The Specifics of Translating Poetry. The Study of the Specifics is Based on the Material of the English and French Languages

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Abstract

The work of René Char remains poorly studied in Ukrainian literary criticism, and there are few translations published. In this paper, attempts were made to translate some of RenéChar's poems from the poetry collection "Fureur et mystère" (Rage and Mystery), which is central to his work. The analysis points out both the advantages and disadvantages of the translators' work. The intertextual connection between the poems "Allégeance" and "Allégement" is revealed and its importance for the interpretation of both texts is shown. This overlap was not shown in the translation. Ways were found to convey this connection within the poem itself, but the option of conveying it in the title was suggested. Some general difficulties that may arise during translation are identified, related to the transmission of rhythm, meter, graphics of the poem, syntax, as well as the figurative component of RenéChar's poetry. It has been established that the hermeticity of his poems is absolute: interpretation requires knowledge of the historical, cultural, and biographical contexts, as well as an in-depth familiarity with other poems by Char. However, the latter condition cannot be fulfilled by foreign-language readers. As we have discussed above, his works lack translations. So far, no translation of the entire book of poems has been made, and translators (including us) are working on translations selectively. Thus, in the course of our work, we discovered problems related to the translation of RenéChar's poems. In our translations, we tried to convey the original text with maximum accuracy, although this was not always possible. Considering the difficulties reflected in our comments on the translations, translations of other poems may be performed.

Keywords: French poetry, translation difficulties, stylistic means of translation, interpretation, Alexandrine verse, RenéChar.

1. Introduction

Literary translation is a two-pronged process that depends on many variable factors, including whether the translator should focus on the source language or the target language, or whether the original should be adapted to certain pragmatic requirements. It is known that Ukrainian fiction and American fiction represent different cultures and differ significantly in terms of linguistic, literary, cultural, and social conventions, let alone the language aspects.

The translator needs to pay special attention to the specific means by which language creates aesthetic effects in the target culture and to the methods and strategies used to achieve expressive identity. Moreover, he or she should understand cultural and social values to adequately convey them in literary translation.

In the process of transforming one language into another, we translate not words or paragraphs, but a work of fiction, ideally striving to make it a phenomenon of national culture. Literary translation is much more complex than the translation of works of other genres. It involves not only bilingual transfer, but also the exchange of two cultures and two societies, their emotions, associations, and ideas. The translator of a work of fiction faces a double task: to understand the original text, i.e. to perceive it as a reader, and then to reproduce it in the target language.

Translating poetry is more difficult than translating prose. Although in both cases, the translator works with the same material - the language through which thoughts and feelings are expressed. However, poetry is characterized by different artistic and figurative thinking and a different figurative structure, so all aspects of poetic creativity should be considered separately from prose. This includes such an

aspect as training in poetry translation, i.e., the transfer of knowledge that will help young translators develop their poetic taste and join this fascinating work from the time they are students.

René Char himself defined his poetry as "poème pulvérisé" (dispersed poetry) or "la parole en archipel" (the word as archipelago) (Marty, 2005). Rosemarie Lancaster, a French researcher of René Char's work, notes that in the research literature, Char's poetry is called rebellious, mysterious, avant-garde, heavy, hermetic ("...récalcitrante, énigmatique, avant-gardiste, exigeante, hermétique") (Lancaster, 1994).

His poetry is characterized by self-reflection: the poet uses all the resources of poetic language to express his feelings. He reflects on the roles of the creator and his creations, addresses the reader, and encourages him to work together. Char often breaks the rules of syntax and puts words that are not usually used together next to each other, giving them a new, often unexpected meaning. The poet abandoned regular rhyme, meter, and stanza in favor of a freer poetic form. The main emphasis is not on the form but on the semantic richness of each word. This text structure requires a special hermeneutical tension from the reader while reading.

Artistic translation, in contrast to professional translation, performs not only an informational but also an aesthetic function. Its essence lies in the aesthetic information embedded in the work, and in the enrichment with that information of the culture in which the work, thanks to the translation, finds itself. Contrary to the fact (or, perhaps, precisely because) that the translation qualitatively enriches the target culture with new aesthetic values, translators must pay attention to the criteria of artistic value that are guided by the authors of the original works of the target culture, taking into account the requirements that are also put forward to the translation (process translation and the level of the result of this process). Moreover, when evaluating individual translations, it is worth considering the requirements that were put forward for the translation of a work of art at the time of its creation.

