

Stages and techniques of teaching translation of poetry

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ABSTRACT

Translation of poetry is one of the types of literary translation. While the devices and strategies of poetical translation have been described by such scientists as Levy (2011), Lefevere (1975) and Robinson (2010), the principles of teaching poetical translation at universities have not received sufficient attention. Poetical translators are not born, students should be taught the art and craft of poetry translation. In this paper I express the opinion that teaching poetical translation must be part of the general course of literary translation. I consider that it is possible to teach young people, in particular students of philology and translation, the fundamentals of poetical translation (PT). Our successful experience of teaching PT to senior students shows that this task can be solved by applying the system of step-by-step teaching. I divided the whole process – not a very long one, spanning a maximum of three months – into three stages. In this article these stages of teaching PT are described, the techniques and strategies of translation are characterized. It is also emphasized that an important role in teaching PT is played by motivation.

Keywords: poetical translation, stage of translation, rhyme, meter, teaching techniques, motivation

1. Introduction

Translation of poetry is one of the most difficult and challenging tasks. According to Jones, “poetry translation can be defined as relaying poetry into another language” (2011: 170). Robert Frost, one of the greatest American poets of the 20th century, reportedly described poetry as “what gets lost in translation” (cf. Robinson, 2010). He meant that it is impossible to render into another language the special qualities of a poem – its sound form, its meter, its images and syntactical structures. At the same time, this statement can be refuted by the numerous examples of brilliant poetical translations, even congenial translation of the poems by W. Shakespeare, E. Poe, C. Baudelaire, R. Frost, W. Auden, E. Dickinson. The Ukrainian school of poetical translation in the XXth century includes such brilliant personalities as Maxim Rylsky, Mykola Lukash, Grygory Kochur, Dmytro Palamarchuk. Their traditions are inherited by modern translators of poetry such as Maksym Striha and Vira Rich.

However, talented translators of poetry do not appear from nowhere. They should be taught the art of poetical translation. Students of secondary schools should be taught to love and understand poetry and this process must be continued at universities and colleges. It is not a secret that the majority of young people do not read modern poetry and do not have good knowledge of poetical texts. So, the first demand to the translator of poetry is a good reading background, perfect

knowledge of poetical tradition of his/her country and the target language country. Secondly, the translator should read and study a large number of poems to master the technique of rhyming and poetical composition. Thirdly, the translator must have time to experiment, revise his/her work and edit the translation. These are some of the basic demands to the translator of poetry. A budding translator, a student of translation should develop these skills rather quickly, taking into consideration that poetical translation at universities is not a core subject, but one of the academic subjects.

While there are many investigations into the art of poetical translation, the issue of teaching this type of translation at universities as a special course, a special academic discipline, has not received sufficient attention. This can be explained by the fact that people who specialize in poetical translation are poets themselves, and it has been so over time. They have considered themselves to be the elite, the professionals, who can best understand the sense and spirit of the original. Many of them did not know the foreign language perfectly, and so the target texts were rather far from the original. At present, due to the processes of the European integration and globalization, there exists a need for a young generation of translators, in particular translators of poetry. In the former Soviet Union there were ideological barriers to literary translation, and so in the Ukraine many famous British and American poets remain unknown.

The aim of this article is to present the main stages, and techniques in teaching poetical translation. These stages and techniques are the result of my pedagogical experience in teaching this subject at university.

2. Literature Review

One of the most popular theories of poetical translation is the theory of the Belgian scholar Lefevere (1975), who suggested seven strategies for poetry translation:

- 1) phonemic translation, which is aimed at reproducing the sound effects of the source language in the target text;
- 2) literal (word-for-word) translation;
- 3) metrical translation, which is aimed at reproducing the meter of the source text;
- 4) verse to prose translation, i.e. rendering the original poetical text by prose;
- 5) rhymed translation, i.e. transferring the rhyme of the original poem into the target text;
- 6) blank/free verse translation;
- 7) interpretation

These strategies have their advantages and drawbacks. For example, verse to prose translation can help render the sense of the original, but the poetical qualities are lost. Similarly to literal translation, this strategy can be appropriate at the preliminary stage of poetry translation. The interpretative type of translation can lead to a situation where the translator creates of a poem of his/her own, not very

close to the source text. So, it is up to the translator to choose an appropriate strategy, or a combination of particular strategies, which can be very useful. At the same time, in the process of teaching poetical translation it is essential to take into account the genre of poetry, as the translation of humorous poems such as limericks differs from the translation of sonnets.

