Chapter 10

Considerations on the use of translated poems in EFL settings[i]

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Abstract

To this point few empirical studies have examined the reactions of students when translated poems are used in EFL literature classrooms. In a previous study (Chesnokova et al., 2017), we noticed that opting for translations comes with a price, and reactions will vary. In this chapter, we offer a detailed line-by-line analysis of Poe's 'The Lake' translated into three different languages so as to check whether these differences may be attributed to the translators' choices. Thus versions from renowned translators are selected and compared with the original poem by means of stylistic analysis. The results are then checked against reactions of 500 students of Language and Literature. This chapter argues that each translation indeed creates a singular context that may account for the differences. We conclude that teachers of literature should be made aware that the unique context the translators' stylistic options create may strongly impact upon students' reading experiences.

Key words: poetic translation; stylistic analysis; literary education; cultural differences; EFL students.

1.   Introduction

Ten years ago, in delineating three main developments for future work in pedagogical stylistics, Carter (2010) looked back upon the main questions pedagogical stylisticians were asking. Some of them searched for justifications for using literature in an L1 and L2 English curriculum and asked whether the criteria for text selection should be aesthetic or involve other factors. In this chapter, we ask a further question: what happens if EFL students of literature are provided translations in their mother tongue. According to Stockwell (2009), when creating meaning, one cannot separate linguistic

form from experiential value. By the same token, meaning-making involves the aesthetic and ethical dimensions of language. So, what options are at stake?

The assumption that style is the actual substance of literary texts and that reading is experiential has deep implications for teaching. Back in 1938, and distancing herself from the didactic and moralistic approach to literature, Rosenblatt held that the task of teachers was to 'make their students more sensitive to the art of words' (1995, p. 4). She also added what by now has become a well-known axiom: 'Literature provides a *living through*, not simply *knowledge about*' (*idem*, p. 38). On a similar note, Widdowson (1992, p. 24) pointed out that literary texts are meaningful to us because they refer not to the nature of our memory, but to the representation of our experience of the world. In this chapter we hold that literary sensitivity and awareness (Zyngier 1994) materialize through language, a notion that is at the core of pedagogical stylistics (Zyngier 1996; Verdonk 2002; Hall 2007; 2014, among others), and ask what happens when the teacher opts for a translated version of a poetic text. If reading is experiential, then different linguistic renderings of the same poem by EFL students may impact upon their responses. However, in order to support this statement, we need empirical evidence. There have been few empirical studies in this area (Zyngier and Viana 2016; Zyngier and Fialho 2016; Fialho et al. 2016). By looking at different settings, this chapter addresses this gap and examines whether translations actually affect readers in diverse ways.

Pedagogical stylistics offers both a toolkit for analysis (Short 1988; Simpson 2014) and a guideline as to how reactions and interpretations may find ground in linguistic

accounts and thus avoid impressionistic approaches. In the educational setting, explaining how language impacts upon students is one of its main focuses. Based on the principles of choice and effect, pedagogical stylistics helps learners develop skills which enable them to find precise linguistic description to sustain their readings. As a pedagogical adjunct to stylistics, the area has moved ahead into studies of how literary texts transform the reader (Fialho 2019), and empirical work on the experience of literature have started to surge (for a summary of the development in the area, see Fialho, Zyngier, and Burke 2016; Zyngier and Fialho 2016). In this sense, this chapter offers rigorous evidence-based data that may bring to light the extent to which students' responses to translated poems may vary. As Zhang and Lauer (2015, p. 664) state, 'readers fill the "gaps" within the texts by inferring the missing information according to their cultural knowledge. […] In this cognitive framework, the domain of culture regulates the understanding of typical settings, typical genres, and typical attributions of intentions, and is therefore an essential part of meaning formation'.

2. Implications for translations

In translation studies, questions of how to produce faithful renderings of one language product into another one, with a focus on form (rhyme, meter) and content, have also shown a shift to issues of emotional impact on readers (e.g., Rojo et al. 2014).

The issue of poetic translation, especially when the author and the audience are separated not only culturally but also temporarily, inevitably evokes numerous

questions that can hardly be solved. Jakobson (1959) had already argued that poetry resists translations. Instead, the translator can only work with 'creative constructions'. He explains:

> [i]n poetry, verbal equations become a constructive principle of the text. Syntactic and morphological categories, roots, and affixes, phonemes and their components (distinctive features) – in short, any constituents of the verbal code are confronted, juxtaposed, brought into contiguous relation according to the principle of similarity and contrast and carry their own autonomous signification. Phonemic similarity is sensed as semantic relationship. The pull, or to use a more erudite, and perhaps more precise term – paronomasia, reigns over poetic art, and whether its rule is absolute or limited, poetry, by definition, is untranslatable. Only creative transposition is possible: either intralingual transposition – from one poetic shape into another, or interlingual transposition – from one language into another, or finally intersemiotic transposition – from one system of signs into another, e.g., from verbal art into music, dance, cinema, or painting (1959, p. 238).

The question, then, is how free translators are to recreate before they deviate too widely from the effect(s) the original text may trigger. Borges (1999, p. 325), for instance, ironically states that his translators did a better job than he himself as a writer (cf. "*Con*

mis poemas, en cambio, generalmente encuentro que los han mejorado muchísimo").
His point is that translations in fact transform one text into a totally different one.