2. Aim

We set ourselves the following goal: to compile a translation commentary on some of the poems by René Char that we have translated. To achieve this goal, the following tasks need to be completed. It is necessary to study some aspects of Rene Char's poetics and give a general description of his work. It is worth considering some translations of Rene Char's poetry and highlighting the main translation difficulties faced by translators in their work. It is necessary to analyze some of Rene Char's poems based on the experience of francophone interpreters and researchers of the poet's work. You should also develop your strategy for translating Rene Char's poems, based on the experience of translators, including translators of Rene Char. It is necessary to propose our version of the translation of some of Rene Char's poems. The task is also to give a poetological and translation commentary on the proposed translations.

3. Methods

The following general scientific methods were used in the work on the material: descriptive, continuous sampling, contextual and component analysis. In terms of methodology, the work is focused on hermeneutics as a set of approaches and methods for interpreting and analyzing the content of a text. We have also used general methods of immanent analysis of a literary text, methods of verse analysis, methods of pre-translation analysis, and certain techniques of linguistic analysis of the text. In preparing the auto-commentary for our translation, we used our algorithm, which reflects the most difficult aspects of René Char's poetics from the perspective of translation.

4. Theoretical Background

Barelli comments on the peculiarity of the poet's writing: "Char is known for the special construction of his poetics, in which themes and motifs vary and repeat themselves, gaining new meaning; he was a master at combining hermeticism and every day in such a way that a new poetic feeling is born every time." (Barelli, 1973).

S. Bernard, in his monograph on prose poetry, proposes the criteria of small form or compression ("brièveté"), the absence of a linear unfolding of events in time ("intemporalité"), focus on the depiction of one emotional state ("intensité"), and "gratuitousness" ("gratuité"), which means "the refusal to present an event or story and focus on the aesthetic effect" as the dominant principles of the genre (Bernard, 1959).

M. Parent, in his monograph "Saint-John Perse and Some Predecessors", argues that prose poetry compensates for the loss of the metrical order of classical verse by using rare words and unexpected combinations (Parent, 1960).

We would like to add one more feature inherent in prose poems written by René Char: rhythmicity. One of the main themes of his poetry is resistance, the poet's underground struggle in word and deed (Ville, 2006). His difference from other poets of this movement is the rejection of nationality and the absence of pronounced patriotism in his poems, his focus on modernist complexity of form, and hermeticism.

D. Delzard also emphasizes the importance of the so-called "invisible companions of René Char", which prove to be essential for the correct interpretation of his poetry (Delzard, 1990). The poet himself called them "dieux-verbes" (literally " gods of words," which can even be translated as "logos"), in some works the allies are called "alliés substantially" (which can be translated as "important/significant allies") (Lancaster, 2010; Verhesen, 1968). Among them, for instance, were residents of Provence – shepherds, peasants, fishermen, vagrants – who took an active part in the Resistance movement.

Among the scholarly works devoted to the work of René Char, there are studies devoted to various aspects (Battistini, 1998; Bernard, 1959, 1983; Bishop, 1990; Greilsamer, 2004; Godeau, 1988; Gascht, 1957; Gallet, 1993; Fourcade, 1968; Fortier, 1999; Crouzet, 1992;

Cranston, 1979; Chaulot, 1968; Chappuis, 1968; Chan-Kyu, 2000; Caws, 1981; Castellin, 1989; Bounoure, 1986).

As for the peculiarities of poetry translation, in this article, we share the opinion of the writer N. Pasichnyk. She notes that "Translation starts with rivalry: between the translator and the author, between two translators, between one translation school and another. Translation feeds on rivalry and dies from it. The translator, on the other hand, remains alive... I dare to predict that translated poetry will never surpass the popularity of original poetry. The invisible extra-linguistic threads that sew the poem together determine its untranslatability. No matter how much the translator smoothes out all the rough edges, the canvas of the text will never be perfectly smooth... What was once considered authorial skill is now treated as "spoilage," without ever comprehending what the art of versioning is. Unconditional belief in the myth that rhymes limit and imposes a heavy stamp of form on the written word has led to the ignoring of the new possibilities of language offered by the syllabi-tonic. And the worst thing is that now everyone who can express their intimate experiences and call this writing a poem considers himself a poet. And he is believed." (Pasichnyk, 2015).

