

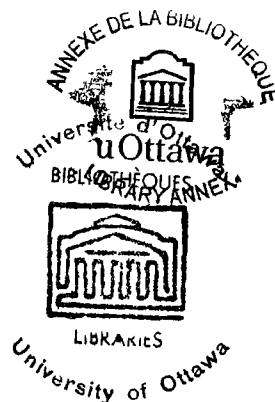
A STYLISTIC ANALYSIS OF THE UKRAINIAN TRANSLATIONS  
OF SHAKESPEARE'S SONNETS

by

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## PREFACE

Inasmuch as the translating of Shakespeare's sonnets into Ukrainian was undertaken in relatively recent times, and the first complete translation of the sonnets appeared only within the last two decades, it is not surprising that an exhaustive examination of the translations has not yet been made.

A good translation merits a careful study, so that the translator's method may be discerned and his treatment of difficulties be compared with the treatment adopted by others. If this were not so . . . famous translations . . . would never have been superseded . . .<sup>1</sup>

It is therefore important at this embryonic stage in the development of the translations of Shakespeare's sonnets to examine the existing renderings in some detail. Perhaps this study can make a modest contribution toward the discernment and assessment of the translators' methods and the treatment of difficulties encountered in their task.

Due to the extensiveness of the subject under investigation, this examination focusses primarily upon the translator's recapturing of Shakespeare's style, in particular, his transference of the three fundamental elements in the Shakespearean sonnets--structure, rhetorical figures, and imagery. The study consists of a comparative analysis of the translated sonnets and the original as regards these stylistic elements.

The investigation begins with an historical survey of the translations of the sonnets and a note on the principles of translating, with the establishment of some basic requirements for the purpose of appraising the translations.

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<sup>1</sup>Theodore H. Savory, The Art of Translation (London: Jonathan Cape, 1968), p. 29.



The second chapter stresses the importance of the structural designs of the Shakespearean sonnet as a fundamental element in Shakespeare's style, and compares the designs of the translated sonnets with that of the original, firstly, as concerns the formal structure, and secondly, the interrelationships of the formal, logical, and syntactical designs. The inspirational source for this part of the study is Stephen Booth, An Essay on Shakespeare's Sonnets (New Haven and London: Yale University Press, 1969). The third and most extensive chapter deals with Shakespeare's utilization of rhetorical figures and the application of these figures by the translator; it reveals the difficulties encountered by the translator in view of the differing structures of the source and receptor languages, as well as the individual translator's treatment of these difficulties. The guideline to Shakespeare's use of rhetorical devices is Claes Schaar, An Elizabethan Sonnet Problem (Copenhagen: Lund, 1960). The final chapter, through a focus upon the translator's reproduction of Shakespeare's imagery, ascertains the translator's accuracy in the transference of content as well as of style. The commentary by W. G. Ingram and Theodore Redpath, editors of Shakespeare's Sonnets (New York: Barnes and Noble, Inc., 1965) is used as an aid in the analysis of the original sonnets. The conclusions of the study are based upon the essential requirements of translating as laid down in the introduction.

Literal translations of the Ukrainian sonnets are provided throughout the study, except in the introductory section on structure where such translations would not be purposeful to the non-Ukrainian reader. These

translations remain as closely as possible to the sentence structure used by the Ukrainian translator, and thereby, often violate the standard construction of the English sentence. The Ukrainian illustrations found within the text are extracted directly from the primary sources as indicated in the Bibliography. The original sonnets are quoted from the 1904 edition compiled by Israel Gollancz for J. M. Dent and Company, London.

The author of this dissertation is indebted to Dr. C. Bida, Professor of Ukrainian literature at the University of Ottawa, for his supervision of this dissertation and wishes to express her sincere gratitude to the translators S. Hordynsky, I. Kostetsky, V. Onufriyenko, O. Tarnavsky, D. Palamarchuk, and Y. Slavutych for the cooperation in providing their primary source materials, and to extend her apologies to all the translators for the impairment of their sonnets through prosaic literal translating, which was necessitated by the processes of analysis.

## INTRODUCTION

The translating of the Shakespearean sonnets into a receptor language which differs widely in structure from the source language is a particularly assiduous task. The Ukrainian translator of the sonnets encounters his essential problem in the dissimilarities between the lexical and morphological bases of the English and Ukrainian languages. Lexically, the Ukrainian language is less predominant in monosyllables than is English. The preponderance of monosyllables in the sonnets presents difficulties as pertains to the spatial limitations of the pentameter line. Morphologically, the Ukrainian language is highly inflectional as compared to English. The Ukrainian system of noun declensions comprises seven cases which often result in the acquisition of endings and thereby syllables. Pronouns, adjectives, numerals, and participles are declined in the same manner, while Ukrainian verbs undergo inflection by conjugation. In addition to the problem of monosyllabism, these inflections affect the transference of certain rhetorical devices used by Shakespeare. The Ukrainian language, furthermore, operates with the category of genders. Besides the three genders of nouns, Ukrainian verbs, adjectives, participles, and numerals acquire a gender in their modification of nouns or pronouns. This category of gender is problematic to the translator in his treatment of Shakespeare's objects of address in that the translator may be grammatically compelled to give a sexual identity to the

unidentified persons addressed in the sonnets. The phonological dissimilarities which exist between the two languages, on the other hand, do not present a problem to the Ukrainian translator, although these differences, which lie basically in the differing vocalic systems and tonal qualities of vowels, entail different methods in the acquisition of melodiousness. It is the object of this study to ascertain the methods by which the translators treat these linguistic differences.

The main purpose of this study is to examine the translators' approaches toward the translating of the sonnets and their success in reflecting the original author. To serve this purpose a comparative stylistic analysis of the translated sonnets and the original is made on the basis of three fundamental elements in Shakespeare--structure, rhetorical figures, and imagery. This analysis encompasses the works by two translators of the complete collection of the 154 Shakespearean sonnets, Ihor Kostetsky and Dmytro Palamarchuk, and nine translators of individual sonnets: Ivan Franko, Svyatoslav Hordynsky, Pavlo Hrabovsky, Svyatoslav Karavansky, Vasyl Onufriyenko, Maksym Slavinsky, Yar Slavutych, Ostap Tarnavsky, and Oleh Zuyevsky. The individual translations which are incorporated into this investigation total forty-eight sonnets. Translations by M. Lukash, Ivan Savych, and Volodymyr Svidzinsky are not available for this study. Throughout this analysis an attempt is made to give the broadest possible cross-section of all the translators. In order to represent adequately the translators of the individual sonnets some sonnets are

discussed more than once, whereas others are only mentioned. Nonetheless, each of the 356 translated sonnets are, time and again, examined for the purpose of summaries and conclusions. Thus, the methods of procedure in this investigation include the summaries of findings and the discussion of comparative illustrations; the conclusions are based upon both the summaries and illustrations.

The comparative analysis begins in the second chapter with a discussion on the structure of the sonnets. It necessitates, first, a summary based on a comparison of every translated sonnet with that of Shakespeare in regard to formal structure, or the prosodic features--stanzaic form, rhyme scheme, rhyme endings, and meter. In this particular survey illustrations are given of several outstanding examples of Shakespeare's use of rhyme ending variants (sonnets CXVI, CXXI, CXI, and XX) and are compared with nine corresponding translations. In the second part of the discussion on structure--the interrelationships between Shakespeare's formal, logical, and syntactic structures--an example from each of Shakespeare's five main structural types is given and is compared with the twenty corresponding translations. These are sonnets CLIV, XXIX, XVIII, CXXX, and CXXIX. Two translators cannot be included in this cross-section inasmuch as these particular sonnets are not translated by them, therefore an illustration from each of their translated works is added; these are sonnets CVI and VIII. For the purpose of a summary to this

section each of the translations is compared with the original sonnets in regard to their logical and syntactical designs.

In the third chapter, nine rhetorical figures are chosen for comparative analysis on the basis of their popularity and significance in the sonnets as well as on the basis of their varying degrees of difficulty in translation. These are apostrophe, anaphora, traductio, antimetabole, anadiplosis, parallelism, antithesis, antanaclasis, and homophony. They range from the figure which offers no problem for the translator to the figure which is impossible to render; the translators' accommodations of difficulties are observed. The selection suffices to show the translators' acquisitions of Shakespeare's rhetorical effects. In this chapter, for the most part, the entire sonnet is not used for the purposes of illustration; rather, the line or lines which contain a particular figure are extracted from the Shakespearean sonnet and from the corresponding translations. This chapter opens with a discussion on apostrophe as pertains, first, to the translators' treatment of Shakespeare's objects of address. A summary is made of all the translations as compared with the original in regard to (a) the problem of the sexual identity of persons addressed, (b) the use of the intimate and formal pronouns 'thou' and 'you', (c) the apostrophe of abstract entities, and (d) the adherence to the use of the apostrophe. Illustrations from the translations are provided to show the various approaches taken by the translators in their interpretations of the sexual identity of the persons addressed in the sonnets. This survey is followed

by an examination of the apostrophe as a rhetorical device. Illustrations show the translators' departures from the original rhetoricism and the effects of such departures are discussed. In the case of the figure anaphora, which offers no difficulty in formal or linguistic translatability, the translators' departures and accurate renderings are examined. For the five figures which are problematic in translation--traductio, antimetabole, anadiplosis, parallelism, and antithesis--only the accurate renderings or the translators' substitutive rhetorical devices are examined in order to illustrate the translators' methods of attaining the original rhetoricism. In the case of antanaclasis, the figure which is impossible to attain in the Slavic languages, both the 'Will' sonnets, CXXXV and CXXXVI, where this figure is used most extensively, are thoroughly examined to illustrate the methods of approach to these sonnets in the translators' efforts to produce the effects of the original. The survey of rhetorical figures ends with an examination of homophony which opens with illustrations from the original sonnets to show Shakespeare's implementation of sound patterns. This is followed with examples from each of the translator's works to demonstrate the method of the translators' approaches to sound effects. The Ukrainian illustrations, in this particular instance, appear in a transliterated form for the benefit of the non-Ukrainian reader; the significant sound patterns appear in upper-case letters.

To facilitate the discussion on linguistic and formal translatability

some of the figures are divided into variants. This division results in the total of fifteen rhetorical figures. Every translator of the individual sonnets does not encounter every figure. In the summaries for each figure, the number encountered and attained by the translator throughout all his works is stated. In regard to the translators of the complete collection the summaries rely upon the illustrations as well as the sonnets mentioned in the text and footnotes. The complete translations are reviewed in their entirety for the figures apostrophe, anaphora, and anadiplosis, and receive an extensive review of the remaining figures which are especially abundant in the sonnets. In this chapter each of the 154 Shakespearean sonnets is mentioned, and almost two-thirds are incorporated into the illustrations. Some sonnets appear a number of times dependent upon the figures that they contain and the possibility of incorporating the translations of the individual sonnets.

The fourth chapter, the comparative analysis of imagery, is based upon Shakespeare's types of images and his stylistic approaches to imagery. The primary focus is upon picture images, or graphic illustrations, rather than the use of figurative language in general. The investigation includes, also, a sonnet based upon Shakespeare's evocation of sensory perceptions. The translators' reproductions of the original imagery, the stylistic approaches involved in these reproductions, the conveyance of meaning and theme, the transcript of content and ideas, and the manner of composition and expression are all brought to the fore in this



discussion. Sonnets XVIII, CXXX, LX, XLVI, XXIX, and XI, which are representative of Shakespeare's imagery and image schemes and incorporate the broad cross-section of twenty-six translations, are used for illustrations. In the literal translations provided for the translated sonnets XVIII and XI, indications are made to show the translators' omissions, additions, and alterations of the original content. These indications are for the purpose of giving the reader an opportunity to recognize at a glance the different approaches to contextual transfer-ences in the varying methods of translating--accurate translating, free translating, and the combination of both methods. These indications give the reader an opportunity, also, to recognize with ease the formal limitations met by the translators who strive to maintain contextual accuracy. The conclusions to this chapter are based upon a review of all the translated sonnets in conjunction with the incorporated illustrations.

This study begins with a historical background of and the bibliographical data on the Ukrainian translations of Shakespeare's sonnets as well as a historical background of the approaches taken toward translating. The survey includes an outline of the views on translating as expressed by some of the translators themselves in order that an appraisal of their translations can be made on the basis of their own personal objectives. The discussion concludes with a statement of the fundamental principles of translating by which the translated sonnets are appraised in this comparative analysis.

The major difficulties encountered in the preparation of this study lie in the lack of sources. There is no comprehensive bibliographical reference on the Ukrainian Shakespeareana. The most extensive source by M. O. Moroz, Vil'yam Shekspir v Ukrayins'kiy RSR (Lviv, 1964), is incomplete as regards the Shakespearean sonnets. Several of the known primary sources are not available for this study; these include some translations published in the Soviet Union as well as a few published in Ukrainian journals in Buenos Aires and Hanover in the 1950's. There is a lack, also, of exhaustive secondary sources on Shakespeare's sonnets. The basic reference for this study, Claes Schaar, An Elizabethan Sonnet Problem (Copenhagen: Lund, 1960) which, in effect, is a comparative study of Daniel and Shakespeare, is the most extensive examination of the Shakespearean sonnets which could be utilized for this analysis. The second basic source, Stephen Booth, An Essay on Shakespeare's Sonnets (New Haven and London: Yale University Press, 1969) is the only detailed work on the interrelationships of the structures in the sonnets. There is no comprehensive study on Shakespeare's imagery as pertains to the sonnets. In addition to this, a historical dictionary of the Ukrainian language would be useful in the analysis of the translations by Kostetsky. It would be especially advantageous in investigating the translated sonnets to have knowledge concerning the Shakespearean editions and commentaries utilized by the translators.

A system of transliteration which is free of diacritical marks is used for this study on the basis of its technical feasibility and neatness, in view, particularly, of the survey on homophony which entails the transliterating of Ukrainian passages and the illustrating of sound patterns by upper-case letters. The transliteration table which is supplied at the outset of the study includes Russian to encompass the Russian bibliographical sources used in the study.

Literal translations of the Ukrainian illustrations are provided for the non-Ukrainian reader throughout the investigation except in the first few samples of rhyme ending variants where such translations would not be useful. The literal translations immediately follow the Ukrainian passages. The occasional parentheses found in the literal translations indicate additions made by the author of this study.

# TRANSLITERATION TABLE

Ukrainian and Russian	English	Ukrainian and Russian	English
а	a	р	r
б	b	с	s
в	v	т	t
д	d	у	u
е	e	ф	f
ж	zh	х	kh
з	z	ц	ts
й	y	ч	ch
к	k	ш	sh
л	l	щ	shch
м	m	ъ	' (omitted in proper nouns in the text)
н	n	ю	yu
о	o	я	ya
п	p		
<u>Ukrainian only</u>		<u>Russian only</u>	
ї	yi	г	g
є	ye	ѐ	yo
ґ	h	и	i
ґ	g	ѣ	"
і	i	э	e
и, ий	y (in poetry y and yy, respectively)	ы, ый	y

## CHAPTER I

### A HISTORICAL BACKGROUND

The works of Shakespeare made their appearance in Ukrainian literature during the second half of the nineteenth century. This development was initiated in 1848 with Mykola Kostomarov's rendering of a portion of Othello,<sup>1</sup> and was firmly established by such outstanding dramatists as Mykhaylo Starytsky, Yuriy Fedkovych, Lesya Ukrayinka, and the particularly prolific Shakespearean translator, Panteleymon Kulish, who, in the last two decades of the century, accomplished translations of thirteen of Shakespeare's dramas.<sup>2</sup>

The main catalyst in this initial stage of the development of Shakespeareana in Ukraine was Ivan Franko, an eminent figure in Ukrainian literature, who, as an enthusiast of the World Master, in his literary articles encouraged the translating of Shakespeare, became the Shakespearean translator's editor-commentator and critic, as well as a translator of some of the

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<sup>1</sup>Constantine Bida, "A Quest for the Dramatic: Ukrainian Authors Turn to Shakespeare," Symbolae in Honorem Georgii Y. Shevelov. Universitas Libera Ucrainensis. Facultas Philosophica. Studia T. 7 (Munich: 1971), p. 46.

<sup>2</sup>For a historical survey of the Ukrainian translations of Shakespeare's dramas see the above cited work by Bida. Cf. also G. Kochur, "Shekspir na Ukraine," Masterstvo perevoda, 1968, Vol. III, pp. 26-59.

dramas (The Merchant of Venice, parts of King Lear and The Tempest), and the pioneer in the translating of Shakespeare's sonnets.<sup>3</sup>

Franko's first attempts at the sonnets were made in 1882, when he provided in a letter for Omelyan Partytsky, the editor of the journal Zorya, his translations of sonnets XIV, LXXVI, and CXLIII.<sup>4</sup> Partytsky published one of these poems, LXXVI, in 1884.<sup>5</sup> In 1901 three translations, sonnets XCVI, CXXX, and CXXXI, were incorporated by Franko in the foreword to his book Uil'yam Shekspir: Antoni i Kleopatra, and three more sonnets, XXIX, XXX, and LXVI, appeared in 1907 in the journal Literaturno-naukovy visnyk.<sup>6</sup> In 1924, eight years after the death of the poet, M. S. Voznyak included two of Franko's earliest unpublished sonnets in his work "Do pochatkiv spivrobitystva Ivana Franka v 'Zori'" (Concerning the Early Participation of Ivan Franko in 'Zorya').<sup>7</sup> Franko also translated sonnets XXVIII and XXXI, which first

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<sup>3</sup>Cf. Orest Starchuk, "Ivan Franko: A Ukrainian Interpreter of Shakespeare," Canadian Slavonic Papers, 1957, Vol. II, pp. 106-110.

<sup>4</sup>In Ivan Franko, Tvory v dvadtsyaty tomakh (Kiev: Derzhavne vydavnytstvo khudozhn'oyi literatury, 1955-56), Vol. XX, pp. 173-176.

<sup>5</sup>Cf. M. S. Shapovalov, "Pro Frankovi pereklady Shekspira," in Ivan Franko, Statti i materialy (Lviv: L'vivs'ky universytet, 1949), Vol. II, p. 55.

<sup>6</sup>Cf. Franko, Tvory, Vol. XV, pp. 581-582, footnotes.

<sup>7</sup>In Kul'tura, December, 1925, p. 114. Cf. Shapovalov, "Pro Frankovi pereklady Shekspira," p. 55.

appeared in the Kievan edition of his works published in 1955.<sup>8</sup>

Two of Franko's contemporaries, Pavlo Hrabovsky and Maksym Slavinsky, also attempted the sonnets. Hrabovsky published his translation, sonnet XXIX, in 1900, in the Literaturno-naukovy visnyk, and Slavinsky published two, sonnet XVIII, under the title "Vichne lito" (Eternal Summer), and sonnet CVI, entitled "Khronika zavmerloho chasu" (The Chronicle of Wasted Time).<sup>9</sup>

Throughout the first half of the twentieth century the Ukrainian translating activities, as regards Shakespeare, continued to focus upon the dramas. Volodymyr Svidzinsky is the only poet of this early period in Modern Ukrainian literature to have translated any of the poems; these were XVIII and CVI.<sup>10</sup>

It was not until the second half of this century that the Ukrainian translators directed more attention to the sonnets. In 1953 three emigré poets simultaneously began to publish their translations in Ukrainian literary periodicals in the Free World: Vasyl Onufriyenko, sonnets V, VII, XV, and XVII in Porohy (Buenos Aires); Yar Slavutych, sonnets XVIII, and LXXI in

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<sup>8</sup>Cf. Franko, Tvory, Vol. XV, p. 582, footnote.

<sup>9</sup>The date of publication is unknown. These sonnets are in Ihor Kostets'ky, Shekspirovi sonety (Munich: Na hori, 1958), p. 227. Because the Tsarist Government had forbidden the publication of Ukrainian books in the latter part of the century, all these early publications were made within the boundaries of the Austro-Hungarian Empire, in Lviv, western Ukraine.

<sup>10</sup>Cf. Svyatoslav Hordyns'ky's footnote to "Villiyam Shekspir: Z sonetiv," Poety zakhodu (New York: Literaturno-Mystets'ky Klyub, 1961), p. 123. The date and place of publication is not stated.

Novi Dni (Toronto), and Oleh Zuyevsky, sonnets LIX, LX, LXXI, LXXXI, and CII in Kyiv (Philadelphia); in 1954 Onufriyenko reappeared in Porohy with sonnets II, VIII, and X, and Zuyevsky published sonnets XCVIII and CXXXVI in Ukrayina i svit (Hanover); in 1955 Slavutych published sonnet XLVI in Moloda Ukrayina (Toronto); and in 1956, a fourth emigré writer, Ihor Kostetsky appeared in Ukrayina i svit with about ten sonnets.<sup>11</sup> In 1957 one sonnet appeared, also, in Soviet Ukraine, in the collection of poetry by T. Savych, Z vichnykh dzherel (Kiev).<sup>12</sup> Finally, in 1958, a year following his publication of Romeo and Juliet, Kostetsky accomplished the first complete Ukrainian collection of the sonnets, Shekspirovi sonety (Munich: Na hori), with the translator's foreword "Ukrayins'ky perekladach Shekspirovykh sonetiv" (The Ukrainian Translator of Shakespeare's Sonnets). This collection contains also an elaborate commentary, and in one of the appendices, some translations that appeared prior to 1958--those of Franko (XXVIII and XXXI), Slavinsky (XVIII and CVI), Slavutych (XVIII, XLVI, and LXXI), and Zuyevsky (LIX, LX, LXXI, LXXXI, CII, CXXX, and CXXXV).<sup>13</sup>

The following decade marked quite an acceleration in the translating

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<sup>11</sup>Cf. Yar Slavutych, "Shekspirovi sonety," Shakespeare Quarterly, 1959, Vol. X, No. 1, pp. 108-109. The numbers of the sonnets are not stated.

