

Running head: LINGUOPOETIC FEATURES OF TRANSLATION

**Linguopoetic Features of Translating Conceptual Linguistic Units (Based on the Materials  
of Poetic Discourse)**

Galina Fedoskina

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**Abstract****Linguopoetic Features of Translating Conceptual Linguistic Units (Based on the Materials of Poetic Discourse)**

The purpose of this qualitative study is to analyse the linguopoetic features of poetic discourse and the applied strategies and techniques in the process of translating poems. This descriptive-comparative analysis is based on four poems in Russian and English, where its translations are compared and described, and two universally applicable classifications of strategies and techniques by scholars Lefevere (1975) and Molina and Albir (2002).

To fulfil these objectives, this study is prevailed by content analysis, which contributes to a detailed examination of each poetic sample, namely the works “Russia”, “Eugene Onegin” (the first three poems of the first chapter), “The Raven”, and “Birches”. Semantic, stylistic and cultural analyses are applied to reveal the linguopoetic features of the poems. In the course of analysing these works, the study highlights certain linguistic elements found in Russian and English poetry, as well as the specifics of its translation.

Translation of poetic texts into a foreign language, including English or Russian remains controversial to this day. Thus, nowadays it is possible to determine a huge number of interpretations of the same work. Results of this qualitative study demonstrate the diversity of linguopoetic features, strategies and techniques in translating poetic works and illustrate the importance of preserving not only the semantic content of such types of texts, but also the aesthetic content.

Drawing on the identified conclusions, this research recommends that translators of poetry should apply an extended number of translation tools, not excluding a diverse selection of

poetic poems, while considering possible differences in linguistic culture. This research paper expands the required knowledge and contributes to the field of poetry translation by vividly illustrating all the nuances that arise in the process of this type of translation.

*Keywords: poetic discourse, poetry translation, poem, linguopoetic features, strategies, techniques, semantics, stylistics, culture.*

## Аңдатпа

### **Концептуалды тілдік бірліктерді аударудың лингвопоэтикалық ерекшеліктері (поэтикалық дискурсы материалдары негізінде).**

Бұл сапалы зерттеудің мақсаты-поэтикалық дискурстың лингвистикалық және поэтикалық ерекшеліктерін, сондай-ақ өлеңдерді аудару процесінде қолданылатын стратегиялар мен әдістерді талдау. Бұл сипаттамалық-салыстырмалы талдау орыс және ағылшын тілдеріндегі төрт өлеңге негізделген, онда олардың аудармалары салыстырылады, сипатталады және Лефевр (1975) және Молина мен Альбир (2002) сияқты ғалымдардың стратегиялары мен әдістерінің екі әмбебап классификациясы негіздерінде жасалған.

Осы мақсаттарға жету үшін бұл зерттеуде әр поэтикалық үлгіні, атап айтқанда «Русь», «Евгений Онегин» (бірінші тараудың алғашқы үш өлеңі), «Қарға», «Қайыңдар» шығармаларын егжей-тегжейлі қарастыруға ықпал ететін мазмұнды талдау басым. Өлеңдердің лингвистикалық-поэтикалық ерекшеліктерін анықтау үшін семантикалық, стилистикалық және мәдени талдау қолданылады. Осы жұмыстарға талдау жасай отырып, зерттеу орыс және ағылшын поэзиясында кездесетін белгілі бір лингвистикалық элементтерді, сондай-ақ олардың аударма ерекшеліктерін ашады.

Поэтикалық мәтіндерді шет тіліне, соның ішінде ағылшын немесе орыс тілдеріне аудару бүгінгі күнге дейін көптеген қайшылықтарды тудырады. Осылайша, қазір бір шығарманың көптеген түсіндірмелерін анықтауға болады. Осы сапалы зерттеудің нәтижелері поэтикалық шығармаларды аударудағы лингвистикалық-поэтикалық ерекшеліктердің, стратегиялар мен әдістердің әртүрлілігін көрсетеді және мәтіндердің осы

түрлерінің семантикалық мазмұнын ғана емес, сонымен қатар эстетикалық мазмұнын сақтаудың маңыздылығын көрсетеді.

Анықталған қорытындыларға сүйене отырып, поэзия аудармашыларына тіл мәдениетінің мүмкін болатын айырмашылықтарын ескере отырып, поэтикалық өлеңдердің әртүрлі үлгісін қоспағанда, көптеген аударма құралдарын қолдану ұсынылады. Бұл ғылыми жұмыс қажетті білімді кеңейтеді және поэтикалық аударма саласына үлес қосады, аударманың осы түрінің процесінде туындайтын барлық нюанстарды нақты көрсетеді.

*Түйін сөздер: поэтикалық дискурс, поэзия аудармасы, өлең, лингво-поэтикалық ерекшеліктер, стратегиялар, техникалар, семантика, стилистика, мәдениет.*

### Аннотация

#### **Лингво-поэтические особенности перевода концептуальных языковых единиц (на материалах поэтического дискурса).**

Целью данного качественного исследования является анализ лингво-поэтических особенностей поэтического дискурса, а также применяемых стратегий и техник в процессе перевода стихотворений. Данный описательно-сравнительный анализ проходит на основе четырех стихотворений на русском и английском языках, где сравниваются и описываются их переводы и двух универсальных классификаций стратегий и техник ученых Лефевра (1975) и Молины и Альбир (2002).

Для достижения этих целей в данном исследовании преобладает контент-анализ, который способствует детальному рассмотрению каждого поэтического образца, а именно произведений «Русь», «Евгений Онегин» (первые три стихотворения первой главы), «Ворон», «Берёзы». С целью выявления лингво-поэтических особенностей стихотворений применяется семантический, стилистический и культурный анализ. Производя анализ данных работ, исследование раскрывает определенные лингвистические элементы, встречающиеся в русской и английской поэзии, а также особенности их перевода.

Перевод поэтических текстов на иностранный язык, в том числе английский или русский по сей день вызывает множество споров. Таким образом, сейчас можно выявить огромное количество интерпретаций одного и того же произведения. Результаты этого качественного исследования демонстрируют разнообразие лингво-поэтических особенностей, стратегий и техник при переводе поэтических трудов и свидетельствуют о

важности сохранения не только смыслового содержания таких типов текстов, но и эстетического.

Опираясь на выявленные итоги рекомендуется, чтобы переводчики поэзии применяли обширное количество переводческих инструментов, не исключая разнообразную выборку поэтических стихотворений, при этом учитывая возможные различия языковой культуры. Эта научная работа расширяет необходимые знания и вносит свой вклад в область поэтического перевода, наглядно иллюстрируя все нюансы, возникающие в процессе данного типа перевода.

*Ключевые слова: поэтический дискурс, перевод поэзии, стихотворение, лингво-поэтические особенности, стратегии, техники, семантика, стилистика, культура.*

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## **Chapter One: Introduction**

### **Introduction**

This chapter aims to demonstrate the background information of the topic, followed by illustrating the research problem, research purpose, and research questions. By describing all the above-mentioned aspects with detailed description, the significance and value of the study will be stated.

### **Background of the Study**

Originally, translation was an art or craft (Nord, 1997). Nevertheless, nowadays there is a vast number of researchers working in the field of translation, thus this area is rightfully acknowledged as a science (Nord, 1997). Additionally, scholars have been interested in the research of translation theory since the second half of the 20th century (House, 2001; Melis & Albir, 2001). The relevance of this research paper is determined according to the fact that now in linguistics there is a steady interest in the language of poetry and possibilities that the language realizes in relation to the nationwide language. According to Venuti (2011), in linguistics there is a constant attention to the theoretical comprehension of the problems of poetry translation. In linguopoetics, the language of poetry is understood as “the embodiment of all linguistic possibilities” (Venuti, 2011). Consequently, a range of poetic “innovations” fills lacunas in the grammatical system of the languages and represents “points of growth” of new phenomena. In this regard, it seems relevant to apply the linguopoetic model to the analysis of translated poetic texts and the systematic consideration on various text features in the translation of poetry.

Furthermore, there is the necessity to note that translation of poetic works requires exploring the distinctive features (Dreeva & Tolparova, 2019). Accordingly, this is an art, and to be more precise the art of the word. In this case, the art of the word means the vision of the world from a subjective point of view, while relating only to the perception of only one individual.

Following this, not only the term “science” is defined by the translation and creation of poems, but also by thoughts, feelings, experiences and insights. Moreover, poets' worldview is multirational, and implied by researchers Dreeva and Tolparova (2019) as “a generalized subjective image of objective reality, formed as a result of perception, understanding and interpretation of the world in the poet's mind”. Therefore, poetic discourse is a source of verbal creation of macro- and micro-worlds of human beings, or, in other words, reflection of information about the world and people by verbal means (Dreeva & Tolparova, 2019). As a result, each piece of poets' work is enriched with a certain meaning, provoking many thoughts and debates among readers of all times.

The process of translating any poetic content is one of the most challenging types of translation, as this kind of translation is relatively free in nature (Dastjerdi et al., 2008). In other words, there can be no definitive translation, given that each translator interprets and translates poetic images into their own language in a unique way. It is worth noting that considering all the peculiarities and difficulties of this type of translation, translators still attempt to improve the quality of translation of poetic texts to meet the satisfaction of people all over the world until today (Low, 2008). Thus, the research primarily aims at identifying semantic, stylistic and cultural features that arise in the process of translating poetic discourse, as well as thoroughly analyze the translation strategies and techniques which were applied by translators in Russian and English.

At the current period, poetry translation also occupies a significant role among researchers in Kazakhstan. For instance, the problem of translation from Kazakh into other foreign languages has received widespread attention. Shagimoldina (2021) believes that currently poetic translation from Kazakh into foreign languages continues to undergo further advancement; therefore, more attention should be paid to this research problem. Perhaps the

current situation will change in the future, as Kazakh poetry is full of colourful words, beauty of phrases and meaning in general, which foreigners now are obliged to get to familiarize themselves with.

According to Dervishi (2014), “translating a literary work has always been considered a really complicated task and more difficult than translating other texts such as legal, business documents or instructions” (p. 298). In addition to everything, an enormous number of translation theorists and practitioners such as Tisgam (2014), Jafari and Karimnia (2015) similarly suppose that poetry translation is rather impossible. The fact is that poetic language is still a challenging process for the translator living in modern world. As Francis (2021) stated, translating poetry is still categorized as a “verbal art” and not every translator is capable of undertaking such translation. Furthermore, the aesthetic nature of the poetic text comes first and emphasizes the diversity and figurativeness of its language (Tisgam, 2014). In other words, the translator, implementing a wide range of strategies or techniques, is required to express all the magnificence of words and expressions, considering the expressive means of language. It is also important to focus on the main and hidden idea of the author at the same time. Besides, it is widely known that in the process of working with the original text of a poetic text, a translator should know the epoch in which the poet lived and worked, as well as other works of the poet (Zid, 2016). As the researcher Zid (2016) stated, the only way to maximize the equivalence of the translation and preserve the pragmatic stylistic and semantic aspects of the source text could be achieved by using this knowledge in practice. Thus, this research intends to analyze the linguopoetic features of the poetic works with the applied strategies and techniques.

### **Research Problem**

The fact is that poetry translation is an act of interlingual and intercultural communication, unlike any other form of translation (Togaymurodov, 2021). According to the

researchers Dastjerdi et al. (2008), the impossibility of finding direct linguistic and, more importantly, metrical correspondences leaves room for countless interpretations. Consequently, the translation of poetic texts is at the same time subordinated to certain principles and to a certain extent represents freedom in translation. Thus, the research of poetry is a complex process as there is no single correct translation of a particular poetic text. This creates challenges for the study of the linguopoetic features as well as for the study of strategies and techniques applied in the translation process; since the translators like poets constantly make their own subjective choices in rendering the meaning of the text.

### **Research Purpose**

This study is a product-based research with application of qualitative descriptive-comparative data analysis. In the framework of the study, it is necessary to analyze the obtained samples and identify semantic, stylistic and cultural features within the Russian and English cultures. This research also explores the particular strategies and techniques, which can be utilized in the translation of poetry. Accordingly, the purpose of this study is to analyze the linguopoetic features as well as translation strategies and techniques of Russian and English poetic texts. Several questions arise in this regard.

### **Research Questions**

In accordance with the purpose of the study, two overarching research questions were posed:

1. What semantic, stylistic and cultural features were identified in the selected poetic works?
2. What translation strategies and techniques did the translators apply to convey semantic, stylistic and cultural aspects in the selected poetic texts?

**Significance of the Study**

This paper contributes to a broader understanding of the translation of poems from a range of perspectives. Furthermore, the research also fills a gap in the pre-existing literature on the subject and makes a special contribution to the development of poetry translation. Thus, the study demonstrates the semantic, stylistic and cultural aspects of poetic texts together with the applied strategies and techniques in the translation process.

The theoretical significance of the work includes the fact that it contributes to the identification of the linguopoetic features of the poetic texts as a repository of semantic, stylistic and cultural meanings and experiences of a particular culture and people as well as translation tools for implementing the poetry translation of Russian and English poems. The results obtained in the course of the study supplement the existing theoretical provisions and data regarding this type of translation, as well as provide an insight into previously undescribed poems in the study. The practical significance of the work implies the possibility of applying the results of the research for further study of the features for poetic translation regarding the particular translation instruments.

**Chapter Two: Literature Review****Introduction**

At this period, there is a vast range of both outdated and updated literature in various languages dedicated to the research of linguopoetic aspects of translation along with translation strategies and techniques, which are used by translators. Thus, the significance of this research topic, as well as the interest in it among scholars and linguists from all over the world is completely obvious. Aiming to introduce the existing literature comprehensively, I have categorized the surveys into the following topics: linguopoetics, translation of poetry, semantic,

stylistic and cultural features of literary texts, similarities and differences in Russian and English poetry, as well as strategies and techniques applied for poetry translation.

### **Linguopoetics**

Linguopoetics, which originated in the last century as a new field of knowledge, defines its own study rules, and is considered as a field of research of language and works of art (Mirsobirovich, 2022). A new branch of linguistics, called linguopoetics, emerged at the junction of linguistic and literary stylistics following the convergence of these two approaches (Erkinova, 2023; Mirsobirovich, 2022). As stated by Ganieva (2022), poetics comprises a single focus and meaning, whereas linguistics is a separate perspective and ideas. Furthermore, linguopoetics is a set of linguistic tools in a literary work, whereby the author fulfils intention, providing the aesthetic effect required for this type (Akbarova, 2023). According to Sobirov (2023), the task of linguopoetic research is to analyze the aesthetic nature of conceptual linguistic units both in oral works and in works of art. As a result, based on modern literature concerning linguopoetics, it is possible to conduct a qualitative research on my topic at the time being, as it allows deepening into poetry translation.

### **Poetry Translation**

It is widely known that poetry translation has existed for more than 2,000 years (Bassnett, 2013; Neshkovska et al., 2021). As noted by Xojamuratova and Abdulakhatovna (2023), “poetry” often breaks the rules of any language, yet always communicates with readers in an unrivalled, unique and original way. While analysing the word “poem” or “poetry” etymologically, it is found to be derived from the Greek term “poiesis”, which means, “making” (Udhayakumar, 2018). As a result, translators, like artists, are able to deviate from the norm and create something new when translating a particular work of art. Consequently, at this stage,

numerous linguists and scholars had the following question to ask. Is the translation of a poem possible for the translator?