If Borges is correct, instead of focusing on the words on the page, the solution may be found in conveying the emotions perceived in the original. This is what Fernando Pessoa sets as a principle when he states:

> [a] poem is an intellectualised impression, or an idea made emotion, communicated to others by means of a rhythm. This rhythm is double in one, like the concave and convex aspects of the same arc: it is made up of a verbal or musical rhythm and of a visual or image rhythm, which concurs inwardly with it. The translation of a poem should therefore conform absolutely to the idea or emotion which constitutes the poem, to the verbal rhythm in which that idea or emotion is expressed; it should conform relatively to the inner or visual rhythm, keeping to the images themselves when it can, but keeping always to the type of image (Pessoa 1923 [1966], p. 74 – *our translation*).[ii]

Here is the dilemma an EFL literature teacher has to face: struggle with the original text, offer a translated version, or only accept students who are totally competent in the foreign language. Instead of having to opt, we hold that whichever decision teachers make, they should be aware of what implications each choice provides.

3. A previous study

On the premise that '[p]oetry is to be experienced before it is to be analysed' (Fox and Merrick 1987, p. 332), the question this study addresses is whether a translation will trigger emotions similar to the source poem and what implications this may have for pedagogical stylistics.

In an earlier study (Chesnokova et al. 2017), five hundred Language and Literature students from two different countries (Brazil and Ukraine) read E.A. Poe's 'The Lake' (1827) in its original version[iii] in English or in its translation into the respondents' mother tongues (Portuguese, Ukrainian and Russian). They were divided into five groups:

Group	Nationality	Poem	Number of participants
1	Brazilian	Original in English	100
2		Transl. into Portuguese	100
3		Original in English	100
4	Ukrainian	Transl. into Ukrainian	100
5		Translation into Russian	100

TABLE 1. PARTICIPANT GROUPING

Aiming at examining collective responses, the participants answered a five-point semantic differential scale questionnaire. A Kolmogorov-Smirnov test showed that the data were not normally distributed, so non-parametric Mann-Whitney and Kruskall-Wallis tests were applied to compare their responses. The results indicated that the groups showed significant differences: Brazilians found the poem more negative and considered the original in English darker, lonelier, more mysterious, more mystical, more solitary and gloomier than Ukrainians.

The results of the ratings of the poem in the respondents' first language also differed. Brazilians considered the translated version darker, more nostalgic and less exciting than the Ukrainians did. The most positive response was obtained from Ukrainian participants who had Russian as their first language: they found the poem less sad, less melancholic, less lonely and less gloomy than the other groups did. In contrast, the Ukrainian version read by participants who spoke this language as their L1 was evaluated as darker, more mystical and less dreamy.

In this chapter we present a detailed step-by-step comparative analysis in order to study the decisions each translator took and match them against the readers' reactions obtained in Chesnokova et al. (2017). We work through three translations of the same poem stylistically on a line-by-line basis to see possible effects of the different versions on the students who participated in the previous study.

4. Criteria for text selection

To celebrate the 150th anniversary of Poe's death, Vines (1999) collected essays on the poet's impact and reputation in 20 different countries and regions. He also discussed Poe's influence over major world writers as predictably as the French Romantics Baudelaire, Mallarmé and Valéry, but also on Fernando Pessoa, Kafka, Strindberg, Borges, and Cortázar, among others. Due to his relevance over the centuries, Poe has been widely translated into many different languages (see Esplin and Vale de Gato 2014).

In Portugal, the first translations appeared in journals (*A Opinião*¸1857; *Diário de Lisboa,* 1858), and the first volume was published in 1886. Poe's influence extended to Brazilian writers such as Monteiro Lobato, Álvares de Azevedo, Hugo de Carvalho Ramos, Cruz e Souza, and the renowned Brazilian novelist Machado de Assis offered the first Brazilian translation of 'The Raven' in 1883 (for a detailed account, see Daghlian 1999; Alves 2015). As the poem analysed here ('The Lake') has not been translated by any Brazilian author, in this study we opted for an acknowledged Portuguese translator, Margarida Isabel de Oliveira Vale de Gato (2009)[iv].

In Ukraine, the first translations of Poe date back to the late 19th – early 20th centuries when Pavlo Hrabovskyi and Vasyl Shchurat first translated his 'Annabel Lee', 'The Raven', 'Eldorado' and 'Bells' (Rykhlo 2002). These texts gradually became part of local culture, and the themes were later used in allusions and intertextual parallels in a number of works by Ukrainian authors. The Ukrainian version selected for this study was written by the award-winning translator Anatoly Onyshko (2004)[v].

In Russia, with its powerful Romantic tradition (Chironova 2016), Poe's poetic heritage, full of deep symbolic implications, found resonance in Russian Symbolists, especially Balmont, Merezhkovsky, and Bryusov, and his verses have always been quite popular among translators. Besides having translated the verses into Russian, Balmont wrote several essays on the author's life and style (see Balmont 1911). In one of them, he claims that Poe 'stands the closest of all writers to our [Russian] complicated wounded soul' (Balmont 1895), thus justifying the attempts of Symbolists to bring Poe's works

closer to the Russian audience. The translation into Russian we opted for in this study was by Valery Bryusov (1924)[vi] since, as a well-known poet himself and one of leading figures of the Russian Symbolist movement, he has authored reputably the best Russian translations of Poe. (See the Appendix for full texts of the poem: in the original and in each of the three translations used.)