<sup>12</sup>Cf. S. Dotsenko, "Ohlyad ukrayins'koyi Shekspiriyany," Vsesvit, 1965, No. 8, p. 114. The number of the sonnet is not stated.

<sup>13</sup>Cf. "Shekspir u sonetnomu otochenni," Appendix IV, pp. 224-249; except for Zuyevs'ky's sonnet CXXX, which appears on p. 210.



of the sonnets as an appreciable number of new publications were made. In 1960, Ostap Tarnavsky included four sonnets XVIII, CIV, CXVI, and CXXX in his collection of poetry Samotnye derevo (New York), and Svyatoslav Hordynsky, in 1961, incorporated eight sonnets in his collection of translations Poety zakhodu (New York). Yar Slavutych admitted several translations by Onufriyenko, Zuyevsky, and himself into three editions of his almanac Pivnichne syayvo (Edmonton): in 1965 four sonnets by Slavutych--three from previous publications, XVIII, XLVI, and LXXI, and a new translation, CLIV; in 1967 two sonnets by Zuyevsky--XXIV, and XCIX; and in 1969 two sonnets by Onufriyenko--a reprint of VIII, and a new translation, XI.

During this time the sonnets became even more popular in Ukraine. Svyatoslav Karavansky translated thirteen. In 1962 his sonnets V and VII appeared in the University of Odessa newspaper Za naukovi kadry. In 1964 sonnets II, XIV, and XVIII were published in the journal Vsesvit. That same year, sonnets XVI, XIX, and a reprint of VII appeared in the journal Ukrayina, sonnets IX and XXV in the journal Zmina, and sonnet XXIII in the above mentioned University of Odessa newspaper.<sup>14</sup> In 1967 five of Karavansky's translations XIV, XVII, XXI, XXV, and LXVI were published in Paris in the documentary Lykho z rozumu (Portret dvadtsyaty

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<sup>14</sup>This bibliography is in Vyacheslav Chornovil (ed.), "Bibliohrafiya khudozhnikh tvoriv, perekladiv, statey i zamitok S. Karavans'koho (1961 r.--lystopad 1965 r.), Lykho z rozumu (Portret dvadtsyaty 'zlochyntsyv'). Zbirnyk materialiv (Paris: Persha ukrayins'ka drukarnya u Frantsiyi, 1967), p. 88.

"zlochyntsyv"), which was compiled in Ukraine by Vyacheslav Chornovil.<sup>15</sup>

As far as can be ascertained, three of these sonnets (XVII, XXI, and LXVI) did not appear earlier in the above mentioned sources in Ukraine.

Dmytro Palamarchuk, after a debut in a number of journals, Literaturna Ukrayina, Vsesvit, Zhovten', and Ukrayina,<sup>16</sup> published, in 1966, his complete Ukrainian collection of the sonnets, Vil'yam Shekspir: Sonety (Kiev: Dnipro), with a foreword "Tayemnytsya Shekspirovykh sonetiv" (The Secret of Shakespeare's Sonnets) by Boleslav Buyalsky. Three of Palamarchuk's sonnets, LXVI, CVIII, and CXL, have been set to music by B. Buyevsky, and published, in 1966, under the title Try romansy (Three Romances), the lyrics for these compositions have been translated into Russian by I. Krotov.

According to the recent Kievan edition of the history of Ukrainian literature, another outstanding contemporary translator, M. Lukash, has rendered some of the sonnets as well as dramas of Shakespeare.<sup>17</sup>

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<sup>15</sup>Karavansky is included in this documentary /The Misfortune of Being an Intellectual (The Portrait of Twenty "Criminals")/ as one of the Soviet writers who is experiencing political imprisonment.

<sup>16</sup>Dotsenko, "Ohlyad ukrayins'koyi Shekspiriyany," p. 114.

<sup>17</sup>Istoriya ukrayins'koyi literatury (Kiev: Naukova dumka, 1971), Vol. VIII, p. 241. The dates, place of publication, and the numbers of the sonnets are not stated.

Unfortunately, some of the above mentioned translations are not available for this study. Of Karavansky's thirteen, three (V, IX, and XXIII) are unavailable,<sup>18</sup> of Onufriyenko's nine, seven (I, II, V, VII, IX, XV, and XVI),<sup>19</sup> and of Zuyevsky's seven, two (XCVIII, and CXXXVI) have not been obtained.<sup>20</sup> Also, the sonnet translated by Savych, and those by Lukash, and Svidzinsky have not been found at this time. This study does not include in its analysis Franko's first three translations (XIV, LXXVI, and XLIII) found in his correspondence with Partytsky.

Besides the 154 sonnets in each of the two complete collections, Kostetsky's and Palamarchuk's, this study incorporates forty-eight sonnets by nine of the eleven known individual translators: of the early poets--one by Hrabovsky, two by Slavinsky, and eight by Franko; of the contemporary translators---eight by Hordynsky, ten by Karavansky, two by Onufriyenko, four by Tarnavsky, four by Slavutych, and nine by Zuyevsky.

Owing to the fact that the translating of Shakespeare's sonnets into Ukrainian is a relatively new development, literary criticism in this

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<sup>18</sup>Two of these, V and XXIII, are in the University of Odessa newspaper (1962 and 1964, respectively) and one, IX, is in the journal Zmina (1964).

<sup>19</sup>In correspondence with Onufriyenko, the translator states that the sonnets which appeared in Porohy (Buenos Aires: 1953 and 1954) are no longer in his possession. According to Onufriyenko, he has translated about 30 sonnets, many of which have not yet been published.

<sup>20</sup>In Ukrayina i svit (Hanover: 1954).

regard is almost non-existent. A number of studies have been made on Franko, the Shakespearean, but there is only one detailed analysis of his translations of the sonnets.<sup>21</sup> Of the remaining translators, as far as it is known, only Kostetsky's collection has elicited any responses.<sup>22</sup> A comprehensive bibliographical source on the Ukrainian Shakespeareana is, also, lacking. The first such attempt was made in 1964 by M. O. Moroz in Vil'yam Shekspir v Ukrayins'kiy RSR (Lviv); however, only sixty copies of this invaluable work were distributed, and according to its reviewer S. Dotsenko, it contains a number of omissions; those concerning the sonnets include Karavansky's V and VII, which appeared in the University of Odessa newspaper, Palamarchuk's publications in the various journals cited earlier, and also the translation by Savych.<sup>23</sup> The translators of the Western World, of course, would not have entered this reference.

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<sup>21</sup>M. S. Shapovalov, "Pro Frankovi pereklady Shekspira," in Ivan Franko, Statti i materialy (Lviv: L'vivs'ky universytet, 1949), Vol. II, pp. 49-62.

<sup>22</sup>Those available for this study are: Svyatoslav Hordyns'ky, "Shekspirovi sonety v ukrayins'kykh perekladakh," Kyiv, 1959, No. 1, pp. 17-20; Yar Slavutych, "Shekspirovi sonety," Shakespeare Quarterly, 1959, Vol. X, No. 1, pp. 108-109; Oleh Zuyevs'ky, "Pryntsyp 'absolyutyzatsiyi' v perekladakh I. Kostets'koho (Fragmenty z dysertatsiyi)," in Ihor Kostets'ky, Zbirnyk do 50-richchya (Munich: Na hori, 1963-64), pp. 206-216. In his article Zuyevs'ky cites D. Buchyns'ky, "Shekspirovi sonety," Bibl'os, 1959, No. 6; this source is not available for this study.

<sup>23</sup>"Ohlyad ukrayins'koyi Shekspiriyany," pp. 113-115.

Among the eleven translators of the sonnets the methods of approach to their art are interestingly diversified. Two of the early poets, Hrabovsky and Slavinsky, adhere to the theory of free translation, which was still popular in the second half of the nineteenth century; it is based upon the principle that the accuracy of a translation may be sacrificed to the aesthetic effect. Franko, on the other hand, who became the most prominent Ukrainian sonneteer and translator of the period, had, at this time, already adopted the approach contrary to the theory of the nineteenth century. His views are particularly revealing in his article of 1912 "Deshcho pro shtuku perekladannya" (Some Remarks on the Art of Translation),<sup>24</sup> wherein Franko analyzes a translation of his own poem on the basis of contextual and stylistic accuracy. The points raised in his analysis include: the accurate transfer of the content and spirit, the ideas and images, the syntax and lexical items, as well as the prosody of the original. Franko discusses several of these points, also, in his literary criticism on the Ukrainian translations of Shakespeare's dramas.<sup>25</sup>

Similar requirements were laid down by Mykola Zerov, the founder of the Neo-Classical School in Ukraine, and the second exemplary Ukrainian sonneteer and translator, in his essay of 1928 "U spravi virshovanoho perekladu"

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<sup>24</sup>"Kamenyari: Ukrayins'ky tekst i pol's'ky pereklad" in Franko, Tvory, Vol. XVI, pp. 397-408.

<sup>25</sup>Shapovalov, "Pro Frankovi pereklady Shekspira," pp. 50-54.

(In Regard to Verse Translation).<sup>26</sup> Zerov states his postulates in five desiderata. The translator must strive to obtain the original: (1) stylistics of the word, (2) tropes and figures, (3) metrical peculiarities, (4) euphony, through alliteration, assonance, and rhyme, and (5) achieve in his work a beauty of language, a naturalness and ease of expression.<sup>27</sup>

This trend toward the accuracy of translation has persisted among the theoreticians of the art to the present day, as is evident from both Soviet and Western sources.<sup>28</sup>

A majority of the contemporary translators of Shakespeare's sonnets accede to the principles of accurate translation. Hordynsky, for example, as an adherent of the Neo-Classical School, alludes to Zerov in his critical review of

<sup>26</sup>In Mykola Zerov, Nove ukrayins'ke pys'menstvo: Istorychny narys (Munich: Instytut literatury, 1960), pp. 277-306.

<sup>27</sup>Ibid., pp. 294-305. It is unfortunate that this translator could not realize his plan to encompass the Shakespearean sonnets within his acclaimed Sonnetarium. Cf. Kostets'ky, Shekospirovi sonety, p. 227.

<sup>28</sup>Some of these sources are: Pytannya perekladu. Z materialiv respublikans'koyi narady perekladachiv (lyuty 1956 roku) (Kiev: Derzhavne vydavnytstvo khudozhn'oyi literatury, 1957; E. Cary and R. W. Jumpelt (eds.), Quality in Translation. Proceedings of the IIIrd Congress of the International Federation of Translators (New York: The MacMillan Co., 1963); Eugene A. Nida, Toward a Science of Translating (Leiden: E. J. Brill, 1964); Theodore H. Savory, The Art of Translation (London: Jonathan Cape, 1968); S. Kovhanyuk, Praktyka perekladu (Z dosvidu perekladacha) (Kiev: Dnipro, 1968); and Viktor Koptilov, Pershotvir i pereklad: Rozdumy i sposterezhennya (Kiev: Dnipro, 1972).

the translations by Kostetsky,<sup>29</sup> and in his approach to the sonnets abides faithfully by the rules set by his maître. Onufriyenko, Tarnavsky, and Zuyevsky adhere, also, to the current theory, while Karavansky, Palamarchuk, and Slavutych show tendencies toward free translating, each achieving different end results.

Kostetsky, who also subscribes to formal and contextual accuracy in translation, perceives his art from an individualistic point of view. According to his discussions on the theory of translating,<sup>30</sup> the translator may take one of two approaches: (a) create a translation of a chrestomathy type in which he endeavors to attract the least possible attention to himself, or (b) create a translation which is egocentric, with a broad exposure of his own individuality. By this second approach, which Kostetsky takes toward the sonnets, the content and form, although rendered accurately, are brought into a different focus, in which the translator perceives the original in his own way, and, in the language of his own creation, revitalizes it. This is

. . . to make the translation in such a way that it would not only sound as if written in the language native to the translator, . . . but that, thereby, were made perceptible the elements 'within themselves', which live in the original, and which are potentially related with the poetic language by which they are translated. . . .<sup>31</sup>

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<sup>29</sup>In "Shekspirovi sonety v ukrayins'kykh perekladakh," pp. 17, 18, and 20.

<sup>30</sup>In his role as literary critic in Ukrayina i svit; cited by Zuyevs'ky, "Pryntsyp 'absolyutyzatsiyi' v perekladakh I. Kostets'koho," p. 206.

<sup>31</sup>Kostets'ky, in his review on translations by Mykhaylo Orest, in Ukrayina i svit, 1959, Nos. 19-20, p. 110, cited by Zuyevs'ky, ibid.

In his approach to the sonnets, Kostetsky sets before him still another task: "to transfer Shakespeare in the poetic-linguistic Ukrainian period which to ours stands approximately in that same relationship that Shakespeare's English does to contemporary English."<sup>32</sup> Such a task is an extremely difficult one, since the Ukrainian literary language of the sixteenth and seventeenth centuries was infiltrated with Old Church Slavonic elements and, therefore, differs to a far greater extent from Modern Ukrainian than does the Elizabethan language from Modern English. In the endeavor to obtain his objectives--to dress his sonnets in the "costume" of the time, as well as to give them new life--Kostetsky makes use of Old Church Slavonicisms, archaisms, and archaic grammatical constructions, such as the short forms of adjectives and participles.

With respect to all the above mentioned attitudes and objectives, a general guideline could be used in the appraisal of the Ukrainian translations of Shakespeare's sonnets; it consists of three fundamentals outlined by Alexander Fraser Tytler, Lord Woodhouselee, in 1792 in his book Essay on the Principles of Translation. These fundamentals have retained their value to the present day:

1. A translation should give a complete transcript of the ideas of the original work.
2. The style and manner of writing should be the same in character as that of the original.
3. A translation should have all the ease of original composition.<sup>33</sup>

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<sup>32</sup>In his foreword to the translations, p. 14.

<sup>33</sup>Cited by Savory, The Art of Translation, p. 43.



This study rests on the premise that the foremost duty of the translator is to provide the reader of his language a true representation of the author he is translating, that, during the process of his re-creation, the spirit of the original should have undergone a transmigration into the translation. The degree to which the translator is successful in reflecting Shakespeare within his works, or achieving the desired metempsychosis, can be ascertained by a comparative analysis in compliance with the above set of standards. In this analysis the comparisons of the translated sonnets with that of the original are based upon structure, rhetorical figures, and imagery.

## CHAPTER II

### THE STRUCTURE OF THE SONNETS

One of the most complex and interesting stylistic elements of the Shakespearean sonnets as a whole is their structuring, i. e., the intricate interweaving of their logical, syntactic, and formal structures, and the effect of their interrelationships. In constructing his sonnets, Shakespeare does not follow one single plan, or a set of plans; he creates, rather, a multiplicity of patterns; indeed no two sonnets are exactly alike in their structural design. It is this gamut of patterns that constitutes an important source of stylistic energy and beauty of the sonnets, for it is the ever constant variation of design that establishes the dramatic nature of the poems, their constant state of flux, their freshness, and vitality. Within this labyrinthal organization, energy is further obtained by the interaction of opposing forces--the opposition of the logical and the syntactical structures to the formal structure. This serves to establish a simultaneous unity and a division within the sonnets, a pulling apart and bringing together. These structural oppositions effect a stylistic paradox as symbolic of the substantial paradox--the paradox of the lover's situation as expressed in the sonnets.<sup>1</sup>

The subsequent comparison of the structure of the translated sonnets with that of the original is to illustrate the skills of the translator in capturing

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<sup>1</sup>Cf. Stephen Booth's discussion "Formal, Logical, and Syntactical Patterns" in An Essay on Shakespeare's Sonnets (New Haven and London: Yale University Press, 1969), pp. 29-51.

this stylistic paradox and in harnessing this important source of stylistic energy to achieve the effects of the original. First, the formal structure, or prosodic features, specifically, stanzaic form, rhyme scheme, rhyme endings, and meter, are previewed as a preliminary to the interrelationships of the logical, syntactic, and formal structures.

## Formal Structure

### Stanzaic Form

The reader's first impression, when looking upon a Shakespearean sonnet, is the unity of the sonnet. The body of the poem appears on the printed page as a tightly knit homostrophic unit, and the couplet ending, which usually imposes an epigrammatic turn, is separated from the body only by indentation. This purely technical feature, the format of Shakespeare's sonnet, ostensibly effectuates a unity of twelve lines and a separation of two lines, a stanzaic structure 12:2.

Most of the translators do not consider stanzaic form as an important feature of Shakespeare's style. Only Kostetsky and Zuyevsky maintain the 12:2 framework. Onufriyenko's sonnets appear in fourteen-lined homostrophic units, with the couplet being united, therefore, to the body of the poem. Four translators, Karavansky, Hordynsky, Slavutych, and Tarnavsky divide their sonnets strophically in accordance with the rhyme structure, into three separate quatrains and a separate couplet, intensifying, thereby, the divisive element and forfeiting the ostensible unity. Hrabovsky divides his poem into quatrains and tercets as is traditional in Ukrainian sonnet writing, while Slavinsky divides his translations in the Petrarchan manner, into octaves and sestets. Franko's

translations appear in three different stanzaic forms. Two of his works are adaptations composed of quatrains. Five of Franko's sonnets are of the quatrain-couplet division, and one is homostrophic. In Palamarchuk's collection, 145 sonnets are of the quatrain-couplet division, six are quatrain-tercet, one is constructed on two quatrains and a sestet, one is of the original 12:2 form, and one is composed of six couplets.

The latter poem, CXXVI, which Palamarchuk divides into couplets, is a twelve-lined sonnet in Shakespeare, with the stanzaic structure 10:2. The only other translation of this irregular sonnet, that of Kostetsky, appears as in the original. Another exception to the standard sonnet is XCIX, which contains fifteen lines. Kostetsky and Zuyevsky maintain this deviation, while Palamarchuk condenses his translation into the standard form.

### Rhyme Scheme

The Shakespearean sonnet, which receives its ostensible unity in the 12:2 stanzaic form, is simultaneously divided by the overriding rhyme pattern abab cdcd efef gg into three quatrains and a couplet, or 4:4:4:2. Thus a contradiction is contained within the formal structure itself. The overlapping of the patterns 4:4:4:2 and 12:2 effectuates a simultaneous unity and division within the body of the poem, and further accentuates the division of the couplet.

Rhyme scheme is invariable in Shakespeare. Perfect rhyme is favored; assonantial, eye, and imperfect doublets are rare in the sonnets.<sup>2</sup>

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<sup>2</sup>Most of these exceptions are found in the couplets; there are 15 such rhymes within the finale.

Strict reference to the sonorousness of rhyme is purposefully avoided in only one poem, LXVI, which is an extreme deviant from the sonnet structure. These variations in rhyme coincide with the structural extremities, which in turn coincide with the substance of the poem.<sup>3</sup>

Seven of the translators, Kostetsky, Hordynsky, Karavansky, Slavutych, Zuyevsky, Onufriyenko, and Tarnavsky, use the invariable Shakespearean rhyme scheme consistently. The earliest translators follow different schemes; Hrabovsky's paraphrase is in the Petrarchan form, while Slavinsky overlaps both the Petrarchan and Shakespearean forms. Only two of the eight sonnets by Franko follow the original scheme, the remainder are all in their own peculiar patterns:

Parallel rhyme (in the adaptations)

abab cdcd efef gg

abab cdcd eeff gg

abba cddc eff/e7 gg

abab cddc efef gg

aabb cddc efef gg

Of the contemporary translators only Palamarchuk diversifies the rhyme scheme. In his collection seventy-eight sonnets are in the original rhyme, seven are in the octave-sestet tradition, two are exceptional due to some

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<sup>3</sup>The variants are 'jollity-cry' (ll. 1-2), 'strumpeted-disabled' (ll. 6-8), 'authority-simplicity' (ll. 9-11), and 'gone-alone' (ll. 13-14).

variations in the original, while sixty-seven follow their own peculiar pattern.

These consist of eight different types:

abba	cddc	effe	gg
abba	cdcd	effe	gg
abab	cddc	effe	gg
abab	cddc	efef	gg
abab	cccc	dede	ff
abba	cddc	efef	gg
abba	cdcd	efef	gg
abab	cdcd	effe	gg

Zuyevsky and Onufriyenko are the only translators who employ perfect rhyme throughout their sonnets. All the others use some assonantial rhymes.

