Article

Verse form components as images in translation

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Abstract: The major concern of this paper is an adequate reproduction of poetry form components in translation. It reveals some theoretical and practical aspects of a verse form as a system of images creating the synsemantic image level of a poem in view of its pre-translational analysis and translation; the synsemantic image concept is verified here; a poem is considered as macro-image structure containing systems of autosemantic, synsemantic and subsemantic images which adequate foreign language rendering reflects the unity of the content and form of the original poem; the synsemantic image level of a poem is qualified as its macro-image structure component that is a subject to reproduction in translation; creation mechanisms of synsemantic imagery and its conveying in the process of translation are shown; some indicator concepts of a full-fledged translation are offered to be included to translation studies terminology, such as synsemantic images, precise and relative-proportional equilinearity, etc. Graphic, intonation, rhythmic, euphonic and compositional means of poetic speech organization are qualified to be the basis of synsemantic images that can acquire appropriate meanings in poetic discourse and enter the system of translation-dominant images of the poem. The study provides an analysis of identifying and translating methods of synsemantic images, counting rhythm, intonation, rhyme, meter, syntax, strophe, sound effects, graphic and grammatical image creation means. The main accent is on the fact that for an adequate translation, it is most important to specify during the pre-translation analysis the expressive and semantic functions the synsemantic images perform, as well as their adherence to the image dominants of a poem to reproduce it, taking into account the poem image hierarchy.

Keywords: poem form components; synsemantic image; poem macro-image structure; equilinearity; sound; rhyme; rhythm; poetic translation

1. Introduction

Translators quite often show triteness of thinking, superficial comprehension of poetry, expressive means and their capabilities, improper exploration of the sense of sound, rhythm, and melody expressiveness of a work of poetry, and its image graphical implementation by means of source and target languages. As a result, the problem of reconstruction of poem form components in translation remains unresolved in many aspects. It happens mostly because of ignoring the significance of a poem's creation phonic and graphic means, as its dominant image components. However, practical work demonstrates that in the case of a thoughtful scientific approach and meticulous pre-translation analysis, most translation problems are being successfully solved, if not by means of direct correspondences, then by using translation transformations.

If the sense of a poem consisted only in its direct semantic information, then we would be forced to admit that most of the masterpieces of world poetry are nonsense and banality—a repetition of trivial, long-known truth about nature, love, friendship

and so on. Therefore, it is hardly possible to agree that the form of a poetic work arises spontaneously during the embodiment of the content in the text. Poetry is a special type of creativity, during which, according to the testimony of many famous authors, an emotional melody first arises in the poet's head, which develops into a mood, which then flows into a sound-graphic-semantic image. Poetry is primarily a form. In other words, form makes poetry. And that is why we cannot ignore it either during the pre-translation analysis of the original of a poetic work, or in the process of performing an adequate translation, or during the comparison of accomplished translations with the original text in order to determine their quality.

That is why the study of form-forming components as images of a poetic work and its translation is one of the important tasks of modern translation studies, in particular, in light of the fact that a poem is qualified by us as a complex macro-image structure that unites the image systems of autosemantic, synsemantic, and subsemantic image levels, which are mutually determined and interacting dimensions of a poetic work and require a full-fledged reconstruction in translation, taking into account their hierarchical and other relationships within the macro-image and in wider contexts. Carriers of autosemantic images are full-meaning words with their main and additional and associative meanings, as well as verbal images. The formation of the artistic potential of an autosemantic image occurs at several sublevels: lexical, stylistic, morphological, and syntactic. The basis of synsemantic images is compositional, graphic, rhythmic-intonation, and euphonic means of organizing poetic speech. Synsemantic images can acquire appropriate meanings directly in the poetic discourse and enter the system of dominant images of a poetic work. A subsemantic image is an image formed within the general macro-image structure at the subtextual (implied sense) level of a poem. The form of expression of a subsemantic image as the main hidden idea of a work can be both autosemantic and synsemantic images, and this fact requires the translator to pay additional attention, in particular, to the form elements of a poetic work during translation.

The choice of examples is explained by the fact that the author of this work also translated the given poems into Ukrainian and therefore can offer his options where appropriate.

2. Methods

The complex nature of poetic images caused the need to apply a set of methods and techniques of analysis, in particular, structural and systemic analysis of a poem and its translation, including semantic, stylistic, rhythmic-intonation, logical-syntactic and other types of analysis (for the study of form-forming images, their structure, functions and interaction within the macro-image structure of a poem text); idea and image analysis (to find out the embodiment of the author's figurative idea in the text of a poem); descriptive and explanatory with elements of semantic and stylistic analysis and the use of formalized schemes (for devising analysis and translation model of the synsemantic image level of a poetic work); definitive method (for qualifying types of images and their varieties); contextual analysis (for the study of figurative semantics within different contexts); the method of differential analysis (for the selection of integral and differential features of images

in source and target linguistic cultures); component analysis (to study the semantics of poetic images in order to define the adequacy of their reproduction in the target language); the method of comparative analysis (to compare source- and target-language poems with their translations in order to determine the functions and the degree of adequacy of reproduction of the imagery of the original text).

3. The study

A brief review of the latest publications related to poetry and its translation displays the situation in this area that is not in favor of a comprehensive analysis of a poetic work for achieving its adequate translation. More works have been lately published on metaphor in poetry and related issues [1–6], but very few concerning a poem form and its translation. Speaking of poetry, translating dominants, Acim notes that he has in mind "four criteria: (a) Theme and Content; (b) Metaphors and Vivid Imagery; (c) Emotional Resonance; (d) Readability" [7]. Ajtony claims rendering poetic humor in another language poses serious challenges for the translator to encounter and highlights titles, names, and cultural realia as foregrounded elements in translation [8].

Some papers maintain that "in addition to the linguistic, cultural, and aesthetic problems of poetry translation, literary translators also encounter difficulties in the translation of unnoticeable religious and cultural meanings and aspects in poems" and recommend "that poetry translators provide footnotes to translate religious terms and explain unclear or unfamiliar religious phrases" [9]. The paper by Shahiditabar resulted in the conclusion that translators of poetry, to achieve a successful translation, must be successful in transferring both form and content, that mastering the respective prosody is not enough, and to convey the form, the translator must possess poetic wit and he must be a poet himself, and that the poetic translation can be successful if it looks like a poem in the target language [10].