5. The study

In this chapter, we match the results found in Chesnokova et al. (2017) to the translators' stylistic choices so as to see if the variations in reactions can be attributed to the translators' choices. By systematically comparing the lines from a stylistic perspective, we show how the changes are likely to have affected students' emotional responses. Additionally, for the sake of validity, we also asked three expert readers of each language to read the original poem and compare it as much as possible on a line-by-line basis with its translation. The rationale was to check their responses against our own and to see whether they differed at any point. According to Fabb (2014, p. 2), verse is processed 'line by line, such that each line is held as a whole sequence in the limited capacity of working memory', and Tsur (1998, p. 55–57) draws on Gestalt theory to argue that in poetry the line is a psychological whole against which variation is established, thus it is a whole unit in a reader's short term memory. Here, we prioritize stylistic patterns as they appear – as much as possible – within a line but also by extending beyond the line for the sake of meaning.

The 23 lines of the original poem are divided into four stanzas (6-6-5-6 lines respectively), and this layout has been kept in the translations. At the same time, the three translated versions of 'The Lake' belong to different language groups (Germanic, Romance, and Slavic). This difference inevitably brings about grammatical incompatibilities, phonetic and syntactic nuances and consequently limits the linguistic and stylistic possibilities each translator potentially has at hand.

5.1. Stylistic analysis

In this section, we compare the versions as much as possible line by line, but give priority to stylistic patterns. This is why, occasionally, we analyse two lines together for the sake of clarity and the integrity of the pattern. Rather than offering an exhaustive analysis, we intend to show moments in the poem where choices have been made which may have influenced the readers' responses. So that the analysis can be followed by our readers, we have back translated the texts. In doing so, we made an attempt to stay as close as possible to the grammatical structures and word connotation of the target text. As the authors of this chapter are native speakers of Portuguese, Russian and Ukrainian, sensitive to verbal nuances of the languages, at times synonyms were supplied when we believed that no full equivalent of a lexeme in the English language was available. At points, we had to preserve the syntactic pattern of the translation, even when ungrammatical in English, as we find the change relevant. We are aware of the limitations of this strategy, but we agreed that it may serve the purposes of understanding the participants' responses.

Before we begin the analysis, it is important to note the way the translators dealt with the dedication. In the original, Poe left it blank ('To –'). This is faithfully preserved in the Portuguese ('Para –') and Russian ('K –') versions, both of which leave the enigma of who the poet addressed unsolved. The Ukrainian translator, however, dropped the dedication, thus doing away with the cryptic prelude (see Appendix). Here are the versions (O=original; P=Portuguese; U=Ukrainian; R=Russian), compared and discussed line by line.

Line 1:

O: In spring of youth it was my lot

P: Had I in my youth the occasion

U: I at the dawn of young days

R: I, in the morning of my life, was attracted

In the original, the poem opens on a positive note, fronting the adverbial phrase which introduces the idea of innocence and freshness. In the Portuguese version, instead of starting with the adverbial ('In spring of youth'), the translator opts for a different inversion and omits 'spring'. This choice reduces the happy mood conveyed by the original text, making this version more neutral and informative. 'Lot' in the original is more related to 'chance', a term which introduces more vagueness than 'occasion'. Both Ukrainian and Russian translators preserve the adverbial phrase in the opening line, but offer a semantic change to it: instead of 'spring', there is 'dawn' (Ukrainian), and 'morning' (Russian), which make it more factual, diminishing the idea of blossoming spring brings, but still keeping the positive mood which is lost in the Portuguese

version. Additionally, both versions start with 'I' so that the poem becomes narrator-centred from the start.

Line 2:

O: To haunt of the wide world a spot

P: To find from the vast world a place

U: [with] A desire strange was burning

R: In the wide world [to] a corner,

The intensity and the unpleasant feeling that the original evokes ('haunt' as associated to 'torment', 'plague') are neutralized in the Portuguese version by the use of a more matter-of-fact verb ('find'). By changing 'wide' to 'vast', the translator seems to reduce the semantic possibilities of the adjective. The Ukrainian text creates suspense with the phrase '[with] A desire strange was burning' where 'strange' is in the focus. In contrast, the Russian translator opts for leaving the sentence inconclusive.

Line 3:

O: Which I could not love the less –

P: Which I could not love anymore

U: To the quiet lake to go,

R: Which I loved, loved so deeply!

The rendering of the line in Portuguese may lead to the opposite meaning, i.e., that the poet cannot love any longer. The Ukrainian translator has changed the line completely,

altering the positive feeling of love for the factual note on the author's intention to go to the lake. In the Russian version, the additional emotional colouring is added with the repetition of the lexeme 'loved' enhanced with the exclamatory construction.

Line 4:

O: So lovely was the loneliness

P: As enchanted me the solitude

U: Where my shelter of loneliness

R: Was beautiful the silence

In all three versions, the inversion of the original 'so lovely was' and the intensifier 'so' are removed. In the Portuguese translation the 'I' is inserted as the experiencer, replacing 'loneliness' as the focus of the poem. In the Ukrainian text the feeling of loneliness is also shifted from the outside world to the narrator himself, and the positive connotation disappears with 'shelter' adding to the feeling of insecurity, of a need for protection. In the Russian version, 'lovely' is replaced by 'beautiful', thus adding to the positive feeling of the line.