In proportion to the number of their translated sonnets, Karavansky and Kostetsky utilize more of the assonance type than do the other translators. The instances of imperfect doublets are very rare in the translations.

There are five translations of the above mentioned exceptional sonnet LXVI. Kostetsky and Karavansky do not heed the Shakespearean deviations. Palamarchuk alters one quatrain to the scheme eeee, Hordynsky uses some assonantial rhymes as well as metrical peculiarities, and Franko's hexametrical quatrains all vary in the pattern aabb cddc efef gg. Thus three of the translators endeavor to achieve some type of inconsistency in this particular sonnet, even though their discrepancies differ from those of the original.

## Rhyme Endings

Unlike the rhyme scheme, the rhyme endings in Shakespeare are extremely variable. There are only about sixty-four sonnets whose lines consistently conclude with the masculine ending.<sup>4</sup> The ninety sonnets that contain variations can be divided into five groups:

M with D variations	39
M with D variations, and an FF couplet	1
F throughout	1
One quatrain differs from the rest	40
All quatrains differ	9

These differentiations do not only give a rhythmic diversity to the poems, they play a part in the basic structuring of the individual sonnets as well. This structural role can not be simply defined, however, for each variant is peculiarly functional in each particular instance; the only common feature of Shakespeare's rhyme ending variables is that they contradict their rhyme scheme invariables and thus carry further the principle of structural paradox. The complexities involved are best seen through a few varying illustrations; a comparison of these illustrations with the translations reveals the effects obtained in the retainment, interpolation, or disregard of these variants.

In sonnet CXVI the scheme MMMM MFMF MMMM MM serves to demarcate the second quatrain both rhetorically and structurally. The rhyme

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<sup>4</sup>Henceforth masculine rhyme endings are represented by M, feminine by F, and dactylic by D.

ending scheme complies with the logical and syntactic patterns: the second quatrain, introduced by a negative exclamatory turn, contains a positive statement set against the negative ones of the preceding and subsequent quatrains. Thus, logically, syntactically, and by the rhyme ending variant this quatrain assumes the most importance in regard to rhetoricism. By the same features, this quatrain distinguishes a structural quatrainic division, overlapping and obliterating the underlying syntactic octave:

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove:  
 O, no! it is an ever-fixed mark,  
 That looks on tempests and is never shaken;  
 It is the star to every wandering bark,  
 Whose worth's unknown, although his height be taken.  
 Love's not Time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come;  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom.  
     If this be error and upon me proved,  
     I never writ, nor no man ever loved.

Kostetsky is logically and syntactically accurate in his translation, but the use of consistent MF lines, leads to the loss of the impassioned quality of the significant quatrain, and loss of its supremacy, i. e. the forfeiture of the rhetorical aspect as regards this variant. Logic and syntax retains the original structure of the sonnet, but with the loss of the third element, the variant:

ПРО перешкоди в шлюбi вірних душ  
 Мені не йде, кохання — не кохання,  
 Те, що у змінах міниться чимдуж  
 Чи хилиться у напрямі схиляння:  
 О ні! любов — постійно-певний знак,  
 Який зорить у бурю нестрасенно;



Се зірка в кожен мандрівний байдак,  
 Незнана, але брана ввись щоденно.  
 Любов не блазнить Часові, хоч серп  
 Його й сяга' по виквіт лиць рум'яний;  
 Любоз не йде в годин та тижнів щерб,  
 А добіжить страшного суду граней.  
 Будь заблуд се, й на мене б доказ впав:  
 Я б не писав — ніхто б і не кохав.

Palamarchuk's endings FMFM MFMF MFMF MM lend importance to the first quatrain and the climatically ended couplet. These variants, along with the logical pattern and the very distinct syntactic divisions after each quatrain, provide a clearer quatrainic division, and therefore, a more simplified structure than the original:

Не буду я чинити перешкоди  
 Єднанню двох сердець. То не любов,  
 Що розцвіта залежно від нагоди  
 І на віддаленні згасає знов.

Любов — над бурі зведений маяк,  
 Що кораблям шле промені надії,  
 Це — зірка провідна, яку моряк  
 Благословляє в навісній стихії.

Любов — не блазень у руках часу,  
 Що тисе серпом своїм троянди свіжі —  
 І щік, і уст незайману красу.  
 Той серп любові справжньої не ріже.

Як це брехня — я віршів не писав,  
 І ще ніхто на світі не кохав.

Tarnavsky's FMFM MFMF FMFM FF alternation correctly bestows importance upon the second quatrain; the MF alternation, at this point, acquires more virility than the preceding and subsequent FM alternations. The prevalence of F lines produce a more tender effect as compared with the prevailing M lines in Shakespeare. The quatrainic divisions in this translation are more marked than in the original:

Ніякої не ставлю перешкоди  
 у шлюбі вірних душ. Це не любов,

що змінюється з змінами нагоди,  
чи слуха до несталости підмов.

О, ні! Любов — це той постійний знак,  
що бурі зустрічає непохитно,  
це провідна зоря, немов маяк,  
для човна, що вітрила випне.

Любов — не служка Часу, хоч держить він  
рум'яність губ і щік в крузі серпа:  
її не змінить хід годин і тижнів,  
а лиш підтвердить, що вона трива.

Як це помилка та й у мене довід,  
я не писав би й не було б любови

In CXXI, in which all quatrains differ in the scheme

MFMF MMMM FMFM MM, each shift in rhythmic pattern coincides with each progression of thought and each change of tone from quatrain to quatrain: the first is a positive statement, the second continues the premise of the first in rhetorical questions, while the third is definitive. The rhyme scheme variants simply help to effectuate a dramatic monologue. Since all quatrains differ, a quatraine division is seemingly eminent when, in fact, the syntactical structure, and the emphatic tonal changes at line 9, override this to determine an octave:

'Tis better to be vile than vile esteemed,  
When not to be receives reproach of being;  
And the just pleasure lost, which is so deemed  
Not by our feeling, but by others' seeing:  
For why should others' false adulterate eyes  
Give salutations to my sportive blood?  
Or on my frailties why are frailer spies,  
Which in their wills count bad what I think good?  
No, I am that I am, and they that level  
At my abuses reckon up their own:  
I may be straight, though they themselves be bevel;  
By their rank thoughts my deeds must not be shown;  
Unless this general evil they maintain  
All men are bad and in their badness reign.

Kostetsky, due to the consistent M endings, does not impart in full the dramatic

monological quality of the original. The main structural design of his sonnet is the same as the original, but without the opposition of the undercurrent that is provided by the variants:

ЛІПШ бути злим, ніж виглядати злим,  
Щоб не втручався побут у буття,  
Та й жаден чар не тішить той, що зрим  
З чужих очей, не з нашого чуття:  
Бо чом би слати мав нещирий зір  
Мені привіт у кров, легку на жарт?  
Чи — чом, з хвилиних вад, шпигунський збір  
Те б мав за зло, в чім похвали я варт?  
Ні, я є те, що є, а ціль чия  
Слідити гріх мій — важать власний гріх;  
Прямим над фальш стояти хочу я,  
Брудна їх мисль не вхопить діл моїх;  
Вони готові всюди зріти зло  
Так, мов би їхнє зло в усіх жило.

Palamarchuk achieves the effect of a dramatic monologue with the diversified endings FMMF MFMF MFFM FF, which coincide with his rhyme scheme abba cdcd effe gg. Rhyme, rhythm through rhyme endings, syntax, and the loss of the emphatic tonal change in the third quatrain, all serve to divide this sonnet into a clear quatrainic structure:

Ліпш бути злим, ніж виглядати на злого,  
Впокорившись обмовам навісним.  
О суд очей чужих! Як нам із ним  
Погодитись нелегко, їй же богу.

Чи б міг фальшивий зір цінити в скарб  
Мій серця жар? Здолав його б донести  
Шпигунський набрид, що кладе на карб  
Мені все те, за що я годен честі?

Я — отакпй, як бач. Ганьбить мене —  
Це міряти на свій аршин пігмеям.  
Та я ж високий як на нхх. Бігме їм  
Це не з руки. А хто мене зігне?

На грішняка — то всі, і навіть дітл,  
В смолі печельній мусили б сидіти.

In sonnet CXI, the third quatrain differs from the preceding ones in the scheme MMMM MMMM MFMF FF. This shift coincides with the logical and attitudinal changes and underscores the definition of the octave. The poem ends in tender subdued F endings:

O, for my sake do you with Fortune chide,  
 The guilty goddess of my harmful deeds,  
 That did not better for my life provide  
 Than public means which public manners breeds.  
 Thence comes it that my name receives a brand,  
 And almost thence my nature is subdued  
 To what it works in, like the dryer's hand:  
 Pity me then and wish I were renew'd;  
 Whilst, like a willing patient, I will drink  
 Potions of eisel 'gainst my strong infection;  
 No bitterness that I will bitter think,  
 Nor double penance, to correct correction.  
                   Pity me then, dear friend, and I assure ye  
                   Even that your pity is enough to cure me.

Kostetsky's consistent M endings weaken the definition of the octave, result in a monotone, and deprive the finale of its mellowing consummation:

О, ДОЛЮ сю під ваш піддайте гнів,  
 Богино, винну діл моїх сумних,  
 Що не поліпшила мій рівень днів  
 Над штиб людей, над побут, звичний в них.  
 Тому вогнем ім'я моє згоря'  
 І гноблено ество мое сливе  
 Своім трудом, як руки фарбаря:  
 Співчуйте ж, зичте для душі нове;  
 Сам лікувавшись, я тим часом п'ю  
 Проти зарази уксусу пугар;  
 Не зву гіркою гіркоту мою,  
 Нема для госння й подвійних кар.  
                   Співчуйте ж, любий друже, й стверджу вам,  
                   Де ваш співжаль — я лік одержу там.

Palamarchuk's FMFM quatrains, together with syntax, logic and tone, establish a quatrainic division. The interlocking F lines impart a soft tone to the entire sonnet until they become entirely subdued in the FF couplet:

Їй дорікай, моїй злочинній долі,  
 Богині, винній у моїх гріхах,—  
 Це жебрав я з її лихої волі  
 На людних стовпищах і на шляхах.

Мій труд тавром ліг на мою істоту,  
Як знак ганьби на чоло байстрюка.  
Я ремеслом позначений достоту,  
Як чорна сажотрусова рука.

Допоможи мені позбутись бруду,  
Гіркотою зцілитись від хвороб.  
Гірке гірким вважати я не буду,  
Яке вже покарання не було б.

Твоєї ласки серце прагне, дебто,—  
Єдиних ліків за його рецептом.

Sonnet XX, which describes a woman's features, establishes a harmony between theme and style by the use of F endings throughout the quatorzain. In this instance the existing octave is not at all established with the help of rhyme scheme endings, but primarily by syntax:

A woman's face with Nature's own hand painted  
Hast thou, the master-mistress of my passion;  
A woman's gentle heart, but not acquainted  
With shifting change, as is false women's fashion;  
An eye more bright than theirs, less false in rolling,  
Gilding the object whereupon it gazeth;  
A man in hue, all 'hues' in his controlling,  
Which steals men's eyes and women's souls amazeth.  
And for a woman wert thou first created;  
Till Nature, as she wrought thee, fell a-doting,  
And by addition me of thee defeated,  
By adding one thing to my purpose nothing.  
But since she prick'd thee out for women's  
pleasure,  
Mine be thy love, and thy love's use their  
treasure.

Kostetsky employs the MF alternation with an MM couplet, thus imbibing the sonnet with masculine qualities. The poem, by the introductory M line, acquires much strength right at the very outset, and becomes dynamic in the couplet:

З ПРИРОДИ рук — жінотний образ твій,  
Володарю-владарко моїх пасій;  
Жіноче м'якосердя, хоч не в тій  
Жіночій звичності, на зміни ласій;  
Осяйний зір, нелицемірний скарб,  
Що злотом річ красить, від нього зриму;  
Мужчини фарба, владна решті фарб,  
Що йме мужів і надить жон без стриму.  
І був ти спершу творен як жона;  
Аж раптом стуманіла, мов зумисне,  
Природа — й додала тобі вона  
Ще щось, для мене зовсім безкорисне.  
Та вже як ти для жон, то хоч не всім:  
Любов таки мені, лиш вжиток — їм.

Palamarchuk's FM alternation lends his lyrics more femininity than does Kostetsky's MF alternation, but the MM couplet becomes very potent as compared to Shakespeare's. Palamarchuk's shift from FMFM FMFM to MFMF MM is the only indicator of the octaval vestige:

З природи примх — обличчя в тебе жінки,  
Владарю-владарко жагучих мрій,  
Жіночий серця віск і тільки вчинки,  
На щастя, зовсім не властиві їй.

Ясні твої нелицемірні вічі,  
І промінь їхній золотить усе.  
Він погляди колонить чоловічі,  
Серцям жіночим болючі несе.

Ти на жону природою зачат,  
Вона ж сп'яніла, дивлячись на тебе,  
Та й додала щось любе для дівчат,  
У чім не мав я жодної потреби.

Нехай! Та поділинь тебе нам слід:  
Мені — любов, жінкам — любові плід.

These illustrations suffice to exemplify the structural aspects of rhyme endings in the translations by Kostetsky, Palamarchuk, and Tarnavsky. Kostetsky does not observe the Shakespearean variants. In his collection one hundred sonnets are in the M ending with some incorporation of D rhymes. Twenty-four poems are in the MF alternation with an MM couplet, and thirty have the FM alternation with an FF couplet.

In Palamarchuk's collection, on the other hand, only four sonnets possess M endings. His ten variations coincide with his variations of rhyme schemes, and may be tabulated thus:

MF with MM couplet	26 sonnets
MF with FF couplet	4
FM with FF couplet	35
FM with MM couplet	6
MFFM quatrains with MM couplet	33
MFFM quatrains with FF couplet	1
FMMF quatrains with MM couplet	1
One quatrain differs from the rest	40
Each quatrain differs	26
Octave-sestet division <sup>5</sup>	7

These rhyme ending variants, because they usually accompany rhyme scheme variants, are more pronounced than in the original. Notwithstanding their multiplicity, their functions in the structuring of the sonnets are not as

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<sup>5</sup>The 12-1. sonnet, CXXVI, is of the rhyme endings MM FFMM FF MM FF.

numerous and complex as in Shakespeare, their roles are set forth with obvious neatness. Thus a general outline for Palamarchuk can be more easily ascertained than for Shakespeare. Palamarchuk's rhythmical schemes, for the most part, coincide with the logical; there is no overlapping of structural patterns to cause paradoxes. Generally, this translator uses consistent rhyme endings in those sonnets which are an extension of one and the same basic theme (e.g. LXXXV).<sup>6</sup> Quatrainic changes of endings coincide with the introduction of new images or themes and result in a definite quatrain division (e.g. LXX); otherwise, a quatrainic differentiation of endings may aid to render anxiety when there is an expression of only one single theme (e.g. XC). A shift of rhyme endings in the third quatrain may accompany a logical and tonal change and thus help to delineate an octave (e.g. LXV). A shift in the second quatrain demarcates a turn and the beginning of the essence of the poem (e.g. XLVIII). The extensive use of MF and FM alternations soften the tone of those sonnets which in the original are of the consistent M scheme, particularly when an F line introduces the quatrain, and is employed in the couplet.

Tarnavsky, as seen from the foregoing illustration of sonnet CXVI, utilizes rhyme ending variations. He applies this also to sonnet CIV where it does not exist in the original. Tarnavsky prefers the FM alternation to the

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<sup>6</sup>The most illustrative examples are given here.



original M. Two of his poems are consistently FM, one with an FF couplet, and the other with an MM couplet.

Franko employs rhyme ending and rhyme scheme variations in order to render the anxieties expressed by the poet. Sometimes his variants oppose each other, and sometimes they coincide. He prefers F lines: two of his sonnets (XXIX, LXVI) are consistently F, and three are F with one differing quatrain. One sonnet (XXXI) differs in all quatrains, and the two adaptations are FM. In Shakespeare six of these are consistently M, one (XXVIII) is M with an FF couplet, and one (XXIX) is M with one differing quatrain.

Onufriyenko's two poems are FM with an FF couplet, and MF with an MM couplet. One of these complies with the original, while one avoids the original varying quatrain.

The most popular rhyme ending pattern in the translations is the MF type. Slavutych employs this alternation with an MM couplet in his poems, which are of the M ending in the original.

Zuyevsky too prefers this scheme. He applies, besides, the FM alternation with an FF couplet. This translator does not introduce variations. All of the sonnets translated by Zuyevsky are M in the original, except CII and CXXXV, where one quatraine differentiation occurs.

Hordynsky uses the MF scheme as well. Six of his sonnets end with MM and two with FF. Four of these contain straight M endings in the original, one of these (XLVII) is in accordance with the original, and one (LV) has an

M - D incorporation in Shakespeare.

Karavansky's sonnets, on the other hand, are all in the M pattern. Only one of these (XVII) differs from the original, which incorporates a quatrainic variant.

Hrabovsky's and Slavinsky's rhyme endings harmonize with their rhyme schemes. The sonnets translated by them contain no variants in the original.

### Meter

All the sonnets are constructed on the iambic pentameter line except CXLV which is in iambic tetrameter, while sonnet CXLVI contains one octosyllabic line (l. 2). Both their translators, Kostetsky and Palamarchuk, retain the first exception, but extend the line in the second in accordance with emendations made by many editors. Shakespeare's lines are highly end-stopped. Although the proportion of run-on lines is small in the sonnets, enjambement can play an important role in the logical and syntactical structures, as observed in the following discussion pertaining to these particular structures.

Variations in the iambic cadence result also in significant structural, as well as rhetorical effects, and enhance further the principles of unity and division. Shakespeare's most common deviation from the iambic rhythm is the insertion of an emphatic trochee at the outset of line 9 that helps to establish the identity of the octave, and at line 13 that demarcates the couplet from the preceding quatrain. Other metrical variations consist of the substitution of the spondaic, dactylic, pyrrhic, anapestic, and tribachic foot. Of the twenty-one

instances where the most significant metrical variant, the octaval identifier at line 9, is used, Kostetsky achieves ten, and uses this device on his own in a few additional sonnets. Palamarchuk achieves seven of the twenty-one, Karavansky retains one of two, while Franko and Onufriyenko both maintain one of one.

Variations in iambic stress appropriate a different importance in the sonnets. The prevalence of lightly stressed syllables in Shakespeare imparts to his verse a particular ease and grace of rhythm. The translators, for the most part, endeavor to combine light and strong stresses in such a way as to attain this effect. Since the stress in Ukrainian is slightly more dynamic than in English, the translators' MF and FM alternations serve as an excellent counter-balance in establishing the required ease and grace of cadence. This is especially evident when comparing Kostetsky's and Palamarchuk's M lines with their alternating rhyme endings, or Karavansky's M lines with the alternating endings of his contemporaries. Karavansky's sonnets, which are all M ended, proceed in a martial step as compared with the flowing original, also M ended. This, in the translator, is due, besides, to his incorporation of more internal breaks than found in Shakespeare.

In summary, the aspects of formal structure in translation as compared with the original can be outlined in the following manner.

1. Only Kostetsky and Zuyevsky maintain the original stanzaic form 12:2. The majority of the translators prefer the ostensible quatrainic division as parallels to the phonetic structure.

Hordynsky, Karavansky, Kostetsky, Onufriyenko, Slavutych, Tarnavsky, and Zuyevsky. Perfect rhyme is accomplished only by Zuyevsky and Onufriyenko.

Kostetsky and Zuyevsky are the only translators that maintain the paradox 4:4:4:2, in the phonetic form, versus 12:2, in the stanzaic form.

3. Shakespeare's rhyme ending variants, as an aspect of structure, are meticulously employed by Franko, Hrabovsky, Slavinsky, Palamarchuk, and Tarnavsky. The variants in Hrabovsky and Slavinsky are in harmony with their rhyme schemes and not in opposition to it, as in Shakespeare. Franko and Palamarchuk include both types, harmonious and paradoxical variants.

Tarnavsky uses rhyme variants in the paradoxical manner of the original.

4. Generally, Shakespeare's metrical variations are incorporated in the translations. A further insight into the structural complexities, as regards meter, is better attained through the illustrations of individual sonnets in the following discussion. The preference of alternating rhyme endings, by a majority of translators, for Shakespeare's M lines, leads to positive consequences in that the original ease and grace of rhythm is achieved in the translated verse. The alternations serve to counterbalance the more dynamic articulatory tension in the Ukrainian stressed syllable as compared to the English.

### Logical, Syntactic, and Formal Structures

In the Petrarchan sonnet the rhyme scheme abbaabba cdecde, or its variants, and the conforming logical and syntactic structures divide the continental poem into two distinct paradoxical units, the octave and sestet. In the

Shakespearean form, the rhyme scheme abab cdcd efef gg divides the sonnet into four units, three quatrains and a couplet, with the chief phonetic break between the third quatrain and the couplet. This formal structure supports a thematic organization which manifests itself in a stairlike progression of statements from quatrain to quatrain leading to the culmination of the couplet. Notwithstanding, those sonnets by Shakespeare, in which the logical and/or the syntactic organizations follow the formal design with obvious neatness are in a minority. In most of the sonnets the logical and/or syntactical structures are superimposed upon the formal; this results, therefore, not in the expected conforming, parallel structure, but in an opposing, paradoxical one. Nor do the logical and syntactic structures always parallel each other; they, too, are often contradictory.