Poetry "evokes emotions from three sorts of simulation. First, a poem's semantic contents can evoke emotions as do models that occur in depictions of all kinds, from novels to perceptions. Second, mimetic simulations of prosodic cues, such as meter, rhythm, and rhyme, yield particular emotional states. Third, people's simulations of themselves enable them to know that they are engaged with a poem, and an aesthetic emotion can occur as a result. The three simulations predict certain sorts of emotion, e.g., prosodic cues can evoke basic emotions of happiness, sadness, anger, and anxiety" [11]. And that is one of the main reasons that a poem's form must be reproduced in translation.

Colston and Rasse rightly consider poetry "as some of the most elaborately built structures for metaphors and many other figurative and figurative-like forms" [6]. "Indeed, one might consider poetry and other similar forms (e.g., picture poetry) to be "super figures" given all they can meaningfully leverage in their figurative interpretations" [6]. "Elements such as rhythm, rhyme, wide varieties of textual patterns, alliteration, ellipsis, cadence of spoken delivery, concreteness, techniques in morphosyntax, and many, many others live alongside metaphor, metonymy, hyperbole, asyndeton, oxymoron, etc., essentially every kind of figurative and

figurativesque language, within poetry. All of these processes are creatively woven and used in very novel forms of text and talk to achieve poetic meaning" [6].

By exploring poetic techniques including meter, alliteration, and enjambment, Beattie and Zihms seek "to advance the understanding of evocative autoethnography as a polyphonic form of expressive scholarship to instantiate dialogue in social research" [12]. Being centered on identity and praxis, this approach has uses for organizational studies in education.

Elster highlights strategies that readers employ when they read and respond to poetry where a poem form plays a rather significant role [13]. A few papers deal with AI-generated poetry in which the problems of poetic form are also being partially considered [14–19]. Some scholars even came to the conclusion that machine translation is effective "to enhance the translation process of rhymed and non-rhymed poetry. They examine the models' abilities to translate sonnets while preserving the rhyme scheme of the source text and "suggest that LLMs can serve as valuable tools for literary translators, assisting with the creative process and suggesting solutions to problems that may not otherwise have been considered" [20].

The complete understanding of a poetic work depends on many factors, the main of which is the interested attention to its artistic form and not only to the idea, plot, content, since content, as the Ukrainian researcher Larin wrote, is only one of the elements of artistic influence, similar to the painter's contours [21]. Regarding this, it is appropriate to cite Hegel's statement: "One could say about the Iliad that its content is the Trojan War or, more specifically, the anger of Achilles; it gives us everything and very little at the same time, for what makes the Iliad the Iliad is the poetic form in which the content is expressed" [22].

Zhirmunsky remarked: "Any new content inevitably manifests itself in art as a form: content that has not been embodied in a form, that is, has not found its expression, does not exist in art. In the same way, any use of form is already the disclosure of a new content, since an empty form cannot exist where the form is understood as a figurative technique relative to some content" [23].

Form is a way of expressing content, a stable determination of the connection of content elements and their interaction, a content structure [22]. However, it is not something superimposed on the content from the outside; in every object, form and content are inseparable from each other. This relationship was discovered by Hegel: "…it is important not to lose sight of the fact that the content is not formless, but the form is both contained in the content itself and constitutes something external to it [22]. In the form, its inner and outer sides are distinguished. As a way of connecting elements of the content, as a structure of the object, the form is something internal, and as a way of external design of the object, a way of connection with other objects, the form is something external; and this inner and outer are fused together.

A poem is interesting in that the integrity, coherence, and space-time limitation of its text are most visible due to the condensation characteristic of poetry, which also determines the unity of its emotional variety. The organizational role of form in the development of thematic content, in the author's "programming" of the recipient's aesthetic reaction, is particularly pronounced in poems. And it is precisely in poetry we can observe the tendency of some poetic schools and trends to absolutize form, to give it a self-sufficient meaning, or, on the contrary, to

completely destroy form, to neglect it, that is, to absolutize in the opposite direction, as an example of which can be the works of surrealism. Poetry is characterized by an established external form, a certain way of organized matter of a poem that is perceived sensuously, the components of which are graphics, melody, metric, rhythm, rhyme, and sound instrumentation. The internal form, as a way of connecting elements of the content, finds its expression in the appropriate thematic structure of the poem, composition, in the ratio of artistic images. These moments (internal and external) are combined in the form of an aesthetic object, which is a work of poetic art, so their strict separation in the process of interpreting the text is unproductive.

Likhachev notes that in its highest and most complex manifestations, the form is connected with the content much more than in the lower, elementary ones. The scientist says the same about the content: The complex content of a literary work is inseparable from the form. "There is nothing more erroneous than the widespread view of the form as a certain 'shell' of the content, the 'clothing' of the work. The form is turned both outward and inward of the work. It both "forms" the work and connects its content with the world external to it. A poem does not exist by itself. It is a certain organizer of the environment that surrounds it, a concentration of various lines of force" [24].

Poetic form is both a ship and an anchor; that is, it is both what moves a poem and what makes it freeze forever in its unique beauty, like a precious stone in an exquisite setting. Form is considered by many poetry researchers as a semantic component of a poetic work. Speaking about the semantic content of the form of the poem, Girshman notes that in this regard, we should talk about meaning not in any general sense but about the specific meaning of the means of expression of each individual poem [25].

Therefore, the form of a poem in our understanding is a method and means of organizing a poetic text, which constitutes the very essence of poetry and which should be reproduced in translation. Considering the form and content in their harmonious combination, the translator should develop an understanding of the meaningfulness of the form and permeate the living spirit of the original work, the reproduction of which gives the translation the character of an almost original, non-borrowed work. On the other hand, the translator should make the new form organic and achieve natural assimilation in the target language. For this, the mechanical transmission of external signs of intonation, rhythm, strophes, rhyming scheme is not enough, but a real deep mastery of the form in its new linguistic embodiment is required, the firmness of the master's hand is needed, the master who disposes of the language as his obedient tool.