2. Stages of teaching poetical translation

As many secondary school graduates who become university students are not well, if at all, familiar with the basic principles of poetical text organization, we can begin with the *preliminary stage*. This stage starts with the introduction of the system of rhymes in the English language as well as in the mother tongue. We give the classification of rhymes according to the place, degree of similarity of the rhyming words and their sounds, and stress in the rhyming words.

Firstly, we give examples of poems with cross, adjacent and frame rhymes in a short poem or a fragment of a poem, e.g.

- a) Nature's first green is gold,
Her hardest hue to hold.
(Frost, cited in Zakharov & Tomashevsky, 1972: 508)

In this fragment the rhyme is a – a, which is adjacent:

- b) No, no! the utmost share
Of my desire shall be
Only to kiss the air
That lately kissed thee.
(Herrick, cited in Zakharov & Tomashevsky, 1972: 93)

In this fragment the first and the third, the second and the fourth lines rhyme: a – b – a – b, that is cross rhyme is used.

Secondly, students are taught to differentiate between strong and weak rhyme. This is important as in translation the similarity of sounds in the last words of the line does not always produce a rhyme, as in Ukrainian *mámo – avmó* or in English *rep'ly – 'lily*. A mistake in translation and the rendering of the weak or strong rhyme can lead to a difference in rhythm and even semantics.

Thirdly, it is necessary to distinguish complete and incomplete rhymes, as in the humorous poem:

- Rainy days will surely come;
Take your friend's umbrella home.

(anonymous, cited in Zakharov & Tomashevsky, 1972: 31)

Here, in spite of similar spelling, the eye rhyme is present – a frequent device in the English poetical tradition. However, in translation it is not always possible to reproduce the complete rhyme, and the beginners should be informed that the incomplete rhyme, assonance or consonance, is not a drawback.

The preliminary stage should also include the explanation of meter in English, even if the metric system is known to some students from school.

The first stage can also include some attempts at creative writing, where it becomes clear that students have understood and mastered the systems of rhyming and meter. I usually suggest that they should write their own poetical texts in English. Obviously, these poems should be short and even goal-oriented. For instance, it is possible to write advertisements in a poetical form. At present multiple advertisements are based on rhyming. We even agreed with the manager of a regional enterprise, a dairy factory, that our students will try to create slogans and advertisements of their brand products. For instance:

- a) If you wanna feel OK, buy our products every day.
- b) A cup of milk a day keeps the doctor away.

The second slogan is rather successful as it is an allusion to the famous proverb *An apple a day keeps the doctor away*. A famous shop in our region selling the seeds of agricultural plants often advertises itself with the slogan: *Завімайте вчасно, і земля вродить рясно*. One of the students rendered this slogan: *If you come to us in time, the harvest will be fine*. Only a few translation transformations were made, but the internal rhyme was reproduced adequately.

The second stage is the *comparative stage*, and its aim is to acquaint the students with the best examples of poetical translation, the ways of reproducing rhyme and meter in translation. The source texts are varied – from William Shakespeare’s sonnets to the 20th century poetry, poems by R. Frost, W.H. Auden, O. Nash and other writers. Nevertheless, I prefer classical poetry, in which we can see more clearly the devices of rendering poetical features. I usually begin with Sonnet 73 by W. Shakespeare:

That time of year thou mayst in me behold
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold
Bare ruin’d choirs where late the sweet birds sang.