Line 5:

O: Of a wild lake, with black rock bound,

P: Of a wild lake by rocks

U: Amidst black, wild mountains

R: [of] Gloomy waters and black rocks,

The opening phrase is faithfully rendered in Portuguese, but 'rock' is pluralized and the adjective 'black' is removed, making the rocks more general and less powerful. The choice of 'black rock(s)' is kept in the Russian version as the translator enhances the oxymoron-like 'beautiful silence' in Line 4 ('lovely loneliness' in the original) of 'gloomy waters and black rocks' ('wild lake' and 'black rock bound' in the original). In contrast, the Ukrainian translator adds negative feeling to the line as the rocks additionally become 'wild'. At the same time, the romantic flavour of rocks is diminished as they turn into 'mountains'.

Line 6:

O: And the tall pines that towered around.

P: Surrounded, and by tall thickets

U: [was] Surrounded [by] a thick pine forest.

R: That the pine forest solemn surrounded.

In the Portuguese translation the original 'pines' become 'thickets', and the defining clause that follows is omitted, reducing the strength of the original 'towered'. On the other hand, a rhyme is created ('pen*edos* / arvor*edos*'), but the words differ in terms of syllables (three in 'pe-ne-dos', four in 'ar-vo-re-dos') and do not have the rhythmic impact of the monosyllable 'bound' and the two-syllable 'around' of the original. In both the Ukrainian and the Russian versions 'pines' (which could be individual and scattered) turn into 'pine forest'. The Russian translator has additionally defined it as 'solemn'. Moreover, the adjective is placed not before the noun, but after it, making the construction sound emphatic and in a way fairy-tale-like (Golub 1997). In his turn, the

Ukrainian translator has made the line explicitly negatively coloured: the defining adjective can be understood as both 'thick' and 'the one there is no way out from / one where you are lost'.

Lines 7 and 8:

O: But when the Night had thrown her pall / Upon that spot, as upon all,

P: But when the night its shroud / Lay in such a place, and all around

U: And only the night was laying again / Upon everything around its cover,

R: When but the Night, the queen of dreams, / Upon everything threw her / its cover

In the original version, 'Night' is capitalised and thus personified. In the translation into Portuguese personification remains because of the verb ('lay') in Line 8, and the negative implications of 'pall' (a cloth made of velvet to place over a coffin) are transferred to 'shroud' reminding one of death, which in both Ukrainian and Russian versions is neutralised to 'cover' in Line 8. The Ukrainian translator leaves the noun 'night' lowercase, and the respective possessive pronoun in both Ukrainian and Russian is grammatically ambiguous ('her' / 'its'). In the Russian version 'Night' is not only capitalised, but also conceptualised as a queen of dreams, thus adding a positive romantic flavour to the poem. In both the Ukrainian and Russian texts, the restricted notion of 'spot' is omitted and generalized by 'everything'.

Lines 9 and 10:

O: And the mystic wind went by / Murmuring in melody –

P: And the mysterious wind was loose / And the wind a song murmured

U: As suddenly the wind would fly, / Mysterious something to branches whispered…

R: And the wind mysterious in the shadow / [was] Murmuring a melody: go to sleep! –

In all three translations, the assonance and alliteration of the original (/mərmərıŋ ən mɛlədi/) disappear. The Portuguese version introduces instead a parallelism with the repetition of the phrase 'E o vento' ('and the wind'), and 'mystic' is changed to 'mysterious'. The phrase 'murmuring in melody' in the original becomes 'murmuring a song', which makes the option more straightforward.

In the Russian version, the word 'wind' is presented in its archaic form, and, similarly to Line 6, the adjective 'mysterious' is placed after the noun 'wind', thus shifting the tone of the poem to emphatic and romantic. Additionally, the translator places the wind 'in the shadow'. As a result, the romantic quietness of the text is enhanced. In general, the syntax of the Russian translation is fairly different from the other versions. It is the only one out of four versions in which exclamatory sentences have been used three times, making the text sound more emotional and positive. Thus, the wind does not just murmur its melody, but addresses the narrator, saying 'go to sleep!' – the direct imperative with lulling specification that has been introduced by the translator. At the same time, the Russian translation has made an attempt to preserve the numerous dashes of the original that contribute to the narrative pace of the poem.

Unlike the other two translated versions, the Ukrainian one stands out as having a more negative tone. In the Ukrainian version, the wind has no adjectival characteristics, but it flies 'suddenly', so it is described as abrupt and thus ominous. It is not 'murmuring in

melody', but whispering 'mysterious something' with the adjective in the emphatic primary position (no melody/song), so that the feeling of scary suspense is created and enhanced with an addition of suspension points at the end of the line. On the whole, in the Ukrainian version all the dashes of the original but one are lost, and in Line 18 a dash is added by the translator.