Trying to explain the way linguistic elements form themselves into harmonious forms of organization in other languages and contemporary stylistics designs certain aspects of the formal and semantic elements of a text in dynamic relation to one another. The Czech translator and translation expert Levy asserts that the form of the original text cannot be preserved mechanically during translation; one can only reproduce its semantic and aesthetic value for the reader. This means that it is impossible to preserve in the translation all the elements of the original work, which contain historical and national specificity, but, of course, it is necessary to create an

impression, an illusion of the historical and national environment for the reader" [26]. And further: "In the translation, it makes sense to preserve only those elements of specificity that the reader of the translation can feel as characteristic of a foreign environment, that is, only those that can be perceived in the same way as a carrier of 'national and historical specificity'. All the rest, what the reader cannot perceive as a reflection of the environment, constitutes a meaningless form, since it cannot be concretized in perception" [26]. In particular, he reflects on rhyme as an aesthetic formal constraint: "Indeed this third function for rhyme was its euphonic function. However, this function was not divorced from the meaningful movement of expression" [26]. Levy's study of rhyme shows that this element is itself subject to dissimilar linguistic constraints in different languages. Unlike analytical languages such as English, "because of the vast number of different suffixes which words can take on in synthetic languages such as Czech and Russian and Italian (and Ukrainian–V. K.), there is much more scope for rhyming in these languages" [26]. According to Levy, translation studies should not be reduced to finding a corresponding formal element in the target language. "The translator had to be sensitive to the status of the rhyme in the complex interplay of acoustic and semantic values. This has fundamental repercussions for translation, because the poetries of certain languages are more dependent upon rhyme than others" [26].

Thus, the form in art, and, in particular, in poetry, does not shape, frame, envelop, or express the content, but essentially resides in it, merges with it, defines, and creates the artistic nature of the work. And therefore, the reproduction in translation of the so-called form-creating components of a poetic work, named within the general image structure of the work as synsemantic images, is subject to proper processing. It's worth recalling several definitions of synsemantism and synsemantics, which will allow one to more fully formulate the concept of synsemantic image. "Synsemantism in linguistics is the ability of language elements to be functional, dependent on others in terms of content and grammar. Synsemantism is opposed to autosemantism, as a sign of the independence of a word, the independent status of its meaning" [27]. Synsemantics, according to Prokopenko, is the property of a linguistic element to express meaning only in combination with other linguistic elements and against the background of a context or situation; synsemantic elements of language provide actualization of their meaning only in combination with a dependent word [28]. In other words, a characteristic feature of the content side of textual formations (sentences, supraphrase units, thematic sections of the text) is synsemantics, that is, the ability of individual textual formations to reflect the complete meaning only in combination with other textual formations of the context.

Hence, in our view, synsemantic images are elements of a poetic form (a system of means of organizing a poetic text) that, in addition to compositional, rhythmic-intonation and euphonic functions, perform a meaningful function in the work or express the meanings of other images; that is, they carry aesthetic and/or communicative load, which is actualized in combination with other verbal and non-verbal linguistic phenomena relevant for a certain work within various contexts. And that is why the degree of adequacy of the translation of a poetic work is directly

dependent on the conveying of synsemantic images of the original in the target language.

4. Results and discussion

Poem compositional unity and translation adequacy. The full value poem translation depends largely on the reproduction of its compositional architecture, that is, the structure of the work as a single integral relationship and the relationship of its components, which is interpreted by us as the placement and correlation of the components of the artistic form, determined by the poem's content and genre.

Speaking about the composition of lyrical works, the Ukrainian scholar Pakharenko notes that the basis of an epic or dramatic work is the course of events, and in a lyrical work, the development of feelings and moods is usually in the first place, while the plot is relegated to the background or is completely absent. The scholar defines the stages of the development of the lyrical plot as the stages of the development of a feeling: 1) The starting point, which is the observation, impression, thoughts, state that became the motive for the development of feelings; 2) the development of feelings; 3) the climax as the highest tension in the development of feelings; 4) a summary as the author's conclusion [29].

In view of this, in a poetic work, it is impossible to remove a stanza, a scene, a figure, or a cadence from one place and put it in another without destroying or distorting the meaning of the whole work. In lyrical poetry, under such a situation, the sequence of stages of the development of feelings is also violated, which culminates in the distortion of the author's imaginative idea embodied in the text of the poem. So, it becomes clear that reproduction of a poetic work composition in translation is extremely important. It is also important because the composition binds together the elements of form and subordinates them to a figurative idea, since the laws of composition are a consequence of aesthetic knowledge, and they reflect the deep relationships of reality. The composition has an independent content feature; its means and techniques transform and deepen the meaning of what is depicted.

We qualify compositional architectonics as a kind of skeleton of a poem's macroimage structure, ignoring which during translation causes the "disability" of the translation. Therefore, the compositional architecture of a poetic work is an important component of its macro-image structure at the synsemantic level; it occupies one of the highest places in the hierarchy of style-creating means and is subject to mandatory reproduction in translation as one of the image and stylistic dominants. Examples of its construction and reproduction in Ukrainian translations of English language poetry, as well as detailed analysis of all synsemantic images, can't be considered within one article. The scope of this paper allows us to "illustratively" dwell on only some of them.

Sound organization of a poetic work in translation. One of the important tools of creating images in poetic art is the means of poetic sound instrumentation, which interacts with each other and with other images of a poem, forming a whole from the point of view of poetic macro-image creation.

Means of poetic sound instrumentation contribute to a more expressive display of the semantic connections of words of different content, integrated by a sound

complex into a single whole. Due to phonetic means of reflection, the meaning of both autosemantic images and poetically implied sense (subsemantic) images is revealed more deeply; they make them more meaningful and artistically expressive.

The sound complex helps to make more expressive the additional content, additional information that the poetic work carries as a unique macro-image formation, and that is why the improper reproduction of phonetic means makes the translation inferior, the original work is not conveyed to the reader in its entirety, since the auditory image is lost, while the hearing, like sight and touch, is the main source of knowledge of the world.

At the current stage of the development of translation studies, the researcher's attention is drawn, on the one hand, to the problem of emotionality and imagery inherent in speech sound, and on the other hand, to the problem of associations that can, in a certain way, supplement the general content of the utterance with semantic nuances.