The writer gives a special place to the problem of choosing between the syllabi-tonic and iambic forms in poetry: "Contemporary poetry is multiculturalizing, transforming into a set of easily recognizable symbols, and the verse not burdened by laws and rules only contributes to this. The global fatigue has left its mark on poetry, because, indeed, what is not written about, who is not sung? Sometimes a syllable-tonic resembles walking through a labyrinth, but only a blind person cannot see that with each step the trajectory of the path changes, the poet himself changes" (Pasichnyk, 2015).

The essential role is played by the modernist trend. Hermetism (Italian: Ermetismo) is a modernist trend in Italian poetry of the 1920s-1950s, which was based on the principles of being "closed", and isolated from the world of art. Italian hermeticism is characterized by the instruction to maximize the symbolic potential of the poetic word, which should capture and convey to the reader the broadest contexts of the external and internal worlds, even when a single word is presented outside the usual logical connection and signs of reality. Hence the difficulty of perceiving a "hermetic" work, because - due to its ambiguity - it assumes several interpretations at once and is often generally not comprehensible within the limits of traditional logic.

5. Results and Discussion

As an example, let us consider the poem "Farewell to the Wind" (Congé au vent) from the book "Only Those Remain" (Seuls demeurent), included in the volume "Rage and Mystery" (Fureur et mystère). The volume "Rage and Mystery" (Fureur et mystère), published in 1948, consists of poems written from 1938 to 1947. There are five books in total: "Only Those Remain" (Seuls demeurent, 1938-1944), "Leaves of Hypnosis" (Feuillets d'Hypnos, 1943-1944), "Loyal Enemies" (Les loyaux adversaires), "Dispersed Poem" (Le poème pulvérisé, 1945-1947) and "The Narrative Source" (La fontaine narrative, 1947). The French poet Jean-Michel Maulpoix writes in his critical essay: "Dans le contexte oppressant de la guerre, Char n'est revenu ni à la rime ni à l'alexandrin; il n'a pas cherché le ton "populaire»; il n'a pas plié la poésie à la rhétorique et n'a pas adopté les rythmes faciles de la ritournelle et de la complainte. Il n'a sacrifié ni la densité ni la rapidité. Mieux, il a durci sa parole en la faisant plus rare". (In the oppressive atmosphere of the war, Char did not use rhyme or Alexandrine verse; he tried to write 'in the vernacular'; he did not reduce poetry to pure rhetoric and did not introduce the simple rhythms of the ritournelle and cantilena. He sacrificed neither saturation nor speed. And even better, he made his words tougher by using fewer of them).

The poems in this collection are written in the form of rhythmically organized aphoristic prose. The rhyme is often assonant, the stanzas are of different lengths, and René Char uses distichs, tercets, and quatrains. The most famous book from this collection, "Leaves of Hypnosis", dedicated to Albert Camus, consists of aphorisms and short stories. These are notes made during his life in the underground, a kind of diary, and reflections on an era of struggle and cruelty. René Char writes at the beginning of the book: "There is not a single drop of ego in these notes. They are not like a story, maxim, or novel. A pyre of dry grass would pass for a publisher. The sight of the blood of those who were tortured deprived them of their integrity and significance. They were created under the influence of tension, anger, fear, rivalry, disgust, cunning, secretive isolation, illusions of the future, friendship, and love. You can imagine how much they were affected by their experiences. Later, I flipped through them more often than I read them."

First, it is worth raising the problem of evaluating poetry translations. We are faced with the question: is it possible to judge the quality of a work only by comparing the original and translated texts? Of course, the translator must choose the closest equivalent of the techniques used by the poet, the meaning, emotions, and ideas conveyed. However, it is important not to overlook one important point: the translated text should "sound".

Of all the possible problems that arise when translating René Char's works, we will focus on one phenomenon: internal intertextuality. This phenomenon means that one text may contain references (even implicit ones) to previous texts by the same author. One of the tasks of a translator is to convey such intertextual overlaps. However, to accomplish this task, the translator must, first of all, see the implicit intertextual connections. This can be done at the stage of pre-translation analysis of the work. Below we compare several translations of the poem by René Char "Allégeance", included in the collection "The Narrative Fountain" ("La Fontaine narrative") 1947 to draw attention to one seemingly unnoticed intertextual parallel.

ALLÉGEANCE

Dans les rues de la ville il y a mon amour. Peu importe où il va

dans le temps divisé. Il n'est plus mon amour, chacun peut lui parler.

Il ne se souvient plus; qui au juste l'aima?

Il cherche son pareil dans le voeu des regards. L'espace qu'il

parcourt est ma fidélité. Il dessine l'espoir et léger l'éconduit. Il est

prépondérant sans qu'il y prenne part.