Line 11:

O: Then – ah then I would awake

P: Ah... it was then that I would wake

U: Then woke up in the chest the terror,

R: I would awake suddenly with a dream

In the original, the line opens with emphatic repetition, and the rhythm is enhanced with the dash between the repeated elements and with the usage of the interjection 'ah'. In the Portuguese version, the pause remains, but the repetition is lost. Both pause and repetition are lost in the Ukrainian and Russian texts. The slightly negative 'suddenly' in the translation into Russian is softened with 'a dream' being added. In the Ukrainian version, the negative tone is amplified on a metaphorical level when not the semantically neutral *I*-narrator, but the 'terror' (living in the narrator's chest) becomes the agent of the action.

Line 12:

O: To the terror of the lone lake.

P: To the terror of the solitary lake

U: Which lived in waters in winds.

R: To the terror of the land empty.

The alliteration and the rhythm contained in two one-syllable words ('lone lake') (/lon lek/) in the original disappear in the translations. In the Portuguese version, 'lone' is replaced by 'solitary', while in the Russian text 'the lone lake' is generalised to 'the empty land', enhancing the solitary tone of the text. Similarly to Lines 6 and 9, the adjective 'empty' is placed in post-position to the noun 'land', thus making it sound romantic and emphatic. In the Ukrainian translation, the line has the dramatic alliteration of /v/ ('Що жив у водах у вітрах') that, combined with the repetition of /zh/ and /sh/ in Lines 10 and 11, might evoke the feeling of wind being around.

Line 13:

O: Yet that terror was not fright,

P: Yet such terror did not scare me

U: But no, not the terror, but the feeling

R: Yet this terror was not fright,

In the Portuguese translation, the narrator ('me') is inserted, turning the explanation ('that terror was not fright') into a personal experience ('the terror did not scare me'). The Russian version is almost identical to the original (except for 'that' / 'this' change) while the Ukrainian one is dramatically emphatic with the repetition of 'no' and 'not' negations.

Line 14:

O: But a tremulous delight –

P: But with tremors I delighted myself

U: [of] Some self-oblivion,

R: There was a tremulous delight in the dreams:

The line starts with a contrastive conjunction 'but', which is only preserved in the Portuguese translation. In this version, the noun phrase 'tremulous delight' becomes a sentence: 'with tremors I delighted myself', again shifting the emphasis to the narrator as the experiencer and keeping the reader in the role of observer. In the Ukrainian text 'tremulous delight' is replaced by 'the feeling (Line 13) of … self-oblivion' that adds to the negative emotion evoked. The Russian version, similarly to Line 11, has an addition of 'dreams', which enhances the light positive effect.

Lines 15 and 16:

O: A feeling not the jewelled mine / Could teach or bribe me to define –

P: Such a feeling the mystery of which / Exceeds a thousand ore deposits

U: That [I] would not take (understand, comprehend), [I] won't conceal, / Either for a heavenly colossus,

R: One could not define it [the feeling] better / Then with the magnificent glitter of Golkonda entire,

In all three translations, the sentence and the corresponding image are completely transformed. Instead of focusing on the possible results of such feelings on the poet, the

texts define the emotion itself. In the Portuguese version, 'the jewelled mine' of the original is transformed into neutral and almost technical 'thousand ore deposits', while in Russian the image of shine and splendour is not just faithfully kept, but enhanced with the 'magnificent glitter of Golkonda' (an Indian citadel famous for its diamonds). The emphatic placement of the adjective 'entire' after the noun in the Russian translation yet again lifts the tone of the text. The 'heavenly colossus' of the Ukrainian version destroys the metaphor of shine by substituting it for HEIGHT. Moreover, the noun chosen by the translator ('colossus / something huge') is very rare and virtually never used, so the whole image could be lost on readers.

Line 17:

O: Nor Love – although the Love were thine.

P: And also your Love ... which I coveted

U: Or even for love thine.

R: With the gift of Love – at least thine!

In the original, the lexeme 'Love' is capitalised, and the anadiplosis in combination with the emphatic dash indicates the paradox the poet possibly intends. The Portuguese translator has changed the meaning completely, having added 'which I coveted'. The Russian version yet again displays the emphatic exclamatory construction with the dash preserved, giving more prominence to the already powerful 'gift'. Unlike the other three versions, the Ukrainian is the only one where the capitalisation of Love disappears and where the line is much reduced, thus losing impact.

Line 18:

O: Death was in that poisonous wave,

P: In the poison of the wave there was an intention

U: I knew – was waiting the death,

R: But Death was hiding there, in the waves

The original places the negatively coloured noun 'Death' in the emphatic primary position while in the Portuguese translation, the nucleus of the nominal phrase 'poisonous wave' is moved to 'poison', and the word 'Death' disappears, making the sentence less dramatic. In the Ukrainian version, the 'waves' *per se* are missing, but the lexeme, which is not 'death' straightforwardly, but rather 'perdition / dying / perishing', remains, though lower-case. End of life is 'waiting' in the lake to happen to the narrator, which enhances the ominous implication of coming danger. The Russian version introduces suspense, emphasizing that 'Death was hiding' – capitalised and thus personified – and delaying disclosure of the place.

Line 19:

O: And in its gulf a fitting grave

P: And in its vortex a fitting coffin

U: A grave in the darkness of depths

R: Noxious, there was in them a sarcophagus –

The Portuguese translation offers a more object-focused choice as 'grave' is changed to 'coffin'. The Ukrainian version keeps 'grave' without any qualifiers or implications,

and the 'darkness of depths' is added, which destroys the DEATH IS POISON metaphor (Line 18), replacing it with DEATH IS DARKNESS. Alternatively, the Russian translator opts for a richer and more solemn 'sarcophagus' and for fronting the adjective with which he qualifies waves ('noxious').