The mastery of the American poet Poe, who gave the sound organization of poetry the main and decisive importance, is based on skillful play with sound. The sound instrumentation of his poems is imbued with symbolic and mystical content; the sounds can convey all the nuances of a person's mood—from a carefree walk in winter on a sleigh, through the joy and happiness of a wedding journey, through horrors and anxieties, up to the last journey into nothingness. This can be illustrated by Edgar Poe's poem "The Bells", which was translated into Ukrainian twice—by Viktor Koptilov and Anatoliy Onyshko. Here is the beginning of the original: *Hear the **sledges** with the **bells** – / **Silver** bells! / What a **world** of merriment their melody foretells! / How they **tinkle, tinkle, tinkle,** / In the icy air of night! / While the stars that oversprinkle / All the Heavens, seems to **twinkle** / With a crystalline delight; / Keeping **time, time, time**, / In a sort of Runic rhyme, / To the tintinnabulation that so musically wells / From the **bells, bells, bells,** / **Bells, bells, bells** – / From the **jingling** and the **tinkling** of the **bells*** [30]. The impressive sound instrumentation of this poetic passage is carried out with the help of repetitions, separate sounds, sound combinations, words, rhymes and rhythmic units.

The translation of this work by Viktor Koptilov is very successful, both in sound and in other figurative aspects: *Слухай санок передзвін– / Срібний дзвін! / Скільки сміху, скільки світла нам віщує він! / Тільки дінь дінь дінь / У ясну морозну ніч! / Зорі сяють у глибінь, / Промінь лине в темну тінь / І летить до наших віч. / Відгомони лун, / Наче строфи давніх рун, / У музичнім передзвоні стрівся з тоном тон без змін. / Слухай дзвін і знову дзвін, / Дзвін, дзвін, дзвін– / Мелодійний і веселий передзвін* [31]. The translator managed to reproduce almost all of the above sound repetitions of the original and even found repeated words whose Ukrainian sound resembles English: *tinkle, sprinkle, twinkle – скільки, тільки, світла*. The transcription usually poses a fundamental "obstacle" in English-Ukrainian translation, but this translator referred to it to adequately convey the above-mentioned sounds.

The translation of this fragment by Anatoly Onyshko is no less masterful. Despite the fact that this translator replaced some male rhymes with female (which completely complies with the Ukrainian versification tradition) and slightly disordered the rhythm, the sound organization here generally gives an impression

similar to the original, since most of its components are conveyed using functional counterparts: *Слухай над санками дзвін– / Срібний дзвін! / Скільки сміху, скільки втіхи розсипає він! / Як він лине, лине, лине/ У дзвінку морозну ніч! / Світлих зірочок іскрини / Переблискують невпинно / Безліччю веселих віч. / Звуки срібних струн / Ритмом стародавніх рун / Розсипає мелодійний, музикальний передзвін, / За санками сніжний дзвін, / Дзвін, дзвін, дзвін, дзвін– / Лине чисто і сріблисто навздогін* [32].

It becomes obvious that the translator of a poetic work should study the functional characteristics of the sounds of the original and translated languages, as well as their implementation in a specific poetic work, in order to find their functional counterparts and thus achieve the adequacy of their translation. In general, the semantic filling of sound in a poem, the formation of a sound image, makes an urgent problem of modern research of poetic speech and, in particular, of translation studies, which in this case is called to contribute to the search for equivalents of sound imagery in translation. There are a number of older and modern psycholinguistic studies of sound semantics, based on which a translator or a translation researcher can disclose with a lower probability of error the semantic content of the sounds of the original text and the selection of their equivalents in the translation [33–43].

It is worth noting that the pre-translational analysis of a poetic original requires an understanding that the sound image in poetry is not created by the resources of only individual sounds or their repetition, semantization or symbolization, but rather by sound complexes that are integrated into much larger sound conglomerates of sound instrumentation of the poem, which also include intonation-rhythmic, metrical characteristics and their variations. We will dwell here briefly on the problem of reproduction of rhyme.

To date, not many works have been written on the study of rhyme and its functions [44,45]. There are still works that, apart from other things, deal with the translation of rhyme [46–48].

Thus, in particular, in his works on the problems of translation of rhyme in song lyrics, Peter Low calls not to compromise the content for the sake of equivalent reproduction of rhyme complexes, and suggests resorting to imprecise rhymes and even half-rhymes (near rhymes), while preserving the content meaning of the original work [49]. His theory is accepted and applied in the research by some of his followers [50,51]. However, we claim that in poetic translation, omitting certain details of the content in order to preserve the main aesthetic factor of the original, in this case—its musicality—is quite often inevitable.

Rhyme plays an important role in the organization of poetic speech, as it is related to sound, intonation, rhythm, melody, syntax, graphics, strophe, vocabulary and content. In particular, the lexical function of rhyme is that it highlights words connected by sound repetition or visually, thereby strengthening their associative domain. Another function of rhyme is figurative.

The fact that rhyme can visualize graphically and soundly a verbal image is clearly seen from William Blake's poem "The Lilly":

The modest Rose puts on a thorn,
The humble sheep a threat'ning horn;

While the Lilly white shall in Love delight [52]

In the Ukrainian translation by Viktor Marach, the original images of a prickly thorn and a prickly horn created, among other things, by means of closed masculine rhyme are not reproduced since the translator used feminine rhymes:

Цнотлива роза ранить колючками,

Вівця покірна цілиться ріжками –

Лиш лілія біла одна зрозуміла:

Як зброя в любові–краса вже не мила [53].

In addition, in contrast to the translation, the rose in the original does not injure but points a thorn; the lamb does not aim but also points a horn, protecting itself in this way. That is, both the rose and the lamb in Blake's poem are absolutely peaceful characters, and in the translation they are rather aggressive.

The role of rhyme is obviously more complex compared to the role of other repetitions: It not only emphasizes individual words in which it appears, but also interacts with the syntax of poetry, expresses pauses between lines of verse [54]. At the same time, the rhyme returns the recipient to the line with the rhyming word, as if pulling him "by a string", and it involuntarily falls into the mind of the reader (listener) once again, over the line he just read (listened to). The line attracted by the rhyme enters into associative relations with the line with which it was connected by the rhyme. As a result of this interaction, new combinations of images, feelings, emotions, ideas, etc., are formed. The French poet Paul Valéry also noted that although rhyme is defined as a regular repetition of equivalent phonemes and their groups, it would be a reckless simplification to consider rhyme only from the point of view of sound. Rhyme necessarily causes the semantic convergence of rhyming units [55].