The interrelation between Shakespeare's form, logic, and syntax cannot be simply defined, however, for its means and effects are unique in any given sonnet. In general, it serves to establish a constant simultaneous connection and division, a pulling apart and pushing together, continuity and change, or the finer elements of paradoxical structure.

In this respect syntax is the most important structural aspect in the sonnets, for it is the superimposition of the syntactic pattern upon the formal and/or logical pattern which is mainly responsible for their structural complexity and energizing tension--the unfinished syntactic unit, at the end of the formal one, propels the sonnet onward--and it is by the differentiation of syntactical designs that variety in the sonnets is attained.

Although Shakespeare's logical and syntactic structures do not conform

to any single pattern, but undergo many variations, usually the most momentous break--logical, syntactic, metrical, or tonal, or any combination of these--occurs at line 9 thus effectuating a muted octave that overrides the underlying formal quatrainic division. There are ninety-six sonnets in Shakespeare that contain the remnants of the octave, one has both an octave and a sestet, while two contain an octave and approximate sestet; extreme variations from the sonnet form are found in at least two of the poems.<sup>7</sup>

In the following analysis, an example from each of Shakespeare's main structural types is observed to compare further the structural means and effects of the translated sonnets with the original, as concerns, particularly, the interaction of form, logic, and syntax. The structural types are divided into (a) octave and sestet, (b) octave and approximate sestet, (c) octaval remnant, (d) quatrain, and (e) extreme variant. Sonnets CLIV, XXIX, XVIII, CXXX, and CXXIX, respectively, are used as examples for the reason of incorporating a maximum amount of translators. Literal translations of the Ukrainian sonnets are provided for clarity; these follow the Ukrainian translations.

#### Octave and Sestet

Sonnet CLIV. Although ninety-six of Shakespeare's sonnets contain octaval remnants, CLIV is the only poem that contains both an octave and sestet. These units are achieved mainly through syntactical structure; each is composed of one sentence. Enjambement is a very important syntactic element in this sonnet.

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<sup>7</sup>Fifty-six sonnets do not contain an octave. Cf. Booth, pp. 36, 44.

It not only unites and propels the lines within a quatrain, it serves to erase the underlying quatraine division. A parallel structure of the first quatrain in the octave, and the first quatrain in the sestet, further distinguishes these two units: the mid-line break in line 4 followed by enjambement into line 5 is parallel to the mid-line break in line 12 followed by enjambement into line 13. The apparent couplet, syntactically and logically, belongs with the preceding quatrain, and forms, thereby, a sestet. The occurrence of both the octave and sestet in only the final sonnet suggests the poet's emotional acceptance of the idea of paradox in the lover's situation, as implied in the aphoristic concluding line:

The little Love-god lying once asleep  
Laid by his side his heart-inflaming brand,  
Whilst many nymphs that vow'd chaste life to keep  
Came tripping by; but in her maiden hand  
The fairest votary took up that fire  
Which many legions of true hearts had warm'd;  
And so the general of hot desire  
Was sleeping by a virgin hand disarm'd.  
This brand she quenched in a cool well by,  
Which from Love's fire took heat perpetual,  
Growing a bath and healthful remedy  
For men diseased; but I, my mistress' thrall,  
Came there for cure, and this by that I prove,  
Love's fire heats water, water cools not love.

The structure of Slavutych's sonnet is different from the original.

Syntactically and logically the original sestet is maintained, but the octave is forfeited due to the very distinct logical and syntactic quatrain divisions which result in the pattern 2 + 2: 2 + 2: 2 + 4. The forfeiture of the octave arises mainly from the total loss of enjambement; the parallel organizations are, also, lacking:

Малий Амур недбало задрімав,  
 Поклавши збоку смолоскип любови.  
 І нагло німфи, що клялись між трав  
 Нести незайманість, лишили схови.

Взяла невинна чарівний вогонь,  
 Що грів серця схвилювані мільйонам.  
 Та спав божок, стомившись від погонь.  
 Незаброїним сном під подум'ям червоним.

Вона вмочила в крижаний ручай  
 Вогонь кохання, що палав квітчасто.  
 Мужі знаходили хворобі край  
 У тій воді; хоч я й купався часто,

Тепливім тілом зимне джерело, —  
 Воно любов згасити не змогло.

Little Cupid carelessly fell asleep,  
 Having lain to the side the torch of love.  
 And suddenly nymphs, that vowed among the grasses  
 To bear chastity, left their hiding places.

The innocent one took the magic fire,  
 That warmed anxious hearts for millions.  
 But slept the little god, being tired from pursuits,  
 With an unarmed sleep under the red flame.

She dipped into an icy brook  
 The flame of love, which burned floridly.  
 Men found for disease the end  
 In that water; although I also bathed often,

Warming with my body the cold source, --  
 It the source was unable to extinguish love.

Palamarchuk's sonnet is constructed in a true stairlike fashion with logical and syntactic quatrain divisions that coincide with the formal pattern. Each of the first two quatrains is composed of one sentence, the third contains two syntactical stops, and the couplet is an addition to the poem. The structure in this translation is: 4:4:2 + 2:2:

Божок кохання задрімав колись,  
 Поклавши обіч смолоскипа свого,  
 А німфи, те помітивши, зялись  
 І потайки наблизились до нього.



Одна із них схопила той вогонь,  
 Який серцям спричинював знемогу,  
 І в зимний струмінь кинувши його,  
 Тим обеззброїла неждано бога.

Вогнем нагрівшись, вода тоді  
 Коханцям рани гоїла глибокі.  
 І я не раз купавсь у тій воді,  
 Щоб серцю втрачений вернути спокій.

Любовний племінь воду підігрів,  
 Вода ж не остудила почуттів.

The little god of love fell asleep once,  
 Having lain by his side his torch,  
 And nymphs, having seen this, took wing  
 And stealthily approached him.

One of them seized that fire,  
 Which to hearts caused weakness,  
 And into a cold stream having thrown it,  
 By that disarmed unexpectedly the god.

With fire having been warmed, the water then,  
 For lovers healed deep wounds.  
 And I often bathed in that water,  
 To recover the lost peace to /my/ heart.

Love's flame the water heated,  
 The water did not cool /my/ feelings.

Kostetsky maintains the structural divisions of the original very accurately:

ЗАСНУВ божок Любови без турбот,  
 Поклавши коло себе смолоскип,  
 Аж гульк — ось німфи, ті слугині цнот,  
 Придріботили; на дівочий риб  
 Вхопила краща з них вогонь оман,  
 Що в серці коїть спеки навісні;  
 Отак жаги палкої отаман  
 Був обеззброєн дівою вві сні.  
 Вогонь у зимний вкинула потік,  
 Що, схоронивши жар любовних зваб,  
 Став купіллю, де б'є зціління лік  
 Для хворих; я ж, мосі пані раб,  
 Там лікувався, й свідчити готов:  
 Вода не студить гріту в ній любов.

Fell asleep the god of Love without cares,  
 Having lain beside himself the torch,  
 When suddenly--here the nymphs, those servants of virtues,  
 Came tripping by; in a maiden manner  
 Seized, the more beautiful of them, the fire of deceits,  
 That in the heart contrives an ardor mad;  
 Thus the otaman of burning desire  
 Was disarmed by a maiden in his sleep.  
 The fire into a cold stream she hurled,  
 Which, having safeguarded the fire of love's seductions,  
 Became a bath, where springs the remedy of healing  
 For the ill; I, my mistress' thrall,  
           There came for cure, and to witness am ready:  
           Water does not cool in it heated love.

### Octave and Approximate Sestet

Sonnet XXIX. In this poem, which proceeds in a single rhythmically agitated and accumulative sentence, the sharpest division occurs after the octave. The third quatrain begins with a syntactical turn 'yet' and proceeds in a reversal of theme and mood, as well as in a reversal from a statement to a direct address. This break is further accentuated by a metrical variation; three lines--9, 10, and 11--begin with a trochaic foot. In addition, this strophe receives a syllabic extension in lines 9 and 11, constituting a FM quatrain, as opposed to the preceding M quatrains. The density of sound patterns in the alliterations and assonances of these lines are also very striking. The completion is accomplished in the summation of the couplet which reinstates the third quatrain in line 13, and revises the attitude of the octave in line 14. The sestet is not a true one, however, because of the secondary division between the third quatrain and the couplet:

When, in disgrace with fortune and men's eyes,  
 I all alone beweep my outcast state,  
 And trouble deaf heaven with my bootless cries,  
 And look upon myself, and curse my fate,  
 Wishing me like to one more rich in hope,  
 Featured like him, like him with friends possess'd,  
 Desiring this man's art and that man's scope,  
 With what I most enjoy contented least;  
 Yet in these thoughts myself almost despising,  
 Haply I think on thee, and then my state,  
 Like to the lark at break of day arising  
 From sullen earth, sings hymns at heaven's gate;  
     For thy sweet love remember'd such wealth brings  
     That then I scorn to change my state with kings.

Each of the four translations of this sonnet differs somewhat in structure from the original. Hrabovsky's paraphrase is in the true Italian tradition with a formal, logical, and syntactical 8:6 division. The rhyme endings FMMF FMMF MFM FMF, which are in accordance with the rhyme scheme abba abba cdc dcd, and an introductory trochaic foot in the first tercet demarcate the octave and sestet formally. The sestet which constitutes a separate syntactical unit is further demarcated logically, by a change of thought and mood, as well as the use of direct turns in the beginning of both tercets. Despite the fact that Hrabovsky's structure differs from the original, his own design serves his Petrarchan composition well:

На самоті, в моїй лнхій неволі,  
 Ридаю я та білий світ клену,  
 Всім заздрити та скаржитись почну,  
 Що не зазнав ні щастя, ані долі;

В гірких сльозах заливаю люті болі  
 І думоньку лелію потайну:  
 Щоб мати хист і вроду чарівну,  
 І друзяків, і всяких вітх доволі...

А лиш тебе, о зоре світова,  
 Згадаю я: душа, мов пташка зрана,  
 Веселий гімн до неба заспіва;

В тобі, моя голубонько кохана,  
 Той рай, що й сам король не здобува,—  
 І вже тоді нема над мене пана!

In solitude, in my evil bondage,  
 I weep and the bright world curse,  
 I begin to envy all and complain  
 That I have known neither happiness, nor fortune;

In bitter tears I bathe my severe pains  
 And a secret thought I cherish:  
 To possess art and beauty charming,  
 And friends, and all kinds of joys abundant.

But only thee, o star universal,  
 I recall: my soul, like a bird early in the morn,  
 A joyous hymn to heaven begins to sing;

In thee, my little dove beloved,  
Is that paradise, which even the king himself does not conquer, --  
 And already then there is no lord above me!

Palamarchuk's sonnet contains a definite octave which is composed of one run-on sentence. New syntactical and logical beginnings occur at line 9. The third quatrain, also, reverses in rhyme endings from MFFM to FMMF,<sup>8</sup> and becomes very melodious due to sound patternings. The last six lines, however, do not approximate a sestet since the couplet stands as a separate unit; thematically and syntactically it is an addition, rather than the required summary. The result of this distinct octave-quatrain-couplet structure is a very abrupt change from emotional instability to stability:

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<sup>8</sup>The rhyme endings are FMMF MFFM FMMF MM.

Зневажений і долею, й людьми,  
Плачем тривожу небеса даремне,  
Становпще відреченого темне,  
Клянучи, обмиваюся слізьми,

Надіям багатшим прагну бути,  
Мінятись долею готовий з тими,  
Хто друзями оточений палким,  
Кому лягла в мистецтві краща путь.

Тоді, згадавши раптом я про тебе,  
Картаю сам себе за слабість ту.  
Від хмурої землі у висоту  
Я гімн, як жайворон, несу до неба.

Я промінять ніколи б не хотів  
Твою любов на славу королів.

Disgraced by fortune, and by people,  
With weeping I trouble the heavens in vain,  
The dark state of the renounced  
Cursing, I bathe myself with tears.

I yearn to be richer in hope,  
To change fate ready with those,  
Who with fervid friends are surrounded,  
For whom in art a better path has lain.

Then, having suddenly recalled thee,  
I reproach myself for that weakness.  
From sullen earth into the heights  
I, a hymn, like a lark, carry to the heaven.

I should never want to change  
Thy love for the glory of kings.

Kostetsky's sonnet issues forth in one accumulative sentence as Shakespeare's, but the octave is forfeited because of the use of the same adverb at the outset of line 9 as at line 1; this tends to unite the third quatrain with the preceding ones. Metrical variations occur at lines 10 and 11, but not at line 9. The main break, in Kostetsky, occurs with his logical turn in the couplet. The rhyme endings are FMFM throughout the quatrains with an FF couplet:

КОЛИ Недоля й людський врок мене бо  
Спіткають так, що плачу я, ізгой,

І криком торгаю нечуїне небо,  
 І уділ мій клену нездалий той,  
 Бажаю щасть багатшого в надіях,  
 Його лиця, його здобутих дружб,  
 Умінь його й, як в інших — цілі в діях,  
 Від долі, зрештою, конечних служб;  
 Коли й себе я зневажаю навіть,  
 Враз — ти в думках, і вже тоді несу  
 (Мов жайвор, що настання днини славить),  
 Юдолі пріч, до вишніх брам ясу;  
     Бо ти — того солодкий спокин раю,  
     Що я й на царський рай не проміню.

When Misfortune and human evil eye me do  
 Befall so that I cry banished,  
 And with cries I tear the insensitive heaven,  
 And that useless lot of mine I curse,  
 I wish the successes of one richer in hope,  
 His face, his acquired friends,  
 Abilities his, and, as in others--purpose in actions,  
 From fate, finally, the necessary services,  
 When I even myself disgrace,  
 Suddenly--thou art in my thoughts, and already then I carry  
 (Like a lark, that praises the coming of day),  
 Of valleys away, to the gates on high a salvo,  
     For thou--the sweet remembrance of that paradise,  
     Which I even for an imperial paradise will not change.

Franko establishes the spirit of this sonnet through a complexity of patterns quite different from the original. A logical structure 9:5, with an extended octave, which simultaneously pulls apart and brings together the second and third quatrains, is accompanied by a simplified syntactic organization 4:4:1 + 3:2. Franko's agitation is achieved mainly, however, by an accumulation of metrical variations that are superimposed upon the iambic base of the first six lines; line 1 is half anapest and half iambic, line 2 is dactyllic with a tribachic introduction, line 3 is half iambic and half anapest, lines 4 and 5 are iambic, and, thereby, help to unite the two quatrains; line 6 is a combination of two iambic, one anapestic, and two trochaic feet; lines 7 to 12 are in iambic pentameter, and the couplet is

iambic hexameter. A levelling of emotion thus begins at line 7, is fully accomplished in the third quatrain, and continues into the couplet. This metrical settling is accompanied by a rhyme scheme settling from abab cddc to efef gg. Feminine endings are used throughout the quatorzain. A secondary division occurs with the hexametrical couplet, which, syntactically, is a new beginning. Notwithstanding the syntax, this apparent addition to the poem, logically, serves as a summary:

Неласкаві на мене щастя й люди,  
І на свій стан я, де піду, там плачу,  
В глухое небо і у власні груди  
Звертаю зір, клепу судьбу ледачу.

Бажаю быть багатшим на надію;  
Як сей — быть гарним, як той — друзів мати,  
От цього хист, от того власть дістати,  
Все тим не рад, що маю і що вмію.

Аж сам горджу собою за ті хибні!  
Та як тебе згадаю, з мого серця,  
Мов жайворонок із плідної скиби,  
До неба вранці моя пісня в'ється.

Як лиш твою любов солодку нагадаю,  
Свої долі я й за трон не заміняю.

Unkind to me are fortune and people,  
And upon my state, wherever I go, there I weep,  
Into the deaf heaven and into my own breast  
I turn my sight, curse my fate worthless.

I wish to be richer in hope;  
As this one—to be fair, as that one--friends to have,  
From this one art, from that one scope to get,  
Always discontented with that, which I have and which I know.

Until I even pride myself for those shortcomings.  
But when I think of thee, from my heart,  
Like a lark from the fertile glebe,  
To the heaven in the morning my song soars.

As soon as thy sweet love I remember,  
My lot I even for the throne will not change.

### Octaval Remnant

Sonnet XVIII.<sup>8</sup> The largest number of Shakespeare's sonnets contain an intertwining of the octave within the quatrain structure. In this group each quatrain is self-sufficient, yet, some divisive factor, or a combination of such factors, effect a change at line 9 that distinguishes the octave from the remainder of the poem. The number of different devices used to accomplish this distinction is remarkably abundant; no two sonnets follow one pattern.

In sonnet XVIII the octave is defined, chiefly, by a logical turn. The octave contains the theme of summer's mortality, whereas the following quatrain contains the theme of immortality of verse. The octave is further defined by the syntactic reversal 'but' at line 9. In addition, the octave is in the affirmative, and is set off against the third quatrain in which the verb is governed by the negative 'not'. The third quatrain begins, too, with a metrical and tonal variation, the iambic stresses are much more emphatic at line 9 than they are at lines 1 and 5, they are, in fact, more distinct throughout this quatrain than in the preceding ones.

Nonetheless, the self-sufficiency of the quatrains is equally obvious. The first quatrain postulates a question (l. 1) that is immediately resolved (l. 2) and begins to state the basis for the assertion by introducing images which describe summer and its mortality. The second quatrain introduces new images to describe summer and its imperfections. The third quatrain concerns the hero

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<sup>8</sup>No. XCIV is the most lucid example of this type of structure.



of the sonnet as he compares with summer; his perfection and immortality in verse. The couplet underscores the theme of this immortality in logical unity with the third quatrain, but in syntactical division from it. The quatrains are set apart, also, by rhetorical variations of the metrical foot at the outset of each quatrain, and by syntactic pauses. Despite these pauses, thirteen lines of the sonnet are one fluid sentence. Thus a structure 1:13 is superimposed upon the structures 8:4:2 and 4:4:4:2. The rhyme endings are M throughout.

This sonnet is especially illustrative of Shakespeare's combination of light and strong stresses that impart to the lines an ease and grace of rhythm, and a quality of tenderness despite the consistent M ending:

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimm'd;  
 And every fair from fair sometimes declines,  
 By chance or nature's changing course untrimm'd;  
 But thy eternal summer shall not fade,  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time outgrowest;  
     So long as men can breathe, or eyes can see,  
     So long lives this, and this gives life to thee.

The structure of Kostetsky's sonnet does not depart from the original in any degree. All of Shakespeare's logical, syntactical, metrical, and tonal qualities are rendered in the translation. The same rhyme scheme and rhyme endings are accomplished by Kostetsky, with the same incorporation of secondary stresses so that every line flows gracefully and gently along to its end-stop:

Чи ж літа дню вподоблю вашу мость?  
 Твій образ лагідніш і ще миліш:  
 Вітри шорсткі стрясають майську брость,  
 І літа строк — короткий винайм лиш:  
 Часами небо оком аж пече,  
 А часом — сумрить лик золотоншкір,  
 І часом красне красного втече,  
 Впірнувши випадком в Природи вир;  
 Та в вічнім літі не на тебе тлінь,  
 Ні вроди дар не зблідне в згубі теж,  
 Ні смерть тебе в свою не вгорне тінь —  
 Ти в вічних віршах Час переростеш:  
     Аж доки зір в очах, чи в людях дих,  
     Так довго житимеш в рядках отих.

Shall to a summer's day I compare Your Grace?  
 Thine image /is/ gentler and still lovelier:  
 Winds rough shake the May bud,  
 And summer's term--a short lease only:  
 At times the heaven with /its/ eye even burns,  
 But sometimes--fades the face golden-skinned,  
 And sometimes fair /of/ fair shall escape,  
 Having plunged by chance into Nature's vortex;  
 Yet in eternal summer not on thee decay  
 Nor beauty's gift shall pale in loss neither,  
 Nor death thee in its shade shall enfold--  
 Thou in eternal verses Time shalt outgrow:  
     As long as sight in eyes, or in people breath,  
     So long shalt thou live in those lines.

Palamarchuk, on the other hand, creates four markedly distinct divisions in his translation by using the complete syntactic stop after each quatrain. There is, also, a complete break at mid-point of the first quatrain. The syntactic pattern 2 + 2:4:4:2 creates longer pauses and a different voice inflection than that in Shakespeare, and thereby loses the continuous gentle rhythm of the original. Palamarchuk uses the Shakespearean rhyme scheme but in alternating MF endings. The iambic beat is strongly accentuated throughout each M ending line of the octave; it takes on an especial impetus in the third quatrain, and reaches a climax in the MM couplet. The stressed masculine finale in

conjunction with the final exclamatory word greatly heightens the emotions in this couplet. Despite the distinct quatrain units, the octave is defined in the Shakespearean manner. Rather than the 'but' for his syntactic reversal at line 9, the translator uses the emphatic particle 'zh' which renders the same meaning but with loss of the original energy:

Рівнять тебе до літньої пори?<sup>6</sup>  
 Ти сталіший, чарівніший від неї.  
 Весняний цвіт зірвуть лхкі вітри,  
 І літа мить мигне лиш над землею.