Line 20:

O: For him who thence could solace bring

P: For him who thence went for solace

U: [for] Him, who would wish to find

R: For all who would be looking there

In the Portuguese translation, 'to bring solace' is changed into 'to go for solace', inverting the movement and distancing the person referred to. The agent in the Russian version is also active, and will be deliberately 'looking for [comfort]'. At the same time, in the Ukrainian text the agent is only wishing to find something ('a shelter' as indicated in the next line).

Line 21:

O: To his lone imagining –

P: From an exiled imaginative spirit

U: A shelter in the kingdom of loneliness,

R: [for] Comfort to lonely dreams,

The Ukrainian option for the noun phrase 'kingdom of loneliness' instead of 'lone imagining' makes solitude lasting and ubiquitous. Additionally, the agent in the Ukrainian version is looking not for the positively coloured solace, but (similarly to Line 4) for 'a shelter / refuge / asylum' – the lexeme bearing the implication of loneliness, poverty and homelessness. On the contrary, the Russian translator replaces 'lone imagining' with a lighter choice ('lonely dreams'). The Portuguese version is even lighter and less compromising as it introduces a straightforward phrase ('an exiled imaginative spirit').

Line 22:

O: Whose solitary soul could make

P: Raising, in its wayward ecstasy,

U: [for] A soul joy from sorrows

R: Who with a mournful dream – the dim land

The assonance and alliteration (/salətɛri sol/) of the original are lost in all the translated versions. The 'solitary soul' does not appear at all in the same line in Portuguese. In fact, its reference is expanded in the previous line as an imaginative spirit. This choice reduces the melancholic tone of the original. In the Russian translation, a negatively coloured 'mournful dream' is added, but Line 23 fully neutralises the emotion with 'a light paradise' coda.

Line 23:

O: An Eden of that dim lake.

P: An Eden in the sombre and grim lake

U: In an Eden of dark waters.

R: Would turn into a light paradise.

In the Portuguese translation, 'dim lake' is placed in an adverbial phrase and rendered more negatively as 'grim'. One more negative adjective ('sombre') is added, thus making the poem even more pessimistic and negative than the original. This seems to be an attempt by the translator to counter-balance all the previous neutralizing choices in an effort to keep the romantic undertones of the poem. The Ukrainian version also places 'Eden' in an adverbial phrase, but is not as negative as the Portuguese translation. The Russian version, on the other hand, ends on a much more positive note than the two other versions. The darkness and grimness are dissolved by the use of the contrasting 'light', and Eden is replaced by 'paradise'.

5.2. Earlier findings

The statistically significant differences between the readers' responses to the original poem and to its three translations have been detailed and discussed in Chesnokova et al. (2017). Here we present the results obtained from each group in terms of their reactions to the original and to the translation so that we can see how they compare to the stylistic analysis in Section 3.1. Tables 2 and 3 show the differences within the two national groups (Brazilians and Ukrainians) when responding to the original poem and its translation into the participants' mother tongues. The lower the value for the reported mean, the closer the reaction of the group is to the left-hand adjective in the line.

Adjectives	Means		P
	English	Portuguese	
Mystical – Physical	1.92	2.38	.001
Gloomy – Cheerful	1.83	2.11	.024
Nostalgic – Not longing for the past	2.22	2.03	.057 (tendency)
Mysterious – Clear	1.68	2.02	.050 (tendency)
Exciting – Dull	2.93	3.19	.069 (tendency)

TABLE 2: BRAZILIANS' RESPONSES TO ORIGINAL (ENGLISH) VS. TRANSLATION (PORTUGUESE)

As can be seen from the first line in Table 2, Brazilians evaluated the original (mean = 1.92) as more mystical than the translated version (mean = 2.38). They also considered the original gloomier, more mysterious and therefore, more exciting. The Portuguese text was considered duller. There was a tendency to see the translation as more nostalgic (mean = 2.03 as compared to 2.22 for the original) – perhaps, as consequence of the translator's choices for the last line. How the readers reacted to the poem step by step as we and our external judges did is still to be checked: in this study, we only looked at the overall reactions. What we can state, so far, is there are strong tendencies suggesting that they have assessed the Portuguese version as more nostalgic, less mysterious and less exciting than the original in English. The results we obtained from the Brazilian expert reader confirm that the translated version renders the poem more factual, less poetic, less vague and that the melancholic tone is turned into something rather funereal. According to the expert, the translation 'banalizes the experience' and 'diminishes the poetical impact'. It 'misses the amorous lament' and 'does away with the feeling of vagueness'.

Similarly to the Brazilian participants, the Ukrainians who read only the translated version also demonstrated considerable differences which are explicit between native speakers of Ukrainian and Russian (see Table 3).