Therefore, despite the fact that rhyme singles out words that are emphasized in the poetic text and combines certain words, as a result of which new associative meanings are created, it also performs other functions, such as intonation-rhythmic, mnemonic (facilitates text memorization), aesthetic, magical (rhymed words often symbolize something, expressing the motive of a poetic work), stanza-creating, and genre-creating, since rhyming systems determine the types of stanzas and the genre of a lyrical work.

So, rhyme is, on the one hand, a logical and formal structure, and on the other, a figurative formation, generated by the inspiration of poetic creative talent, and that, however, does not constitute an obstacle to the analysis and classification of rhymes in order to clarify their functions and reproduce these functions in translation.

The image belonging to rhyme is confirmed primarily by its semantic properties. Coincidence of sound and visual complexes in a rhyme is made up of words that would have nothing in common outside of a specific text. The juxtaposition of word meanings using rhyme creates unexpected semantic effects. And the less the semantic, emotional, and stylistic fields of these meanings intersect, the more unexpected their collision is, and the structural level that intersects and allows them to be combined becomes more significant in the text construction.

Thus, in the structure of the first stanza of Poe's poem "Eldorado" [30], the author uses consecutive rhyming *bedight/knight; long/song* in the first and second, fourth and fifth lines, and crossed rhyming in the third and sixth line —

shadow/Eldorado. Grygoriy Kochur, in his translation [56], preserves the consecutive rhyme and presents the supporting pair *радо/Ельдорадо* as a cross rhyme. Another translator, Maksym Strikha [32], adheres to consecutive rhyming; he also has the word радо *(rado)* for *Ельдорадо (Eldorado)*. In our translation [57], the main rhyme is *браваду/Ельдорадо (bravado/Eldorado)*. In the second stanza, the translators use the original crossed pair of rhymes, each in their own way: Kochur — *принаду/Ельдорадо (prynadu/Eldorado)*; Strikha – *нерадо/Ельдорадо (nerado/Eldorado)*; and we have *розради/Ельдорадо (rozrady/Eldorado)*. Regarding the rhyming of the third stanza, in the original of which the usual consecutive and cross-rhyming with the pair: *shadow/Eldorado* continues, Kochur ruins the original rhythmic structure, and in his translation it consists not of six, but of five lines, the fourth line does not rhyme with the neighboring ones, the central one here is a cross rhyme: *пораду/Ельдорадо (poradu/Eldorado)*. Strikha also uses the cross-rhyme *пораду/Ельдорадо (poradu/Eldorado)* and in our translation the rhythmic structure of the original work is preserved due to the preservation of rhyming — the main rhyming pair is *поради/Ельдорадо (porady/Eldorado)*. In the last stanza of the original, Poe breaks the usual rhyming scheme in the first two lines: *Mountains/Moon*, but the main crossing pair remains unchanged: *shadow/Eldorado*. Kochur has consecutive rhyming in these lines — *поглянь/грань (poglan/gran)* and cross rhyme — *громаду/Ельдорадо (gromadu/Eldorado)*. M. Strikha keeps the usual rhyming, he has a crossed pair *ради/Ельдорадо (rady/Eldorado)*. And we, like the author of the original work, deviate from the consistent rhyming in the first lines: *гори/вічний (gory/vichniy),* and choose *саду (sadu)* for *Ельдорадо (Eldorado)*.

It is worth noting that in the original work, the supporting rhyme pairs of each stanza *shadow/Eldorado* create a special emotional background, emphasizing the desire for a dreamed ideal, which is resisted by dark forces. Unfortunately, this technique is not reproduced in any of the considered versions of the translation.

Euphonically instrumented poems within the lines are also very difficult to translate. In particular, this applies to internal rhyme. Here is the internal rhyme in Kipling's poem "Prelude" and its reproduction in Strikha's translation: *I have written the tale of our life / For a sheltered people's mirth, / In jesting gu**ise** – but ye are w**ise**, / And ye know what the jest is worth* [58], *Я ваше життя списав, / Сповнене розмаїть, / Жартуючи ч**асом**–та знаємо р**азом**, / Що за тим жартом стоїть!* [58].

As can be seen, the translator resorted to the transformation of the male original rhyme into a female one and to a partial sonorous substitution; that is, he changed one of the sonorous consonants standing on the rhyme in the original work to a dull sibilant one, but such a transformation in Ukrainian sounds natural, and the synsemantic image hence was preserved.

In the poetry of the 19th century, imprecise rhyme confidently won its place. It was under its influence that it was stated that rhyme is not a graphic but a sound phenomenon. Researchers do not mark English poetry with "rich" rhymes. However, the author of one of the poetic dictionaries, Deutsch, giving a generalized characterization of rhyme from Langland and Chaucer to the second half of the 20th century, does not reject "rich" rhyme so categorically but emphasizes the French

origin of this mechanism and notes that rich rhyme is rarely used by English-speaking poets" [59].

There are many imprecise rhymes in the poetry of Emily Dickinson, who, as well as other poets, also has so-called visual rhymes (eye-rhyme), which belong to the group of graphic images. Here is an example: *I've known her — from an ample nation — / Choose **One** — / Then — close the Valves of her attention — / Like **Stone** —* [60]. It is worth noting that visual rhymes are very difficult to translate without distorting autosemantic imagery, but it is obviously possible, as evidenced by our successful reproduction of Dickinson's visual rhyme: *Із цілої нації — надасть перевагу / Вона **Одному** — / Й закритися Клапану її уваги — / Мов **кам'яному** —* [57].

Therefore, rhyme as a constituent element of the image structure of the synsemantic level of a poetic work performs many functions and has various linguistic and poetic characteristics. Rhymes function differently in the structures of the original and translation. The equivalence of rhymes cannot be defined as a once-and-for-all norm, and therefore a functional approach to their translation plays a significant role.

Among other form-creating elements of a poetic work are the following images relevant for translation: font, graphic composition, strophes. Here we briefly consider the problem of reproduction in the translation of a graphic image as an inter-artistic syncretism.