Небесне око розсипа жарінь,  
 А то сховається в часи негоди,—  
 І на красу краси лягає тінь  
 В мінливості примхливої природи.

Твоєму ж літу в осінь не ввійти,  
 Рокам краси твоєї не зітерти,  
 І смерть тебе не годна досягти,—  
 В моїх словах ти не підвладний смерті.

Аж доки дишуть люди, бачить зір —  
 В моїх словах ти житимеш, повір!

To compare thee to the summer season?  
 Thou /art/ more constant, more charming than it.  
 Evil winds shall pluck the spring blossom,  
 And summer's moment shall but flash over the earth.

The heavenly eye spills smoulders,  
 Or else it hides in times of foul-weather, --  
 And upon fair fair's shade lies down  
 In the change of capricious nature.

But for thy summer into autumn not to enter,  
 For the years thy fair not to erase,  
 And death thee cannot reach, --  
 In my words thou art not subject to death.

As long as breathe people, sees sight--  
 In my words thou shalt live, believe!

Slavutych, like Palamarchuk, separates his quatrains into integral units which

are highly end-stopped. In fact, each second line receives a full syntactic break, the structure being 2 + 2: 2 + 2: 2 + 2: 2. Thus, every other line throughout the quatorzain receives a rhythmic finality and falling cadence, but the incorporation of lightly stressed syllables, enjambement and the MF alternation render the ease and grace of the original rhythm. The Shakespearean rhyme scheme is used with a partial rhyme appearing in lines 10 and 12.

Slavutych achieves an octave with the inherent logical turn at line 9. This octave is further demarcated in different and more emphatic terms from those of the original. Although the translator's syntactic turn at line 9 is rendered by the emphatic particle, rather than by the more powerful conjunctive, emotionalism is heightened by symmetry: by the parallel arrangement of enjambement and end-stops, and of the negative and affirmative statements;<sup>10</sup> lines 9 and 10 are in symmetrical rhythmical and logical construction to lines 11 and 12:

Чи порівняю із лінивим днем  
Тебе, що в ласках стриманіша й краща?  
Погідне літо промине мигцем,  
Оквіття рож вітрів поглине паща.

Буває, око неба так пече.  
Що полняє золото у хмарі.  
Краса красу долає гаряче  
В природи змінах, відданих загарі.

Твоє ж відвічне літо не зв'ялить  
Ніде й нічим, — воно в тобі яскріє.  
Не стане смерть у затінок манить  
Тебе, як здійсниш ти останню мрію.

Допоки діє дихіт, бачить зір, —  
Тобі життя даватимуть без мір.

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<sup>10</sup>The run-on line 9 to mid-point 10 is a negative statement, as is the run-on line 11 to its break in 12; the latter parts of line 10 and 12 are positive statements.

Shall I compare with a July day  
 Thee, who in graces /art/ more temperate and more lovely?  
 Fair summer shall pass momentarily,  
 The flowers of roses the mouth of winds shall swallow.

It happens, the eye of heaven burns so /,  
 That /it/ fades the gold in the cloud.  
 Fair fair conquers fervidly  
 In nature's changes, surrendered to sunburn.

But thy eternal summer shall not wither  
 Anywhere nor in any way.--it in thee shines.  
 Death shall not begin to lure into the shade  
 Thee, if thou shalt realize the final dream.

As long as functions breath, sees sight, --  
 To thee life they shall give without bounds.

Tarnavsky's sonnet also contains four distinct divisions, with the simplified structure 1 + 1 + 2: 2 + 2: 4:2. The octave is achieved by the Shakespearean means, except for the metrical and tonal variations at the third quatrain.

Tarnavsky's sonnet proceeds in an exceptionally tender FM alternation and ends in a gentle and very calm FF couplet. Some of the original spirit of decisiveness is lost from the finale because the already tenderized F endings are contained within an assonantial rhyme, the final of which, moreover, is a wrenched stress:

До літньої тебе рівняти днини?  
 В тобі є більше лагідних прикрас.  
 Бруньки травневі вітер буйний скине,  
 та й літо — винайм на короткий час.

Небесне око часом припікає,  
 то в хмарах топить золото своє.  
 Та від краси краса щораз втікає  
 у змінах, що природа зазнає.

Твоє ж не знає вічне літо тліні,  
 не втрапиш ти краси своєї теж  
 і Смерть не втішиш, що в її йдеш тіні,  
 бо в вічних строфах понад час ростеш.

Як довго люди дишуть, бачать очі,  
 так довго жить тобі цей вірш дасть почин.

To a summer's day to compare thee?  
 In thee there are more gentle beautifications.  
 The buds of May a wind rough shall remove,  
 and also summer--a lease for a short time.

The heavenly eye sometimes burns,  
 or else in the clouds melts its gold.  
 And from fair fair ever escapes  
 in changes, that nature undergoes.

But thy eternal summer does not know decay,  
 thou shalt not lose thy fair neither  
 and Death thou shalt not delight, that in its shade thou goest,  
 for in eternal strophes beyond time thou growest.

As long as people breathe, eyes see,  
 so long to live for thee this verse shall give initiative.

Karavansky's self-sufficient quatrains are syntactically divided in the Shakespearean manner. The sonnet proceeds in a gentle flowing rhythm from the third to the penultimate line with the internal syntactic structure 1 + 1: 11+ 1. Even though Karavansky omits the momentous syntactic turn at line 9, the main division of his sonnet occurs at this point; it is manifest in the logical reversal, the reversal from the affirmative to the negative, and the tonal variation. The couplet is syntactically connected to the quatrain with the conjunction 'and'. The anaphora that this conjunction forms (ll. 11 and 13) further serve this connection. Karavansky's sonnet, therefore, contains both an octave and sestet within the quatrain design. The rhyme scheme is the same as in the original:

Чи можеш ти назватись літнім днем?  
 Ти краща і привітніша стократ.  
 Негоди злі з туманами й дощем  
 Крадуть у літа блиск його принад:  
  
 Буває — спека палить небеса,  
 А часом їх вкриває хмарищ рій,  
 І меркне дня погожого краса  
 Від примх природи та гризні стихій;

Твоє ж квітуче літо хмар не зна,  
 Бодай на мить не тратиш ти краси,  
 І навіть смерть для тебе не страшна  
 В твоєму русі через всі часи:

І доки будуть люди — будеш ти,  
 Тобі і жити вічно і цвісти.

Canst thou be called a summer's day?  
 Thou /art/ lovelier and kinder a hundredfold.  
 Foul-weathers evil with fogs and rain  
 Steal from summer the splendor of its charms:

It happens--heat burns the heavens,  
 But sometimes a swarm of clouds covers them,  
 And vanishes the clear day's fair  
 From the whims of nature and the wrangles of the elements;

Thy florid summer knows not clouds,  
 So that even for a moment thou dost not lose fair,  
 And even death to thee is not frightful  
 In thy revolution through all times:

And as long as there shall be people--shalt be thou  
 For thee to live forever and to bloom.

Slavinsky's sonnet appears on the printed page as an octave and a sestet; the quatrains are held together thus syntactically. The octave is clearly defined by one integral sentence, line 4 runs on into line 5, while line 8 ends in a complete syntactic stop. A true sestet is similarly distinguishable; one integral sentence compels the reader on by its structure--the dash after line 9 leads to the next thought, and the conjunctive in line 12 introduces the reason for the former assertion, while the dash after this line again leads the reader to the end.

Although Slavinsky's tendency is toward the Petrarchan tradition, there are factors which circumscribe his sonnet to the quatrain structure as well. The sestet omits the original reversal from the affirmative to the negative and thus begins like a new quatrain logically; the octave and sestet, furthermore, open with

the same word. There is a demarcation between the final quatrain and the couplet that is caused by a pause. The rhyme scheme abbabaab cddcee also serves both the Petrarchan and Shakespearean forms. The main division is after the tightly knit octave abbaabba. The following rhyme units cdd and cee form tercets but simultaneously they form a quatrain and a couplet cddc ee. An accompanying pattern is used for the rhyme endings which are MFFM FMMF MFF MFF when divided into octave-sestet, and MFFM FMMF MFFM FF when divided into quatrains. The first and third quatrains are divided by a different intervening rhyme ending scheme, but they are simultaneously united by their sameness.

This translator is less successful in the finer elements of structure.

His first line, with three elliptical phrases is extremely jagged, the stop in line 2 with the subsequent enjambement, and the elliptical phrases in line 9 result, also, in unevenness. The rhetorical question is entirely omitted:

*Прекрасна ви, як літній день . . . Та ні, —  
Милиша й ласидніша ви, бож літом  
Буває — буревій тріпоче квітом,  
А часом — сонце все немов в огні  
Горить-палає над зомлілим світом,  
А потім враз — захмарений дні,  
І вся краса то никне в тумані,  
То розцвітає під соняшним привітом.*

*Прекрасне літо ви, але не те, —  
Бабливість ваша стала, немінлива,  
І не страшна вам навіть смерть зрадлива,  
Бо в вас жіночість вічна цвіте, —  
І поки житимуть на світі люди,  
Вона між них і з ними жити буде.*

Beautiful you are, like a summer day . . . But no, --  
Lovelier and gentler you are, for in summer  
It happens--a storm shakes the flower,  
And sometimes--the sun entire as if in a fire  
Burns--blazes above the languid world,  
And then suddenly--beclouded days,  
And all the beauty now fades in the fog  
Then blossoms under a sunny greeting.



Beautiful summer you are, but not that, --  
 Your charm /is/ constant, unchanging,  
 And not frightful to you even death perfidious,  
 Because in you femininity eternal blooms, --  
 And as long as shall live in the world people,  
 It amongst them and with them shall live.

### Quatrain Division

Sonnet CXXX.<sup>11</sup> The individual poems within this second major group of sonnets are also constructed in their own peculiar patterns; their common feature is their distinctly self-sufficient quatrains with no imposing octave. In the satirical sonnet CXXX, for example, the quatrains are integral logical and syntactic units that are parallel to the formal design. Even though the third quatrain of this particular poem is followed only by a pause, the logical conclusion of the couplet, and the syntactic turn 'and yet' introducing it, is significant in shaping this couplet into an integral unit. The general syntactic structure is 4:4:6 with many internal breaks due to the accumulation of images forming a secondary logical pattern 1 + 1 + 1 + 1: 2 + 2: 2 + 2: 2. The rhyme ending is M throughout:

My mistress' eyes are nothing like the sun;  
 Coral is far more red than her lips' red:  
 If snow be white, why then her breasts are dun;  
 If hairs be wires, black wires grow on her head.  
 I have seen roses damask'd, red and white,  
 But no such roses see I in her cheeks;  
 And in some perfumes there is more delight  
 Than in the breath that from my mistress reeks.

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<sup>11</sup>The clearest example of a stairlike sonnet is LXXIII.

I love to hear her speak, yet well I know  
 That music hath a far more pleasing sound:  
 I grant I never saw a goddess go,  
 My mistress, when she walks, treads on the ground:  
     And yet, by heaven, I think my love as rare  
     As any she belied with false compare.

The translations of Palamarchuk, Tarnavsky, and Zuyevsky, are all built in the stairlike fashion. The Shakespearean rhyme scheme is used by each of these translators, but with an alternating FM ending and an FF couplet which impart a more gentle flowing rhythm to their sonnets. Of these three translations the closest to the original pattern is Palamarchuk's with a syntactical structure 4:4:4:2 that incorporates the necessary secondary pauses, run-on lines, and logical structure. This translator differs, however, in the innermost design of the first quatrain. In Shakespeare one negative statement (l. 1) is set off against three affirmatives (ll. 2, 3, 4). In Palamarchuk the quatrain is in a parallel arrangement: negative (ll. 1 and 3) and affirmative (ll. 2 and 4):

Її очей до сонця не рівняли,  
 Корал ніжніший за її уста,  
 Не білосніжні пліч її овали,  
 Мов з дроту чорного, коса густа.

Троянд багато зустрічав я всюди,  
 Та па її обличчі не стрічав,  
 І дише так вона, як дишать люди,—  
 А не конвалії між диких трав.

І голосу рівнять її не треба  
 До музики, мліної мені,  
 Не знаю про ходу богинь із неба,  
 А кроки милої — цілком земні.

І все ж вона — найкраща поміж тими,  
 Що славлені похвалами пустини.

Her eyes have not been compared to the sun,  
 Coral is more tender than her lips,  
 Not snow-white the ovals of her shoulders,  
 Like from wire black, her braid thick.

Roses many I have met everywhere,  
 But on her face I did not meet any,  
 And breathes she, as breathe people, --  
 And not the lilies of the valley amongst the wild grasses.

And her voice there is no need to compare  
 To music, more pleasant to me,  
 I do not know about the walk of goddesses from heaven,  
 But the steps of my beloved--are entirely earthly.

And yet she--is the most lovely amongst those,  
 Who are glorified with praises empty.

Zuyevsky's sonnet contains the syntactic structure 2 + 2:2 + 2: 2 + 2:2 that incorporates, also, the required secondary breaks, enjambement, and logical pattern. His innermost design of the first quatrain is in diametrical opposition to Shakespeare's with three negatives (ll. 1, 2, 3) against one affirmative (l. 4):

Не сонце — погляд у моєї пані,  
 А губи в неї — не коралив цвіт.  
 Землиста груди — не сніг у порівнянні  
 І волос в'ється ніби чорний дріт.

Стрічав дамаські рожі я: для згоди  
 Їх барв чуже лице і пісне.  
 Парфуми кожні більше насолоди  
 Дають, як запах, що від неї тхне.

І хоч люблю я спів її — екстазу  
 Сильнішу збудять горлиці малі.  
 Не бачив я богинь ходи ні разу,  
 Моя ж Любов ступає по землі.

Однак я певен, що в такій оправі  
 Вона гарніша, ніж у лживій славі.

Not the sun--the glance of my mistress,  
 And her lips--not the coral bloom.  
 Her earthen breasts--not snow in comparison  
 And hair winds as if black wire.

I have met damask roses: as to the harmony  
 Of their colors her wan face is foreign.  
 All perfumes more delight  
 Give, than the scent, that from her reeks.

And though I love her singing--a stronger ecstasy  
 The little turtle doves will awaken.  
 Not once did I see the walk of goddesses,  
 Why my Love steps upon the ground.

Anyway I am certain that in such a setting  
 She is lovelier, than in false glory.

Tarnavsky's syntax is 2 + 1 + 1: 4:4:2, but with a loss of enjambement. The logical pattern is the same as in the original and the negative-affirmatives of the first quatrain remain intact. Because of, most likely, a problem of rhyme, a rhetorical question emerges in line 3:

Моєї пані очі — не як сонце;  
 від губ її червоний більш кораль.  
 Як білий — сніг: груди в неї сіра чом це?  
 Як волос — дріт: то в неї звій спіраль.

Я бачив шовк троянд: червоний, білий;  
 не бачу рож цих на її щоках.  
 Парфумів запах більше мені милий,  
 ніж віддих, що димить в її устах.

Люблю, як розмовля вона, хоч знаю,  
 що музика дає ще кращий звук;  
 не бачив я богинь, як ходять в раю,  
 моєї ж пані хід — незграбний стук.

Та все ж незвичне це моє кохання,  
 споганене від фальшу порівняння.

My mistress' eyes--not like the sun;  
 from her lips more red is coral.  
 If white--the snow: her breasts are gray, why is this?  
 If hair--wire: then her winding is of spirals.

I have seen the silk of roses: red, white;  
 I do not see these flowers /roses/<sup>12</sup> on her cheeks.  
 The perfumes' scent is more pleasant to me,  
 than the breath that reeks in her mouth.

I love when she speaks, though I know,  
 that music gives a still more lovely sound;  
 I have not seen goddesses when they walk in paradise,  
 my mistress' walk--an awkward noise.

But yet rare is this my love,  
 befouled from the falseeness of comparison.

Kostetsky's sonnet is more involved than the original; the syntactical structure 8:6 produces an octave and sestet, while the logical structure, in fact, distinguishes the quatrains. The secondary logical pattern is the same as in the original, but the syntactic element of enjambement is lost. Kostetsky uses an MF rhyme ending alternation with an FF couplet;<sup>13</sup>

ОД̃ слонця ніц в очах моєї пані,  
 Кораль ружанець рожевіш од губ,  
 Кгдиж сьнієкг ест бялим — в неї перса тьмяні,  
 Кгдиж влос ест дротем — з дроту в неї чуб:  
 Дамасыці ружі, білі і червоні,  
 Зась видівем — не в неї на щоках,  
 І більшш приємні вшелькі інне воні,  
 Ніж подиху моєї пані пах.  
 Люблю я слухати, кгда розмовляєт,  
 Хоч музика миліші звуки тче:  
 Не зрівем, як богиня походжаєт —  
 Моя ж бо пані, йшовши, ґрунт товче:  
     Та, пробі, дорожу моїм коханням,  
     Як та якась — брехливим порівнянням.

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<sup>12</sup>The translator uses two different words for 'roses' (ll. 5 and 6).

<sup>13</sup>Most unusual in this translation is its linguistic structure, is discussed in the chapter on imagery.

From the sun there is nothing in the eyes of my mistress,  
 The coral blush is rosier than her lips,  
 If snow is white--her breasts are dark,  
 If hair is wire--from wire is her tuft:  
 Damask roses, white and red,  
 Indeed I have seen--not on her cheeks,  
 And more pleasant are all other perfumes,  
 Than the scent of my mistress' breath.  
 I love to listen, when she speaks,  
 Though music more pleasant sounds weaves:  
 I have not seen, how goddesses walk--  
 Why my mistress, while going, pounds the ground:  
     But, by God, I esteem my love,  
     As that someone--false comparisons.

Franko's adaptation of this sonnet results in a poem of trochaic tetrameter  
 with parallel rhyme and FM.endings. One of Shakespeare's lines is extended over  
 two in the translation; since the couplet is omitted, the poem consists of six  
 quatrains:

У моєї пані очі  
 Не такі, як сонце, ні,  
 І коралі червоніші  
 Від пурпуру уст її.  
  
 Коли білий сніг, то певно,  
 Що смаглява в неї груди:  
 Коли волос--дріт, то в неї  
 Дроті чорнії ростуть.  
  
 Бачив я всілякі рожі --  
 І червоні й білі теж,  
 Та таких на личку в неї  
 Рож ти певно не пайдеш;  
  
 І багато розкішніших  
 Пахощів нам вироста,  
 Аніж ті, якими дишуть  
 Мої милої уста.  
  
 Я люблю її розмову,  
 Хоч докладно знаю сам,  
 Що музика приємніше  
 Гомонить моїм ушам;  
  
 Як богині ходять, цього  
 Я не бачив ані в сні;  
 Моя пані, як і всі ми,  
 Ходить просто по землі.

My mistress' eyes  
/Are/ not like the sun, no,  
 And corals are redder  
 From the purple of her lips.

If snow is white, then it is sure  
 That her breasts are dark;  
 If hair--wire, then on her  
 Wires black grow.

All kinds of roses I have seen--  
 And red and white also,  
 But such on her cheek  
 Roses thou certainly shall not find;

And many more delightful  
 Perfumes for us grow,  
 Than those with which breathe  
 My beloved's lips.

I love her speech  
 Though precisely I know myself,  
 That music more pleasantly  
 Hums to my ears.

How goddesses walk, this  
 I have not seen even in dreams;  
 My mistress just like all of us,  
 Walks ordinarily upon the ground.

### Extreme Variant

Sonnet CXXIX.<sup>14</sup> The most conspicuous examples of the vital role played by the unfinished syntactic unit are found in the sonnets which are constructed on extreme variations of logical and syntactic frameworks as regards

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<sup>14</sup>No. LXVI is also a good example of an extreme variant. It has four translations, but since it is discussed later in respect to parallelism and antithesis, sonnet CXXIX is incorporated at this point.

their formal framework. In sonnet CXXIX, for example, various structural patterns interact to effectuate the intensities expressed in the poem.

Firstly, a quatrain division (4:4:4:2) is eminent; the introductory quatrain is logically complete in itself and can stand alone. Yet, the logical finality at the end of line 4 is only potential; the syntax carries over into the next quatrain and on into the conclusion of it. The stop here is, again, only potential, because the anadipodic 'mad' leads the reader onward into the third quatrain and on to its completion.