Adjectives	Means			P	
	English (ENG)	Ukrainian (UKR)	Russian (RUS)	ENG-UKR	ENG-RUS
Sad – Happy	2.09	2.04	2.40	.011	
Dark – Light	2.45	2.47	2.89		.004
Melancholic – Encouraging	1.81	2.01	2.55		.000
Lonely – Gregarious	1.80	1.40	1.78	.029	
Interesting – Boring	2.40	1.87	2.12	.002	
Mysterious – Clear	2.17	2.06	1.78		.025
Dreamy – Down-to-earth	2.08	2.45	2.05		
Exciting – Dull	2.63	2.31	2.56	.034	
Solitary – Social	2.24	1.64	1.72	.000	.001
Gloomy – Cheerful	2.30	1.98	2.50	.027	

TABLE 3: UKRAINIANS' RESPONSES TO ORIGINAL (ENGLISH) VS. TRANSLATIONS (UKRAINIAN AND RUSSIAN)

Thus, the Russian translation appeared to be the most positively coloured one: it was evaluated as lighter and more encouraging than the original. At the same time, the participants perceived it as more mysterious and more solitary than the English version. The results we obtained from the expert reading the Russian version appeared to be in line with our observation as the expert noted that 'the translated version sounds more positive' as it has 'a more elevated tone'. The expert also noticed the important changes in syntax (e.g., extensive use of exclamatory sentences), imagery (e.g., conceptualizing the night as queen of dreams) and wording (e.g., repetition of '[day]dream') in triggering the positive response.

Alternatively, the poem in Ukrainian appeared to the participants to be sadder, gloomier, lonelier and more solitary than the text in the original. Simultaneously, it was evaluated as more interesting and more exciting. The reading by the expert validated our analysis as a loss of 'Poe's enigmatic feeling' was noted while 'the lake becomes a shelter of loneliness'. 'A shift to the negative connotation' was also marked by the expert.

5.3. Comparing the results

Matching the findings from Sections 5.1 and 5.2, we see that the choices the translators have made may have indeed affected the readers' responses. The happy mood of the opening in the original remains in Line 1 of the Ukrainian and Russian versions, but is considerably lowered in the Portuguese text, which also reduces the contrast between happiness and sadness the poem sustains. In the hands of the Portuguese translator, the poem has definitely become more factual and more neutral (e.g., Lines 1, 2, 4, 5, 6, 9–10, 15–16, 19, 21), distancing the reader emotionally from the experience (Lines 4, 14, 15–16, 20) and resulting in a 'dull' and 'less mystical' characterisation. Rhythm and musicality also take their toll on the translated version (e.g., Lines 9–10, 11, 12), making readers perceive it as more insipid than the original. The narrator as experiencer is also made more obvious in the translation, thus distancing the reader from the text emotionally. The word 'Death' does not appear in the translation – a stylistic choice that could have decreased the mysticism often attributed to Poe's poems and triggered by his macabre supernatural themes. The fact that at the end of the poem the melancholy is actually transferred to Line 23, where it is emphasized, does not help to reduce the distance created throughout the poem, leading the respondents to characterize the

original as gloomier, more mystical and as a more exciting experience than reading the translation.

The fact that the group that read the poem in Russian reacted in a more positive light also seems to be a consequence of the translation. As a result of the lexical choices and syntactic patterns preferred by the translator, the poem is rendered more emotional (Line 3, 10 and 17), more emphatic (Line 6) more romantic (Lines 7, 11 and 14), more solitary (Line 12), more positive and happier (Lines 4), as well as more solemn (Lines 6 and 19). In the Russian version, repetition of '(day)dream', missing in the original and the other two translations, is recurrent (e.g., Lines 7, 11, 14 and 21), hence a light positive romantic connotation is added and strengthened. The suspense created in Lines 2 and 18 has probably rendered the poem more mysterious than the English version. The straightforwardly emphatic, abounding in exclamatory sentences (Lines 3, 10 and 17) and adjective-noun inversion (e.g., Lines 6 and 9) syntax contributes towards making the translation more optimistic than the original. The translator's choice of 'light paradise' in Line 23 has turned lightness, strongly perceived by the readers, into the emphatic coda of the Russian translation.

The participants' responses to the Ukrainian translation are justified textually as well. The suspense created in Lines 2, 9 and 18 makes the poem more interesting and exciting. The conceptual shift (Lines 4, 11 and 21) and the lexical substitution of the adjective (Line 6) emphasize the idea of loneliness and solitude. The omissions and additions used by the translator contribute to a gloomier and lonelier tone to the text (Lines 6 and 14), and the readers seem to acknowledge the effects of replacing 'delight'

with 'self-oblivion' in Line 14, leading them to see the translation as sadder than the original.

We are fully aware that this line-by-line analysis could be much more extensive and rigorous, but it is not our purpose to produce an exhaustive stylistic study. Our purpose is to provide evidence to show that different renderings of the same poem affect the way students reacted. Our point is that teachers should be aware that opting for translations may have unpredicted implications.

6. A final word

As reported by Paul Valéry (Kearns 1989, p. 88), when Degas complained that the difficulty of artistic creation was not lack of ideas, Mallarmé replied: '*Mais, Degas, ce n'est point avec de idées que l'on fait des vers ... c'est avec des mots*' ('But Degas, you can't make a poem with ideas. … You make it with words'). In this study, we have checked the readers' responses found in a previous study (Chesnokova et al. 2017) with a comparative stylistic analysis of the original poem and its translation into three different languages – where words and structures come into play. The results indicate that the translators' linguistic options created different contexts which indeed influenced the students' reading experience.