As stated by Tisgam (2014), “poetry translation is a complicated task only experienced translators can cope with” (p. 511). So far, poetry translation is still considered as one of the most sophisticated forms of literary translation (Tisgam, 2014). One of the researchers Singh (2011) even believes that the very process of translating a poetic text is more challenging than creating poetry itself. It follows, therefore, that the translator occupies the same role as the poet. According to Dervishi (2014), the question of the translatability of poetry has long been an ongoing debate among scholars throughout the world. Some of them consider that translators are not able to preserve poetry in the translation process (Bhandari, 2013; Dervishi, 2014; Tisgam 2014), whereas others argue that, all meanings and concepts are translatable and only the form of poetic discourse can be lost in the translation process (Dan, 2024; Junqueira, 2012). The main characteristic of poetic discourse that distinguishes it from the ordinary discourse is that in poetry it is impossible to separate form and content (Brodsky & Walcott, 2001). Besides, the researchers Brodsky and Walcott (2001) stated, “the content of a poem is directly related to the language” (p. 187). Thus, this is the reason why poetry translation is more complex than other types of translation. Therefore, translators still have problems while translating all aspects of a poem.

Regarding information in the poetic discourse, according to the researchers Obermeier et al. (2013), there are two types of poetic narrations, which are integrally interrelated with each other:

1. Semantic information, which represents the related situation portrayed in the reader's mind;

2. Aesthetic information, which comprises such specific components such as emotions, experiences, feelings.

Linguists Zemova and Bozhko (2019) noted in their research paper, “in most cases the form of a text is preferable to its content” (p. 266). Additionally, professional translators have to consider various aspects in the process of translating poetry, each of them determines which style, and which decision the translators choose and prefer (Zemova & Bozhko, 2019). In addition to everything, researchers Neshkovska, et al. (2021) noted in their research that such aspects as alliteration, mood, rhythm, size, rhyme and stanza also give special parameters of musicality to a poem, which is a crucial element in the process of poetry translation. Thus, while one translator attempts to translate a poem as accurately as possible, the other translator primarily seeks to preserve structure, such as a particular rhythm. Moreover, each poetic text is considered in three approaches, which should be replicated as much as possible in the translation process:

1. Semantic aspect that implies what the author writes in the poetic work;
2. Stylistic aspect that includes the way in which the poetic work is written;
3. Pragmatic aspect that focuses on what effect the poetic work has on the reader (Pallavi & Mojibur, 2018). Furthermore, translators consider the speech peculiarities, as no word in a poetic work can be accidental, including sounds with its own order and structure (Sviridova, 2021). As stated by Scott (2018), the rhythm of a poetic work is based on the correct sequence of stressed and unstressed syllables in a poetic line. According to Sviridova (2021), in the rhythm of the poetic text, ascending and descending, stressed and unstressed, syllables alternate. Separate syllables are composed in verses, which form a pitch, rhythmically structuring the verse (Sviridova, 2021). The rhythm is required to be as accurate as possible to translate from the source text, as it was composed with the intention of the author of the text (Scott, 2018). To track rhythm in lyrics, many translation theorists focus on the process of syllable counting to get the

same number of syllables in the target text as in the source text (Scott, 2018). However, despite the fact that it is necessary to search for an equal number of syllables, the translator is sometimes able to freely add or remove a syllable if the translation result is not successful (Eslami & Kamali, 2023; Sviridova, 2021). As a result, when translating poems into a foreign language, all aspects should be considered, and the same connection should be found in the target language that would reflect the original text as accurately as possible and have the same pragmatic effect. In other words, the translator also adopts the manner and language of the poet, preserve the intonation and rhythm in the language. Aside from the sound characteristics of poetry, I would also like to highlight the importance of this field in Kazakhstan.

### **Translation of Poetry in Kazakhstan**

As for the case of Kazakhstan, it is noteworthy that the studies of Kazakh poetry are also priority among Kazakh researchers (Nurgali et al., 2022). The history of Kazakh poetry translation is closely connected and intertwined with the Soviet science of translation and goes back to the tsarist time, during the period when trade, political and diplomatic relations were established (Shagimoldina, 2021). The popularity of Abai's poems amidst Kazakh linguists. Abai Kunanbayev's poems have been the subject of detailed studies and numerous analyses of translations into English and Russian languages (Marinova & Zhunisbayeva, 2015). Despite the diversity and novelty of articles on Kazakh poetry, the features of translation of Kazakh poetry still require further study, which is a separate field for discussion. In this research, it is necessary to provide knowledge about three prevalent features in translating poetic texts, namely semantic, stylistic and cultural.

### **Semantic Features of Translating Poems**

Concerning semantic features, it is important to start with the very concept of “semantics”. Semantics is a branch of semiotics and linguistics, which studies signs and sign

systems as means of expressing meaning and sense (Higginbotham, 1985; Nordquist, 2024). The most significant subject of study for semantics is language; therefore, semantics is included as an integral part of the field of linguistics (Higginbotham, 1985; Nordquist, 2024). Additionally, as noted by scholar Nikitin (2003), “the presence of various dependencies and connections means that semantic parts of a text are always situated together and are not separated under any circumstances” (p. 38). Thus, the combination of semantic aspects of a word operating at the level of lexical semantics is considered as a complex set of elements that is stored in people's memory. Moreover, famous Russian linguist Komissarov (1990) introduced several translation models in his work, which implies that it is possible to do the translation process in various methods in modern translation. One of them is also the semantic model of translation (Komissarov, 1990). This model represents the process of translation as finding and preserving the relevant semes of the source text basing on the application to translation of the component analysis procedure used in linguistics, which allows translators to decompose the meanings of linguistic units into smaller elementary senses called “semes” (Maklakova, & Litvinova, 2021). Accordingly, the semantic structure of the target content significantly affects the result of the final translation. Researcher Gak (1971) was able to identify semantic transformations that contribute to the implementation of the translation. He distinguished five types of transformations in the language, which are:

1. Preservation of all semantic components with the addition of the giposeme which is called lexico-semantic synonymy;
2. Replacement of one giposeme by another one within one semantic category (related concepts within one generic concept);
3. Replacement of a seme with a seme of opposite meaning or in other words “antonymy”;

4. Inclusion or elimination of a differential seme, namely replacement of a word of narrower meaning by a word of broader meaning and vice versa;
5. Elimination or replacement of a generic seme with transformation of a giposeme into the main one, which can be identified as “metaphor” and “metonymy” (Gak, 1971).

Considering the fact that the semantics of an individual word enters into interaction with the semantics of the whole utterance, five more types of transformations are distinguished by Gak (1971) which are (a) redistribution of semantic components; (b) reduction or repetition of semantic components; (c) omission; (d) addition of semantic components; (e) vector substitutions of semantic categories. Therefore, a comprehensive knowledge of all above-mentioned features of poems is required for any translator who undertakes to translate and analyze poetic discourse. As a result, considering the numerous specific aspects of translating the poems, there is the necessity to study not only the semantic, but also stylistic and cultural components in the translation process.

### **Stylistic Features of Translating Poems**

Indispensable element of a speaker's speech culture is, primarily, the skill to select relevant stylistic units and devices to structure language in various communicative settings (Boase-Beier, 2023). The study of stylistics implies not only the study of a range of styles, but also the evolution of these styles, genres of communication, as well as methods of linguistic structuring of literature works (Candria, 2019). Scientists distinguish several aspects of stylistics, specifically expressive means of language, figures of speech and tropes (Boase-Beier, 2014). The reader's immersion in the context of the story is undoubtedly a crucial task in writing a poem (Takobaeva & Shakayeva, 2024, p. 716). Thus, according to researchers Takobaeva and Shakayeva (2024), poets constantly apply expressive means with the purpose to convey their thoughts in a more coherent way, additionally the selection and use means of expression, which

are influenced by the situation, the selected genre, the style of speech, as well as the identity of the author. Linguist Kozhina (1983) distinguished four means of expressiveness.

As stated by the researcher Saidova (2018), phonetic expressive means in literature are defined as the usage of the sound structure of speech aimed at increasing expressiveness, in which case the reader finds some sounds pleasant, while others have a repulsive effect, thus causing distinct or even mixed feelings in mind of the reading public. Lexical expressive means represent a special usage of words in figures of speech (Nechay & Babak, 2021). According to doctor of philology Dolgina (2018), grammatical means of expressiveness imply the use of syntactic constructions for stylistic purposes, for the semantic emphasis of individual words or sentences, providing additional colouring and meaning by the writer. Nevertheless, in addition to the above-mentioned four types of means in literature, there are also stylistic expressive means. They are language units, tropes and figures of speech, as well as stylistic techniques, speech strategies and tactics, which the writers are able to apply to formulate a particular style of speech (Jalilova, 2023; Turgunova, 2019). It is worth mentioning that one of the remarkable features of stylistic expressive means is the presence of extra-contextual stylistic connotations of language units in the source text (Jalilova, 2023). Thus, tropes and figures of speech in a literary work, including any poem, occupy a special and significant role in the process of composing and accurately translating a literary text (Puspita, 2014; Rahmawati, 2018; Söffner, 2024). They are words and expressions of speech emphasizing the figurativeness of the language and, as a result, contribute to arouse the greatest interest in the story being described (Puspita, 2014, p. 4). Thus, tropes and figures of speech subsist to enrich the language and often used by writers to draw vivid images, representing strong feelings in the minds of the readers to reach a specific definite result. These include metaphor, metonymy, synecdoche, personification, simile, epithet, hyperbole, litotes and so forth (Rahmawati, 2018).

In conclusion, after reviewing the existing literature on the subject of stylistic features of poetic discourse it becomes evident that stylistics in literature is an integral component in the process of creating and translating a work of art. Consequently, these features should also be taken into consideration in the process of the analysis of the selected poems.

### **Cultural Features of Translating Poems**

At the beginning, it is necessary to identify what the concept “culture” implies. Researcher Sumiati (2019) stated that, the word “culture” is “a particular set of general symbolic systems that guide people's behaviour and bend them to function as a group” (p. 19). Moreover, it is also worth considering a wide range of linguistic and cultural features together for the reason that language is an integral component of cultural background (Tursunovich, 2022). As pointed out by Tursunovich (2022), everything in people's life is a representation of culture, including human words, actions, behaviour and habits. Linguist Bai (2017) also suggested, “translation process is considered to be primarily a continuous exchange of cultural information between both languages” (p. 174). According to the researchers Neshkovska et al. (2021), “translators of poetry are required a brilliant proficiency in the language and culture of the mother tongue and the target language” (p. 26). Therefore, poetry translation requires the translator to identify and analyze cultural aspects in the translation process, as frequently the culture represented in the source language may not coincide with the culture of the target language.

Scholars and translators still assume that poetry is untranslatable (Amirshojai et al., 2017). Researcher Sumiati (2019) who stated that the inability to translate poetry stems from linguistic as well as cultural aspects support this point of view as well. The scholar argued that the challenge in translating linguistic peculiarities is due to the considerable difference between each language, while the challenge in translating cultural aspects is related to the lack of relevant situational patterns in the target language (Sumiati, 2019). Cultural features of linguistic units

usually include beliefs, types of food, religion, flora and fauna, social customs and gestures, manner of speaking (Chesnokova & Moskvitcheva, 2017; Sumiati, 2019). As a result, translators tend to take into consideration the cultural features of the translation as much as the linguistic ones with the aim to demonstrate the accurate and meaningful translation.

### **Differences in Russian and English Poetry**

As mentioned by Mezhevalova (2016), “the English stanza is characterised by greater capacity, thus it contains a larger number of words in poems” (p. 18). As a result, this can deprive the poem of ease and flow. In turn, the peculiarities of the Russian stress give rise to the flexibility and musicality of Russian poems, since each word has only one stress and it is not tied to a particular syllable (Kononova, 2017; Mezhevalova, 2016; Sycheva, 2020). Russian poetry sometimes allows deviation from the literary norm in order to preserve the metrical scheme and rhyme, however, the tone and rhythm of English poems depends largely on the longitude of vowel sounds, which is absent in Russian (Mezhevalova, 2016). According to Mezhevalova (2016) in English poems, translators can trace such familiar phenomena as hypermetry (the presence of an extra syllable in a foot) and lipometry (the absence of a necessary syllable in a foot), which are extremely rare in Russian poetry and are aimed at achieving a certain artistic effect. Anacruse (the presence of an extra-unaccented syllable before the first stop) and anti-anacruse (the absence of a pre-accented syllable required by the metrical scheme) are a special case of hypermetry and lipometry (Kononova, 2017). Another important difference between English and Russian poetry concerning metrics is that Russian poetry requires the poet to stick to one chosen metre throughout the poem, whereas in English poetry, it is quite common to find no metre as such or a combination of two stress feet (Sycheva, 2020). As noted by the researcher Sycheva (2020), “the differences between Russian and English poetic traditions in their attitude to rhyme are quite significant” (p. 60). The main reason for the differences lies in the very nature

of languages (Sycheva, 2020). Additionally, as stated by Mezhevalova (2016), most distinctions between Russian and English poetry, whether metrical and rhythmic variations or rhyming rules, are the result of divergent linguistic systems. The fact is that Russian language is considered as a synthetic language which relations between words are expressed with the help of case endings (Bazarbayevich, 2022). Thus, this fact makes possible the existence of a larger number of rhyming words than in English, which is an analytic language. However, this “defect” of English has given rise to one of the distinctive peculiarities of poetry, namely the rejection of proper size and rhyme (Friedberg, 2011). According to Friedberg (2011), the selection of full rhyme in English can sound unnatural, and can sometimes create a comic effect where it is inappropriate and often half rhymes or remotely similar vowel sounds are used. Thus, comparing Russian and English poetry, I can conclude that most of the differences between the two poetic traditions, whether metrical and rhythmic variations or rhyming rules, stem from the divergence of language systems. This entails a number of difficulties, as the perception and understanding of poetry, as well as the value attached to it, differ between the two cultures. Such a mismatch greatly complicates the process of transferring an original poetic text into another language. It is worth noting that the perception of both Russian and English poetry also depends on the certain translation strategies employed by the translators in the process of translating the poems.

### **Strategies and Techniques for Poetry Translation**

According to the researcher Owji (2013), whenever translators face a challenge in translating a poetic piece of work, they often experience things that prevent them from providing an adequate translation. Thus, various translation strategies and techniques are applied to avoid numerous problems and difficulties in the translation process. This point, however, poses pressing question. What is the difference between translation strategies and translation techniques? The fact is that translation strategies address general translation problems and

determine the translator's overall plan of action (Harmon, 2019). As mentioned by Harmon (2019), strategies vary from indirect to direct translation, tone and rhyme, and possible cultural diversities. Additionally, there are particular methods or techniques to achieve the desired result in the translation process. Translation techniques aim to work on many different aspects of a selected text and involve translators solving specific translation problems relating to individual words, phrases or even sentences (Bardaji, 2009; Gambier, 2012). For instance, common translation techniques comprise of calque, modulation and borrowing. Therefore, according to the vast number of researchers, translation strategies define the overall approach and plan of action for the translator whereas translation techniques are merely their tools for implementing that plan (Bardaji, 2009; Gambier, 2012; Harmon, 2019; Molina & Albir, 2002, Owji (2013). Consequently, considering the diversity of strategies and techniques, for my qualitative descriptive-comparative analysis of poetic texts I intend to select the most common classifications proposed by international scholars and linguists.