(Shakespeare, cited in Zakharov & Tomashevsky, 1972: 64)

In the first stanza cited as an example, the students analyze the types of rhyme, meter and stylistic features. Therefore, according to the classification by Lefevere (1975), here the interpretation strategy of translation is used, which includes the analysis of stylistic devices, pragmatic effect and the main idea of the poem. This stage should not be long so that the students could have time for their own creative work. Naturally, the number of classes in literary translation is low, and students also need to see the results of their studies and obtain feedback on their own translation.

The main stage is *the stage of translation*, which I usually divide this stage into two parts. The first part of this stage involves the translation of limericks. The second part is the translation of poetry of the 20th century. Limericks have multiple advantages for a budding poetical translator. They have a very clear system of rhyming: a – a – b – b – a. Limericks are usually based on a stylistic device such

as: hyperbole, meiosis, antithesis, and this device is explicitly expressed, as in the following limerick by E. Lear:

There was an Old Person of Dean,
Who dined on one Pea and one Bean;
For he said, "More than that
Would make me too fat",
That cautious Old Person of Dean.

(Lear, cited in Voznyuk, 2009: 120)

Students translate limericks at two or three classes. They usually enjoy translating such texts, as this develops their rhyming abilities, and they appreciate the sense of humor, or even black humor.

The translation of limericks can take 2 or 3 weeks. We begin with the famous limericks by E. Lear, through 20th century's work by O. Nash, and end with limericks written in the last 20-30 years.

The second part of the third stage consists in translating classical poetry. I suggest translating, primarily, short poems so that the transition from limericks to serious poetry should not be too fast. Therefore the students are requested to render into their mother tongue verses by R. Frost, W.H. Auden, W. de la Mare, S. Benson and other famous poets. As a rule, the poems have not yet been translated into Ukrainian. On the one hand, it produces the effect of novelty, and on the other hand, it is aimed at avoiding the temptation to find an already-existing translation. The choice of poetical text is very significant. As I get to know the likes and dislikes of our students, their literary tastes and views, I try to choose the poems of such writers who can evoke considerable emotional feedback, who can impress the students. The vast majority of our students are young women. That is why the poetry of such women writers as Sara Teasdale, Edna Millay and Kate Chopin is interesting for them. Actually, we discovered the poems of Teasdale for ourselves and, to some extent, for the Ukrainian public. Her verses have never been translated into Ukrainian, though they are very emotional, rich in imagery, and sometimes paradoxical. The first translations were done by senior students 5-6 years ago, and some of them were so good that they were published in the national literary magazine *Vsesvit* in 2012. The poems by the outstanding American prose writer Kate Chopin are interesting in that they have very much in common with her prose; they are: emotional, psychological and imaginative. Her short stories, although written over 100 years ago, are very popular in the USA and in many other countries. During our classes of literary translation the students have been reading, discussing and translating Chopin's famous stories: "A Respectable Woman", "The Night Came Slowly", "A Story of an Hour". Therefore, the students have understood the style of Kate Chopin, which helps them to connect her prose and poetical works into one system.

At the end of their university studies these young people unanimously agree that poetical translation was a challenge for many of them. They discovered new abilities in themselves, they began understanding poetry more deeply. Some of the graduates tell me that they have applied the skills of poetical translation in their new jobs, in particular in advertising. A few of them had to translate advertising

texts and slogans of the companies they worked (or work) for, sometimes from Ukrainian into English.

Several people continue translating poetical texts after graduating from university. One of them – Tetyana Rodionova – started the project VERВація which consisted in translating modern slam poetry, in particular poems by Marc Smith. Here is the beginning of his famous poem *Kiss it*:

If you need to kiss it,
Kiss it.
If you need to kick it,
Kick it.
If you need to scream it,
Scream it.
But kiss it, kick it, scream it
Now.

(Smith, 2015: 9-11)

The project has united five people who have translated the poem as a team:

Як хочеш пригорнути,
Пригорни.
Як хочеш відштовхнути,
Відштовхни.
Як хочеш прокричати,
Прокричи.
Тож пригорни, відштовхни, прокричи
Це зараз.

The syntactical peculiarities of the source text are reproduced rather skillfully. The phonetic features, such as paronomasia (*kiss – kick*), are compensated in translation by antonymic verbs.