Je vis au fond de lui comme une épave heureuse. A son insu,

ma solitude est son trésor. Dans le grand méridien où s'inscrit son

essor, ma liberté le creuse.

Dans les rues de la ville il y a mon amour. Peu importe où il va

dans le temps divisé. Il n'est plus mon amour, chacun peut lui parler.

Il ne se souvient plus; qui au juste l'aima et l'éclaire de loin pour qu'il

ne tombe pas? (Char 1998).

Here is a literal translation of this verse:

LOYALTY

My love is on the streets of the city. It doesn't matter

where it goes in split time / in split time. It

is no longer my love, everyone can talk to it. It

no longer remembers; who exactly loved him?

She is looking for her own kind in the promise/desire of gaze.

The space it crosses is my loyalty. It

draws hope and easily justifies it. It

is decisive/predominant, even though it does not participate.

I live in its depths like a happy fragment. Without it,

it is known that my loneliness is her treasure. On the great

meridian, where its rise is inscribed, my freedom makes it hollow.

My love is on the streets of the city. It doesn't really matter

where it goes in split time / in split time. It

is no longer my love, anyone can talk to it. It

doesn't remember anymore; who exactly loved it and who shines a light on it

from afar so that it does not fall?

Here is a love poem written in Alexandrine verse. The lyrical hero thinks about his feeling, and even though it has passed ("il n'est plus mon amour"), he remains faithful ("ma solitude est son trésor").

The volume of the poem in the translation has become larger due to the transmission of the rhythm. The syntax has been changed quite a bit. However, the imagery is still conveyed, although not as capaciously as in the original. René Char's poetry is characterized by compression.

Now let's look at the poem from the perspective of conveying meaning. It is important that in the French text the word amour ("love") – is masculine ("il n'est plus mon amour"). Here we are talking about feelings, about love. If the word amour was used here metonymically as a name for a woman he loved, it would be feminine. In our translation, there is an ambiguity: the word love is neuter and feminine and refers to the lyrical hero's beloved.

In the sentence "Crosses the space that my loyalty guards" the meaning is distorted. In the original sentiment, the lyrical hero equates his loyalty to the space that his love crosses. Here, however, the relationship between loyalty and space is completely different: the former protects the latter.

There is also an inaccuracy in the translation of the sentence "Winning, not involved in victories". In the original we see "Il est prépondérant sans qu'il y prenne part". This implies that love does not take part in the life of the lyrical hero, but is decisive and dominant (see prépondérant [TLFi]: jouer un rôle prépondérant – "to play a decisive role"). The word prepondérant has a specific stylistic status here, it is a highly bookish vocabulary. In our translation, we used a word from the same register – victorious, but the meaning is lost.

Playing with words of the same root ("winning", "victory") turns out to be unjustified. We will classify this text as the first type, i.e., an adequate translation. It is indeed adequate to the original text by Ren éChar.

Let us consider the specifics of metaphorical writing by an English-speaking author. The problem of plurality arises mainly in the translation of poetry. It is explained by the genre's characteristics, namely its semantic richness. Typically, small volumes, semantic economy, and compression of poetic text can enhance each word's alienation effect. Thus, the weight of each word in the work increases, and semantic units acquire a special semantic load and often become symbols.

A high-quality translation of a poem requires conveying the meaning of the source text as much as possible while preserving its form, transferring the author's intention to the culture and language of the target language without adding to it (or adding at least minimally) the translator's subjective understanding of the source text. By identifying the symbols in the original and deciphering them, the translator will see the author's intent and understand the author's true credo. By identifying symbols in the original and decrypting them, the translator will see the author's intention and understand the true authorial credo. As a result, the text of the original can be read in a new way, at a deeper level.

We will try to understand how this happens through the example of a well-known poem to those who study the English language and those who teach it. We are discussing "The Arrow and the Song" by H. W. Longfellow. Most readers perceive this small poetic work as a well-rhymed, unpretentious, and lexically uncomplicated poem on which it is convenient to work out phonemes and rhythmic patterns.

The optimistic poem "The Arrow and the Song" is distinguished by the presence of two key symbolic images - an arrow and a song. However, there are several additional symbolic images without which the author could not have encoded the hidden meaning of the poem, and the reader, in turn, could not fully understand it. These include the symbol of the sky (an air), the earth, an oak, and a heart.