In this research, I have selected seven strategies of the Belgian linguist Lefevere (1975) with the aim of analyzing the poetry translation. Both structural and narrative features within a poetic language are encompassed in his paper on translation strategies. Consequently, three (literal, metric, rhymed) of the seven translation strategies emphasize the poetic text's structure or form. The objective of all the others is to convey all the existing contextual significance of the poems into the target language. It is worth mentioning that this seven-strategy classification is considered effective, extremely accurate and detailed for the analysis and translation of poetic discourse when English is the source or target language (Sen & Shaole, 2010). Thus, Lefevere (1975) integrated into this classification the following strategies:

1. **Phonetic translation.** In phonetic translation, the translator endeavours to reproduce the sound of the source language into the target language, where each phoneme

corresponds to a phoneme in the target language. Nevertheless, this method of translation faces significant shortcomings and limitations, as phonetic translation requires a similar phonetic system in the languages the translator is working with. Thus, the poem acquires a vivid set of aesthetic features sometimes losing the meaning of the message itself.

2. Literal translation. In literal translation, the first priority of the translator is the preservation of the complete meaning or content of the poetic work. In this case, the meaning and grammar in the sentences are potentially distorted.
3. Metric translation. The required criterion in this method of translation is to reproduce the text size in the source language. In this case, as in literal translation, the translator directs all attention to one aspect of the source text, influencing the meaning and the syntax. As a result, equivalence and adequate translation fade into the background.
4. Prose translation. This method involves the translator recreating the poem in a different literary genre with the aim of conveying certain poetic features found in the source text. Thereby, communicative features, structure, form and rhyme scheme are omitted from the target text.
5. Rhymed translation. Applying rhymed translation, the size and rhyme of the original poem are both preserved in the translation, endowing the text with aesthetic values.
6. Blank verse translation. Translation involves the stylistic aspects of culture of the target language. Accuracy and literalness are both common to the translation of blank verse.
7. Interpretation. The poetic text is completely transformed in terms of its form, while at the same time preserving the semantic component of the source text. Thus, the translator creates a new poem by adhering to the author's content. This method

requires masterful maneuvering of two languages and deep understanding of the author's peculiarities.

Despite the fact that Lefevere's classification (1975) is rather outdated, it is periodically found in contemporary studies of poetic texts. Moreover, this framework provides a functionally neutral tool applicable to all language pairs. The fact is that Lefevere (1975) describes the strategies through the functional goals of the translator rather than the particular grammatical or phonetic features of English or French. Therefore, these strategies are applicable to any language with a poetic form. This classification has already been applied to translating poems from Spanish into Chinese in Soang's research work (2020), from Turkish into Persian in Shahiditabar's study (2024) and from Persian into English in Masoudzade and Rad's research study (2023). Additionally, these seven strategies have been utilized in analyzing the translation of poems from English to Russian. For example, it is possible to observe it in the work of Dikun (2021), where the scholar investigated the special features of recreating imagism in Russian translation. As a result, Lefevere's classification of seven poetic strategies (1975) differs in its uniqueness as an indispensable tool for analyzing the poetry translation and thus can be easily implemented in both English and Russian.

Based on Molina and Albir's (2002) findings, translation techniques contribute to the structured collection of data regarding the overall methodological approach, as well as precise and consecutive acts of the translator in dealing with specific lexical units within the text. Moreover, as previously outlined, the techniques used in translation have a significant impact not on the initial stage of translation, but on the implementation of its result. Having collected and synthesized all the qualitative data found in the existing scientific works on translation techniques, researchers Molina and Albir (2002) established their own classification of translation techniques. The classification is universal and extensive as it consists of 18

translation techniques, namely (a) adaptation; (b) amplification; (c) borrowing; (d) calque; (e) compensation; (f) description; (g) discursive creation; (h) established equivalence; (i) generalization; (j) linguistic amplification; (k) linguistic compression; (l) literal translation; (m) modulation; (n) particularization; (o) reduction; (p) substitution; (q) transposition; (s) variation.

It is worth noting that nowadays this classification of techniques is also linguistically neutral in nature, as it is based on universal techniques for the transmission of micro-speech units.

Therefore, the techniques are applicable to any language pairs. Povoroznyuk's study (2014) on the problem of translating medical terminology from English into Russian, as an example, clearly proves the successful application of this classification to the English-Russian language pair. The present research will also confirm the universality of the classification of strategies and techniques in analysing poetic texts in both Russian and English. Furthermore, Molina and Albir's classification (2002) is considered as a valuable research instrument for analyzing the translation of poetic texts among researchers. As an example, Molina and Albir's scientific article (2002) was cited by the researchers Terayanti et al. (2023), who conducted a qualitative descriptive study in their article to review the translation techniques of Damona's poems in English language. As a result, they determined that 12 translation techniques out of 18 were most commonly practiced in the research sample. In conclusion, this classification systematizes multiple translation approaches, which can be applied to analyze the collected data in a universal and critical form.

To summarize, this literature review covered all the significant sections that were outlined at the beginning. Thus, these sections could demonstrate the significance and relevance of the topic under study and will develop further sections of the thesis.

### **Chapter Three: Methodology**

#### **Introduction**

A key part of any research paper is the methodology, which elaborates on the research methods involved (Creswell, 2011). However, the methodology section addresses not only research methods, but also research design, the sampling criteria, collection of data, and rigorous analysis of the data collected. In this section, based on the product-based research, I intend to provide a detailed presentation of my research methodology. In the book entitled “Translation and translating: Theory and practice” well-known scholars of the translation process Bell and Candlin (1991) consider that the examination of completed translated texts as individual linguistic sections leads to the possibility of reviewing the selected material in terms of the process of its creation and the process of perception of the translation. Therefore, aiming to fulfil the two research questions, another primary objective is to identify the linguopoetic features of conceptual linguistic units within the poetic discourse. This implies the analysis of semantic, stylistic and cultural aspects as well as the translators' application of translation strategies and techniques in the process of poetic translation. To conclude, readers have the opportunity to consider all the advantages and disadvantages regarding the research paper with all sections outlined in the methodology section.

#### **Research Design**

This section describes the research design, providing the reader with an understanding that this research is credible and valid. To begin with, a qualitative descriptive product-based research provides a holistic and clear picture, demonstrating the specific features of the translated texts. According to Qian (2019), descriptive qualitative study aims at examining the linguistic and extra-linguistic factors involved in a particular translation. In addition to everything, it is worth noting the fact that the purpose of descriptive research is not the

evaluation of the accuracy or inaccuracy, free or literal nature of a particular translation (Qian, 2019). Thus, in this research paper, I intend to conduct a product-oriented qualitative descriptive study with the consideration of all linguopoetic factors.

Additionally, in my study, I have four poetic texts with its translated versions. Therefore, there is the necessity to select not only descriptive but comparative method, which is considered as the descriptive-comparative method. This method enables researchers to draw comparisons between various texts, phenomena or situations to reveal similarities and differences as well as to analyze linguistic conceptual units with its impacts. The descriptive-comparative method is often applied in the product-based research to gain a deeper understanding of the objects and phenomena under research. For instance, researcher Kartika (2017) conducted a similar study to the present research. In her work, the scholar applied the descriptive-comparative method for analyzing both the source and target text. Consequently, she could successfully demonstrate the particular features of translating a poem as well as the most common translation strategies utilized by the translator. However, it is worth noting that the researcher was concerned with a detailed comparison of translations of only a single poem. In my research, I will compare translated versions of the selected poems with the aim to analyze the linguopoetic features of the translations in a clear and detailed form, as well as examine the frequently used translation strategies and techniques in the poetic texts.

My present study aims to apply analyses at both textual and extra-textual levels. Consequently, the following techniques are adopted to analyze the data for a comprehensive and most precise overview of the poetic texts:

- Qualitative content analysis: According to Mayring, qualitative content analysis is defined as a range of approaches with the aim of conducting a systematic analysis of various forms of texts, emphasising the content, as well as the patterns and main ideas

found within the texts (as cited in Drisko & Maschi, 2016, p. 82). In addition, it becomes evident that qualitative content analysis does not encompass the statistical procedures. In my case, I apply qualitative content analysis because it serves perfectly for systematizing and coding my poetic texts into individual fragments. Thus, qualitative content analysis facilitates the identification of key categories, subcategories and necessary codes. As a result, it becomes possible to produce an in-depth analysis of semantic, stylistic, cultural features and translation strategies and techniques in my research paper.

- **Semantic analysis:** The purpose of this research method is to identify and interpret the meanings of words, symbols, sub-texts and implicit meanings within a selected poetic text. Thus, semantic analysis is a useful research tool that provides an opportunity to determine how linguistic units interact with each other and what meaning they acquire in context. It is worth noting that semantic analysis is widely used in analyzing poetic texts among linguists. For instance, Quadri et al. (2021) applied this analysis for identifying of semantic, syntactic and lexical aspects of English poetry. As a result, they successfully identified all the necessary features present in English poetry.
- **Stylistic analysis:** An analysis of poetic texts to identify expressive means, figures of speech and stylistic devices that the author uses to enhance the meaning and create an aesthetic and emotional effect on the target reader. Researchers Batool et al. (2016) implemented this analysis in their research article to study the role of figurative speech in enhancing the impact of the poetic text on the reader's mind.
- **Cultural analysis:** This analysis emphasizes the focus of the research on cultural features, historical realities, traditions and mentality reflected in the poetic text, as well

as the influence of these features on the reader. Moreover, researcher of translation studies Pusztai-Varga (2016) noted that this analysis is demonstrated as a complex and delicate process as it is required to acquire a background knowledge of the cultures of the languages the researcher is dealing with. In her research work, she first selected particular lexical units, which were considered as culturally related to each other and then conducted a cultural analysis of the conceptual language units within the poetic text with the aim of identifying cultural differences within the text.

- Analysis of translation strategies and techniques: This research tool is concerned with analyzing a number of approaches that the translator has followed during the translation process in conveying the meaning, style, structure and cultural features of the source text. Equally, it provides understanding of the changes that took place during the translation process, which aspects were retained and which aspects were adapted or lost. There should be noted that the scholars Iskartika et al. (2016) were able to utilize this analysis and succeeded in identifying the translation strategies in the novel.
- Comparative analysis: This analysis addresses the differences between the objects of study by identifying the required result. The analysis was first created in the nineteenth century and was originally used in historical research (as cited in Marx et al., 2014). As stated by Derrida and Prenowitz (2008), there can be no beginning of research without theoretical knowledge, theorization of practice, and therefore without some comparative science. Researchers often use this method in their studies even to this day. As an example, translation researcher and English teacher Suo (2015) used the holistic comparative method of analysis in her work in comparing English version of

two poems. The researcher Qian (2019) also used this method in his article with the purpose to compare two translated versions of the same poem. The comparative analysis in the study was selected for the reason that this analysis will be more capable of demonstrating all the specific differences and similarities regarding the selected features within the source text and target text. In addition, this analysis is simple and quite quick to perform.

The design of my study clearly demonstrates all the required elements for conducting a feasible research. My research is product-oriented and descriptive-comparative as it seeks to describe the special features of poetic texts and compare the translated versions of these texts. Considering this, my study involves six research tools, namely qualitative content analysis, semantic analysis, stylistic analysis, cultural analysis, analysis of strategies and techniques and comparative analysis.

### **Sample**

The present study is devoted to the analysis of features of poetic texts and comparison of its translated versions. The samples are two poems in Russian with English translation, which include:

- Poem “Russia” by Esenin (1982);
- Novel in verse “Eugene Onegin” by Pushkin (1988), the first three extracts from the first chapter.

Apart from this, I have also selected two poems in English with Russian translations:

- Poem “The Raven” by Poe (1988);
- Poem “Birches” by Frost (1986).

Furthermore, with the intention of answering the two research questions, my descriptive-comparative qualitative research requires a particular method for sample selection. Thus, I consider that purposive sampling is the most appropriate method for selecting a sample of poems in the context of analyzing and comparing poetic texts and their translations. As noted by Campbell et al. (2020), when the researcher needs the most relevant and beneficial data, in this case purposive sampling is the most appropriate method to select research samples. As a result, purposive sampling method is distinguished from all others, as it is an indispensable and efficient method of utilizing limited research resources (Campbell et al., 2020).

The importance of using acceptable criteria for selecting the translated poems is crucial in order to obtain rigorous and credible results of the study. This method will provide the maximized amount of data necessary to conduct a valid research. Therefore following selection criteria were developed:

**Originality of work:** The original sample should not be adapted by other authors, instead it should be original and from one particular known author of the poem.

**Professional translation by a qualified translator:** Professional and highly qualified translator should translate poems from Russian into English and vice versa.

**Musicality and rhythm:** These aspects should play a key role in portraying the mood and emotional state in the poems, shaping a particular perception of the text with enhanced meaning and expressiveness.

**Volume of poetic material:** Poems with medium optimal volume were selected aiming to provide a balanced and detailed analysis of all features of the selected texts, as this is the most common volume of lyric poems, which allows the author to develop the thought and create a rhythmic melody.

Accessibility: Both the source texts and its translation will have to be in the open access so that any readers can compare and analyze the literary text for themselves.

In conclusion, there were four selected poems in total, two of which were in Russian language and two in English language for the broadest representation of all the features of poetic works. Besides, I applied the purposive sampling method according to five various guidelines to gather reliable and up-to-date data.

### **Data Collection**

In current research, the objectives are to analyze the semantic, stylistic and cultural features of poetic texts and to identify the translation strategies and techniques used in translating these works. Based on this, I have outlined a data collection framework to fulfil these objectives.

First, the initial key step in collecting data for my research is the purposive selection of poetic texts. According to my five criteria, the samples are original, medium-sized and rhythmic. Additionally, their translations are accessible to any reader and have been performed by highly qualified and well-known translators. The sources of data are the authors' poetry collections in electronic format in an open access. Once the textual material is collected, the data is prepared for analysis. Nevertheless, before coding the data, it is necessary to categorize my textual material into specific categories that will directly demonstrate the answers to my research questions. These categories are as follows:

- Semantic features;
- Stylistic features;
- Cultural features;
- Translation strategies;
- Translation techniques.

The next step is the initial familiarization with the textual material, and then a detailed analysis of the text into separate fragments and their categorization into the categories I have indicated. It is necessary to note that I will use tables for more efficiency and document all my findings in it. The tables will include the categories for analyzing the data, the feature I have extracted and subsequently the fragment of the text with its translation. Thus, there will be eight tables with the demonstration of all the features of each poem in one table and strategies with techniques in another. The analysis of the text will be done manually without the involvement of any assistive software. Following this, analyzing the data and presenting the results is of considerable importance. The final data section serves as a basis for further interpretation and discussion of the results in the context of my two research questions.

In summary, this structured approach of taking systematic steps and using tables to interpret the data ensures the systematic and valid nature of my research. Having stated this, however, there is a necessity to proceed to the data analysis section for a complete and comprehensible picture.