It should be noted that the students – most of them now university graduates – have been participating in the project for over 2 years. They have taken part in a translation seminar in Poland, presented their texts at the Forum of book publishers in Lviv, Ukraine and last year some of their translations were published by the *Vsesvit* magazine. Now the project participants are involved in the translation of poetry of the Beatniks.

4. Methods of teaching poetical translation

When I talked with my former students, graduates who are currently involved in literary translation, and asked them how they had started translating poetry and what difficulties they had been experiencing, one of them, Tetyana, approached me about the topic of her course paper, and I had suggested that she should attempt to deal with poetical translation and its analysis. As previously she had written poems in Ukrainian and in English for leisure, and she had already developed rhyming skills, at least to a degree, she accepted the challenge and performed the translation of over 10 poems by writers such as Sara Teasdale and Ella Willcox. The outcome was very positive, and she wrote a very good paper, which she reported on at two

students' conferences. Most notably – Tetyana took the third place in the national contest of research papers in translation, which was a high reward. Obviously, she had discussed her translations with me, argued over them and edited them, but she enjoyed translating, and received well deserved praise.

In the light of the above, it is reasonable to suggest that at the initial stage of teaching literary translation, and especially poetical translation, very important principles are encouragement and motivation. In a provincial university motivation, such as ours, created the opportunity for the student to take part in national conferences and share ideas with other students, compete in national scientific contests and win awards as well as publish her translations in literary magazines. Moreover, successful translators are also likely to have better professional prospects.

In this section I would like to describe some methods and techniques of teaching poetical translation at different stages. As the *preliminary stage* consists in developing rhyming skills, students may be requested to find rhymes to certain words frequently used in poetry. In English it can be *love, moon, bright, soul, remember*, while in Ukrainian it is *любов, милий, зірка, зустрічати*, etc. The Experience shows that a more complicated task is determining meter in a verse, which is connected with an insufficient feeling of rhythm in a text, or psychological aspects.

After explaining the basic types of meter in the English poetry, such as iambus, trochee and anapest, it is desirable that students should be given simple words, such as adjectives, nouns and verbs, and they should determine the place of the stress in these words, e.g. *interesting; in'side; heavy, re'turn, p'roper* and *properly*, taking into account which syllable is stressed in in each case. Then they can analyze word combinations and short sentences to feed the rhythm: *the 'sun* (iambus); *'enter; 'went to* (trochee); *in a 'hut; inter'vene* (anapest); *color of* (dactyl). The sentences should be simple but with a clear system of stress: *'See you 'later* (trochee); *The 'lesson is 'over* (iambus); *The 'girl decided to 'have a 'rest* (iambus and anapest). It is necessary to remind students that in the English language articles, prepositions, conjunctions, and link verbs are not stressed. Mainly notional parts of speech are stressed. During our classes I make use of the techniques and recommendations of the authors of the handbook *Sound and Sense. An Introduction to Poetry* (Perrine & Arp, 1992). The first step in mastering the meter of the poem is to read the poetical text according to its prose meaning, to listen to where the stresses fall and, possibly, to beat the rhythm with the hand. For better understanding we should suggest a text from classical poetry, where the meter is regular, as in the following poem by George Herbert: *The 'dew shall 'weep thy 'fall to'night (...)*.

I made the same conclusion as Short (1996) that a large number of students find metrics rather boring to study. This can be explained by the fact that metrical structure is such level of poetical organization which is the least connected with meaning and that the study of meter is complicated. What is more, students should understand that there can be certain variations in the meter in the same poem or even stanza. Thus, in the following lines of the famous limerick, often translated by my students, we can observe the variation of iambus and anapest:

There 'was a young 'lady of 'Niger
Who 'smiled as she 'rode on a tiger (...)
(anonymous, cited in Voznyuk, 2009: 66)

The reason of variations is the abundance of functional parts of speech – as in this case – in particular articles and prepositions.

I try to explain to students that metrication is one of the features by which poetry differs from other literary genres. Moreover, the use of meter adds a new rhythmical quality and musicality to a text, which is absent from prose.