Valerii Kykot's first stanza reveals the image of the arrow: "strila" (an arrow); "into the air - v shyrokeie nebo" (into the wide sky); "it fell to the earth; I knew not where – ne vidav, de znykla – mizh hir, chy mizh vit" (I knew not where it disappeared - between the mountains or the trees); "the sight couldn't follow it in its flight - bo zh zorom yakym volodyty nam treba, aby upiimaty myttievyi polit" (for who and when has ever had such sharp eyesight that would catch a song's flight?).

As we can see, V. Kykot achieves maximum accuracy in reproducing the contextual relevance of the stanza. Therefore, the translator applied the method of lexical correspondence. Although he added the adjective "wide" to the image of the sky to show that he really "it fell to earth, I knew not where..." since the sky is wide. He translated the symbol-image of "an earth" descriptively as "between mountains or trees" to not specify the place of the arrow's fall but to generalize it, as H. Longfellow did. Therefore, the original idea is reproduced at a high artistic level. The same can be said of the second stanza, where the image of song dominates: "I breathed a song into the air – vydykhnuv pisniu v povitria prozore" (I exhaled the song onto a clear wind); "for who has sight so keen and strong, that it can follow the flight of song – bo zh zorom yakym volodyty nam treba, aby upiimaty myttievyi polit" (for who and when has ever had such sharp eyesight that would catch a song's flight?). Here, V. Kykot translated the air as "povitrya" (wind), adding the adjective clear to it in order not to use the image symbol of the sky twice. "It fell to earth, I knew not where – Ne znav, kudy znykla – u vity, chy v hory" (I knew not where it disappeared – between the mountains or between the trees) - once again, we can see the technique of generalization used to avoid specifying the place where the arrow fell. Instead, we consider the third stanza to be the culmination, where the images of the arrow and the song are revealed in their entirety and acquire a symbolic sound: "In an oak, I found the arrow, still unbroken – Znaishov ya strilu, shcho strymila v sosni" (I found the arrow stuck in a pine tree); "And the song, from beginning to end, I found again in the heart of a friend - A pisniu ya, stershy milion pidoshov, usiu do kintsia v sertsi druha znaishov" (I found the song, after wearing down a million soles, all the way to the end in the heart of a friend). Kykot replaced the oak symbol with a pine tree, probably because pine trees symbolize vitality and strong character, loyalty, and resilience for Ukrainians. Although pine and oak both symbolize longevity, immortality, and courage (here, the symbol change does not significantly affect the translation), the semantics of the "world tree" is more closely associated with oak. A pine tree is associated with fertility and eternal return. The fact that the oak tree was dedicated to Mother Earth (It fell to earth) by the American Indians (which is a crucial detail in Longfellow's work) is also of great importance. The image of the heart remains unchanged.

Thus, in his translation, V. Kykot considers the features of romantic imagery and adheres to the specifics of its creation. The poem's imagery has remained almost unchanged, which testifies to the accuracy of the translation. The translation conveys the ease and lightness of the original text, as well as the optimistic mood.

Ivan Kovalenko's translation is characterized by the use of infinitive verbs ending with "-ть" (t'). This technique is actively used in Ukrainian fiction (particularly in poetry). Since the indefinite form of the verb names an action or state without regard to time, person, or gender, the reason why the author used it becomes clear. In this way, the translator addresses not a specific person, but all readers – "Bo treba zir chudovyi mat – Strilu v poloti nazdohnat" (For one must have good eyesight – to catch an arrow in its flight).

The poem's first stanza reveals the image of an arrow - "I shot an arrow into the blue skies; I did not know where it flies". Kovalenko renders the image symbol of the sky as "blue" to demonstrate that he did not know where the arrow was going because "blue" is the blue horizon of the sky. Kovalenko translates the expression "It fell to earth; I knew not where" as "Ne znav, kudy vona letyt" (I did not know where it flies), omitting the translation of "the earth" – an image-symbol of the earth. In addition, the translator uses the present tense of the verb "flies," although the original has the past tense "fell". We believe that the translator deliberately portrayed the action in the present tense to show the incompleteness and duration of the action at the time of reading the poem. In this case, the reader also becomes

a participant in the events.

The structure of the second stanza of the poem duplicates the first. The translator only inserts the necessary words. The image of the song remains unchanged, and in order not to translate the sight as eyesight and the flight as flying, Ivan Kovalenko replaces them with hearing (an ear) and the construction "That it can follow the flight of song" with "Shchob pisniu v nebi nazdohnaty" (To chase the song up in the sky) (descriptive translation).