### **Data Analysis**

Four poems written in Russian and English language, as well as their translations, served as the data for conducting this research. The data in my product-based descriptive-comparative qualitative study were analyzed qualitatively through content analysis, semantic analysis, stylistic analysis, cultural analysis, analysis of strategies and techniques, and comparative analysis. The following sequential procedures were implemented to analyze the collected data:

1. Microsoft Word software was used for more convenient editing and emphasizing crucial fragments and lines in the selected poems.

2. For each selected poem, I provided a brief description and the history of creation to delve deeper into the essence of the poem and to reflect the reasons for the existence of certain features in the work expressed by the author.
3. The collected data were categorized following the developed on the basis of coding scheme and applying the necessary categories, which were developed from the research purposes and research questions.
4. The deductive approach was followed through which it was feasible to code the data. To begin with, a coding scheme was applied which included certain categories, namely semantic, stylistic and cultural features as well as translation strategies and techniques. Drawing on the categories, codes were derived in the form of a particular extract or line.
5. The next step was to prepare the acquired coded data for comparative analysis of the translated texts.
6. Building on the purposes and questions of my qualitative comparative-descriptive research, all demonstrated categories and coded data were further interpreted. As a result, the findings from the selected poems provided an in-depth understanding of the translation process involving works of art as well as demonstrating the various steps that a translator can potentially take in the process of translating this type of text.

This process of data analysis provided a systematic framework with information supporting the basis for fulfilling the research purpose and addressing the research questions.

### **Ethical Considerations**

Given that my research is more concerned with comparative analyses of translated poems and songs, I consider that using them can be categorized as fair use. Consequently, it is not

necessary to seek permission from the authors and translators of the poems, as the research sample will only be used for the purpose of study and not complete copying.

### **Summary**

In conclusion, in the methodology section of my thesis, I described the research design, research sample and sampling strategy, data collection, data analysis and ethical considerations.

As a result, two English poems and two Russian poems were selected by purposive sampling method. In addition, with the purpose to convey more reliable and accurate results, I applied six analyses that will respond my research questions, namely qualitative content analysis, semantic, stylistic, cultural analyses, translation strategies and techniques analysis and comparative analysis. After describing the methodology section, the following sections will include the results and its implications.

## **Chapter Four: Findings**

### **Introduction**

This section of the research presents the findings on the results of analyzing the linguistic features of poetic works produced by several authors, two Russian-language poems and two English-language poems with accompanying translations. The aim of the study was to identify semantic, stylistic, cultural features and to examine the different strategies and techniques that were applied in the translation process. The results obtained facilitate the understanding of the specific features and approaches that exist in the translation of this type of texts. Thus, in this section, I demonstrate the analysis of the findings through the selected poems.

The first poem, which is involved in my research and will serve to discuss certain features and approaches for translation containing in it, is a poem by the famous poet and writer Sergey Esenin called “Russia”.

## **The Poem “Russia”**

### **History of Creation**

Analyzing all the works of Esenin (1982) it becomes obvious that the poet rarely refers to the military theme in his creative works (Esenin & Subbotin, 1999). The poet spent his entire conscious life as a bearer of the peasant worldview (Shubnikova-Guseva, 1995). Due to this reason, he argued that war is the greatest disaster for all humankind. The poet was far from great-power patriotism (Esenin & Subbotin, 1999). Hence, he treated with contempt those who loudly called for a victorious war and confidently believed that those who agitated to fight did not take any part in the military action, and in the end, the peasants were paying with their lives. Additionally, Esenin (1982) had a great respect for the peasants (Esenin & Subbotin, 1999). As a result, he dedicated his poem “Russia” specifically to these people. This poem was a distinctive response of the poet to the First World War and the mass conscription (Esenin & Subbotin, 1999). If referring to the title of the poem, firstly, it becomes clear that Esenin's (1982) primary intention is to describe to the reader the new life that occurred after the revolution. In fact, after reading it, it is possible to conclude that his lines reproduce not so much the Soviet life as the inner state of the narrator, who feels like a stranger in his homeland.

### **Brief Characterisation of the Poem**

This poem was composed in 1924 at the time when Esenin decided to return to his birthplace, the village where he was born (Shubnikova-Guseva, 1995). Besides, the poet's work embraces the changing times and the effect that these changes have on people.

In terms of its meaning, the poem “Russia” (1982) is divided into three main parts, namely:

1. Return to the native village;
2. Description of the changes taking place in his homeland;

### 3. Demonstration of the author's deep love for his own village.

The poem is a lyrical work, where the experiences and feelings of the author occupy a leading position (Shubnikova-Guseva, 1995). Furthermore, this poetic text has a rather unique internal structure, as it is organized into four stanzas and five stanzas, and the last stanza is an octave. The poem itself is characterized by a two-stop, three-stop and five-stop iambic metre. The rhyme scheme of this poem is also varied. There is a cross-rhyme in certain stanzas, and in a few parts, an enclosed rhyme can be detected. At the same time, some lines do not contain any rhyme. In addition, it is necessary to note that in this poem the reader faces an extraordinary variety of expressive means, which directly characterize the state of nature and the state of human soul. In the poem, Esenin (1982) also suggests that every person needs a place that will provide a shelter for his troubled soul. The poet feels a certain nostalgia and would fervently wish to bring back those times that will never come. Particularly the times when he was happy in his native village. In conclusion, “Russia” (1982) reveals to the readers the feelings faced by a lonely man who is no longer able to seek support and peace in his motherland.

#### Features of the Poem

Table 1 presents the semantic, stylistic and cultural aspects of the poem “Russia” by Esenin (1982) with illustrative examples and its translation.

**Table 1**

*Features of the Poem “Russia” by Esenin (1982)*

Features	Type of the feature	Example	Translation
Semantic	Representation of Homeland	“Потонула деревня в ухабинах,” (Esenin, 1982, line 1).	“In deep ruts <i>the village</i> is floundering,” (Esenin, 1982, line 1).
		“Но люблю тебя, родина кроткая!” (Esenin, 1982, line	“But, meek and mild <i>country</i> , I love you!” (Esenin, 1982, line

	17).	17).
	“Ой ты, <i>Русь</i> моя, милая <i>родина</i> ,” (Esenin, 1982, line 27).	“O <i>Russia</i> , my dearly loved <i>homeland</i> ,” (Esenin, 1982, line 27).
	“Затомилась <i>деревня</i> невесточкой” (Esenin, 1982, line 49).	“Without news <i>the</i> <i>village</i> was pining” (Esenin, 1982, line 49).
	“Ой ты, <i>Русь</i> , моя <i>родина</i> кроткая,” (Esenin, 1982, line 89).	“Hey, <i>Russia</i> , my kind <i>mother country</i> ,” (Esenin, 1982, line 89).
Depiction of joy human values	“С <i>громкой песней</i> весной на лугу” (Esenin, 1982, line 20).	“In spring time <i>reecho</i> all day” (Esenin, 1982, line 20).
	“Слушать вечером <i>гуд комаров</i> / А как <i>гаркнут ребята</i> <i>тальянкою</i> , / Выйдут <i>девки плясать у</i> <i>костров</i> ” (Esenin, 1982, lines 22-24).	“To hear <i>midges’ loud-</i> <i>humming choirs</i> , / When <i>fellows get out</i> <i>concertinas</i> / And <i>girls</i> <i>start to dance round</i> <i>the fires</i> ” (Esenin, 1982, lines 22-24).
	“Как в засуху над <i>первым дождем</i> ” (Esenin, 1982, line 84).	“ <i>First rains</i> mark the end of a drought” (Esenin, 1982, line 84).
	“Им мерещился в далях за дымами Над лугами <i>веселый</i> <i>покос</i> ” (Esenin, 1982, line 87).	“A vision of summer, the merry Abandon of <i>haymaking days</i> ” (Esenin, 1982, line 87).
Images of misfortune and distress	“ <i>Волки</i> грозные с тощих полей” (Esenin, 1982, line 6).	“ <i>Wolves</i> fearsomely howl in bare fields” (Esenin, 1982, line 6).
	“Запугала нас <i>сила</i> <i>нечистая</i> , / Что ни прорубь - везде	“The <i>forces of ill</i> we find scaring, / In thickets <i>woodgoblins</i>

		колдуны. / В злую заморозь в сумерки мглистые / На березках висят галуны” (Esenin, 1982, lines 13-16).	are found. / <i>Birch-</i> <i>trees</i> are their silver braid wearing / When <i>bitter frost</i> shrivels the ground” (Esenin, 1982, line 13-16).
		“Понакаркали черные вороны: / Грозным бедам широкий простор. / Крутит вихорь леса во все стороны, / Машет саваном пена с озер” (Esenin, 1982, lines 29-32).	“ <i>The crows</i> long enough have been croaking, / Foretelling <i>misfortune</i> aloud. / A <i>gale</i> through the forest is blowing, / The lake has donned foam like a shroud” (Esenin, 1982, lines 29-32).
		“Грянул гром, чашка неба расколота, / Тучи рваные кутают лес” (Esenin, 1982, lines 33, 34).	“The sky-cup by <i>thunder</i> is shattered, / <i>Cloud-tatters</i> the forest enfold” (Esenin, 1982, lines 33, 34).
		“Ополченцам идти на войну” (Esenin, 1982, line 38).	“To raise recruits for <i>the war</i> ” (Esenin, 1982, line 38).
		“Не погибли ли в жарком бою? / В роще чудились запахи ладана, / В ветре бластились стуки костей” (Esenin, 1982, lines 52-54).	“Perhaps they’d been killed in some <i>fray</i> ? / They fancied the <i>woods</i> smelled of <i>incense</i> , / The breeze bore <i>the rattling of</i> <i>bones</i> ” (Esenin, 1982, lines 52-54).
		“Не спугнет их ни гром и ни тьма. / Не причудится смерть и тюрьма” (Esenin, 1982, lines 78, 80).	“They do not fear <i>thunder</i> or <i>hail</i> . / Not dreaming of <i>death</i> or of <i>jail</i> ” (Esenin, 1982, lines 78, 80).
Stylistic (Rhyming scheme: A- B-A-B)	Metaphor	“Потонула деревня в ухабинах,” (Esenin, 1982, line 1).	“In deep ruts the village is floundering,” (Esenin, 1982, line 1).
		“Машет саваном пена с озер” (Esenin,	“The lake has donned foam like a shroud”

	1982, line 32).	(Esenin, 1982, line 32).
	“Грянул гром, чашка неба расколота,” (Esenin, 1982, line 33).	“The sky-cup by thunder is shattered,” (Esenin, 1982, line 33).
	“Закачались лампадки небес” (Esenin, 1982, line 36).	“Are swaying on chains of light gold” (Esenin, 1982, line 36).
	“Плач прорезал кругом тишину” (Esenin, 1982, line 40).	“To shreds all tranquillity tore” (Esenin, 1982, line 40).
Simile	“И стоят за дубровными сетками, / Словно нечисть лесная, пеньки” (Esenin, 1982, lines 11-12).	“And tree-stumps, like spirits of foulness, / Through oak groves their ugliness show” (Esenin, 1982, lines 11-12).
	“Загорятся, как черна смородина, / Угли- очи в подковах бровей” (Esenin, 1982, lines 25-26).	“Like live coals the dark eyes are glowing / From under the horse-shoe-arched brows” (Esenin, 1982, lines 25-26).
	“И от счастья и радости плакали, / Как в засуху над первым дождем” (Esenin, 1982, lines 83-84).	“And they wept for joy, just as relieved as when / First rains mark the end of a drought” (Esenin, 1982, lines 83-84).
Epithet	“Понакаркали <i>черные вороны,</i> ” (Esenin, 1982, line 29).	“ <i>The crows</i> long enough have been croaking,” (Esenin, 1982, line 29).
	“С поджицаньем <i>седых матерей.</i> / В <i>мягких травах,</i> под	“Where <i>grey mothers</i> wait by the door. / <i>Of meadow grass dew-</i>

		бусами рос,” (Esenin, 1982, lines 68, 86).	bright in haze,” (Esenin, 1982, lines 68, 86).
		“Над лугами <i>веселый покос</i> .” (Esenin, 1982, line 88).	“Abandon of <i>haymaking days</i> ” (Esenin, 1982, line 88).
		“В злую заморозь в сумерки мгlistые” (Esenin, 1982, line 15).	“When <i>bitter frost</i> shrivels the ground” (Esenin, 1982, line 15).
		“Вот где, Русь, твои <i>добрые молодцы</i> ,” (Esenin, 1982, line 47).	“There, Russia, your <i>lads with stout hearts</i> are,” (Esenin, 1982, line 47).
		“Но люблю тебя, <i>родина кроткая!</i> ” (Esenin, 1982, line 17).	“But, <i>meek and mild country</i> , I love you!” (Esenin, 1982, line 17).
	Synecdoche	“Весела твоя <i>радость короткая</i> ” (Esenin, 1982, line 19).	“How gaily your <i>meadows with laughter</i> ” (Esenin, 1982, line 19).
	Rhetorical question	“Не погибли ли в жарком бою?” (Esenin, 1982, line 52).	“Perhaps they’d been killed in some fray?” (Esenin, 1982, line 52).
Cultural	Cultural references to Russian culture	“Собралися над <i>четницей Лушею</i> ” (Esenin, 1982, line 61).	“Round <i>Lusha</i> they crowded (she read well)” (Esenin, 1982, line 61).
		“Ой ты, <i>Русь</i> , моя <i>родина кроткая</i> ,” (Esenin, 1982, line 89).	“Hey, <i>Russia</i> , my kind mother country,” (Esenin, 1982, line 89).
	Life and customs of Russian village	“Весела твоя радость короткая / С громкой песней весной на лугу. / Я люблю над	“How gaily your meadows with laughter / In spring time reecho

	<p>покосной стоянкою / Слушать вечером гуд комаров. / А как гаркнут ребята тальянкою, / Выйдут девки плясать у костров” (Esenin, 1982, lines 19-24).</p>	<p>all day. / I love in the field of an evening / To hear midges’ loud- humming choirs, / When fellows get out concertinas / And girls start to dance round the fires” (Esenin, 1982, lines 19-24).</p>
<p>Reference to the revolution of 1917 and the civil war in Russia</p>	<p>“Загыгыкали бабы слободские, / Плач прорезал кругом тишину / Собиралися мирные пахари / Без печали, без жалоб и слез, / Клади в сумочки пышки на сахаре / И пихали на кряжистый воз. / По селу до высокой околицы / Провожал их огулом народ...” (Esenin, 1982, lines 39-46).</p>	<p>“The sobbing of wives and of mothers / To shreds all tranquillity tore / The peaceloving ploughmen then gathered, / No tears, grief or anger they showed, / With sugar buns stuffing their bags full / They loaded up carts for the road. / All turned out to wave and on parting, / The whole village wished them “God bless!”” (Esenin, 1982, lines 39-46).</p>

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*Note:* These examples in the table demonstrate the features that characterize the selected poem.

Thus, in five parts of the poem there are images of the homeland with the use of semantically distinct components. In particular, it is worth paying attention to the very title of the poem and the frequently occurring word “Русь”, which refers to the name of the ancient Russian state. In English, the translation is universal for the purpose of clarity for a wide audience of readers.