Secondly, the vestiges of an octave are identified by the emphatic trochee at line 9. Thus an 8:4:2 pattern is distinguishable, but the octaval division is overridden by the anadipodic force of 'mad' (ll. 8-9), which impels the reader forward. Prevailing over the quatrainic and octaval structures, then, is the syntactic structure 12:2; a single sentence marches onward in a forceful M ended twelve-line progression energized by run-on lines and mid-line breaks until it is arrested by the couplet. The only satisfying rhythmic relaxation comes with the completion of the sonnet. This violence of syntax, the superimposition of the syntactic pattern upon the logical and formal structures, is the most powerful device in effectuating the unrestrained emotion and the forward thrust of this sonnet:

The expense of spirit in a waste of shame  
 Is lust in action; and till action, lust  
 Is perjured, murderous, bloody, full of blame,  
 Savage, extreme, rude, cruel, not to trust;  
 Enjoy'd no sooner but despised straight;  
 Past reason hunted; and no sooner had,  
 Past reason hated, as a swallowed bait,  
 On purpose laid to make the taker mad:  
 Mad in pursuit, and in possession so;  
 Had, having, and in quest to have, extreme;



A bliss in proof, and proved, a very woe;  
 Before, a joy proposed; behind, a dream.  
     All this the world well knows; yet none knows well  
     To shun the heaven that leads men to this hell.

The construction of Kostetsky's sonnet is less complex than the original; a syntactic framework 14 rests upon a quatrain framework 4:4:4:2. Shakespeare's octave is forfeited due to the loss of the original anadiplosis and the emphatic trochee at the outset of line 9. Thus, although the stops after each quatrain are only potential, as in Shakespeare, with the syntax carrying the reader onward, Kostetsky's quatrains are more distinct; each is a new formal beginning that flows steadily with its iambic beat.

The emotional impact of this translation is further weakened by a tenderizing FM rhyme ending alternation, and an FF couplet which causes a complete rhythmic relaxation. The loss of a syntactic violence--the enjambement, and many (six) mid-line breaks--strips the poem of much of its energy. Thus, notwithstanding the fact that Kostetsky's sonnet is a progression of one syntactic unit, the flow of emotion is steady and restrained in comparison to the vehement and unstoppable outpouring of anger in Shakespeare:

СЯ трата духу, ганьб докраю повна,  
 Се чин залася, й передчин, — слажда,  
 Що словолому, крові, вбивств гріховна,  
 Жорстоких, грубих, диких дій жада',  
 Крізь смак свій вже несе огиди частку,  
 Повз розум гнана й ждана поза ним,  
 Повз розум розставля' ненатлу пастку,  
 Щоб той, хто вхопиться, став навісним:  
 В гонитві жадібна, а й в посіданні,  
 Прагненна й спрагла, крайнощ алчних лон,  
 В раю зачата й дізнана в стражданні,  
 Спочатку — щасний намір, потім — сон;  
     Світ знає все се, лиш не знає те бо,  
     Як оминути в ад ведуче небо.

This loss of spirit, of shames completely full,  
 This action of lust, and pre-action--sweetness,  
 Which in perjury, blood, murders is sinful,  
 Cruel, rude, wild deeds awaits,  
 Through its flavor already carries repugnance partial,  
 Past reason chased and awaited after it,  
 Past reason sets an insatiable snare,  
 So that the one, who is caught, becomes mad:  
 In pursuit lustful, and in possession,  
 Desired and thirsty, of the extremities of yearning bodies,  
 In paradise conceived and realized in torment,  
 At first--a joyous proposition, after--a dream;  
     The world knows all this, but does not know that  
     How to avoid into hell the leading heaven.

Palamarchuk builds his very complex poem on an apparent 8:6 pattern. The  
 quatrains and tercets are in the rhyme scheme abba abba ccd ccd with the  
 alternation MFMF MFMF FFM FFM. The logical pattern, which is both  
 4:4:4:2 and 12:2 stands in opposition to the formal one, while the syntactic con-  
 struction of ~~six~~ units 4:2 + 2 // 1 + 3 + 2 is in opposition to both the formal and  
 logical designs. The logical 12:2 pattern prevails, however, since the multiple  
 syntactic end-stopping is used only for the purpose of achieving violent breaks.  
 Despite the sense of finality imparted by the full stops at the end of both  
 quatrains, a powerful forward thrust is achieved not by the original anadiplosis,  
 but by the effective placement of an adjective at the beginning of the second  
 quatrain and first tercet; these adjectives drive the energy backward and forward  
 simultaneously; they belong to the preceding statement or strophe, but propel  
 forward to the subsequent. The sestet is united by the syntactic carry-over  
 between the tercets and by their symmetrical arrangement--the first line in each  
 is a complete syntactic unit, the next line contains an abrupt mid-line break followed  
 by enjambement and then another, less significant, mid-line stop. The formal

pattern in conjunction with the two different logical patterns and a different syntactic organization, as well as the violence of syntax--elliptical syntactic units set off against run-on lines--interact in order to render the emotionalism of the original:

О хтивосте, що гонить плоть у сказ,  
 Страшний нищителю душі слабій,  
 Джерело лжі, і підступу, й розбою,  
 Туна, сліпа й жорстока воднораз.

Вгамована — ти збудниця відраз,  
 Та надпш знов і знов п'яниши собою.  
 І вже не знайде лютого спокою,  
 Хто на приману попадеться раз.

Безтямна ти в жадобі й посіданні.  
 У всьому крайнощі: при гамуванні —  
 Ти солод болісний, блаженна мить,

А там — розпука і тягар покути.  
 Світ знає це. Не зна, як обминути  
 Небесний рай, що нас до пекла мчить.

O lust, that drives flesh into rage,  
 Horrible destroyer of the soul feeble,  
 The source of evil, and deceit, and robbery,  
 Dull, blind and cruel simultaneously.

Appeased--you are a stimulator at once,  
 You lure again and again inebriate with yourself.  
 And already will not find beloved peace,  
 Whoever on the bait is caught once.

Mad you are in desire and in possession.  
 In all extremes: during appeasement--  
 You are a sweetness painful, blissful moment,

And there--despair and burden of redemption.  
 The world knows this. Does not know, how to avoid  
 The heavenly paradise, that us to hell rushes.

A thorough perusal of every translated sonnet verifies that the foregoing cross-section of structural patterns quite satisfactorily reflects the translators' observations of the Shakespearean stylistic elements in this regard.

A comparison of the two full translations confirm that Kostetsky's structure is remarkably similar to Shakespeare's. Only six of his sonnets differ somewhat in the main structural design, these forfeit the original octaval vestiges (I, XVI, XVII, XXIX, LXXIX, CXXVIII). Similarly, only thirty-nine sonnets undergo some syntactic changes, thirty of these receive syntax extensions, while nine acquire additional syntactic units. Kostetsky, therefore, tends towards the expansion of sentences in his endeavor to maintain the Shakespearean elements of the violence of syntax and its energizing effect. The tightly knit stanzaic form and the use of a more traditional punctuation aid Kostetsky in this maintenance.

Palamarchuk's sonnets, on the other hand, are structurally very different from Shakespeare's. Only five of his translations are constructed accordingly (XXVIII, LII, LXVI, C, CIX). Most fall into the very distinct quatraine division 4:4:4:2 with additional internal syntactic units usually of the symmetrical type 2 + 2. There are only ten sonnets in his collection where the first quatrain leads into the second, there are four sonnets of the 12:2 pattern, and only one (LXVI) is composed of a single syntactical unit. The extension of Shakespeare's syntax, however, occurs in five cases.

This is the only translator that does not observe the structure of the couplet. Every Shakespearean couplet, except CLIV, is, of course, an integral unit as parallels the rhyme scheme, but only seventy-four receive a complete syntactic stop prior to it, and, most of these (fifty-eight) are syntactically incomplete or "tagged on" to the preceding quatrain either by a conjunction, gerund, exclamation, answer to a preceding question, or by a demonstrative

or repetitive word which refers back to the body of the sonnet. Only sixteen couplets<sup>15</sup> have an absolutely new beginning and are seemingly independent units. In comparison, 142 of Palamarchuk's couplets are complete independent units. Only twelve sonnets, five of which belong to his octave-sestet design, have no full syntactical break prior to the couplet. This translator's couplets are beautiful in themselves, they are mellifluous, simple, concise, and momentous, but the abrupt and emphatic turn in the finale, and the oversimplification of the formal-logical-syntactic framework strip his sonnets almost entirely of Shakespeare.

Of the earliest translators, Franko is closest to Shakespeare's structural design. One of the forementioned examples (CXXX), and sonnet XCVI, illustrate his skill as an adapter, nevertheless, four of his six translations are in accord with the main structural design of the original. Franko varies in syntax, his units are either the same as the original (XXX, XXXI), expanded (XXVIII), or contracted (CXXXI), but, usually, without altering the principle framework and the spirit of the sonnet. Hrabovsky's single translation is a true Petrarchan adaptation, while Slavinsky's two adaptations unite the Petrarchan and Shakespearean forms quite ingeniously.

In the contemporary translations of individual sonnets, Slavutych is furthest removed from the structures of Shakespeare. In his four poems an accumulation of syntactic units shows Slavutych's preference for a

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<sup>15</sup>1, IX, XVI, XXII, XL, XLIII, LII, LIII, LVIII, LXXXIII, LXXXIV, XCIII, C, CXXXI, CXXXV, CLI.

simple quatrainic division and highly end-stopped lines. Tarnavsky, too, prefers a less complex syntax, but his four poems adhere to the main structural design of the original.

Karavansky retains the Shakespearean framework in most cases; three out of ten sonnets depart in some degree. In XVII and XIX octaval remnants are lost, LXVI, although one syntactical unit, is by rhetorical structure more clearly divided into quatrains than the original, while II, and especially XIX, depart syntactically through ellipticisms not found in Shakespeare.

Zuyevsky preserves Shakespeare's design very adequately. Differences lie only in sonnets LIX and LXXI. In the former, a syntactic extension acquires an octave. In the latter, a metrical variation in line 5 obliterates the octave. In general, Zuyevsky's syntax is not as severely involved as Shakespeare's, but it is very similar to the original in its intricacy, and thereby, the translations are reminiscent of the author. Maintaining the original stanzaic form helps in this respect, particularly when a quatrain, due to the use of modern punctuation, receives a complete syntactic stop, i. e. the period in place of Shakespeare's colon.

Hordynsky is nearest to Shakespeare as regards structural organization. His eight sonnets are in strict accordance with the main original frameworks; five of the sonnets belong to the octaval remnant, two to the quatrain division, and one to the extreme variant type. In syntax, too, Hordynsky approaches the original. Only sonnets XLVI, XLVII, and LX receive an additional syntactic unit, which results merely from the use of modern punctuation. Since Hordynsky does not

enter into the above cross-section of illustrations it is worthwhile to view one of his translations, CVI, at this point.

Syntactically, the original sonnet is of the 8:6 division; a secondary pause and logical turn occur at the couplet to obliterate the sestet; the octave is distinguished, further, by logic, and the tonal turn at line 9:

When in the chronicle of wasted time  
 I see descriptions of the fairest wights,  
 And beauty making beautiful old rhyme  
 In praise of ladies dead and lovely knights,  
 Then, in the blazon of sweet beauty's best,  
 Of hand, of foot, of lip, of eye, of brow,  
 I see their antique pen would have express'd  
 Even such a beauty as you master now.  
 So all their praises are but prophecies  
 Of this our time, all you prefiguring;  
 And, for they look'd but with divining eyes,  
 They had not skill enough your worth to sing:  
     For we, which now behold these present days,  
     Have eyes to wonder, but lack tongues to praise.

Hordynsky's sonnet is designed accordingly, with the octave overriding the quatrain pattern. The colon at line 13 in the translation is used in the contemporary sense: to set off the following explanation from the rest of the sentence; it thus replaces Shakespeare's conjunctive 'for'. The enjambement and internal pauses of the original are, also, kept intact by the translator:

Коли в літописах прадавніх днів  
 Читаю опис постатей античних  
 І строфи, де краса складає спів  
 На славу пань і лицарів величних,  
  
 Тоді, задивлений у ту красу,  
 У руки, ноги, губи, очі, брови,  
 Я бачу, що пером того часу  
 Я змалював би вигляд твій чудовий.  
  
 Та їх хвала лиш провіщала твір  
 Майбутнього — твій образ пребагатий,  
 І хоч вони пророчий мали зір,  
 А все ж тебе не вміли б оспівати:

В нас очі є для подиву тепер,  
Та для хвали — язык у нас завмер.

When in the chronicles of olden days  
I read the description of personages ancient  
And strophes, where beauty composes music  
In glory of ladies and knights great,

Then, astonished in that beauty,  
In hands, feet, lips, eyes, brows,  
I see, that with the pen of that time  
I would depict thy lovely face.

But their praise but prophesied the work  
Of the future--thy image rich,  
And even though they possessed a prophetic sight,  
They still would not have been able to extol thee:

We have eyes for wonder now,  
But for praise--our tongue is dead.

One other translator, Onufriyenko, remains undiscussed in the foregoing illustrations. Both of his sonnets, VIII and XI, are correctly maintained within the 'octave' category. In Shakespeare's sonnet VIII, for example, the octave is established only by a change of tone and meter at line 9:

Music to hear, why hear'st thou music sadly?  
Sweets with sweets war not, joy delights in joy.  
Why lovest thou that which thou receivest not gladly,  
Or else receivest with pleasure thine annoy?  
If the true concord of well tuned sounds,  
By unions married, do offend thine ear,  
They do but sweetly chide thee, who confounds  
In singleness the parts that thou shouldst bear.  
Mark how one string, sweet husband to another,  
Strikes each in each by mutual ordering;  
Resembling sire and child and happy mother,  
Who, all in one, one pleasing note do sing:  
    Whose speechless song, being many, seeming one,  
    Sings this to thee: 'Thou single wilt prove none.'

Onufriyenko establishes the octave in the same manner as Shakespeare. His syntactic structure undergoes only a slight alteration from the 1 + 1 + 2:4:6



equation to 2 + 2:4:4:2. The break before the couplet results from contemporary punctuation but is sufficiently moderated by a very tight union between the couplet and the preceding quatrain. This is achieved through logic and syntax--a demonstrative at line 13 refers to the preceding thought, through the rhetorical structure--the repetition of main words in lines 10, 11, 12, and 13, and through the homostrophic nature of his poem. Whereas Shakespeare's rhyme endings vary FMFM MMMM FMFM MM, Onufriyenko's are consistently FM with an FF couplet:

Ти — музика, але чому так сумно  
 Ти музики стрічасш кожен звук?  
 Чому сумне ти любиш так безумно  
 Й знаходиш радість серед вічних мук?  
 Коли акорди тихих звуків ніжно  
 До вух твоїх летять в одній сім'ї,  
 Вони лише нагадують безгрішно  
 Про самоти похмурі дні твої.  
 Послухай, як дзвенять прекрасно струни  
 В співзвуччі дружнім, коли хтось торкне, —  
 Співає мов дитя з батьками юне,  
 І всі співають любо, мов одне.  
 Той спів, що злився в музику єдину,  
 Говорить: самота веде тебе до згину.

Thou--music, but why so sadly  
 Thou music greetest with every sound?  
 Why sadness thou lovest so madly  
 And findest joy in eternal sufferings?  
 When chords of soft sounds tenderly  
 Rush to thine ears in one family,  
 They only remind innocently  
 About thine sullen days of singleness.  
 Hark, how beautifully ring the strings  
 In a friendly concordance, when someone touches, --  
 It sings like a youthful child with parents,  
 And all sing nicely, like one.  
 That singing, that has blended into a single music,  
 Says: singleness leads thee to death.

From the foregoing observations it is evident that logical structure, in general, because of its inherent nature, receives only minor deviations in the translations; most of these appear in the adaptations by Hrabovsky and Slavinsky, in the more free paraphrases by Palamarchuk, and in the poems by Slavutych and Palamarchuk, wherein the translators structure their logical and syntactic patterns to coincide neatly with the formal. The Shakespearean quatrain-type sonnets pose the least difficulties in translation and receive little or no deviations because of their relatively simple design of logic, syntax, and form.

Most interpolations in the translations lie in the syntactic structure. The foregoing examples of individual translations give evidence that the major syntactical problem which faces the modern translator of the sonnets is the problem of Shakespeare's rhetorical Renaissance punctuation, particularly, the usage of the colon which very often appears at the end of a formal unit to effectuate only a potential break, and, thus, override the formal unit. Contemporary punctuation, almost always, encompasses the insertion of the complete break and violates, thereby, Shakespeare's syntactical structure, i.e. the movement of the poems, by causing a sense of a logical and syntactic finality in correspondence with the formal finality. In spite of this difficulty, many of the translations retain the basic Shakespearean framework when the inherent logical structure overrides the formal. Some translators, however, simplify Shakespeare's structural design not because of the difference in Renaissance and Modern punctuation, but as a matter of choice.

The distinguishing stylistic components of Shakespeare's structure, the structural paradox, the syntactic complexity, variety, continuity and change, and stylistic energy through the unique Shakespearean interactions of logic, syntax, and form, are best attained by Kostetsky, Zuyevsky, Hordynsky, and Onufriyenko. These translators observe closely the structural idiosyncrasies of the original, with the exception of rhyme ending variants in formal structure, and, in the case of Hordynsky, also the stanzaic form. The oversimplification of the Shakespearean mazelike design, the restructuring of logic and syntax to fit the formal mould, especially in the translations by Hrabovsky, Slavutych, and Palamarchuk, drains the sonnets of their elegance and energizing structural requirements to the extent that they are devoid of the Shakespearean mark, and reflect, instead, the individual styles of these translators.

## CHAPTER III

### RHETORICAL FIGURES

One of the most distinguishing features and vital sources of stylistic energy in Shakespeare's sonnets is the poet's art of language, in particular, the oratorical art by which the sonneteer imparts strength and emphasis, as well as beauty and elegance, to the thought and feeling of the poems. In this chapter verses from the translated sonnets are compared with those of the original, in an endeavor to analyze the translator's skill in the retainment of the Shakespearean rhetorical devices and the attainment of the rhetorical effects of the original, as well as to show the problems that the translator encounters in the structural differences of the source and receptor languages and his means of accommodating such differences. The most outstanding of Shakespeare's rhetorical figures are selected for analysis: the apostrophe, anaphora, traductio, antimetabole, anadiplosis, parallelism, antithesis, antanaclasis, and homophony. At least five of these figures--the apostrophe, anaphora, parallelism, antithesis, and homophony--have been very popular in Ukrainian folklore and in literature dating back to the first known work written on Ukrainian soil, the epic of the twelfth century Slovo o polku Ihorevi (The Tale of Ihor's Campaign). Especially interesting, in view of the structural differences of Ukrainian and English, are the translators' renderings of the Shakespearean figures which involve repetition--traductio, antimetabole, anadiplosis, and antanaclasis. Ukrainian poetry of the Baroque period did feature repetitive devices, and the Ukrainian declensional system lends itself readily to the

repetition of stems, as in the figure *traductio*, but due to the declensional system, the repetition of words, as in *antimetabole* and *anadiplosis*, may be difficult to maintain, while the extreme form of word play, or *antanaclasis*, is entirely alien to the language. The illustrations for the subsequent comparisons are chosen on the basis of incorporating as broad as possible a cross-section of the translated sonnets; sometimes, therefore, a certain sonnet may appear more than once.

### Apostrophe

There are two aspects of the apostrophe that are significant in the translation of the sonnets: (a) the translators' treatment of Shakespeare's objects of address which concerns firstly, the problem of the sexual identity of the persons apostrophized by Shakespeare, secondly, the translators' treatment of the Shakespearean intimate and formal pronominal turns, thirdly, the apostrophizing of abstract or inanimate entities, and fourthly, the adherence to the use of Shakespeare's apostrophe, and (b) the purely rhetorical aspect of this figure, namely, the translators' employment of the Shakespearean apostrophic devices.

#### Objects of Address

The apostrophe is contained in 134 of the sonnets. In 122 of these the poet appeals to a definite person; it is assumed that, in general, the first cycle, I – CXXVI, concerns the poet's friend, while the second cycle, CXXVII – CLIV, concerns the lady. In 12 sonnets the poet apostrophizes abstract or inanimate entities: in XIX and CXXIII Time is addressed; in LVI, CXXXVII,

and CXLVIII Love is apostrophized; in C and CI the Muse is invoked; in XCIX a violet is chided; CXLVI is an exhortation to the poet's soul, whereas CV, XXV, and CXVI are addressed to the reader. The 20 sonnets which do not contain apostrophe are V, XXXIII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, XCIV, CXIX, CXXI, CXXIV, CXXVII, CXXIX, CXXX, CXXXVIII, CXLIV, CXLV, CLIII, CLIV.<sup>1</sup>

The sonnets wherein the author apostrophizes persons are a major problem in the translations into a language which operates with morphological genders. Although in the receptor, as in the source language, the pronouns 'thou' and 'you' have no implication as to the sex of the person addressed, Ukrainian adjectival and past tense verbal endings, which modify the pronoun, must supply the sexual identity of these pronouns. Thus the Ukrainian translator encounters difficulties in the often essential grammatical sexual identification of the objects addressed in the sonnets. Another difficulty, as regards this aspect of the apostrophe, is the Shakespearean shift from the singular pronominal form (in 88 sonnets) and the plural form (in 34). Since it is customary in Ukrainian, as in Shakespeare's English, to use 'thou' as the intimate, and 'you' as the formal turn, this tonal shift, in itself, is not a problem for the translator; the dilemma is only in the matter of choice: should the translator follow the trend in Ukrainian literature, wherein love lyrics have been written through the

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<sup>1</sup>Claes Schaar, An Elizabethan Sonnet Problem (Copenhagen: Lund, 1960), p. 127.

intimate form, or use the formal pronoun, accordant to the original, and risk imparting a tone of estrangement to the Ukrainian product.