The *comparative stage* is based on different techniques of teaching. It has already been said that I chose the poetical translation strategies for it, as suggested by Lefevere (1975). Although his system is not perfect, it is possible to use different strategies in our step-by-step teaching. The order of applying these strategies can be changed. The first step involves rhymed translation, i.e. the analysis of rhymes using the source and target text. This step is not difficult, but important in mastering the system of rhyming on the basis of the best professional translations. One of the first poems for comparison to be analyzed is the verse by George Byron entitled *Sun of the Sleepless*. Its first four lines are built on adjacent rhyme:

Sun of the sleepless! Melancholy star!
Whose tearful beam glows tremulously far,
That show'st the darkness thou canst not dispel,
How like art thou to joy remembered well!
(Byron, cited in Yemets, 2015: 193-194)

Outstanding Ukrainian translator Grygory Kochur skillfully reproduced this rhyme as follows:

Безсонних сонце, зірка жалібна!
Твій слізний племінь криє долина,
Безсилий пітьму він перемогти,
Як на минуле щастя схожа ти!
(Kochur, cited in Kharytonov, 2012: 40-41)

The most explicit type of rhyme is evident. Then we analyze the place of the stress in the rhyming words. As the stress in both the original and the target text is on the last syllable, the rhyme is strong. Analyzing the source and the target texts, students pay special attention to rendering the tropes and phonetic devices in translation. As it is seen, the translator of Byron's poem skillfully reproduced the epithets (*melancholy star*, *tearful beam*), made a synonymic substitution while rendering the simile (*like to joy* – як на минуле щастя). The alliteration in the first line (*sun*, *sleepless*, *star*) is rendered by Kochur in two lines (безсонних, сонце, слізний). The use of inverscon in the Ukrainian translation can be explained by the demands of rhyme and meter (жалібна - долина). At the same time, Sonnet 73 by William Shakespeare was rendered by the famous Ukrainian translator Dmytro Palamarchuk with changes to the rhyme. In Shakespearean sonnets we observe

cross rhyme. Let us look at the first stanza of the sonnet (Zakharov & Tomashevsky, 1972:64):

That time of year thou mayst in me behold
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.

Той місяць року бачиш ти в мені,
Коли багряний лист тремтить на вітті
Під вітром злим, який прийшов по літі
На хори, де замовкнули пісні.

When analyzing the translation, which is very skillful in terms of the imagery rendered, my students observed that, instead of cross rhyme a – b – a – b in the source text, Dmytro Palamarchuk used the rhyme a – b – b – a, i.e. the combination of adjacent and cross rhymes. Whereas the rhythmic character of the original is reproduced skillfully – the British poet used iambus, and iambus is present in the Ukrainian translation.

Naturally, at the stage of comparison my students emphasize the devices of rendering tropes in translation, as in this sonnet. The extended metaphor HUMAN BEING – NATURE which has conceptual character is reproduced in the target text, with some changes in the image: *time of year* – місяць (month); *sweet birds* – пісні (songs). The latter translation is an example of metonymic translation, or, more generally, modulation. The students mark that in translating two other stanzas of this sonnet by Shakespeare the Ukrainian translator also made use of modulation.

The great poem “The Raven” is usually proposed to students for a comparative analysis of rhyme and meter. Edgar Poe was especially skillful in metricity and musicalness. Especially interesting for students is internal rhyme, which is rather rare in modern poetry but at later stages will be found in limericks:

Once, upon a midnight dreary, while I pondered, weak and weary (...).
(Zakharov & Tomashevsky, 1972:464)

The internal rhyme of the first line in the first stanza is fully rendered in the target text by Grygory Kochur, the afore-mentioned Ukrainian translator, as:

Опівнічною порою я над книгою старою [...].
(Kharytonov, 2012: 112)

The metrical translation is analyzed at this stage as well. The poem “The Raven” is primarily written in trochee; however, different Ukrainian translators could not reproduce this type of meter. They substituted it with anapest, as in the given target text. The students could explain this variation by the different stress system of Ukrainian, where the stress falls on the second or third syllable.