Furthermore, the village life that was so precious to Esenin is described with special trepidation with vividly cultural features inherent in the time of ancient Russia. The nature of the described village in Esenin's poem differs by the great presence of stylistic features, which are emphasised either in a local way or in a whole stanza if necessary. In addition, using the same

expressive means, especially metaphor and epithet, the contrast between the past, calm and carefree village life and the misfortune of the war that broke out and took the lives of ordinary peasants prevails in Esenin's work.

Table 2 demonstrates the strategies and techniques observed in translating the poem “Russia” by Esenin (1982).

**Table 2**

*Translation Strategies and Techniques of the Poem “Russia” by Esenin (1982)*

	Type	Example	Translation
Strategies	Rhymed translation	“Понакаркали черные вороны, / Грозным бедам широкий простор. / Крутит вихорь леса во все стороны, / Машет саваном пена с озер” (Esenin, 1982, lines 29-32).	“The crows long enough have been croaking, / Foretelling misfortune aloud. / A gale through the forest is blowing, / The lake has donned foam like a shroud” (Esenin, 1982, lines 29-32).
Techniques	Transposition and amplification	“Потонула деревня в ухабинах, / Заслонили избенки леса” (Esenin, 1982, lines 1-2).	“In deep ruts <i>the village is floundering</i> , / Poor homes <i>huddle</i> under the trees” (Esenin, 1982, lines 1-2).
		“Занунала нас сила нечистая, / Что ни прорубь - везде колдуны” (Esenin, 1982, lines 13-14).	“The forces of ill <i>we find scaring</i> , / In thickets woodgoblins are found” (Esenin, 1982, lines 13-14).
		“Но люблю тебя, родина кроткая!” (Esenin, 1982, line 17).	“But, meek and mild country, <i>I love you!</i> ” (Esenin, 1982, line 17).
		“И на корточках плакали, слушая, / На успехи родных силачей” (Esenin, 1982, lines 63-64).	“And, squatting, heard of the <i>successes</i> / Of their home-grown champions— and <i>wept</i> ” (Esenin, 1982, lines 63-64).

	“Я гадаю по взорам невестиным / На войне о судьбе жениха” (Esenin, 1982, lines 71- 72).	“What fate has befallen their soldier men / I guess from the look of their wives” (Esenin, 1982, lines 71-72).
Modulation	“Провожал их <i>огулом</i> народ...” (Esenin, 1982, line 46).	“The whole village wished them “ <i>God bless!</i> ”” (Esenin, 1982, line 46).
	“За ветловую сели тесьму” (Esenin, 1982, line 60).	“But few could make out what they wrote” (Esenin, 1982, line 60).
Particularisation	“С поджицаньем седых матерей” (Esenin, 1982, line 68).	“Where grey mothers wait by the door” (Esenin, 1982, line 68).
Description	“Собралися над четницей Лушею” (Esenin, 1982, line 61).	“Round Lusha they crowded (she read well)” (Esenin, 1982, line 61).

*Note:* The demonstrated examples in the table represent translation strategies and techniques common to the selected poem. In this poem, the selected strategy is the most effective, as it skillfully conveys not only the meaning of the poem, but also the aesthetics of the poem, predominantly through rhyme and musicality in both languages.

Apart from this, the text displays a prevalent presence of transposition and modulation. These techniques contribute to the creation of the necessary rhyme in English and facilitate the understanding of certain terms and phrases for the potential reader. One of the translator's interesting translation decisions is situated in the line “Собралися над четницей Лушею”, where the term “четница” is untranslatable since it is considered as non-equivalent lexicon. As a result, the translated version includes only the name of the female character Lusha, and the word “четница” is briefly explained to the reader in parentheses at the end of the line.

## **The Novel in Verse “Eugene Onegin”**

### **History of Creation**

“Eugene Onegin” (1888) is the first novel in verse written in Russian, represented an important milestone in the history of Russian literature (Pushkin, 2024). This novel provided readers with a gallery of colourful characters, whose personalities are deeply embedded in Russian poetry, and significantly influenced the work of many prominent Russian authors (Barkov, 2022). Therefore, for this reason the work became popular at the world level. Thus, “Eugene Onegin” turned into a kind of discovery in the world of Russian literature both within the country and abroad, and was translated into multiple languages.

Pushkin (1888) worked on the novel for over seven years, starting to write it in 1823 (Pushkin, 2024). The plot of the work unfolds in the period from 1819 to 1825 (Pushkin, 2024). The era of the creation of “Eugene Onegin” is fully reflected in the work and covers not only historical events, but also psychological portraits of the characters of that time. According to Barkov (2022), the events of the novel encompass the time of Alexander I's reign and the development of Russian society in the early 19th century. The creation of the novel is devoted to the dramatic fate of the nobility and on the background of the events taking place, there develops a love plot of the work (Pushkin, 2024). The author demonstrates the experiences of the main characters, the influence of the environment on their worldview and fate (Barkov, 2022). The end of the work fell on the period when Pushkin was forced to stay in Boldino due to the cholera epidemic (Pushkin, 2024). The work reflects the brilliant skill of the poet, the creative growth, bringing a unique depth of content to the novel. To conclude, creation of the work was not a simple task since the author had to depict both the main character's indifferent reflections and deep feelings.

### Brief Characterisation

Pushkin (1988) orientated himself on Lord Byron's Don Juan when he wrote “Eugene Onegin” (Pushkin, 2024). Both works belong to the genre of the novel in verse, which implies a combination of epic and lyrical elements. This genre allows the author not only to create an engaging plot, but also to express thoughts and feelings. Furthermore, the poet refused from romanticism, starting a new stage of creativity, and the novel developed a recognizable realistic direction (Pushkin, 2024). Due to the unusual rhyming, the stanzas of the novel became known as “Onegin’s” (Pushkin, 2024). Thus, each stanza consists of 14 lines where the reader could notice interlaced rhyme, plain rhyme and enclosing rhyme. Consequently, complex rhyming stanza is designed to provide diverse intonation and thoughts. As a result, the novelty and uniqueness lies in the fact that this novel in verse is a collection of distinctive linguistic styles, which unites both the culture of the literary ‘noble’ language and the living Russian speech.

### Features of the Novel in Verse

Table 1 presents the semantic, stylistic and cultural aspects of the novel in verse “Eugene Onegin” by Pushkin (1998) with illustrative examples and its translation.

**Table 1**

*Features of the Novel in Verse “Eugene Onegin” (the First Three Poems from the First Chapter) by Pushkin (1988)*

Features	Type of the feature	Example	Translation
Semantic	Uncle's image as a person of higher moral standards	“Мой дядя самых честных правил” (Pushkin, 1988, line 1).	“My uncle, man of firm convictions” (Pushkin, 1988, line 1).
	Description of the burdensome feeling	“Но, боже мой, какая скука / С больным сидеть и день и ночь” (Pushkin, 1988, lines 6-7).	“But God, what <i>deadly boredom</i> , brothers, / To tend a sick man night and day” (Pushkin, 1988, lines 6

			-7).
	Expression of annoyance and despair with the symbol of evil	“Когда же <i>черт</i> возьмет тебя!” (Pushkin, 1988, line 14).	“The <i>devil</i> take you, Uncle. Die!” (Pushkin, 1988, line 14).
	Reference to the ancient Greek god to emphasise the greater majesty of the main character	“Всевышней волею <i>Зевеса</i> / Наследник всех своих родных” (Pushkin, 1988, lines 17-18).	By mighty <i>Zeus's</i> will elected/ Sole heir to all the kin he knew (Pushkin, 1988, line 17-18).
	Hope for a better future	“Судьба Евгения <i>хранила</i> ” (Pushkin, 1988, line 33).	“ <i>Fate watched Eugene in his dependence</i> ” (Pushkin, 1988, line 33).
	French terminology relevant to members of high society	“Сперва <i>Madame</i> за ним ходила, / Потом <i>Monsieur</i> ее сменил” (Pushkin, 1988, lines 34-35).	“At first <i>Madame</i> was in attendance/ And then <i>Monsieur</i> took on the child” (Pushkin, 1988, lines 34-35).
	Demonstration of the duality of the protagonist's personality	Demonstration of the duality of the protagonist's personality	“A <i>charming</i> lad, though somewhat <i>wild</i> ” (Pushkin, 1988, line 36).
	Pushkin's sceptical attitude towards private French teachers	Pushkin's sceptical attitude towards private French teachers	“ <i>Monsieur l'Abbe, a needy fellow</i> ” (Pushkin, 1988, line 37).
Stylistic (Rhyming scheme: A-B-A-B-C-C-D-D-E-F-F-E-G-G)	Irony	“Мой дядя самых <i>честных правил</i> / Но, боже мой, какая <i>скука</i> / С больным <i>сидеть и день и ночь</i> ” (Pushkin, 1988, lines 1, 6, 7).	“My uncle, man of <i>firm convictions</i> / But God, what <i>deadly boredom</i> , brothers/ <i>To tend a sick man night and day</i> ” (Pushkin, 1988, lines 1, 6, 7).
	Contrast	“Служив <i>отлично благородно</i> , / Долгами жил его отец, / Давал <i>три бала ежегодно</i> / И	“An honest man who'd <i>served sincerely</i> / His father ran up <i>debts galore</i> / He gave a <i>ball some three times</i>

		<i>промотался наконец</i> ” (Pushkin, 1988, lines 29-32).	<i>yearly/ Until he had no means for more</i> ” (Pushkin, 1988, lines 29-32).
	Archaic expressions	“Когда не в шутку занемог, / Так думал молодой повеса, / Ребенок был резов, но мил. / Чтоб не измучилось дитя,” (Pushkin, 1988, lines 2, 15, 36, 38).	“ <i>By falling gravely ill, he's won / Just so a youthful rake reflected, / A charming lad, though somewhat wild. / To spare his charge excessive pain,</i> ” (Pushkin, 1988, lines 2, 15, 36, 38).
	Expressive interjections and exclamatory constructions	“Но, боже мой, какая скука/ Когда же черт возьмет тебя!” (Pushkin, 1988, lines 6, 14).	“But God, what deadly boredom, brothers, / The devil take you, Uncle. Die!” (Pushkin, 1988, lines 6, 14).
Cultural	Intertextual references	“Друзья Людмилы и Руслана!” (Pushkin, 1988, line 19).	“ <i>Ludmila's and Ruslan's adherents!</i> ” (Pushkin, 1988, line 19).
	Geographic references to the city of Petersburg	“Родился на берегах Невы, / И в Летний сад гулять водил.” (Pushkin, 1988, line 24).	“Was born <i>beside the Neva's span, / And walked the boy in Letny Park.</i> ” (Pushkin, 1988, line 24).
	Personal experience transmission through addresses and private memories	“Позвольте познакомить вас: / Там некогда гулял и я:” (Pushkin, 1988, lines 22, 27).	“ <i>May I present, as we set sail, / I too there used to saunter forth,</i> ” (Pushkin, 1988, lines 22, 27).
	Influence of Western culture on the Russian aristocracy	“Сперва <i>Madame</i> за ним ходила, / Потом <i>Monsieur</i> ее сменил. / <i>Monsieur l'Abbe</i> , француз убогой,” (Pushkin, 1988, lines 34, 35, 37).	“At first <i>Madame</i> was in attendance; / And then <i>Monsieur</i> took on the child, / <i>Monsieur l'Abbe</i> , a needy fellow,” (Pushkin, 1988, lines 34, 35, 37).

*Note:* The table of examples represents the aspects studied in the selected novel in verse and its translated version. Among the unique features of this extract was not only the Onegin's stanza, but also the author's utilisation of various archaic expressions, intertextual references and elements related to French culture. For instance, the term “повеса” or “rake” reflects archaism while emphasising the frivolous image of a high society man of that period. The mention of the names Ruslan and Lyudmila refers the reader to another of Pushkin's work. This reference provides a broader cultural context for the work, establishing a link between the character's personal background and the literary heritage. References to elements associated with French culture (“Madame”, “Monsieur”, “l'Abbe”) emphasise the fashion for French-speaking customs among the Russian aristocracy of the early nineteenth century. This indicates that the cultural identity of the time was multi-layered and included many borrowings. The extract is equally full of references to Saint Petersburg, namely certain places that are located there, such as “Летний сад” or “Letny Park” and “на берегах Невы” or “beside the Neva's span”. As a result, this novel in verse is enriched with the semantic, stylistic and cultural features of that time, which have been skilfully conveyed by the author.

Table 2 demonstrates the strategies and techniques observed in translating the extract from the novel in verse “Eugene Onegin” by Pushkin (1998).

**Table 2**

*Translation Strategies and Techniques of the Novel in Verse “Eugene Onegin” by Pushkin (1998).*

	Type	Example	Translation
Strategies	Rhymed translation	“Служив отлично благородно, / Долгами жил его отец, / Давал три бала ежегодно/ И промотался наконец” (Pushkin, 1988, lines 29- 32).	“An honest man who'd served <i>sincerely</i> , / His father ran up debts <i>galore</i> ; / He gave a ball some three times <i>yearly</i> , / Until he had no means <i>for more</i> ” (Pushkin, 1988,

		lines 29-32).
	“Его пример другим наука;/ Но, боже мой, какая скука/ С больным сидеть и день и ночь, / Не отходя ни шагу прочь!” (Pushkin, 1988, lines 5-8).	“May his example profit others; / But God, what deadly boredom, brothers, / To tend a sick man night and day, / Not daring once to steal away!” (Pushkin, 1988, lines 5-8).
	“Monsieur l'Abbe, француз убогой, / Чтоб не измучилось дитя, / Учил его всему шутя, / Не докучал моралью строгой,” (Pushkin, 1988, lines 37-40).	“Monsieur l'Abbe, a needy fellow, / To spare his charge excessive pain, / Kept lessons light and rather plain; / His views on morals ever mellow,” (Pushkin, 1988, lines 37-40).
Interpretation	“И лучше выдумать не мог” (Pushkin, 1988, line 4).	“The only clever thing he's done” (Pushkin, 1988, line 4).
	“Друзья Людмилы и Руслана!” (Pushkin, 1988, line 19).	Ludmila's and Ruslan's <i>adherents!</i> (Pushkin, 1988, line 19).
	“С героем моего романа/ Без предисловий, сей же час/ Позвольте познакомить вас:” (Pushkin, 1988, lines 20-22).	“Without a foreword's interference,/ May I present, as we set sail,/ The hero of my current tale:” (Pushkin, 1988, lines 20-22).
	“Ребенок был резов, но мил. / Monsieur l'Abbe, француз убогой, / Чтоб не измучилось дитя, / Учил его всему шутя, Не докучал моралью строгой, / Слегка за шалости бранил/ И в Летний сад гулять водил” (Pushkin, 1988, lines 36-42).	“A charming lad, though somewhat wild./Monsieur l'Abbe, a needy fellow, / To spare his charge excessive pain, / Kept lessons light and rather plain; / His views on morals ever mellow, / He seldom punished any lark, / And walked the boy in Letny Park” (Pushkin,

1988, lines 36-42).