A comparison of the translators' treatment of Shakespeare's objects of address is best illustrated by sonnet XVIII where the pronominal-adjectival identifier may force the translator to reveal his interpretation of the sex of the person apostrophized:

1-2 Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate!

Although it is postulated that this particular sonnet concerns the poet's friend not all the translators are of the same assumption. Three of the translators--Karavansky, Slavinsky, and Slavutych--use 'feminine' adjectives in their translation, thus addressing their poem to a woman; of the six translations of this sonnet, only Slavinsky uses the formal pronoun:

Чи можеш ти назватись літнім днем?  
Ти краща і привітніша стократ.

Cans't thou be called a summer's day?  
Thou /art/ lovelier and kinder a hundredfold.  
(Karavansky)

*Прекрасна ви, як літній день... Та ні, —  
Миліша й лагідніша ви, бож літом*

Beautiful you are, like a summer day . . . But no, —  
Lovelier and gentler you are, for in summer  
(Slavinsky) .

Чи порівняю із липневим днем  
Тебе, що в ласках стриманіша й краща?

Shall I compare with a July day  
Thee, who in graces /art/ more temperate and more lovely?  
(Slavutych)

Palamarchuk, however, uses masculine adjective endings, thus addressing his work to the friend:

Рівнять тебе до літньої пори?  
Ти сталіший, чарівніший від неї.

To compare thee to the summer season?  
Thou /art/ more constant, more charming than it.

Tarnavsky carefully conceals the sexual identify of the object addressed by using 'in thee', a phrase indeterminable as to sex:

До літньої тебе рівняти днини?  
В тобі є більше лагідних прикрас.

To a summer's day to compare thee?  
In thee there are more gentle adornments.

Kostetsky conceals sexual identity by another ingenious method. He introduces the person's 'image' as the noun to be modified by an adjective. Unfortunately, however, Kostetsky begins with the old Polish-Ukrainian formality 'Your Grace' and follows this up with 'thine image'. This inconsistency between pompous formalism and intimacy, in such close proximity, lends an undesirable satirical tone to the lines:

Чи ж літа дню вподоблю вашу мосьть?  
Твій образ лагідніш і ще миліш:

Shall to a summer's day I compare Your Grace?  
Thine image /is/ gentler and still lovelier:

It is remarkable that in Kostetsky's work out of the 122 sonnets addressed to a person only 28 are determinable as to the sex of the object addressed. Conforming to the assumed division, 24 of Kostetsky's sonnets, all in the first cycle, are definite apostrophes to a male,<sup>2</sup> while four sonnets

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<sup>2</sup>I, II, IV, V, VI, VIII, IX, X, XI, XII, XIII, XVII, XX, XXI, XXVI, XXXIX, XL, XLI, XLII, XLIII, LXXVI, CVIII, CXI, CXXVI.



of the second cycle are definitely addressed to a female.<sup>3</sup> The translator uses 'thou' and 'you' in strict adherence to Shakespeare's use of these pronouns. Two sonnets (XVIII and XXIV) contain both turns: 'Your Grace' and 'thou'. In accordance with Shakespeare, twenty sonnets in Kostetsky do not contain the apostrophe.

Only one other translator, Zuyevsky, uses both pronominal forms. Six of his sonnets contain 'thou' (five of these in Shakespeare) whereas two contain 'you', the latter in accordance with the original.<sup>4</sup> None of Zuyevsky's poems reveal the sex of the object addressed. As Shakespeare, Zuyevsky apostrophizes the reader in CXXX and chides the violet in XCIX.

Slavinsky uses the polite pronominal form in both of his translations, XVIII and CVI, the latter contains 'you' in the original. The first poem contains an address to a woman while the apostrophe in the second is indeterminate as to sex.

In Franko's translations 'thou' is used as in the original. Two of his sonnets are to the friend (XXVIII and XXXI), two to the lady (CXXXI, XCVI), while two are sexually indeterminable (XXIX and XXX). Of the first cycle two contain a definite male address and one a female. As the original, CXXX addresses the reader, and LXVI contains no address.

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<sup>3</sup>CXXXV, CXLIX, CLI, CLII.

<sup>4</sup>Zuyevsky uses 'thou' in XXIV, LX, LXXI, CXXXI, CXXXV and LIX. The latter has 'you' in the original. The translator uses 'you' in LXXXI and CII.

Hrabovsky, in his translation of sonnet XXIX, apostrophizes a woman through Shakespeare's intimate turn.

Slavutych employs only the intimate pronominal form.<sup>5</sup> Sonnet XVIII is addressed to a woman, while XLVI and LXXI are indeterminable as to sex of the object apostrophized. Sonnet CLIV, as the original, is without apostrophe.

Onufriyenko's translations are both of the first cycle. No. VIII is undefined as to person addressed, whereas XI contains a masculine address; the intimate pronoun is used as in the original.

Karavansky also employs the intimate pronoun throughout.<sup>6</sup> His ten translations belong to the first cycle. Three of his addresses are sexually indeterminable (VII, XIV, XVII), two are masculine (II, XVI), and one is feminine (XVIII). As Shakespeare, Karavansky addresses Time in XIX and the reader in XXV. Unlike Shakespeare, he invokes his 'true heart' in XXI, rather than a person, and addresses the reader in LXVI, where there is no appeal in the original.

Although Tarnavsky's apostrophe in XVIII is sexually indefinable, sonnet CIV, of the "lady" cycle, is addressed to a male. Both works contain 'thou' even though the latter contains 'you' in the original. Tarnavsky's sonnets CXVI and CXXX, as the original, lack address.

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<sup>5</sup>Sonnet LXXI has 'you' in the original.

<sup>6</sup>Sonnet XVII has 'you' in the original.

Hordynsky uses only the intimate pronoun, according to the original. Four of his sonnets have indeterminable addresses (XLVI, LV, LX, CVI), and three, of the "lady" cycle, contain feminine apostrophes (XLVII, CVII, CXXXI). There are no determinable masculine apostrophes in his translations. Whereas no apostrophe is found in LXVI, Hordynsky addresses a person.

In Palamarchuk's collection, 60 sonnets are indeterminable as to the sex of the person addressed; 39 sonnets, all in the "friend" cycle, contain definite addresses to a male person.<sup>7</sup> Of his 33 sonnets that are definitely addressed to a lady, 20 belong, also, to the "friend" cycle.<sup>8</sup> The intimate pronominal turn is used throughout the collection. This translator delights in the use of apostrophe, for out of the twenty exceptions Palamarchuk heeds only eight (XXXIII, LXIV, XCIV, CXXX, CXLIV, CXLV, CLIII, CLIV.) In V and CXXI Palamarchuk addresses the reader, in CXXIV--fools, in CXXIX--lust, personal address is contained in LXIII, LXV, LXVI, LXVII, LXVIII, CXXIX, CXXVII, and CXXXVII. In four sonnets Palamarchuk apostrophizes different entities than does Shakespeare. In XXV, wherein Shakespeare turns to the reader, the translator addresses a person. In CV, wherein Shakespeare addresses the reader, the translation contains two apostrophes--to the reader,

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<sup>7</sup> Male addresses in I-XXXIII, XL, XLI, XLII, XLV, LIII, LIV.

<sup>8</sup> The 20 sonnets of the first cycle which Palamarchuk interprets as feminine addresses are: XXXIV, LVII, LVIII, LXI, LXX, LXXI, LXXII, LXXIV, LXXXI, LXXXVI, LXXXIX, XCII, XCIII, XCVIII, CIV, CVI, CIX, CX, CXIX, CXXV. The remainder of the sonnets with a feminine apostrophe are: CXXXI, CXXXIII, CXXXIV, CXXXV, CXXXVIII, CXXXIX, CXL, CXLII, CXLIII, CXLIX, CL, CLI, CLII.

and a direct address to the lady. In CVIII and CXXVI, where Shakespeare uses the direct turns 'sweet boy' and 'lovely boy', Palamarchuk invokes 'Love' and 'Cupid', respectively. In the two sonnets, where Shakespeare invokes Love, and in CXLVII, where the author addresses a person, Palamarchuk does not employ apostrophe.

To conclude this discussion of Shakespeare's objects of address, it is clear that not all the translators interpret the personal apostrophes of the sonnets in accordance with the generally assumed cycles 'to the friend' and 'to the lady'. Even though Kostetsky adheres exactly to this cyclic division, he admits his skepticism that all sonnets fall into such a clearly marked division.<sup>9</sup> Since Shakespeare's personal apostrophe cannot be proven as to sex, it is advantageous for translators to make minor grammatical modifications in order that the sexual identity of the objects addressed is concealed. Kostetsky's and Tarnavsky's translations of sonnet XVIII are excellent examples of such modifications, as are all the translations by Zuyevsky, and the numerous sexually indefinable sonnets in Kostetsky.

A majority of the translators give preference to the intimate pronominal form as, by Ukrainian standards, befits the intimate value of the sonnets; the formal occurrences in Kostetsky and Zuyevsky are in conformity with Shakespeare's usage. The only exception in this regard is Slavinsky, who,

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<sup>9</sup>Cf. Kostetsky's footnote, p. 101, in his collection of translations.

in his only two sonnets (each with a different turn in the original) prefers the formal approach.

On the whole, Shakespeare's abstract apostrophes and apostrophic exceptions are carefully observed. The complete work by Kostetsky conforms to these exactly, while the work by Palamarchuk is extremely liberal in apostrophic interpolations.

### The Rhetorical Aspect

In order to attain oratorical emphasis in his apostrophe Shakespeare employs either the exclamatory type, or the direct rhetorical question. There are only 34 sonnets in which the poet uses a casual address. Except for 27 sonnets, Shakespeare's apostrophe always lies in the first quatrain.<sup>10</sup>

A majority of the translators utilize the Shakespearean apostrophic types very discriminately. Generally, the most serious kind of interpolation of this figure is the one which lies in the couplet of the following example, LXVI. Having established a feeling of tiredness throughout the sonnet, the poet culminates it in the same tired tone, in a simple direct statement:

Save that, to die, I leave my love alone.

Hordynsky, Karavansky, and Palamarchuk reverse the established tone by giving the ending strength through an apostrophe. Hordynsky, in this his only deviation from the original use of Shakespeare's figure, addresses a person with a direct turn in a rhetorical question:

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<sup>10</sup> Schaar, p. 127.

Та як лишу тебе, мою любов?

But how will I leave thee, my love?

Karavansky asks a rhetorical question within an address either to himself, or to the reader:

Та як покину тих, кого люблю?

But how will I leave those, whom I love?

Palamarchuk addresses a person:

Та вмерти не дає любов твоя.

But thy love does not allow /me/ to die.

Franko's last line ends in the same manner as the original, but the anxiety of his penultimate line, due to the exclamation and stops, which accompany the anxiety of emotion expressed, carries on into the finale:

Умер би! Ні, держусь тривогою одною:  
Як я умру, й любов моя умре зо мною.

I would die! No, I hold on by one fear:  
When I die, my love too, will die with me.

Similarly, in the approximate sestet of XXIX, a casual address imparts to the reader the author's peaceful state:

Yet in these thoughts myself almost despising  
Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's gate:  
For thy sweet love rememb'ed such wealth brings  
That then I scorn to change my state with kings.

In Hrabovsky's paraphrase each tercet contains a direct turn which results in elliptical ruptures. These and the final exclamation effectuate emotionalism in place of the original calm:

А лиш тебе, о зоре світова,  
Згадаю я: душа, мов пташка зрана,  
Веселий гімн до неба заспіва;

В тобі, моя голубонько кохана,  
Той рай, що й сам король не здобува,—  
І вже тоді нема над мене пана!

But only thee, o star universal,  
I recall: /my/ soul, like a bird early in the morn,  
A joyous hymn to heaven begins to sing;

In thee, my little dove beloved,  
/Is/ that paradise, which even the king himself does  
not conquer,—  
And then already there is no lord above me!

Again, Slavinsky's finale in CVI ends in a rhetorical question, rather than in Shakespeare's casual manner:

For we, which now behold these present days,  
Have eyes to wonder, but lack tongues to praise.

*Та де того мистецтва нам узять,  
Щоб все в живих словах переказать?*

But where shall we take of that art,  
So that all in living words we could relate?

Franko usually complies with Shakespeare's apostrophe, but in CXXXI (q. 2) he departs from it considerably by his introduction of dialogue, a direct turn, and elliptical exclamations where the author is only casual:

Yet, in good faith, some say that thee behold,  
Thy face hath not the power to make love groan:  
To say they err I dare not be so bold,  
Although I swear it to myself alone.

Дехто в лице твоє загляне й обізветься:  
«Чого б його зітхати і мучитися так гірко?»  
Брехня! Хоч голосно се з уст і не зірветься,  
Та я в душі клянусь: «Брехня се, любя зірко!»

Some will look in thy face and say:  
"Why should one sigh and grieve so bitterly?"  
Lie! Though this will not come loudly from the lips,  
But I in /my/ soul swear: "This is a lie, beloved star!"

Tarnavsky does not deviate at all from the Shakespearean apostrophic types. In comparison to the other translations of sonnet CIV, for example, his introductory address is most commendable. He attains accuracy, the original simplicity of the casual address, the negative statement, and the required direct turn which effectuates, also, the original mid-line break:

To me, fair friend, you never can be old,  
 Не будеш в мене, друже, ти старим;  
 Thou shalt not to me, /my/ friend, be old;

Kostetsky uses a direct turn, but not with the simplicity of the original:

ВАНІ, друже, вік — мій вічноюний красень,  
 Your, /my/ friend, age--my eternally-youthful beauty,

Palamarchuk, in his address to a woman, omits the direct turn:

Рокам красп твоєї не здолати,  
 For the years thy beauty not to conquer,

Neither do Onufriyenko and Slavutych depart from Shakespeare's apostrophic types. Both extend an original rhetorical question with no ill effects on the oratorical aspects of these sonnets:

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 (XVIII, 1-2)

Чи порівняю із липневим днем  
 Тебе, що в ласках стриманіша й краща?

Shall I compare with a July day  
 Thee, who in graces /art/ more temperate and  
 more lovely?  
 (Slavutych)



Music to hear, why hear'st thou music sadly?  
Sweets with sweets war not, joy delights in joy.  
(VIII, 1-2)

Ти — музика, але чому так сумно  
Ти музики стрічаш кожен звук?

Thou--/art/ music, but why so sadly  
Dost thou meet the every sound of music?  
(Onufriyenko)

Zuyevsky, also, adheres to the original apostrophe. Although he ends sonnet CXXXV with an exclamation there is no diversity from the original, since both couplets, Shakespeare's and his, are imperative statements. The translator most likely employs this exclamatory emphasis in order to make restitution for his loss of the author's emphasis attained through word repetition:

Let 'No', unkind, no fair beseechers kill;  
Think all but one, and me in that one Will.

*Блазю, не вбивай моїх надій  
Радіти нашим волям як одній!*

I beseech, do not kill my hopes  
/For/ our wills to rejoice like one!

Zuyevsky's oratorical tone is slightly different from Shakespeare's in the first part of the sonnet to the violet (XCIX), due to the addition of a rhetorical interrogative. Although the translator's question parallels the poet's suggestion, Shakespeare's casualness of expression results in a more gentle reproof than that of Zuyevsky:

2-5 Sweet thief, whence didst thou steal thy sweet smells,  
If not from my love's breath? The purple pride  
Which on thy soft cheek for complexion dwells  
In my love's veins thou hast too grossly dyed.

Злодійко мила, запах крадеш де ти,  
 Як не в Любови з уст, де звабних сліз  
 Народження? А ніжні фіолети  
 Береш хіба не з вен її разків?

Dear thief, from where dost thou steal /thy/ scent,  
 If not from Love's lips, where of corrupted words  
 Is birth? And tender violets  
 Dost /thou/ not take from the veins of her prints?

Kostetsky adheres very closely to the apostrophic rhetoricism of the original. Some of his few interpolations in respect to this figure are of a minor nature, while others have a greater effect on the original tonality. No real change in oratorical tone occurs, for example, in CXXVIII, 8, where the translator substitutes a colon for an exclamation, since in this line both punctuations result in a similar voice inflection and in an end-stop. Nor is there any significant difference in the rhetorical emphasis at the outset of LXXVI where Kostetsky formulates two questions from Shakespeare's one. But an effectual change does lie in the sonnets where the translator employs the exclamatory apostrophe for the author's casual statement, as in the endings of XI and XII. Sonnet XII, which begins 'When I do count the clock that tells the time', proceeds in exactly the same tone throughout with the ticking precision of a clock; this precision does not falter in Shakespeare's couplet:

And nothing 'gainst Time's scythe can make defence  
 Save breed to brave him when he takes thee hence.

In Kostetsky's penultimate line his pendulum skips a beat, due to the stop, and becomes suspended in a prolonged undulation, due to the dash,<sup>11</sup> while in the final

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<sup>11</sup>The problems in this line could easily be alleviated by inverting the word order and by eliminating the dash.

line it skips a beat, in heed of the second comma, strikes with force on the primary stress of the interrogative exclamatory (what?!),<sup>12</sup> and comes to a dynamic halt in an exclamation:

І косить Час невторимно, і гребе —  
І, крім потомства, що ж спасе тебе!

And scythes Time unrestrainably, and rakes--  
And, except for progeny, what will save thee!

The other translation of this sonnet has the same type of "pendulum" defects.

Palamarchuk ends this third quatrain in a rhetorical question, causing an end-stop, and then proceeds with an elliptical exclamatory rhetorical denial, and an emphatic double negative:

О ні! Не знищать їх коса осіння,  
Коли від них розсіється насіння.

O no! The autumn's scythe will not destroy them,  
When from them a seed is sown.

Changes in Kostetsky's oratorical tone are found, also, in XLII (q. 2 and 3), where the translator substitutes one apostrophic type for another, and again through CXIX. In the latter, Shakespeare's succession of exclamatory statements provides stronger rhetorical emphasis to the sonnet than does Kostetsky's use of interrogatives. Each successive exclamation in the original serves to amplify the preceding one until they culminate in a climax (q. 3); they impress certainty, as opposed to the connotations of uncertainty in Kostetsky's rhetorical questions:

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<sup>12</sup>Emphasis is very strong due to the emphatic particle, which cannot be rendered into English. This point could be de-emphasized on the removal of the particle, which creates, furthermore, an undesirable cacophonous consonantal cluster.

1-9 What potions have I drunk of Siren tears  
 Distill'd from limbecks foul as hell within,  
 Applying fears to hopes and hopes to fears,  
 Still losing when I saw myself to win!  
 What wretched errors hath my heart committed  
 Whilst it hath thought itself so blessed never!  
 How have mine eyes out of their spheres been filled  
 In the distraction of this madding fever!  
 Oh, benefit of ill! now I find true

ЩО то за лік я пив із сліз Сирен.  
 З пекельних колб якийсь огидний стоп,  
 Коли, боюнським сподівом надхнен,  
 Не перескочивши сказав я «гоп»?  
 Чим схибивши ганебно, з серця стер  
 Ту благодать, яку вбачав на нім?  
 Як вийшли мої очі з власних сфер  
 В пропасницю маячінні навіснім?  
 О благо зла! ось правди я дійшов,

What sort of potion did I drink of Siren tears,  
 From infernal mattresses some repulsive alloy,  
 When with cowardly hope inspired,  
 Not having jumped I said "hop"?  
 With what, in having erred wretchedly, from the heart  
 did I obliterate  
 That blessedness, which I saw upon it?  
 How did my eyes come out from their own spheres  
 Into the fevers of illusions mad?  
 Oh benevolence of ill! here truth I found,

In some rare cases, Kostetsky introduces direct turns where they are not found in the original as, for example, 'to that sweet thief', in his translation, takes the vocative case 'sweet thief' (XXXV, 14), and 'with inconstant mind' is addressed 'inconstant mind' (XCII, 9). But the turn which adulterates a few of Kostetsky's lines is the archaic formalism 'Your Grace'; it seems that this form of address is used merely as a rhyming aid in XVI, 5, XVIII, 1, and in XXIV, 5, and as a line filler in XVII, 3.