The structure of a poem is sometimes formed as a result of the synthesis of the imagery of poetic and other arts. This phenomenon is well illustrated by the example of the American poet Edward Estlin Cummings. One of the topical issues of studying the works of this modernist and avant-garde poet from the perspective of translation studies is the synthesis of poetry and painting in his poems. A number of researchers [61–64] draw attention to this characteristic feature of Cummings' poetry, tracing the influence of painting on the poetics of the American artist and revealing the features of the synthesis of the imagery of two types of art in his landscape lyrics.

In his scientific essay, Edward Cummings called the use of geometric design, resorting to purity of form and orientation to solemn objectivity, the fundamental method of "new art". According to Cummings, creators of poetry and painting should follow such a program [63]. Cummings's passion for cubism significantly affected the geometric design of the poetic form, as a characteristic feature of his poetics throughout his work. Through the form of the poem, Cummings strives to achieve a synthesis of pictorial (visual) and poetic (sound) series:

i
never
guessed any
thing(even) a
universe)might be
so not quite believab
ly smallest as perfect this
(almost invisible where of there of a)here of a
rubythroat's home with its still
ness which really's herself

(and to think that she's
warming three worlds)
who's ama
zingly
Eye [65].

The graphic configuration of this work in the form of an outline of a bird is intertwined with its figurative and philosophical content embodied in the artistic fabric of the poem, in particular, with the help of the image of the red-necked nightingale. The synthesis of sound and visual images is also implemented here in a very unusual way: Identical diphthong sounds [ai] are placed on the symmetrical ends of the birds' wings, which in terms of meaning and graphics denote words with different semantics and grammatical categories (the noun *Eye* and the pronoun *I*). Therefore, we observe here not only graphic symmetry, but also sound one, which, unfortunately, could not be reproduced in our translation:

я
ніколи
не здогаду
вався(навіть
усесвіт)може буть
таким неймовірно ма
леньким як оце досконале
(майже невидиме все те що там і) тут і
дім червоношийки з його ти
шею який і є насправді нею
(і думка про те що вона
зігріває три світи)
що вона і є диво
вижне
Око [57].

A kind of graphic contrasting accentuation of the meanings in this poem is also the fact that the pronoun "I", which according to English spelling should be written with a capital letter, is presented by Cummings with the help of a small letter, and the noun "eye", which is a common name and should be written with a small letter, is presented by the author with the capital one. The question remains open: Why does the poet focus the reader's attention on the word "Eye"? Let's take the courage to assume that the author intended to draw the reader's attention to another contrast: Unlike the Masonic all-seeing eye, which is always placed at the top of the pyramid, his eye is placed at its very bottom (after all, the left wing of the bird is projected onto the pyramid), which is completely consistent with the revolutionary nature of the creative personality of Cummings.

There is another Ukrainian translation of this poem performed by Ivan Andrusiak:

я
ніколи
жодної речі
не вгадував (на

віть всесвіту) міг би
так не цілком можливо
найменший немов найкращий
(майже невидимий де єси там єси) тут єси
кармінного горла дому найти
пішого який дійсно його
(як і думка що три сві
ти випереджує)
хто всеви
дяще
Око [66].

The central autosemantic image of the original poem by Cummings is the image of a bird (red-necked nightingale), which incubates (in the poem—warms) three eggs (in the poem—three worlds) in its quiet house, which is formed by its own body. Hence, the form of the poem has the contours of a bird. On such a verbal-visual image, the poet builds the entire macro-image structure of his poem, which is about the macro- and microcosm, about the multiplicity of worlds, about the egg as a symbol of the universe embryo, and about the philosophical dilemma regarding its primacy/secondity, about the poet's surprise at the fact that he still does not notice and understand many simple and obvious things in this world.

Apparently not realizing that *rubythroat* is a red-necked nightingale (in Andrusiak's translation we observe a kind of "carmine throat", that is, a literal translation), the translator also did not understand many other things: That *three worlds* is "three eggs" and at the same time the opposite of "three worlds", that the little bird is *warming* three whole worlds, that her quiet home, in which all this happens, is *herself*, and that she is the eye that watches over everything, that is, she is a particle God, like everything in this world. The leveling of the image of birds makes its graphic image outline (the only one that is reproduced in this translation) unnecessary, or at least incomprehensible. It does not improve the situation with the translation by Ivan Andrusiak and his "clarification" of the original image of the *amazingly Eye* to the "all-seeing Eye", since what exists in the poetic text only in the form of an allusion can have many different interpretations and hence the multiplicity of associations, and when the translator presents only one version of the meaning, figurative depth and even the entire image as a whole in this case is lost. In addition, the image of the "all-seeing eye" is presented graphically by the author, and the translator transfers it into the category of verbal images, which is unacceptable, since it changes the ratio of autosemantic and synsemantic images within the poem and thereby distorts its overall image structure.

One could make other objections to the translator, for example, regarding the archaism *єси* he used three times, which is completely unacceptable for the avant-garde poetic style of Cummings, who not only did not use archaisms in his works but even abandoned the classical verse form because of his innovative polysemous approach to creating poetry.

However, this unsuccessful translation has a positive side—it confirms our theory that synsemantic images are actualized only in connection with autosemantic images, hence their name, taken from synsemantism. Therefore, the translation, in

which the formal elements are reproduced and the content elements are neglected, does not convey either autosemantic or synsemantic images of the original.

Therefore, genre inter-artistic syncretism can act as a pictorial factor in poetry, and the images synthesized in this way require additional study and, above all, during pre-translational analysis, as well as due attention during their reconstruction in translation.