Techniques	Adaptation	“И в <i>Летний сад</i> гулять водил” (Pushkin, 1988, line 42).	“And walked the boy in <i>Letny Park</i> ” (Pushkin, 1988, line 42).
	Amplification	“Долгами жил его отец,” (Pushkin, 1988, line 30).	“His father ran up debts <i>galore</i> ,” (Pushkin, 1988, line 30).
	Borrowing	“Сперва <i>Madame</i> за ним ходила, / Потом <i>Monsieur</i> ее сменил” (Pushkin, 1988, lines 34, 35).	“At first <i>Madame</i> was in attendance; / And then <i>Monsieur</i> took on the child, (Pushkin, 1988, lines 34, 35).
		“ <i>Monsieur l'Abbe</i> , француз убогой,” (Pushkin, 1988, line 37).	“ <i>Monsieur l'Abbe</i> , a needy fellow,” (Pushkin, 1988, line 37).
	Compensation	“И промотался наконец” (Pushkin, 1988, line 32).	“Until he had no means for more” (Pushkin, 1988, line 32).
	Variation	“Когда же черт возьмет тебя!” (Pushkin, 1988, line 32).	“The devil take you, Uncle. Die!” (Pushkin, 1988, line 32).
	Transposition	“Учил его всему шутя, / Не докучал моралью строгой,” (Pushkin, 1988, lines 39-40).	“Kept lessons light and rather plain; / His views on morals ever mellow,” (Pushkin, 1988, lines 39- 40).
		“Служив отлично благородно,” (Pushkin, 1988, line 29).	“An honest man who'd served sincerely,” (Pushkin, 1988, line 29).
		“Ребенок был резов, но мил” (Pushkin, 1988, line 36).	“A charming lad, though somewhat wild” (Pushkin, 1988, line 36).

*Note:* This table clearly demonstrates the examples of translation strategies and techniques applied in the selected novel in verse. Two strategies, namely rhymed translation and

interpretation, are predominant in this extract. Thus, the strategy of interpretation served as the basis for the usage of a variety of translation techniques thereby achieving both musicality and the meaning of the novel in verse as much as possible. It is also worth noting that in the line “His father ran up debts galore;” the word “galore” exists only in the translated version of the novel in verse. The word “galore” means a plethora of something, in the case of this work the plethora of his father's debts. Additionally, the main feature of this extract is that the translator decided to preserve the borrowings (“Madame”, “Monsieur”, “Monsieur l’Abbe”) from French with the aim of preserving all culturally important concepts.

### **The Poem “The Raven” (1988)**

#### **History of Creation**

Poe (1988) composed “The Raven” in 1845 and afterwards his work became widely regarded as one of his most iconic works, significantly influencing both gothic and world literature (Huyssteen, 2023). As stated by the academic Huyssteen (2023), the history behind the creation of the narrative poem is deeply connected to Poe's personal experiences (1988), his deep feelings of loss and grief, as well as his determination to develop a unique poetic atmosphere. The fact is that his personal pain and reflections on loss are vividly reflected in the symbolism of the raven and the repetition of the word “Nevermore” which means “never again”. This poem immediately caught the attention of readers due to its unique form and emotional depth (Huyssteen, 2023). It symbolised gothic literature, providing inspiration for numerous subsequent authors and influencing the development of the genre (Huyssteen, 2023). Consequently, the creation of this poetic work is the result of a combination of personal pain and creative effort. Thus, in the course of the poem's process, the writer Poe (1988) succeeded in combining dark symbolism, complex metrical structure, and deep emotional experience in a

single work, which remains the subject of close attention of literary scholars and poetry lovers to this day.

### **Brief Characterisation**

“The Raven” (1988) refers to the narrative poem. In addition, the author considered his work to be an alternation of several small poems rather than a single large composition (Po, 1988). The whole poem consists of 18 stanzas. There are six lines in each stanza. A prominent feature of the poem is the presence of a refrain on every sixth line. In other words, every sixth line in the stanza repeats the main point of the entire work.

The main criterion for the length of a poetic work for the author is whether it is possible to read it at one sitting, since in his opinion, “the true poetic effect” belongs to a poem of about 100 lines (Po, 1988). In this regard, “The Raven” (1988) is fully in accordance with the author's idea, as its final length reached 108 lines.

The idea of the work is that fear of death has been the greatest fear of humankind since the earliest times (Po, 1988). Nevertheless, the loss of one's own life may not be as terrifying as the death of a loved one. The loss of a loved one is more than just death for the young protagonist of Poe's poem (1988). The character is afraid that he will not be able to cope with the misfortune that has overtaken him, which is the loss of his sweetheart whose name is Lenore. It is becomes evident that fear is embodied in the black raven. Therefore, the author allows perceiving the poem both as a real occurrence and as a dream. As a result, Poe (1988) displays a man broken by grief to remind everyone how important to be strong and resilient facing fate. Here lies the main idea of the poem.

### **Features of the Poem**

Table 1 demonstrates the semantic, stylistic and cultural features of the poem “The Raven” by Poe (1988) with illustrative examples and its translated version.

**Table 1***Features of the Poem “The Raven” by Poe (1988)*

Features	Type of the feature	Example	Translation
Semantic	Expressions of loss and grief	“From my books surcease of <i>sorrow</i> — <i>sorrow for the lost Lenore</i> — / For the rare and radiant maiden whom the angels name Lenore — / <i>Nameless here for evermore</i> ” (Poe, 1988, lines 10-12).	“На <i>страданье</i> без привета, на вопрос о ней, о ней — О Леноре, / что блистала ярче всех земных огней, — / <i>О светиле прежних дней</i> ” (Poe, 1988, lines 10-12).
		“But whose velvet violet lining with the lamplight gloating o’er, / She shall press, ah, <i>nevermore!</i> ” (Poe, 1988, lines 77-78).	“Я – один, на бархат алый – та, кого любил всегда, / Не прильнет уж <i>никогда</i> ” (Poe, 1988, lines 77-78).
		“Ah, distinctly I remember it was in <i>the bleak December;</i> ” (Poe, 1988, line 7).	“Ясно помню... Ожиданье... <i>Поздней осени рыдания...</i> ” (Poe, 1988, line 7).
	The raven as a symbolisation of the unavoidable loss	“Quoth <i>the raven, Nevermore</i> ” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).	“Каркнул <i>Ворон: Никогда</i> ” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).
Attempt at complacency with the depiction of the character's inner conflict	“So that now, to still the beating of my heart, I stood repeating / ’Tis some <i>visiter</i> entreating entrance at my chamber door— / Some <i>late visiter</i> entreating entrance at my chamber door; — / This it is and nothing more” (Poe, 1988, lines 15-18).	Непонятный страх смиряя, встал я с места, повторяя: / Это только <i>гость</i> , блуждая, постучался в дверь ко мне, / <i>Поздний гость</i> приюта просит в полуночной тишине — / <i>Гость</i> стучится в дверь ко мне” (Poe, 1988, lines 15-18).	

Stylistic (Rhyming scheme: A- B-C-B-B-B)	Refrain	“Only this and nothing more” (Poe, 1988, lines 6, 18, 24, 30, 36, 42).	“Гость стучится в дверь ко мне” (Poe, 1988, lines 6, 18, 24, 30, 36, 42).
		“Quoth the raven, Nevermore” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).	“Каркнул Ворон: Никогда” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).
	Indirect onomatopoeia and anaphora	“As of some one gently <i>rapping</i> , <i>rapping</i> at my chamber door— / Tis some visiter, I muttered, <i>tapping</i> at my chamber door” (Poe, 1988, lines 4-5).	“Будто кто-то <i>постучался</i> – <i>постучался</i> в дверь ко мне. / Это, верно, – прошептал я, – гость в полночной тишине,” (Poe, 1988, lines 4-5).
		“And the silken, sad, uncertain <i>rustling</i> of each purple curtain” (Poe, 1988, line 13).	“И завес пурпурных трепет издавал как будто <i>ленет</i> ,” (Poe, 1988, line 13).
	Archaism	“ <i>Tis</i> some <i>visiter</i> , I muttered, “tapping at my chamber door” (Poe, 1988, line 5).	“ <i>Это</i> , верно, прошептал я, – <i>гость</i> в полночной тишине,” (Poe, 1988, line 5).
		“ <i>Quoth</i> the raven, Nevermore” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).	“ <i>Каркнул</i> Ворон: Никогда” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).
		“From my books <i>surcease</i> of sorrow— sorrow for the lost Lenore” (Poe, 1988, line 10).	“На <i>страданье</i> без привета, на вопрос о ней, о ней” (Poe, 1988, line 10).
		“On the cushion’s velvet lining that the lamplight gloated <i>o’er</i> ,” (Poe, 1988, line 76).	“Я прильнул к подушке алой, и подумал я тогда:” (Poe, 1988, line 76).

Alliteration and assonance	<p>“Once upon a midnight <i>dreary</i>, while I pondered, <i>weak and weary</i>,” (Poe, 1988, line 1).</p> <p>“While I <i>nodded</i>, <i>nearly napping</i>, suddenly there came a <i>tapping</i>,” (Poe, 1988, line 3).</p> <p>“<i>Followed fast and followed faster</i> till his songs one burden bore” (Poe, 1988, line 64).</p>	<p>“Как-то в полночь, в час угрюмый, полный тягостною думой,” (Poe, 1988, line 1).</p> <p>“Грезам странным отдавался, – вдруг неясный звук раздался,” (Poe, 1988, line 3).</p> <p>“Рек весной, чье отречение от Надежды навсегда” (Poe, 1988, line 64).</p>
Metaphor and epithets	<p>“In there stepped a <i>stately raven of the saintly days of yore</i>,” (Poe, 1988, line 38).</p> <p>“To the fowl whose fiery eyes now burned into my bosom’s core,” (Poe, 1988, line 73).</p> <p>“And his eyes have all the seeming of a demon’s that is dreaming,” (Poe, 1988, line 104).</p>	<p>“Из-за ставней вышел Ворон, <i>гордый Ворон старых дней</i>,” (Poe, 1988, line 38).</p> <p>“Взоры птицы жгли мне сердце, как огнистая звезда,” (Poe, 1988, line 74).</p> <p>“Он глядит, уединенный, точно Демон полусонный,” (Poe, 1988, line 104).</p>
Personification	<p>“<i>Quoth the raven</i>, Nevermore” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).</p>	<p>“<i>Каркнул Ворон: Никогда</i>” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).</p>
Allusion	<p>“Perched upon a <i>bust of Pallas</i> just above my chamber door” (Poe, 1988, line 40).</p>	<p>“Он взлетел на <i>бюст Паллады</i>, что над дверью был моей,” (Poe, 1988, line 41).</p>
Simile	<p>“On the morrow he</p>	<p>“Завтра он меня</p>

		will leave me, <i>as my hopes have flown before</i> ” (Poe, 1988, line 58).	покинет, <i>как надежды, навсегда</i> ” (Poe, 1988, line 59).
	Imagery	“And the <i>silken, sad, uncertain rustling</i> of each purple curtain” (Poe, 1988, line 13).	“И завес пурпурных трепет издавал как будто лепет,” (Poe, 1988, line 13).
Cultural	Reference to ancient mythology	“Perched upon <i>a bust of Pallas</i> just above my chamber door” (Poe, 1988, line 40).	“Он взлетел на <i>бюст Паллады</i> , что над дверью был моей,” (Poe, 1988, line 41).
	Old-fashioned archaism usage in literature of the 18th-19th centuries	“ <i>Tis</i> some <i>visiter</i> , I muttered, “tapping at my chamber door” (Poe, 1988, line 5).	“Это, верно, прошептал я, – гость в полночной тишине,” (Poe, 1988, line 5).
		“Quoth the raven, Nevermore” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).	“Каркнул Ворон: Никогда” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108).
		“From my books surcease of sorrow— sorrow for the lost Lenore” (Poe, 1988, line 10).	“На страданье без привета, на вопрос о ней, о ней” (Poe, 1988, line 10).
	Gothic literature's typical imagery	“Once upon a <i>midnight dreary</i> , while I pondered, weak and weary,” (Poe, 1988, line 1).	“Как-то в <i>полночь, в час угрюмый</i> , полный тягостною думой,” (Poe, 1988, line 1).
		“Ah, distinctly I remember it was in the <i>bleak December</i> ,” (Poe, 1988, line 7).	“Ясно помню... Ожиданье... <i>Поздней осени рыданья</i> ...” (Poe, 1988, line 7).
		“ <i>Darkness</i> there and nothing more” (Poe, 1988, line 24).	“ <i>Тьма</i> – и больше ничего” (Poe, 1988, line 24).
	Traditional features of	“From my books	“На страданье без

romanticism	surcease of sorrow— sorrow for the lost Lenore / For the rare and radiant maiden whom the angels name Lenore / Nameless here for evermore” (Poe, 1988, lines 10- 12).	привета, на вопрос о ней, о ней / О Леноре, что блистала ярче всех земных огней, / О светилах прежних дней” (Poe, 1988, lines 10-12).
	“And the only word there spoken was the whispered word, Lenore! / This I whispered, and an echo murmured back the word, Lenore!” (Poe, 1988, lines 27- 28).	“Но как прежде ночь молчала, тьма душе не отвечала, / Лишь – «Ленора!» прозвучало имя солнца моего,” (Poe, 1988, lines 27-28).

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*Note:* This table broadly described all the features common to the above-mentioned poetic text. The idea of loss and despair is expressed by means of the repeated refrain “Nevermore” or in Russian translation “Никогда”. In terms of stylistic devices, translator omitted alliteration and assonance, which were in the original work, as the crucial task for the translator was to preserve the meaning of the poem. Thus, not all stylistic features are demonstrated in the Russian version. Furthermore, there is a considerable number of archaic lexical units (“Tis”, “visiter”, “o'er”, “quoth”), providing an opportunity to demonstrate the mysterious atmosphere of gothic mysticism. The translator again purposely did not represent archaisms in the Russian version of the poem and instead decided to identify the most appropriate Russian equivalents for each of the lexemes. The presence of anaphora, indirect onomatopoeia, alliteration and assonance (for example, the repetition of the words “tapping”, “rapping”) create a hypnotic effect that reinforces the sense of endless sorrow. One of the vivid allusions is the phrase “a bust of Pallada” or “бюст Паллады”, which has a cultural reference to

ancient mythology, as “Pallada” is one of the names of the goddess, who symbolises wisdom and knowledge. In summary, “The Raven” is presented to the reader as a complexly and emotionally enriched piece of work. Each element from the sound to visual images contributes to the creation of a powerful emotional impact and deep symbolic content.

Table 2 intends to represent the strategies and techniques observed in translating the poem “The Raven” by Poe (1988).