Future work in this line may look at these differences and check them against the cultures the readers come from. Here we avoided stereotypes and generalizations about the cultures, we preferred to indicate that differences did occur. Why they did so in these specific contexts, albeit relevant, is a matter for future studies.

The findings have implications beyond pedagogical stylistics. Thus, translators should be aware that their stylistic choices will necessarily create a new text. We have demonstrated that even when acknowledged translations are used, the choices influenced the way readers were moved. The main contribution of this chapter is to shed a warning light on working with translated texts, as students may not respond to the work of art as they would if they read it in the original. However, in relation to pedagogical stylistics, working with translations may help students notice the way different linguistic renderings of the same poem trigger unanticipated responses.

Appendix

The texts

The Lake

To –

In spring of youth it was my lot

To haunt of the wide world a spot

The which I could not love the less—

So lovely was the loneliness

Of a wild lake, with black rock bound,

And the tall pines that towered around.

But when the Night had thrown her pall

Upon that spot, as upon all,

And the mystic wind went by

Murmuring in melody—

Then—ah then I would awake

To the terror of the lone lake.

Yet that terror was not fright,

But a tremulous delight—

A feeling not the jewelled mine

Could teach or bribe me to define—

Nor Love—although the Love were thine.

Death was in that poisonous wave,

And in its gulf a fitting grave

For him who thence could solace bring

To his lone imagining

Whose solitary soul could make

An Eden of that dim lake.

Translation into Portuguese

O Lago

Para –

Tive eu na mocidade ocasião

De achar do mundo vasto um lugar

O qual eu não podia mais amar...

Porquanto me encantou a solidão

De um agreste lago por penedos

Circundado, e por altos arvoredos.

Mas quando a noite o seu sudário

Deitava em tal lugar, e em tudo à volta,

E o vento misterioso andava à solta...

E o vento um canto murmurava...

Ah... era então que eu despertava

Para o terror do lago solitário.

Contudo tal terror não me assustava,

Mas com tremores me deleitava...

Um sentimento tal cujo mistério

Excede mil jazigos de minério...

E mesmo o teu Amor... que eu cobiçava.

No veneno da onda havia dolo,

E em seu vórtice um esquife apropriado

A quem aí buscava o consolo

De um espírito inventivo desterrado,

Erguendo, em seu delírio transviado,

Um Éden no sombrio e torvo lago

Озеро

Я на світанку юних днів

Бажанням дивним паленів

На тихе озеро піти,

Де мій притулок самоти

Посеред чорних, диких гір

Обстав глухий сосновий бір.

І тільки ніч стелила знов

На все навколо свій покров,

Як раптом вітер прилітав,

Таємне щось гілкам шептав…

Тоді будивсь у грудях жах,

Що жив у водах у вітрах.

Та ні, не жах, а відчуття

Якогось самозабуття,

Що не сприйняв би, не втаю,

Ані за райську озію,

Ні навіть за любов твою.

Я знав – очікує загин,

Могила в мороці глибин

Того, хто би хотів знайти

Притулок в царстві самоти,

Душі відраду від скорбот

В Едемі темних вод.

Translation into Russian

Озеро

К –

Меня, на утре жизни, влек

В просторном мире уголок,

Что я любил, любил до дна!

Была прекрасна тишина

Угрюмых вод и черных скал,

Что бор торжественный обстал.

Когда же Ночь, царица снов,

На все бросала свой покров

И ветр таинственный в тени

Роптал мелодию: усни! —

Я пробуждался вдруг мечтой

Для ужаса страны пустой.

Но этот ужас не был страх,

Был трепетный восторг в мечтах:

Не выразить его полней

За пышный блеск Голконды всей,

За дар Любви — хотя б твоей!

Но Смерть скрывалась там, в волнах

Тлетворных, был в них саркофаг —

Для всех, кто стал искать бы там

Покоя одиноким снам,

Кто скорбной грезой — мрачный край

Преобразил бы в светлый рай.

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[ii] "*Um poema é uma impressão intelectualizada, ou uma idéia convertida em emoção, comunicada a outros por meio de um ritmo. Este ritmo é duplo num só, como os aspectos côncavo e convexo do mesmo arco: é constituído por um ritmo verbal ou musical e por um ritmo visual ou de imagem que lhe corresponde internamente. A tradução de um poema deve, portanto, conformar-se absolutamente (1) à idéia ou emoção que o constitui, (2) ao ritmo verbal em que essa idéia ou emoção é expressa; deve conformar-se em relação ao ritmo interno ou visual, aderindo às próprias imagens quando possa mas aderindo sempre ao tipo de imagem.*"

[iii] Different versions of the poem were published in *Tamerlane and Other Poems* (1827), Wilmer manuscript (1828); *Al Aaraaf, Tamerlane, and Minor Poems* (1829), *Poems* (1831), *The Missionary Memorial* (1846), *The Raven and Other Poems* (1845) and *Works* (1850) (for more details, see https://www.eapoe.org/works/mabbott/tom1p027.htm). We do not know which of these versions the translators used, but the stylistic differences between them are not relevant to the purposes of the study. We opted for the 1845 version, and our interest was to check the effect this version and each of the translations had on the students' experience. The focus was to see whether the differences in reaction could be attributed to each translator's stylistic choices.

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