Another problem that often arises in poetry translation is compliance with the principle of equilinearity, which also plays a significant role in ensuring the image translation's adequacy. In a poetic work, as is known, the essential parameter of the form is not only the metric but also the number of verse lines. In addition, this quantitative indicator is closely related to content. So, for example, ancient poetry used an aphoristic form of verse tutoring with a length of one line, the so-called monoverse. A couplet became a widely known form of world poetry, which figuratively embodies generalizations of an aesthetic, philosophical, and other nature. Robert Frost's couplets can serve as an example:

> *Forgive, o Lord*
> *Forgive, O Lord, my little jokes on Thee*
> *And I'll forgive Thy great big one on me.* [67]

Let's compare with our translation:

> *Прости, о Господи, мої маленькі жарти над Тобою*
> *І я прощу Твої великі наді мною.* [57], or

> *From Iron*
> *Nature within her inmost self divides*
> *To trouble men with having to take sides.* [67]

> *Природі властиво двояку суть мати,*
> *Щоб люди морочились, що ж їм обрати.* [57]

Japanese hokku triverses, transferred to European soil, can sometimes be not lyrical but philosophical. This form was widely used by the American poet Wystan Hugh Auden:

> *Needing above all*
> *Silence and warmth, we produce*
> *Brutal cold and noise* [68].

Persian quatrain rubai, in particular by Omar Khayyam, transferred to the English poetic soil by Fitzgerald, have a predominantly hedonistic meaning in Eastern poetry. The ancient form of Japanese tanka poetry has five lines and thirty-two syllables. Five lines are also a mandatory feature of humorous, originally folkloric limerick poems, in which the longer first and second lines rhyme with the fifth, and the shorter third and fourth rhyme with each other. Fourteen lines, as is known, are an inseparable feature of any sonnet.

The number of lines, the number of foots and the number of rhymes are essential differential features of a stanza. A couplet is a minimal stanza. However, the strophe also knows sextines, sevenths, octaves, nones. The ten-verse stanza is characteristic of the classical ode. Therefore, the interconnectedness and interdependence of all aspects of the poetic text in this regard is manifested in the fact that the character and length of the stanza are related to the genre, and the genre

is related to the content. Therefore, observing the number of lines in the translation of such works is an essential necessity.

In view of the above, preserving the dimensionality of the linear parameters of the original work in translation studies is in the register of problems related to the reproduction of the synsemantic image. The ratio of linear quantities of the original and translation is generally defined by the term equilinearity. The theoretical principles developed by the Ukrainian translation scholar Petro Bekh, who, based on personal research, suggested distinguishing two types of equilinearity—intratextual and translative [69].

Intratextual equilinearity is used to determine the size of lines within a certain work (isosyllabism), and translative equilinearity serves as an indicator of the ratio of the volume of the translation to the volume of the original work. In addition, the volume here is a two-dimensional value and includes both the length of the line and the number of lines in the text, which Bekh suggests to call horizontal and vertical equilinearity, respectively [69].

The starting point of the concept of equilinearity is the difference in the average size of words in the original and translated languages. That is, if the average length of words in the translation language is longer than in the original language, then equilinearity can be achieved only at the cost of inevitable sacrifices, and if the average length of words in the translation language is shorter, then in order to comply with the principle of equilinearity, elements missing from the original work should be introduced into the translation.

Bekh rightly believes that one statement about the difference in the syllable compositional capacity of words in the two languages is not enough for theoretical generalization. It is necessary, at least, to take into account another important factor—the language system; in other words, the comparison of the original language and translated language should be considered in dynamics [69]. The proof of such an argument is that very often talented translators completely maintain equilinearity without any significant losses in the conveying of the poem-image as a whole.

Our research proves that the principle of equilinearity was never an end in itself, for the sake of which the integrity of the translated work would be sacrificed. But it is the non-compliance with the principle of equilinearity during the translation of small poetic works (no more than one page) and, above all, poems of not only canonical forms (triolet, rondo, sonnet, etc.), as well as any strophic poetry, that leads to a damage of the image integrity of the original, in which the synsemantic image with the external graphic and compositional outline of the poem as its component takes an active part.

The principle of vertical equilinearity may not be observed in the translation in favor of a more accurate reproduction of the content only when a poem or a large poem that takes up more than one page or, in the extreme case, when a poem is astrophical, and the absence or excess of one or more lines does not significantly affect the aesthetic and visual perception of the translated text by its recipient and its rhythm and melody are not violated.

As for the principle of horizontal equilinearity (isosyllabism), translation practice shows that, unfortunately, there are many cases when the solution to this problem in translation either has no place at all, or leads to the fact that careful

preservation of the line length as of the linear component of the synsemantic image is carried out at the cost of sacrificing important content nodes of the original poem, i.e., causes the distortion of the autosemantic image. The reason for this is most often that the linear length of the words of the source and target languages has significant differences (as in English and Ukrainian).

Based on numerous examples given by translation practice, we suggest introducing two concepts relevant to horizontal equilinearity, such as "strict" and "proportional" equilinearity. Strict horizontal equilinearity is the approximate preservation of the length of the lines of the original work in the translation due to the exact transfer of the number of syllables and the selection of lexical units with the appropriate number of letters. Proportional horizontal equilinearity is a proportional increase/decrease in the length of all lines of a poetic work in translation in order to reproduce the visual image of the work while maintaining its rhythm.

Attention should also be paid to the fact that observing only isosyllabism in the translation often distorts the linear parameters of the lines, i.e., the reproduction of the exact number of syllables in each line of the original gives an inadequate length of the lines in the translation.

An example can be Kononenko's translation of Po's poem "To F–S S. O–D". Here is the first stanza of this work and its translation:

Thou wouldst be loved?–then let thy heart
From its present pathway part not!
Being everything which now thou art,
Be nothing which thou art not [30].
Кохання щоб знайти своє,
У серці не міняйтесь!
Не будьте тим, чим ви не є,
Собою скрізь лишайтесь [32].

As we can see, of the two parameters, such as the linear length of the lines, which affects the aesthetic and visual perception of the poem, and the number of syllables, which certainly affects the preservation of the intonation-rhythmic specifics of the original work, in this example, preference is given to the second, that is, isosyllabism.

Therefore, compliance with the principle of equilinearity in poetic translation is an important condition for reproducing the synsemantic level of a poetic macro-image, since other synsemantic image components are directly dependent on equilinearity, such as: graphic-compositional, intonation, rhythmic, etc., which, in turn, affect the formation of autosemantic and subsemantic images of the original and translation of a poetic work.

Syntactic and punctuational stylistic elements belong to poetry, and synsemantic image-level creation means as well, and thus they should also be considered as image factors in view of their adequate reproduction in translation.