**Table 2**

*Translation Strategies and Techniques of the Poem “Raven” by Poe (1988).*

	Type	Example	Translation
Strategies	Rhymed translation	“But the raven, sitting lonely on the placid bust, spoke <i>only</i> / That one word, as if his soul in that one word he did <i>outpour</i> . / Nothing farther then he uttered—not a feather then he <i>fluttered</i> / Till I scarcely more than muttered Other friends have flown <i>before</i> / On the morrow he will leave me, as my hopes have flown <i>before</i> . / Then the bird said <i>Nevermore</i> ” (Poe, 1988, lines 54-59).	“И взирая так сурово, лишь одно твердил он слово, / Точно всю он душу вылил в этом слове « <i>Никогда</i> », / И крылами не взмахнул он, и пером не шевельнул он, / Я шепнул: Друзья сокрылись вот уж многие <i>года</i> , / Ворон молвил: « <i>Никогда</i> »” (Poe, 1988, lines 55-59).
	Interpretation	“From my books surcease of sorrow—sorrow for the lost Lenore / For the rare and radiant maiden whom the angels name Lenore / Nameless here for evermore” (Poe, 1988, lines 10-12).	“На страданье без привета, на вопрос о ней, о ней / О Леноре, что блистала ярче всех земных огней, / О светилах прежних дней” (Poe, 1988, lines 10-12).
Techniques	Compensation	“While I nodded, nearly <i>napping</i> , suddenly there	“Грезам странным отдавался, – вдруг

	came a <i>tapping</i> , / As of some one gently <i>rapping</i> , <i>rapping</i> at my chamber door” (Poe, 1988, lines 3-4).	неясный звук раздался, / Будто кто-то постучался – постучался в дверь ко мне” (Poe, 1988, lines 3-4).
Transposition	“Once upon a midnight dreary, while I pondered, weak and weary,” (Poe, 1988, line 1).	“Как-то в полночь, в час угрюмый, полный тягостною думой,” (Poe, 1988, line 1).
Particularization	“From my books surcease of sorrow— sorrow for the lost Lenore / For the rare and radiant maiden whom the angels name Lenore / Nameless here for evermore” (Poe, 1988, lines 10-12).	“На страданье без привета, на вопрос о ней, о ней / О Леноре, что блистала ярче всех земных огней, / О светилах прежних дней” (Poe, 1988, lines 10-12).

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## The Poem “Birches”

### History of Creation

In 1916, the poem was first published in Frost's first collection of poems in America which is called “Mountain Interval” (Spacey, 2023). Frost (1986), however, had written the work much earlier, namely during his days living on a farm, when the only listeners he had were neighboring farmers and their children (Spacey, 2023). Besides, according to Spacey (2023), the poet wrote “Birches” at a time of emotional distress. As stated by Spacey (2023), having lost two of his children, he began to question the spiritual truth of his existence. This gave birth to this poem. Many of the works he wrote in those days were blank verse poems involving the usage of the white iambic pentameter. His principal distinguishing feature, yet, is that all of his writings can be classified as notes of verbal narration in the classroom at school. Consequently, the author's observations through the depiction of various metaphorical images become timeless and relatable to anyone beyond time.

### Brief Characterisation of the Poem

“Birches” (1986) is a work written in blank verse. Lines with a mixed rhythm replace the pentatonic iambic in the first lines. In addition, the American poet Frost (1986) proceeds to a certain prose narrative without adhering strictly to the meter from line to line. The poet shares an observation from his forest walks and the first-born thoughts associated with them, while preserving a casual spoken but rhythmic language. The rhythm becomes disrupted during the piece, but the metaphors and poetic imagery prove that this is still a complete poem rather than prose.

### Features of the Poem

Table 1 represents the semantic, stylistic and cultural aspects of the poem “Birches” by Frost (1986) including detailed examples and its translated version.

**Table 1**

*Features of the Poem “Birches” by Frost (1986)*

Features	Type of the feature	Example	Translation
Semantic	Contrast between the image of a free, joyful childhood and the harshness of adult reality	“When I see <i>birches</i> bend to left and right / Across the lines of <i>straighter darker trees</i> , / I like to think some boy's been <i>swinging</i> them. / But <i>swinging doesn't bend them down to stay</i> ” (Frost, 1986, lines 1-4).	“Когда <i>березы</i> клонятся то влево, / То вправо <i>среди</i> <i>прямых стволов</i> , приятно / Мне думать, что <i>раскачивает</i> их Мальчишка. / Но <i>еще сильнее сгибают</i> ” (Frost, 1986, lines 1-4).
	Symbolism of destruction and inner transformations of a boy	“Soon the sun's warmth makes them <i>shed crystal shells</i> / Shattering and avalanching on the snow-crust / Such heaps of <i>broken glass</i> ”	“Затем, <i>кристальный кокон уронив</i> / На снежный пласт под теплыми лучами, / Они стоят <i>среди битого стекла</i> , / Как будто <i>свод</i> ”

		to sweep away / You'd think <i>the inner dome of heaven had fallen</i> " (Frost, 1986, lines 10-13).	<i>обрушился небесный</i> " (Frost, 1986, lines 10-13).
	Depiction of the unavoidable onset of adulthood	"They are dragged to <i>the withered bracken</i> by the load, / And they <i>seem not to break</i> ; though once they are bowed / You may see their <i>trunks arching</i> in the woods / Years afterwards, <i>trailing their leaves on the ground</i> (Frost, 1986, lines 14-18).	Под грузом ледяным к <i>траве увядшей</i> / Склоняясь, <i>не ломаются</i> , хотя / И <i>распрямиться</i> им не <i>удается</i> : / Так и стоят их <i>гнутые стволы</i> , / <i>Листву перед собою волоча</i> , (Frost, 1986, lines 14-18).
Stylistic (Rhyming scheme: blank verse)	Assonance	" <i>Shattering and avalanching</i> on the snow- <i>crust</i> " (Frost, 1986, line 11).	"На снежный пласт под теплыми лучами," (Frost, 1986, line 11).
	Consonance and epithet	" <i>Soon the sun's warmth makes</i> them shed <i>crystal shells</i> " (Frost, 1986, line 10).	"Затем, <i>кристальный кокон</i> уронив" (Frost, 1986, line 10).
	Personification	"So low for long, <i>they never right themselves</i> :" (Frost, 1986, line 16).	"И <i>распрямиться</i> им не <i>удается</i> :" (Frost, 1986, line 16).
	Anaphora	"As <i>the breeze rises</i> , and turn many-colored / As <i>the stir cracks</i> and crazes their enamel" (Frost, 1986, lines 8-9).	"Они друг с другом на ветру, эмаль / При этом разноцветную <i>теряя</i> " (Frost, 1986, lines 8-9).
	Alliteration	"When I see birches bend to left and right" (Frost, 1986, line 1).  "As the stir <i>cracks</i> and <i>crazes</i> their enamel" (Frost, 1986, line 9).	"Когда березы клонятся то влево," (Frost, 1986, line 1).  "При этом разноцветную <i>теряя</i> " (Frost, 1986, line 9).

	Simile	“Years afterwards, trailing their leaves on the ground / <i>Like girls on hands and knees that throw their hair</i> ” (Frost, 1986, lines 18- 19).	“Листву перед собою волоча, / <i>Как на коленях девушки, откинув,</i> ” (Frost, 1986, lines 18-19).
	Hyperbole	“Soon the sun's warmth makes them <i>shed crystal shells / Shattering and avalanching on the snow-crust</i> ” (Frost, 1986, lines 10-11).	“Затем, <i>кристальный кокон уронив / На снежный пласт под теплыми лучами,</i> ” (Frost, 1986, lines 10- 11).
Cultural	Reference to urban lifestyle and American sports	“Some boy too far from town to learn <i>baseball,</i> ” (Frost, 1986, line 25).	“Мальчишка деревенский, что бейсбола” (Frost, 1986, line 25).
	Demonstration of individualism and self-sufficiency	“Whose only play was what <i>he found himself, / Summer or winter, and could play alone</i> ” (Frost, 1986, lines 26- 27).	“Не знает и <i>придумывает игры / Такие, чтоб играть в них одному</i> ” (Frost, 1986, lines 26-27).
	Reflection of romanticism through the ideal of childhood and the bond with nature	“So was I once myself <i>a swinger of birches. / And so I dream of going back to be. / It's when I'm weary of considerations, / And life is too much like a pathless wood / Where your face burns and tickles with the cobwebs / Broken across it, and one eye is weeping / From a twig's having lashed across it open. / I'd like to get away from earth awhile / And then come back to it and begin over</i> ” (Frost,	“И я когда-то <i>ездил на березах. / Хотел бы я то время воротить. / Когда я устаю от размышлений / И кажется мне жизнь дремучим лесом, / В котором лоб саднит от паутины, / Налипшей на него, лицо горит, / И плачет глаз от острого сучка, / Хотел бы я тогда покинуть землю, / А воротившись, все начать сначала</i> ” (Frost, 1986, lines 41-

1986, lines 41-49). 49).

*Note:* “Birches” (1986) is, primarily, a contrast between childhood and adulthood of the main character of the free-verse poem. The lexeme “birch” appears as a symbol of freedom and cyclic nature of life. In the given work, mainly stylistic features prevailed. A prominent feature was the presence of sound peculiarities, namely assonance, consonance and alliteration. In the case of assonance, the repetition of a short sound “a” was emphasised in the lines. At the same time, speaking of consonance, a sound of “l” was identified. Alliteration identified the sound of “c” and “b” within the poetic text. Besides, to preserve the meaning and certain elements of stylistics, not all of them (assonance, anaphora, alliteration) were translated into Russian in the poem. In addition, Frost's work (1986) clearly refers to American culture and nature through the usage of various expressions. For instance, this phenomenon is well evident in the line “Some boy too far from town to learn baseball,” (Frost, 1986, line 25), where the word “baseball” is a game referring to American sports. As a result, this poem is enriched with linguopoetic features that contribute to the clear message for the reader.

Table 2 clearly demonstrates all strategies and techniques in the translated version of the selected poem “Birches” by Frost (1986).

## Table 2

*Translation Strategies and Techniques of the Poem “Birches” by Frost (1986).*

	Type	Example	Translation
Strategies	Interpretation	“After a rain. They click upon themselves / As the breeze rises, and turn many-colored / As the stir cracks and crazes their enamel” (Frost, 1986, lines 7-9).	“Покрытых. Перезвоном говорят / Они друг с другом на ветру, эмаль / При этом разноцветную теряя” (Frost, 1986, lines 7-9).

	Blank verse translation	“It's when I'm weary of considerations, / And life is too much like a pathless wood / Where your face burns and tickles with the cobwebs / Broken across it, and one eye is weeping / From a twig's having lashed across it open” (Frost, 1986, lines 43-47).	Когда я устаю от размышлений / И кажется мне жизнь дремучим лесом, / В котором лоб саднит от паутины, / Налипшей на него, лицо горит, / И плачет глаз от острого сучка, / Хотел бы я тогда покинуть землю, / А воротившись, все начать сначала” (Frost, 1986, lines 43-47).
Techniques	Adaptation and reduction	“Some boy <i>too far from town</i> to learn baseball, / <i>Whose only play was what he found himself,</i> / <i>Summer or winter,</i> and could play alone” (Frost, 1986, lines 25-27).	“Мальчишка <i>деревенский,</i> что бейсбола / <i>Не знает и придумывает игры / Такие, чтоб играть в них одному</i> ” (Frost, 1986, lines 25-27).
	Adaptation	“Like girls on hands and knees that throw their hair / Before them over their heads to dry in the sun” (Frost, 1986, lines 17-18).	“Как на коленях девушки, откинув, / Чтоб высохли, волос густые пряди” (Frost, 1986, lines 19-20).
	Compensation	“I like to think some boy's been swinging them. / <i>But swinging doesn't bend them down to stay</i> ” (Frost, 1986, lines 2-3).	“Мне думать, что раскачивает их / Мальчишка. <i>Но еще сильнее сгибают</i> ” (Frost, 1986, lines 3-4).
	Linguistic compression	“As ice-storms do. Often you must have seen them/ Loaded with ice a sunny winter morning / After a rain.	“Их ливни ледяные. Вы не раз / Их видели, должно быть, коркой льда / <i>Покрытых.</i> ”

	<i>They click upon themselves / As the breeze rises, and turn many-colored / As the stir cracks and crazes their enamel</i> " (Frost, 1986, lines 4-8).	<i>Перезвоном говорят / Они друг с другом на ветру, эмаль / При этом разноцветную теряя</i> " (Frost, 1986, lines 6-9).
Substitution	"So was I once myself a swinger of birches" (Frost, 1986, line 39).	"И я когда-то ездил на березах" (Frost, 1986, line 41).
Transposition	"Когда березы клонятся то влево, / То вправо среди прямых стволов, приятно" (Frost, 1986, lines 1-2).	"When I see birches bend to left and right / I like to think some boy's been swinging them" (Frost, 1986, lines 1-2).

*Note:* The above examples in the table provide the translation strategies and techniques that the translator applied to the poem "Birches" (1986). As the poem is a free verse in English and has no specific rhyme scheme, the Russian version follows the same strategy, interpreting the necessary elements for the Russian reader as well. Another prominent aspect is the shortened metrical structure in the Russian translation. This directly relates to the peculiarities of the Russian language and the necessity to preserve the natural sound, imagery and emotional intensity of the text. Thus, a translator decided to adopt a freer, interpretive approach rather than a strict metrical translation. Furthermore, in this regard, translation techniques including reduction, adaptation, compensation, linguistic compression, substitution and transposition are evident in the translation. The translator applied compensation for the reason of loss of sound and visual nuances, and reduction as a way of preserving the required conciseness. To sum up, the selected translation approaches provide the depth of meaning, aesthetic expressiveness and cultural context of the source text, thus increasing its comprehensibility and emotional content for the Russian-speaking audience.

These findings ultimately contribute to an effective further discussion. The discussion section will review and interpret the findings by addressing the two above-mentioned research questions.

## **Chapter Five: Discussion**

### **Introduction**

The findings of the previous section enlightens the certain features, translation strategies and techniques in the translation of poetic discourse. The research on poetry translation revealed a variety of translation solutions. Thus, the applied steps successfully contributed to the adaptation of the source material for the target audience.

In this section, I intend to provide more detailed conclusion of my above-mentioned results, paying attention to all aspects of poetic discourse translation. The purpose of this discussion is to present a comprehensive overview of the features, strategies and techniques used in the translation of poems in English and Russian languages. Moreover, my additional objective is to evaluate the success of the applied translation tools in achieving the intended message to the reader in a rigorous manner.

Primarily, the discussion section will begin by summarizing the main findings of the study and considering its significance for poetry translation filling in the existing gaps on this topic. At the end of the section, I will address the shortcomings of the study, followed by recommendations for future research aimed at exploring my study's related aims and questions.

### **Semantic Features**

The semantic analysis of the four poetic samples unveiled a number of common patterns in the comparison of the originally written works and the translations. Regarding the key images and its meaning, all the selected works expressed such aspects applying various methods.

In the poem “Russia” by Esenin (1982), for instance, the central key image was the concept “Родина”. As a result, the translation revealed that this lexeme was translated by the translator implementing lexico-semantic synonymy, which Gak (1971) referred to in his work on five semantic transformations. Thus, the Russian lexeme “Родина” acquired a synonymous translation in the poem becoming “country”, “homeland”, and “mother country” in English language. Furthermore, there are three semantic aspects in this poetic text.

The first three poems of the first chapter of Pushkin's novel in verse “Eugene Onegin” (1998) are enriched with semantic elements. Eight main semantic links were identified. The protagonist Eugene Onegin emerged as a key image. His true nature was clearly demonstrated in the line with the contrasting concepts “Ребенок был *резов*, но *мил*” (Pushkin, 1988, line 36) or in translation “A *charming* lad, though somewhat *wild*” (Pushkin, 1988, line 36). As a result, in the translated version, these concepts emphasised Onegin's complicated personality from the first chapters. In the end, the images relating to “Родина” could successfully portray to the reader a deep feeling of nostalgia for homeland, while Onegin's image was characterised by the duality of identity, which is peculiar to Russian poetry as well.