The third stanza is the culmination of the poem. The translator does not transform the image of the oak tree. Kovalenko omits some elements that are present in the original, namely, "still unbroken and again," and replaces the singular with the plural: "u druziv u sertsiakh" (in the hearts of my friends).

In our opinion, the main characteristics of I. Kovalenko's translations are brevity, accuracy, and conciseness. As a rule, the Ukrainian translation is always wider than the original, and here we see that they are almost identical in size and shape. There are practically no epithets in the text, except for "chudovyi" (so keen and strong), which is also repeated twice. The symbolism and imagery of the original are fully preserved in the translation, so we can conclude that Kovalenko's translation is quite accurate and specific, not saturated with linguistic means. It depends on the style of the poet and his poetic fate. Ivan Kovalenko belongs to the group of the Sixties. He is a dissident poet and political prisoner of the Soviet era. In 1972, when "The Arrow and the Song" were translated, he had just been arrested (Zorivchak, 1982).

The poem's mood is not as positive as with other translators but rather restrained and calm. In any case, Ivan Kovalenko's translation of "The Arrow and the Song" deserves attention and takes an honorable place in the poet's oeuvre.

So, as we can see, translating a symbolic vocabulary layer causes translators difficulty. To preserve the adequacy of the symbolic language of poetic texts, one must, first of all, have a thorough knowledge of the national and cultural context of the original work. Under such conditions, there are usually no perfect translations because the translator only sometimes grasps a particular symbol's hidden meaning. Thus, success depends not only on the subtle flair of the source language but also on intuition.

6. Conclusion

René Chara's work remains poorly studied in Ukrainian literary criticism, and there are few translations published. In this work, an attempt has been made to translate some of René Chard's poems from the poetry collection "Rage and Mystery" (Fureur et mystère), which occupies a central place in his work. We began our acquaintance with the work of RenéChard by studying the peculiarities of his poetry. We have identified four poetic forms that dominate his work: a prose poem, verse, fragment, and song. In the course of our analysis, we pointed out both the advantages and disadvantages of translated texts. For instance, some translations seem to us to be more successful because of their adequacy to the original (we emphasize that the translations really "sound", they convey the rhythm, phonics, and semantic component of the original very subtly). We also found an intertextual connection between the poems "Allégeance" and "Allégement" and showed its importance for the interpretation of both texts. This overlap was not shown in the translation. We also did not find a way to convey this connection within the poem itself, but we did suggest the option of conveying it in the title. We have identified some general difficulties that can arise in translation, related to the transmission of rhythm, meter, graphics of the poem, and syntax, as well as the figurative component of his poetry. Having outlined the problems, we tried to translate a poem by René Char from the collection "Rage and Mystery" (Fureur et mystère), commenting on the original and the resulting translation. We developed our algorithm for working on the text, taking into account the peculiarities of Rene Char's poetry: first, we tried to decipher the texts, given the poet's biography and the historical and cultural context of the poems, then we considered the peculiarities of conveying the rhythm, rhyme, phonics, vocabulary, and syntax of the original. The most difficult part was to follow our translation guidelines - to convey the peculiarities of the original text with maximum accuracy without distorting the meaning. We believe that readers need translation comments to fully comprehend poems written by RenéChar.

The airtightness of his poems is absolute: interpretation requires knowledge of the historical, cultural, and biographical contexts, as well as in-depth familiarity with other poems by Char. However, the latter condition cannot be fulfilled by foreign-language readers. We have discussed above, that the works of his authorship lack translation. Yet no translation of the entire book of poems has been made, while translators (including us) work on translations selectively.

Thus, in the course of our work, we discovered problems related to the translation of Rene Char's poems. In our translations, we have tried to convey the original text with maximum accuracy, but this was not always possible. Considering the difficulties reflected in our comments on the translations, other poems may be translated as well.

The Ukrainian authors who translated Longfellow's poem deciphered the above images-symbols in different ways. As we mentioned earlier, the translation of images-symbols depends on many factors, for example:

– the meaning of a symbol differs depending on the culture, history, and spirituality of the people;

– the symbol may not be clearly defined;

– the symbol is part of fixed linguistic stereotypes;

– the symbol may be a non-registered lexeme in the dictionary;

– symbols are polysemic;

–   symbols may be historically stale (not used today);

–   there is no context;

–   the translator has no or insufficient knowledge of the culture of the source language;

–   the factor of subjectivity and different perception and information processing according to the translator's psycho-type.

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