5. Conclusion

The form of a poetic work is a way and means of organizing a poetic text, which constitutes the very essence of poetry and which should be comprehensively and completely reconstructed in translation. Considering the form and content in their harmonious unity, the translator develops an understanding of the meaningfulness of the form permeating the living spirit of the original work, the reproduction of which gives the translation an adequate character.

The task of the translator is to make the form of the translated poem natural, to assimilate it organically in the target linguistic and literary realm. For this, the mechanical reproduction of sound and graphic features of the poetic text is not enough, but a true mastery of the poetic form in its new linguistic embodiment is required.

Synsemantic images are components of a poetic form that make up a system of means of organizing a poetic text, which, in addition to compositional, rhythmic-intonation, and euphonic functions, perform a meaningful function in the work or express the meanings of other images; that is, they carry a semantic, aesthetic, and communicative load that is actualized combined with other verbal and non-verbal linguistic phenomena relevant to a particular poem within a variety of contexts.

The synsemantic image level of a poetic work can be categorized into the following synsemantic images: Poem composition. Sound instrumentation: euphony, assonance, alliteration, sound semantics. Intonation: melody, timbre, tempo, rhythm: phrasal stress, pause, meter, and its semantics; rhyme. Syntax: syntax figures: anakoluthon, anaphora, epiphora, epanaphora, asyndeton, ellipsis, enjambment, gradation, inversion, pleonasm, polysyndeton, syntactic parallelism, tautology, other. Punctuation. Graphics: graphic composition; strophe; font and other highlighting; specificity of placing the poem on the page. Other.

With a thoughtful scientific approach and a thorough pre-translation analysis of a poetic work, most translation problems related to the reproduction of synsemantic images in translation are successfully solved by means of direct or functional counterparts in the form of translation transformations.

So, in particular, the meter of a poetic work is often replaced, the versification system is changed if it is alien to the laws of poetry of the translation language. Acoustic constancy is almost always transformed during translation, except in cases of reproduction of onomatopoeic images.

When translating a poetic work, it is necessary to take into account that the sound imagery of a poem can be revealed both independently and in various figurative contexts, and sonically homogeneous image elements in different figurative, in particular intonation, environments can sound differently; they may carry different expressive loads and perform various stylistic functions.

Not infrequently, the sounding in poetic speech is multifunctional, reflecting at the same time the meaning of the words with which it was created and also, unfolding in the context, providing expression and strengthening the intonation, revealing the semantic essence of the first and hidden content of the poetic work. Sound images formed on the basis of the intonation, rhythm, and sound of a poem

are translated taking into account both their general semantics and contextual semantics within a specific work or its fragment.

The idea of the interdependence of the expressive meaning of the sound with the content of the poem is fully consistent with our concept of the inextricable connection of the sound image with other images as the interdependence of autosemantic, synsemantic and subsemantic images.

The difference in prosodic features of the source and target languages limits the possibility of translation due to the dissimilarity of sounds and various restriction systems that reflect the internal structure of the language.

The national specificity of poetry is clearly manifested in the rhythmic forms of words and lines, their quantitative ratios and principles of coordination. Intonation similarity with the original is achieved in the translation not by copying, but by transforming the rhythmic and syntactic structure.

The semantics of the meter and rhythm of a poetic work have both historical and organic correlative relations with autosemantic and subsemantic images, as well as with other synsemantic images of a poetic work on the same level. Therefore, when the semantic function of the meter, rhythm or some other expressive means of the original poem is not reproduced during the translation, it causes distortion of the image structure of the poem and the translation therefore does not reach the rank of adequate.

Rhyme as an element of the image structure of the synsemantic level has various linguistic and poetic characteristics in the original and translation and functions differently in their structures. Adequacy of rhymes cannot be determined once and for all by a fixed norm; the functional approach to its reproduction plays a decisive role.

It is not rare that some means of pictorial and graphic expression of the poem, its syntax, and elements of punctuation are replaced by more traditional and acceptable for the target poetic culture.

Adequate reproduction of the strophe of the original work requires compliance with the principle of "strict" or "proportional" horizontal equilinearity. Strict horizontal equilinearity is the approximate preservation of the length of the lines of the original work in the translation using the exact transfer of the number of syllables and the selection of lexical units with the appropriate number of letters. Proportional horizontal equilinearity is a proportional increase/decrease in the length of all lines of a poetic work in translation in order to reproduce the visual image of the work, provided that its rhythm is preserved.

In general, in order to achieve an adequate translation, it is most important, first of all, to find out during the pre-translation analysis what expressive function and in what way the synsemantic image performs and whether it is among the image dominants of the poetic work in order to reproduce it, taking into account its significance in the image hierarchy of the poem.

The obtained results and conclusions do not exhaust the entire volume of issues related to the translation of form-creating image elements of a poetic work and therefore do not claim to be the final solution to this multifaceted problem. The perspective of the research may consist of further elaboration of synsemantic images

and identification of other means of their creation with the aim of finding effective analogues for their translation.

The topicality of the research is determined by the need to study the synsemantic image level of a poetic work, which makes it possible to identify its components in interdependence and interaction in order to achieve an adequate translation and a full-fledged critical analysis of the original work and its translation in the process of comparing them.

The scientific novelty of the research lies in the fact that for the first time 1) the structure of the synsemantic level of a poetic work, relevant for its interpretation, pre-translational analysis and translation is identified and described; 2) a poetic work is interpreted as a macro-image structural formation consisting of systems of autosemantic, synsemantic and subsemantic images, the adequate reproduction of which reflects the unity of the content and form of the original work in translation; 3) the concept of the synsemantic image level of a poetic work as a component of its macro-image structure, which is subject to mandatory reproduction in translation, and some concepts relevant to the reproduction of its components in translation are introduced and substantiated.

The theoretical significance of the research lies in the development of the current problems of the modern theory and practice of poetic translation, the dialectical relationship between the content and the form of a poetic text, the degree of meaningfulness of the form, its role in creating the formal and semantic integrity of the text.

The practical value of the research is determined by the possibility of using its main statements in the practice of poetic translation. The results of the research can serve as a theoretical and methodological basis and illustrative material during the teaching of courses on the theory and practice of translation, genre theories of translation, comparative stylistics and a course on poetic translation. The obtained results can also be used by literary translation critics and editors.

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