In Poe's poem “The Raven” (1988), the central image was the image of a raven, which in the repeated lines “Quoth the raven, Nevermore” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108) symbolises final loss and despair. Significantly, in the Russian translation “Каркнул Ворон: *Никогда*” (Poe, 1988, lines 48, 56, 60, 84, 90, 96, 102, 108), the concept of “raven” is capitalised to emphasise its special status as a character, symbol or mystical sign, rather than simply denoting a species of bird. Thus, the capitalisation serves to reinforce the imagery and highlight the role of the raven as a key element of the work. Apart from the raven, a vivid image is also the girl Lenora, who was the reason for sorrow and depressing reflections for the main narrator of the story. The name Lenora was translated into Russian using transliteration for a

more accurate representation of the whole picture and a stronger communicative effect. To conclude, the poem presented three semantic aspects in total.

As for the free verse poem titled “Birches” by the famous poet Frost (1986), there are three semantic features in this work. The main subject birches were presented to the reader not only as a symbol of freedom, but also as a symbol of the cyclical nature of all living creatures on Earth. The lines “When I see birches bend to left and right / Across the lines of straighter darker trees, / I like to think some boy's been swinging them. / But swinging doesn't bend them down to stay” (Frost, 1986, lines 1-4) prove this point.

To conclude, semantic sequences in each selected work contributed to the development of key themes. In Russian poetry, these are the traditional images of homeland and love, whereas in the poetry of English authors these are images of nature reflecting internal human conflicts.

### **Stylistic Features**

Figurative and metaphorical language, rhythm and text structure, as well as linguistic and stylistic means served as the most fundamental elements in the analysis of stylistic features. As a result, each poetic text could reveal the unique features of each language group. As stated by Takobaeva and Shakayeva (2024), the reader's immersion in the context of the story is undoubtedly a crucial task in writing any poetic text. These four works and its translations clearly elaborate on this statement, as the constant usage of multiple colourful means of expression and figures of speech in both the text and translation produces an imaginative palette immersing the reader in the context and work as much as possible.

The features of the rhythmic organisation and structure of the stanzas reflected cultural and genre traditions. For instance, the Russian poems “Russia” by Esenin (1982) and “Eugene Onegin” by Pushkin (1998) differ in the strict metrical organisation and rhyme scheme characteristic of classical Russian poetry, which further contributes to the musicality and

aesthetic values of the poetic images. The poem “The Raven” by Poe (1988) is characterised by its hypnotic rhythmic nature caused by repetition and the specific structure of the lines, thus making it almost spellbinding in sound. Although translated as blank verse, Frost's “Birches” (1986) retains the natural rhythmic and dynamic nature of the source material, which conveys the changeability of nature and the movement of time.

Language and stylistics also played a crucial role in producing emotion, imagery and cultural context. As a rule, a large number of means of expression and figures of speech are typical for this particular type of text as according to Puspita (2014) writers often apply them to portray images vividly achieving the greatest possible response from readers. The works of Russian authors are usually marked by the presence of epithets, which underline the national background and produce memorable images in the poems. Consequently, on the example of the poem “Russia” by Esenin (1982) it is possible to recognize this tendency and meet epithets associated with the native land, nature, melancholy of loss. Among these epithets referred to “чёрные вороны”, “седых матерей”, “в мягких травах”, “весёлый покос”, “злую заморозь”, “добрые молодцы” and “родина кроткая”. Noteworthy is the fact that the translator converted these means of expressiveness by applying various techniques. Thus, for instance, “чёрные вороны” became “crows” in the English version of the translation, “в мягких травах” transformed into “of meadow grass”, “весёлый покос” translated as “haymaking days”, “добрые молодцы” changed into “lads with stout hearts”, “родина кроткая” was “meek and mild country” in the English poem. Moreover, in the poem were metaphors, similes, synecdoche and rhetorical question. These were successfully translated into English, but the translator had to adapt a number of techniques to retain the same expressiveness, imagery and rhyme. For example, in the first line, it is clearly apparent how the translator transformed the verb “тонуть”

into the versatile verb “flounder”, causing new interpretations. Thus, “Russia” (1982) portrays a wide range of images and presents five stylistic aspects.

Regarding the novel in verse “Eugene Onegin” by Pushkin (1988), the writer represented irony, contrast, archaic and exclamatory expressions. Archaic expressions were one of the most prominent features, specifically “занемог”, “резов”, “дитя” and “повеса”. Sometimes these archaisms found their equivalent in English, but there were cases when the translator applied a descriptive translation to immerse the reader deeply in the novel. In the line “Когда не в шутку занемог” (Pushkin, 1988, line 2), for example, “занемог” turned into the expression “by falling gravely ill” in English version. The phraseological phrase “Но, боже мой, какая скука / Когда же черт возьмет тебя!” (Pushkin, 1988, lines 6, 14) or in the translation “But God, what deadly boredom, brothers, / The devil take you, Uncle. Die!” (Pushkin, 1988, lines 6, 14) was repeatedly included. The author here implied a figurative meaning. Additionally, in the 14th line the translator divided one sentence into two with the purpose of providing a more expressive thought while adding the word “brothers”, which makes the reader feel closer to the author. The poem demonstrated four stylistic elements.

The English-language poem “The Raven” (1988) contains refrain, which is a line that was repeated throughout the poem. Thus, the refrain has a hypnotic effect, revealing the image of the raven as an ominous omen, where the word “raven” or “ворон” translates into a symbol of the inevitable loss of a beloved person. Furthermore, this line was characterised by the presence of such a stylistic means of expression as personification. As stated by the researchers Melion and Ramakers (2016) in the literature review, personification endows a certain object with the qualities of a living person. In this case, the raven utters words, which primarily refers to human abilities. The poem also includes a vast number of vividly expressed metaphors and epithets. For instance, metaphors with epithets the author depicted in the line “To the fowl whose fiery eyes

now burned into my bosom's core;" (Poe, 1988, line 73) or in the translated Russian version "Взоры птицы жгли мне сердце, как огнистая звезда," (Poe, 1988, line 74). It is worth noting that in the Russian translation the translator decided to omit the epithet "fiery eyes" and rendered it by the addition of another epithet "огнистая звезда", preserving all the imagery of the original poem. The employed phonetic devices such as onomatopoeia, alliteration and assonance provided the poetic text with the greatest colourfulness and expressiveness. To sum up, the poem comprised nine stylistic features.

The poem "Birches" by Frost (1986) could represent seven stylistic feature. It is equally enriched with various phonetic devices namely consonance, assonance and alliteration. Apart from this, a prominent feature in this poem was simile. Thus, in the original line "Years afterwards, trailing their leaves on the ground / Like girls on hands and knees that throw their hair" (Frost, 1986, lines 18-19) or in Russian translation "Листву перед собою волоча, / Как на коленях девушки, откинув," (Frost, 1986, lines 18-19), the birches were compared to human figures.

### **Cultural Features**

Esenin's "Russia" (1982) conveyed a deep affection for the motherland, reflecting the national identity. Images of nature, such as "гуд комаров", "покосная стоянка", сумерки мглистые", "весёлый покос", "мягкие травы", and "пена с озёр" expressed a sense of nostalgia, longing as well as pride in the cultural heritage at the same time. The language of the poem was characterised by an abundance of elements of folk life, traditional motifs common to the Russian folklore tradition. This was demonstrated through the usage of stable images common to the Russians, thereby rendering the text emotionally close and recognisable to the reader. Thus, the poem contains three cultural features representing a historically developed view of life in Russia, where nature and folk culture played a central role.

The first three poems of “Eugene Onegin” (1988) provided a vivid reflection of the high society of the Russian society at that time. Images associated with the ideals of virtue and nobility formed an idea of the social norms and values of the epoch. For instance, this feature was vividly demonstrated in the line “Мой дядя самых честных правил” (Pushkin, 1988, line 1). The text was infused with the spirit of early 19th century Russian secular culture and contained references to the moral norms, traditions and expectations of society, reflecting the ideals that were characteristic of the nobility and intellectuals of the time. The names Ruslan and Lyudmila refer to another work by Pushkin thus providing intertextual references. Geographical references to the culturally enriched city of St. Petersburg also appeared in the extracts. A wealth of archaic vocabulary, historical allusions and a high-flown style emphasised the connection with classical Russian poetry. Furthermore, intensive influence of French culture and language on the nobility was also one of the distinctive cultural features of the time. Therefore, Pushkin (1988) introduced a vast amount of French terms throughout the entire work, including the first three parts. These included the terms “Madame”, “Monsieur”, and “Monsieur l’Abbe”. As a result, these terms demonstrated a typical representative of the high society of that time, as well as conveyed the cultural atmosphere of the era, when French was mandatory in the education of the nobility and was actively used in everyday life. Noteworthy, the translator made a decision to preserve the French terms in the English translation to prevent distortions in the translation and preserve the cultural and aesthetic component of the text. To conclude, the poems include four cultural features.

As for “The Raven” (1988), this poem is a vivid representative of Gothic poetry with elements of traditional romanticism. The images of the raven, darkness and the repeated word “Nevermore” created an atmosphere of mysticism, tragedy and inevitability. In addition, the unique images created by Poe (1988) acted as a symbol of eternal grief making the work relevant

to readers of different cultures. Thus, the author applied a wide variety of imagery and archaisms, which reflected his dedication to aesthetics and mystical mood. These features are typical for the literature of American romanticism emphasising the cultural context where the work was composed. As a result, “The Raven” (1988) presents four cultural features.

The main distinctive feature of Frost's “Birches” (1986) was the presence of the image of birches swinging under the influence of the natural forces and children's games. They were a personification of the cyclical nature of life and inevitable human change. The lines of this work also reflected romanticism through the ideals of childhood and the bond with nature. Moreover, the image of a boy swinging birch trees symbolised freedom, innocence and the desire for self-expression. It corresponds to the cultural values of American individualism, where personal freedom and independence are key ideals. To conclude, the poem “Birches” (1986) contains three cultural features.

### **Translation Strategies and Techniques**

The main framework for analysing the strategies in the poetic texts was Lefevere's (1975) classification of seven strategies. The analysis of the applied techniques was conducted based on Molina's and Albir's (2002) classification of 18 techniques. Both classifications are applicable in case English and Russian are the source language or target language of the work.

Rhyming translation and interpretation constituted the most frequently strategies in all four poems. Consequently, during the process of translation, the translators prioritised the transfer of meaning and a variety of stylistic devices, sacrificing exact metrical correspondence and word-for-word accuracy. This solution preserved the depth of the images, including Esenin's (1982) lost homeland, Pushkin's (1988) ironisation of people's lives, Poe's (1988) gothic bleakness and Frost's (1986) philosophy intertwined with nature thus adapting the works to the

norms of the target language. Overall, there were three out of seven of Lefevere's (1975) strategies for translating the poetic texts.

In terms of translation techniques, in the Russian work “Eugene Onegin” (1988) and the English poem “Birches” (1986), the translators utilised adaptation to convey culturally specific elements. Along with adaptation, the amplification and reduction of certain lexical elements were involved in the translation of the lines. Therefore, adaptation served as a way to clarify the elements of the poem for the target audience. In the process of translating the sound aspects common for English poems, the explicit transcription of specific lexemes in the lines was frequently omitted to preserve the melodic effect. The translators' solution in this case consisted in using such technique as compensation. They introduced new sound elements at other parts, while at the same time resorting to partial reductions or amplification for maintaining the linguistic naturalness. The application of these techniques was particularly noticeable in Poe's “The Raven” (1988), where all of the above-mentioned sound features are evident.

Although only Frost (1986) employed the white verse translation strategy, translators applied transposition (changing word order) in all the poetic texts to adapt the metrical and intonation structure to the target language. Modulation, variation, linguistic compression and substitution were applied in a number of poems for the same purpose. The total number of translation techniques was 9 out of 18. Worth noting also is that no literal translation was identified in any of the poems, as it could distort the original source text and fails to fully convey the poetic material.

The combined picture demonstrates that poetic translation is necessarily built on a creative balance between the preservation of meaning, stylistic form and cultural context. The strategies of rhyming translation and interpretation proved the most demanded, among the techniques were transposition to preserve rhythm and compensation for sound features. This

range of strategies and techniques provided an opportunity to express the unique aesthetic and emotional depth of each poem in a foreign language environment.

Consequently, a descriptive-comparative approach, where the translations of the four poetic texts were analysed, contributed to the revealing of the selected features and the applied translation strategies and techniques. Translators succeeded in representing semantic key images, stylistic form and figures of speech as well as cultural terms through the above-mentioned translation strategies by Lefevere (1975) and techniques by Molina and Albir (2002).

### **Chapter Six: Conclusion**

This master's thesis successfully analyzed the semantic, stylistic and cultural features of translating poetic texts on the example of four works with two different cultural and linguistic background, as well as the applied strategies and techniques in translation based on the translation strategies of Lefevere (1975) and Molina and Albir (2002). As a result, the descriptive-comparative study demonstrated a vast variety of linguopoetic features that the translators succeeded in translating into the target language.

The translations of each poetic work focused on profound key images such as the homeland, the moral ideal, loss of the beloved, the cyclical nature of life and childhood freedom. All the central images remained preserved in the translated works through the application of various translation techniques. Figures of speech and rhythmic organization in the original poems required the adaptation of techniques such as transposition, particularization, modulation, and compensation, reduction and amplification were utilized for sound effects in certain lines. Equally notable is the translator's reliance on a rhyming translation strategy in the first three works. The last poem "Birches" (1986) was a blank verse translation aiming to prioritize semantic accuracy. Russian everyday life in Esenin's poem (1982), French vocabulary in Pushkin's (1988), Poe's (1988) gothic imagery and human connection with nature by Frost

(1986) were mainly conveyed to the reader by adapting cultural elements, which ensured that the cultural code and recognisability of the text were preserved.

The findings obtained in the study supplement the existing literature and data regarding this type of translation. This research has practical significance as well, namely:

- Poetry translators consider semantic, stylistic and cultural features in order to convey the full meaning of the content of any poetic work.
- The models of Lefevere (1975) and Molina and Albir (2002) utilised in the study are now widely used to analyse the strategies and techniques of translating poetic texts among researchers.
- The translators of the poetic texts most commonly practised rhyming and interpretive strategies, and among the techniques, transposition and compensation occupied a decisive role in each selected text. This proves that the emotional connotation, rhythm and rhyme features of the work are primarily observed in poetry translation.

Thus, the findings are useful for both practitioners and translation theorists, which can serve as a basis for further research in the field of poetry translation.

The limitation of the research paper is the limited corpus, as four poetic texts in two Russian and English languages were selected in the study. Further research could expand the sample to encompass poetry in other languages as well. Furthermore, in the comparative-descriptive analysis there was only one classification of translation strategies and one classification of translation techniques, which prevents to cover the whole range of possible translation solutions in poetry translation. Thus, for future research in this area, it is recommended to encompass a more extensive list of classifications of strategies and techniques.

Therefore, the thesis contributes to the theory and practice of poetry translation by demonstrating the way in which linguopoetic features combined with a number of strategies and techniques provide the possibility of conveying the depth of meaning, stylistic expressiveness and cultural authenticity of the source text in the context of another language and culture.

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