The next step in the comparison of poetical translations consists in investigating the phonemic aspect of rendering poetical texts. I suggest poems by E. Poe, W. H. Auden, W. de la Mare, S. Teasdale, E. Pound, who widely used such phonetic

stylistic devices as alliteration and assonance. Students compare these phonetic devices in the source and target texts and determine the translation transformations. They follow three main approaches to rendering phonetic devices in translation: i) the use of the same phonetic device, such as alliteration; ii) the use of the same device, but the substitution with another sound (s); and iii) the compensation by some lexical device. Very short poems by Ezra Pound can be used at this stage. They are impressionistic and very musical, for instance:

As cool as pale wet leaves of lily-of-the-valley
She lay beside me in the dawn.
(Pound, cited in Yemets, 2015: 198)

It is desirable that students should understand, as in this example, that sound repetitions are used not only for emphasizing the important elements of the utterance. It is also an effective type of foregrounding, both in poetry and in prose. As Short points out, “foregrounded features are parts of the text which the author, consciously or unconsciously, is signaling as crucial to our understanding of what he has written” (Short 1996: 36). According to my conclusion, sound repetitions fulfill the function(s) of semantic unity and the part of metaphor which unites the image components (Yemets 2012).

Ukrainian translator Ihor Kostetsky reproduced the sound effect which foregrounds the simile:

Прохолодна, мов блідаве вологе листя конвалій,
Вона лежала біля мене на світанку.
(Yemets, 2015:199)

While discussing this translation with the students, we suggested some changes to the target text:

Прохолодна, мов бліді вологі пелюстки конвалій,
Вона лежала поруч зі мною на світанку.

Our changes are connected with the more pleasant effect of the word *бліді*, rather than that of *блідаві*, which can produce unnecessary negative associations in the target language (TL). Also, the word “*пелюстки*” (petals) seems to be appropriate in the description of the young person.

Therefore, the comparative stage and the corresponding techniques of teaching can lead to the creative evaluation and interpretation of the existing translation. Students could suggest their own variants or introduce some changes into the well-known translations. Important at this step is the analysis of redundancy of phonetic repetitions, especially connected with the key word. In the poem entitled *In Memory of W. B. Yeats* by Wystan Hugh Auden the sound [d] is used in the first stanza 11 times, as it is the initial sound of the key word “*death*”:

He disappeared in the dead of winter: [...]
The day of his death was a dark, cold day.
(Auden, cited in Shestakov, 2005: 216-218)

I quote the first and the last lines of the stanza, where is no rhyme, while the metric units are iambus and anapest. In the translation of well-known modern Ukrainian scientist Maksym Striha alliteration in the first line is lost; however, the last line of the first stanza in the target text contains quite an explicit initial alliteration – anaphora:

Він відійшов у безгоміння зимове: [...]
День його смерті був темним холодним днем.
(Striha, cited in Kharytonov, 2012: 44)

At the same time, one of my senior students who was investigating the creative personality of Maksym Striha noted that the translator compensated phonetic repetitions by morphemic repetitions, and nouns, verbs and adjectives with the negative prefix *без* - : *безгоміння; збезлюднили; безформними*. Thus the tragic pragmatic effect of the text was retained.

Interpretative translation is appropriate at the stage of comparison. Under interpretative strategy I understand the stylistic analysis and explanation (interpretation) of the target text with the subsequent reproduction of its stylistic and pragmatic features in the source text. Obviously, all the above-mentioned strategies – the metrical, rhymed and phonemic translations – should not be separated from interpretation. But the process of interpretation can be regarded as the highest step in the comparative stage, with all the other steps being more formal and explicit and leading to the analytical process. The sonnets of W. Shakespeare, poems by R. Burns, G. Byron, H. Longfellow (*The Rainy Day*, in particular), W. B. Yeats and other outstanding authors may be investigated from the viewpoint of imagery, lexis, pragmatic effect, as was the case with the analysis of Byron's poem. Students make conclusions regarding the stylistic devices of trope translation and how such devices are dependent on rhyme. Traditionally, analyzing the stylistic devices of translating metaphor and other tropes, we keep to the theory of T. Kazakova (2004). For example, the initial stanza of the famous verse by Robert Burns *A Red, Red Rose* contains two extended metaphoric similes:

Oh my Love's like a red, red rose
That's newly sprung in June;
Oh my Love's like a melodie
That's sweetly play'd in tune. [...]
(Burns, cited in Yemets, 2015: 198)

In the translation by famous Ukrainian poet Mykola Lukash certain lexical and stylistic transformations can be observed:

Моя любов – рожевий квіт
В весінньому саду,
Моя любов – веселий спів
Що з ним я в світ іду. [...]
(Lukash, cited in Kharytonov, 2012: 72-73)

While my students noted that the cross rhyme, and the meter of the original are retained, the trope and partially the image are changed – simile into metaphor. The

vehicle, or the object, of the trope in the target text is substituted by another object, semantically close to the original (*rose* – blossom, *melodie* – song). A very noticeable alliteration of the sounds [l] and [r] is reproduced with the help of the repetition of other sounds [c] and [b]. In general, the happy, elevated effect of the source text is rendered. In this way, the algorithm of translation analysis is applied at this stage of teaching.

It should be noted that while the students make comparative investigations of two texts they can – and should – develop critical views on even recognized translations. In some cases other variants of translation can be suggested. Such an approach can make students more independent in their opinions and their choices of appropriate, adequate variants.

I described the preliminary and comparative stages in detail as the techniques of step-by-step teaching are applied at the highest stage – the *stage of translation*. The strategies of rhymed, metrical and interpretative translation must be used at this stage. Only their sequence can be different. The first step can be literal, word-for-word, translation in order to perfectly understand the sense of the original. In most cases this strategy is combined with verse-to-prose translation. Some elements of interpretative analysis should be applied, too, as students have to grasp not only the sense but the stylistic peculiarities of the source text. The techniques can be illustrated by the translation of the short aphoristic poem:

Time goes, you say? Oh, no.
Time stays, we go.

(Dobson, cited in Voznyuk, 2009: 6)

Students determined the type of rhyme – adjacent, incomplete; the meter – iambus; the use of antithesis (*stays – go*); and two metaphors of time which have a conceptual character. In the first step students fulfill word-for-word translation which facilitates rendering the metaphoric collocations: *Час іде, ти говориш? О, ні. Час стоїть, ми йдемо*. From the previous experience they know that nouns and verbs are rhymed most easily. So the key word *time (час)* can be rhymed with the pronoun *нас*. Thus, retaining the metaphors and the antithesis and using inversion we obtain the following source text:

Говориш ти, що плине час?
О ні, час стоїть, несе лиш нас.

As it has been stated above, the translation of limericks is the first step at the stage of translation. At the preliminary stage I explain to students the system of rhyming a – a – b – b – a and the stylistic peculiarities. The majority of limericks produce the effect of defeated expectation due to the use of hyperbole, meiosis, antithesis, irony or metaphor. At this stage the stylistic analysis is aimed at determining the semantic and pragmatic idea of the source text. In limericks we do not concentrate on formal aspects, but on stylistic ones. Students have to determine the underlying stylistic device and to skillfully render it in translation:

There was a young lady of Niger
Who smiled as she rode on a tiger.

They returned from ride
With the lady inside
And the smile on the face of the tiger.

(anonymous, cited in Voznyuk, 2009: 66)

Here my students correctly defined the punchline – the use of reverse parallelism, which is the basis of black humor in the poem.

As another example, I can quote the recent, less known translation of one limerick by E. Lear:

There was an old man of Dumbree
Who taught little Owls to drink tea:
For he said, “To eat mice
Is not proper or nice”,
That amiable man of Dumbree.

(Lear, 2009: 75)

The verse includes a metaphor and an antithesis, and the geographical name can be invented. One of my senior students Oksana Kravets translated the limerick several months ago:

Старенький в Дамбрі ялось жив,
Совенят чаювати він вчив.
Ще й любив зазначати доречно:
“Їсти мишок зовсім не гречно”.
Отакый добрий пан в Дамбрі жив.

The poem has been translated with minimal transformations, even the proper noun is not changed. The Ukrainian colloquial word (*не*) *гречно* (*proper*) is very relevant here.

Usually the students translate 5-6 limericks at home and some 3-4 in the classroom. Teamwork is welcome; when students read their translations, their group mates make suggestions or improvements in case of rhyming difficulties.

The translation of classical poetry lasts one or two months and involves 4-5 classes. We begin with short poems of the outstanding poets of 20th century Philip Larkin, Robert Frost, Wystan Hugh Auden and other writers. The exceptions are poems by Christina Rossetti, the British poetess of the 19th century and C. Tichborne, a British poet who died very young. Here is a fragment of *Elegy* by Tichborne and its translation by my former student Oksana Dolga:

My prime of youth is but a frost of cares,
My feast of joy is but a dish of pain [...]
Мій цвіт весни – лиш паморозь турбот,
Моєї радості бенкет – лиш страви із страждання [...]

(Dolga, cited in Zakharov & Tomashevsky, 1972: 104)

Oksana rendered the rhyme, the meter (iambus) and the main stylistic devices – antithesis combined with metaphors. This bitter poem touched the heart of the student, and in effect, she successfully rendered its emotional effect.

The most challenging task for students is translating original metaphors, especially extended ones. As an example, I can quote a poem by Stella Benson:

Now I Have Nothing
Now I have nothing. Even the joy of loss –
Even the dreams I had I now am losing.
Only this thing I know; that you are using
My heart as a stone to bear your foot across.
I am glad – I am glad – the stone is of your choosing... .
(Benson, cited in Yemets, 2015: 195)

This bitter and emotional verse begins with paradox expressed by the oxymoronic phrase *the joy of loss*. It was not difficult to render it in translation – *радість втрату*. But few students coped with the task of rendering the extended metaphor: *heart – stone*. They sometimes omitted the metaphoric component *to bear your foot*, which could have destroyed the tragic sense. A more successful translation was delivered recently by my senior student Olena Bilous:

Я нічого не маю – навіть радості втрати,
Навіть мрії колишні тепер я втрачаю.
Одну лише річ напевне я знаю:
Моє серце – то камінь, по ньому ступати
Ти будеш, я це радо сприймаю.

The student reproduced the rhyme and, the main thing, all the components of the extended metaphor. Thus, she rendered the emotional content of the source text.

Therefore, the choice of the text for translation is significant. The text must correspond to the life experience of the students, must evoke some emotional feedback, must be rich in imagery and melodic. Minimal criticism from the teacher, mostly encouragement and friendly advice concerning technical sides of translation are also desirable. The translation techniques in rendering classical poetry are the same as those mentioned above: literal translation, interpretation, metrical and rhymed translation, phonemic aspect (if necessary), interpretation (again, at a higher level), editing, reading aloud to oneself, and reediting.

5. Conclusion

In this article the methodology and techniques of teaching poetry translation are suggested. The process of teaching PT is divided into three stages – preliminary, comparative and translation proper. At the preliminary stage, from the pedagogical viewpoint, encouragement of students is recommended; from the methodological point of view – the explanation of metrical, rhymed and phonemic strategies formulated by Andre' Lefevere. After acquiring the knowledge of rhyming and metrical systems, students can write their short poetical slogans or advertisements.

The comparative stage is shorter and involves comparative analysis of the source and target texts. The same strategies are applied as well as interpretation, i.e. the stylistic analysis of the original and translation.

The main stage is the translation stage (translation proper). The students can begin with limericks (or other short poems) and then render classical poetry of Great Britain and the USA. The step-by-step teaching is appropriate at this stage, and motivation of students as well as their teamwork are desirable. This kind of teaching is rewarding. As Stephen King said in his great recent novel “11.22.63”: “Want to know the best thing about teaching? Seeing that moment when a kid discovers his or her gifts. There’s no feeling on earth like it”.

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