More serious departures from Shakespeare's rhetorical use of the

apostrophe lie in some of Karavansky's translations. Besides the already mentioned addition of a rhetorical question in the finale of the "tired" sonnet LXVI, this translator makes similar additions in XVI, 14 and XVII, 4. The apostrophic rhetoricism throughout his translation of XIX differs considerably from the original. Shakespeare makes a relatively gentle appeal to Time using three direct turns, an elaborate row of nonexclamatory imperatives from beginning to end, and a plea in the third quatrain. Karavansky, on the other hand, starts by calling Time 'a shark' (his only direct turn) and declaring Time's "crimes"; the declarations are imbued with strength through the repetition of 'thou' and the complete mid-line stop which follows the turn. Beginning in the second quatrain, the translator follows through with a list of explosive exclamatory commands; his third quatrain is devoid of the original plea. Karavansky's series of exclamations result in a series of complete ruptures; the first line of quatrain two contains, in effect, three oratorical exclamations and stops. These liberties taken with the apostrophe result in an ellipticism that imparts an acrimonious tone to the sonnet in comparison to Shakespeare's equiponderant tone:

Devouring Time, blunt thou the lion's paws,  
 And make the earth devour her own sweet brood;  
 Pluck the keen teeth from the fierce tiger's jaws,  
 And burn the long-lived phoenix in her blood;  
 Make glad and sorry seasons as thou fleet'st,  
 And do whate'er thou wilt, swift-footed Time,  
 To the wide world and all her fading sweets;  
 But I forbid thee one most heinous crime:  
 O, carve not with thy hours my love's fair brow,  
 Nor draw no lines there with thine antique pen;  
 Him in thy course untainted do allow  
 For beauty's pattern to succeeding men.

Yet do thy worst, old Time: despite thy wrong,  
My love shall in my verse ever live young.

Час — ти акула. Ти ковтаєш всіх,  
Ти тупиш кігті тигрів і пантер,  
Рвеш зуби левам з їх пащек страшних  
І феніксу в огні готуєш смерть.

Смуги, тривож і весели цей світ!  
Мінняй години вітри та журби!  
Виконуй все, що виконати слід,  
Лише одної речі не роби:

Рис мого друга милого не стар!  
Не морщ його прекрасного лиця!  
Хай буде він взірцем краси і чар  
І смертного не відає кінця!

Коли ж до цих благань глухий твій біг,  
Хай вірш мій друга збереже в живих!

Time--thou /art a/ shark. Thou devourest everyone,  
Thou bluntest the claws of tigers and panthers,  
/Thou/ pluckest tigers' teeth from their fearful jaws  
And for Phoenix, in fire, prepare death.

Grieve, alarm, and make glad this world!  
Change the hours of gladness and of sorrow!  
Perform all, what is necessary to perform,  
Just one thing do not do:

My dear friend's features do not age!  
Do not wrinkle his beautiful face!  
Let him be a model of beauty and charm  
And never know death's end:

If to these pleadings thy flight is deaf  
Let my verse save my friend among the living!

Different from the original oratorical tone is also Karavansky's sonnet II. In the second quatrain, the translator uses direct quotations and formulates three, indeed five (due to voice inflection), rhetorical questions that again result in extreme ellipticism. The latter quatrain also, in effect,

is composed of two questions, whereas the original is one exclamatory apostrophe:

Then being ask'd where all thy beauty lies,  
Where all the treasure of thy lusty days,  
To say, within thine own deep-sunken eyes,  
Were an ill-eating shame and thriftless praise.  
How much more praise deserved thy beauty's use,  
If thou couldst answer 'This fair child of mine  
Shall sum my count and make my old excuse, '  
Proving this beauty by succession thine!

Тоді себе самого запитай:  
«Де дів ти скарб — красу юнацьких днів?»  
Сховав в собі? А сором і відчай  
Не пік твоє сумління, не палив?

Хіба хвали б ти менше заслужив,  
Якби сказав: «Прекрасна це дитя,  
Ось доказ мій, що я не марно жив»,  
І тим би власне виправдав життя?

Then ask of thyself:  
"Where did thou lay'st the treasure--the beauty  
of youth's days?"  
Did thou hidest it in thyself? And shame and despair  
Did not broil thy conscience, did not burn?

Really, would thou deservest less praise,  
If thou said'st "This fair child,  
Is here my evidence that I lived not in vain",  
And with that very same justified life?

Palamarchuk, too, favors ellipticism in his apostrophe. His and Karavansky's sonnet II (q. 2) are more reminiscent of each other than they are of Shakespeare. The first line in this case, contains in fact two questions, the second line embodies a quotation, and the last introduces a direct turn:

Що скажеш ти, де молодості шати?  
Слова: «Я зберігав недбало їх»  
Ганебним будуть впроком звучати  
Тоді в устах, розтратнику, твоїх.

What will thou sayest, where is youth's garment?  
The words: "I treasured them carelessly"  
Will sound /like/ a shameful decree  
Then in lips, squanderer, of thine.

The translator inserts direct quotations, which bring certain points into bolder relief than in the original, also in sonnets LI, 13-14, CXV, 2, and CXLVIII, 4.

Palamarchuk's ellipticism and change of oratorical tone lies also in his addition of exclamations, as in sonnet XVIII,<sup>13</sup> which, in the original ends:

So long lives this, and this gives life to thee.

В моїх словах ти житимеш, повір!

In my words thou shalt live, believe!

Exclamatory rhetorical assertions and/or denials result also in a change of oratorical tone. Sonnet LXXXIX (q. 2) contains both an assertion and denial in the translation,<sup>14</sup> although these are not found in the original:

Thou canst not, love, disgrace me half so ill,  
To set a form upon desired change,  
As I'll myself disgrace; knowing thy will,  
I will acquaintance strangle and look strange;

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<sup>13</sup>Such exclamations are found also in XX, 13, XXXI, 5, XXXIV, 13, LXX, 4, and CXXXIX, 8. An insertion of a question in mid-line position (LXXXIII, 9) too results in ellipticism.

<sup>14</sup>Rhetorical denials are also found in Palamarchuk's sonnets IX, 9, XII, 13, and LXXVI, 9.



Так! Ти не зможеш привинити мені  
 Всього, що сам сказати на себе можу:  
 Лжемовців суд, низотну лжу ворожу —  
 Я все прийму. Її не викажу, о ні,

Yes! Thou wilt not be able to blame me  
 All, that I myself can say about me:  
 False authorities' judgement, base falseness, alien--  
 I will accept all. And will not disclose, o no,

Palamarchuk places the direct turn 'love' in the last line of the subsequent quatrain because of lack of space in this strophe.

Often Palamarchuk inserts his own direct turns, as 'my only love' 'my love', 'usurer', 'o heart', 'o judgment of alien eyes', and 'squanderer'.<sup>15</sup> Moreover, Shakespeare's metaphors are at times altered into direct turns in the vocative case, as in the three successive lines of sonnet I, 8-10:<sup>16</sup>

Thyself thy foe, to thy sweet self too cruel.  
 Thou that art now the world's fresh ornament  
 And only herald to the gaudy spring.

Жорстокій вороже своєї вроди.  
 Провіснику весняної снаги,  
 Коротких днів окрасо нетривала,

Cruel foe of thine own beauty.  
 Herald of spring's vigor,  
 Of short days' beauty inconstant,

In the same manner Palamarchuk introduces direct double or amplificatory turns. This occurs twice in LXV<sup>17</sup> for Shakespeare's:

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<sup>15</sup>In XXXIX, 14, LXXVI, 11, CXXXIV, 9, CXX, 6, CXXI, 3, and II, 8, respectively.

<sup>16</sup>The vocative case is used in this way in X, 5, XXXV, 13, and LXXXVII, 1.

<sup>17</sup>Amplificatory turns appear also in the translations of CIX, 14, CXXV, 13, and CXXXII, 1.

4 Whose action is no stronger than a flower?  
 9 O fearful meditation! where, alack

Тендітна квітко, витворе весняний.  
 О скорбна думо, марення безсиле!

Tender flower, spring creation.  
 O grievous thought, dreaming frail!

In his preference for stronger rhetorical emphasis the translator often introduces rhetorical questions where Shakespeare's appellation is only casual, as in the beginning of CXXII:

Thy gift, thy tables, are within my brain  
 Full character'd with lasting memory,

Чи б міг дарунок твій на незабудь  
 Мені любовну пам'ять замінити?

Could thy gift of remembrance  
 Change for me love's memory?

In a few instances Palamarchuk imposes a stronger rhetorical emphasis for Shakespeare's direct statements by the use of the exclamatory apostrophe, as in the couplet of XXXIV,<sup>18</sup> this, and the above illustration, show also his additional ellipticisms through the end stops caused by questions or exclamations:

Ah, but those tears are pearl which thy love sheds,  
 And they are rich and ransom all ill deeds.

О сльози ці — твого чуття перлини! —  
 Вони змивають всі твої провини.

Oh these tears--the pearls of thy feelings!--  
 They wash away all thy faults.

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<sup>18</sup>Also in LXII, XXX, and CXVII.

Less often the translator de-emphasizes the rhetoricism of the original by substituting direct statements for rhetorical questions or exclamations. The most serious interpolation of this nature is the first quatrain of XXXIX, where Palamarchuk answers his postulated question, rather than amplifying it with two successive ones as does Shakespeare:<sup>19</sup>

O, how thy worth with manners may I sing,  
When thou art all the better part of me?  
What can mine own praise to mine own self bring?  
And what is't but mine own when I praise thee?

Як можу я хвалить твої чесноти,  
Коли удвох — одна істота ми?  
Я тям хвалив би сам себе супроти  
Звичайв добрих, визнаних людьми.

How can I praise thy virtues,  
When together--one being are we?  
Thus I would praise myself against  
The good customs, acknowledged by people.

In the couplet, Palamarchuk inserts a direct turn, and eliminates the original exclamatory:

And that thou teachest how to make one twain,  
By praising him here who doth hence remain!

І я, твоя відторгнута частина,  
Хвалю тебе, моя любов єдина.

And I, thy severed part,  
Praise thee, my only love.

In his paraphrase of sonnet LI, Palamarchuk substitutes an exclamatory

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<sup>19</sup>Rhetorical questions are omitted also in CXLVI and LI.

apostrophe for a rhetorical question.<sup>20</sup> His entire poem, however, digresses from Shakespeare's in content, as well as in style, as in this, the first quatrain:

Thus can my love excuse the slow offence  
Of my dull bearer when from thee I speed:  
From where thou art why should I haste me thence?  
Till I return, of posting is no need.

Вперед рвучись дорогами простими,  
Коня повільність виправдати я рад,  
Але тепер, вертаючись назад,  
Кажу йому: — Ліньство непростиме!

Onward rushing by straight roads,  
The horse's slowness I was happy to justify,  
But now, coming back,  
I say to him:--Laziness unforgivable!

Palamarchuk's digressions from Shakespeare's apostrophe, in changing the oratorical tone of the original, generally superimpose a heightened emotionalism on these particular sonnets. Undoubtedly, the translator's use of apostrophe is expert in itself, but, in not always complying with that of the author's, he departs from Shakespeare's style. Most of Palamarchuk's variations of this figure lie in his more free paraphrases. This translator's apostrophe is, nonetheless, very tender and thus is somewhat closer to Shakespeare's than is Karavansky's potently virile tone. The rhetorical aspects of Karavansky's address do have their own worth, but, again, the translator is not keeping within the limits of Shakespeare's style. Although rhetorical vigor by means of ellipticism is a part of Shakespeare,

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<sup>20</sup>A similar apostrophic interpolation is found in CII, 3-4.

the author maintains an equilibrium between the release and suppression of emotion in comparatively even flowing lines.

Other translators, as well, either out of necessity, or interpretation, sometimes substitute one apostrophic type for another. More consequential are the changes of casual statements to rhetorical questions, or exclamatories, and the addition of direct turns, since such alterations change the entire mood of the sonnet. The paraphrased sonnets of the three early translators show the stronger discrepancies in this regard. Onufriyenko, Slavutych, Tarnavsky, and Zuyevsky make no apostrophic departures in their few translations, while Hordynsky makes but one. Kostetsky's rare instances of digression are only of a minor nature.

It is to be expected that linear space may not always allow a translator to accommodate a direct turn in the same line as the original. Except for a few rare cases in Palamarchuk, the translators successfully introduce their direct address at least in the same quatrain as Shakespeare. Sometimes, due to spatial limitations, a translator cannot accommodate the same number of direct turns as does the author, in such cases the primary address is nevertheless employed in the same quatrain as the original.

### Anaphora

Anaphora appears in only fifteen of the sonnets. Although Shakespeare uses this figure sparingly, its rhetorical roles are manifold: (a) the pattern of negations of the "nor" series, in LVII and CXLI, aid to describe the lover's

situation, (b) anaphoric repetition points toward the resolution in XLIX, XII, XV, and LXIV, (c) anaphora in the introduction of each quatrain in LXXIII reinforces the thought from quatrain to quatrain and leads into the couplet, (d) the anaphoric "before" in LXVIII introduces clauses which are contrasted with the preceding lines, while the repetitive "some" in XCI contrasts with the subsequent clause, (e) the double use of "some say" in XCVI establishes a starting point for the development of the theme, (f) anaphora emphasizes the theme in IX, and CV, (g) the repetition of the interrogatives "why" in LXVII, and "what" in CVIII, function to underscore the rhetorical question, and (h) the consistent linear repetition of "and" in LXVI produces a desirable cumulative effect.<sup>21</sup> The following comparison of translations with the original proceeds in this order of anaphoric function.

In LVII the description of the lover's situation is emphasized in a set of negations which are constructed upon the alternating repetitions, 'nor-nor dare', which constitute the main body of the sonnet, and thus, the most important rhetoric device of this sonnet:

3-9 I have no precious time at all to spend,  
Nor services to do, till you require.  
Nor dare I chide the world-without-end hour  
 Whilst I, my sovereign, watch the clock for you,  
Nor think the bitterness of absence sour  
 When you have bid your servant once adieu;  
Nor dare I question with my jealous thought

In ignoring the anaphora of this sonnet Palamarchuk's translation is completely devoid of Shakespeare's rhetoricism. Kostetsky's translation, on the other

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<sup>21</sup>Schaar, pp. 119-120.

hand, is in accordance with the original style. Rather than Shakespeare's 'nor-nor dare' alternation, linear space forces Kostetsky to base his anaphora only on 'nor'. Restitution is found, however, in that the receptor language requires the use of the double negative in the 'nor' construction; the double negation extends the anaphoric quality of Kostetsky's lines, as does his homophony, which blends with the negatives:

Мені без вас хвилини в кошт не йшли ж,  
Ані не ніс, незван, я служби дань.  
Ані не лаяв безчасу світи,  
 Як (вашій мості) доглядав дзигар,  
Ані не кис у квасі самоти,  
 Коли давав прощай слугі владар;  
Ані не важу заздрісним чуттям,

For me, without you, minutes did not go into cost,  
Nor did I carry, uncalled, the servant's dues.  
Nor did I chide the infinite worlds,  
 While (for your lordship) I watched the clock,  
Nor did I sour in the sourness of loneliness,  
 When the sovereign gave farewell to the servant;  
Nor do I dare with jealous feelings,

Similarly in CXLI, where the lover's situation is again described in a set of negations, an anaphoric 'nor' comprises almost an entire quatrain (2):

Nor are mine ears with thy tongue's tune delighted;  
Nor tender feeling, to base touches prone,  
Nor taste, nor smell, desire to be invited

Here both translators retain anaphora in their quatrains. Kostetsky is more successful in this respect; but less successful in attaining clarity:

Ні вуха не чарує твій язик,  
Ні доторк — ніжність, нищий нахил тями,  
Ні смак, ні запах із тобою встик

Nor my ear does thy tongue charm,  
Nor touch--tenderness, base bending of mind,  
Nor taste, nor smell befall thee

Palamarchuk's quatrain contains only part of the original anaphora, but homophony, which blends with the negative particles, is ingeniously substituted:

Ні голос твій, не надто м'який вуху,  
Ні дотик ніжний, пахощі і смак  
Не владні затигнуть мене ніяк

Nor thy voice, not too dear to the ear,  
Nor tender touch, smell and taste  
 Are (not) in power to draw me in noway /anyway/

Of the four sonnets where Shakespeare uses anaphora to point toward the resolution, three are rendered very successfully by Kostetsky and Palamarchuk. In XV Palamarchuk, unlike his counterpart, maintains also Shakespeare's repetition of 'that' which appears midway in the clauses:

1-7 When I consider everything that grows  
 Holds in perfection but a little moment,  
That this huge stage presenteth nought but shows  
 Whereon the stars in secret influence comment;  
When I perceive that men as plants increase,  
 Cheered and check'd even by the self-same sky,  
 Vaunt in their youthful sap, at height decrease,

Коли подумаю, що мить єдна  
 Лежить між: розквітом і сном могил,  
Що світ — видовище, в яким людина  
 Підвладна силі неземній світил;

Коли дивлюсь, що нас, немов рослинну,  
 Вирощують і нищать небеса,  
Що юний шал тріпа одну хвилину,

When I think that one moment  
 Lies between the bloom and sleep of graves,  
That the world--a stage, in which man  
 Is subjected to the heavenly power of stars;

When I see, that us, as planets  
 The heavens grow and ruin,  
 That the youthful rage lasts one moment,



Yet, in sonnet LXIV, where each quatrain begins with the adverbial clause 'when I have seen', both translators are less successful in applying this anaphora. Palamarchuk omits the repetition in the second quatrain because of linear space, while Kostetsky, with each quatrain, introduces a different verb into the clause, achieving only a partial anaphora as in Shakespeare's example that is cited below.

In sonnet LXXXIII anaphora serves to reinforce a thought in each quatrain and the couplet by the series: 'thou mayst in me behold--in me thou seest--in me thou seest--this thou perceivest.' Palamarchuk's series retains one verb throughout: 'thou seest in me--in me thou seest--in me thou seest--thou seest in this'. Kostetsky does not accomplish the complete reinforcement since his anaphora does not reach the couplet. The quatraine repetitions are 'in me thou seest--in me thou seest--in me the glow thou seest of fire'.

Both translators render the anaphora in sonnet LXVIII where Shakespeare's repetitive 'before' (ll. 3, 5) introduces clauses which serve as a contrast to the preceding lines, but only Palamarchuk is successful in XCI (q. 1) where Shakespeare repeats 'some' seven times as an emphatic contrast to the subsequent exposition:

Some glory in their birth, some in their skill,  
Some in their wealth, some in their body's force;  
Some in their garments, though new-fangled ill;  
Some in their hawks and hounds, some in their horse;



Palamarchuk employs an amplificatory repetition of 'some':

На карб тобі кладуть — хто юнь, хто вдачу,  
Хто каже — це окраса, а не гріх.

They blame thee--some /for/ youth, some /for/ character,  
Some say--this is beauty, and not sin.

Franko utilizes an anaphorical contrast in interlocking lines (1, 3):

Сі говорять: твоя хибя —  
Ті говорять: до лица се  
These say: thy weakness--  
Those say: this is natural

Both Kostetsky and Palamarchuk omit the anaphora used for theme emphasis in IX. Each treats these lines in a different manner:

4-5 The world will wail thee, like a makeless wife;  
The world will be thy widow, and still weep.

Kostetsky achieves emphasis by amplification on 'world' (ll. 3 and 5), and by the exclamatory:

Гай! Без нащадка вми, і світ отсей  
 Заплаче, мов неторкнута жона,  
Весь світ — твоя голосяча вдова,

Yes! Without an heir die and this world  
 Will weep, like untouched wife;  
The whole world--thy wailing widow,

Palamarchuk condenses these lines by converting Shakespeare's simile into a metaphor and omitting the original metaphor. The translator lends emphasis to the newly created metaphor by extending it throughout one line and by adding attributes which expand the described state throughout another entire line:

То безпотною жоною світ  
 Розначливо ридатиме в жалобі.

5-6 Then a makeless wife the world  
 Disparingly will weep in mourning.

In sonnet CV, both translators do apply the original anaphora 'Fair, kind, and

true' (ll. 9, 10, 13) to emphasize the theme; for some reason, though, Palamarchuk inverts the word order in the last instance, thus losing the original effect.

The anaphoric 'why' (LXVII) and 'what' (CVIII), which serve to further underscore the rhetorical questions, is achieved by Kostetsky. Palamarchuk attains only a partial anaphora in the former due to his use of a variety of synonyms in place of the repetitive word and omits completely the anaphora of the second to strip that sonnet of its rhetoricism.

The most outstanding use of anaphora is in sonnet LXVI, an extreme variant in structure, where the repetition of 'and' in ten consecutive lines is utilized for a cumulative effect. Such an accumulation within a single syntactical unit aids the author in transmitting his feeling of tiredness, the theme of the poem. This theme is explicitly expressed at the outset of the sonnet and reinforced in the outset of the couplet:

Tired with all these, for restful death I cry,  
 As, to behold desert a beggar born,  
 And needy nothing trimm'd in jollity,  
 And purest faith unhappily forsworn,  
 And gilded honour shamefully misplaced,  
 And maiden virtue rudely strumpeted,  
 And right perfection wrongfully disgraced,  
 And strength by limping sway disabled,  
 And art made tongue-tied by authority,  
 And folly, doctor-like, controlling skill,  
 And simple truth miscall'd simplicity,  
 And captive good attending captain ill:  
     Tired with all these, from these would I be gone,  
     Save that, to die, I leave my love alone.

Kostetsky, Palamarchuk, and Hordynsky retain the original cumulative anaphora, while Franko and Karavansky adopt different anaphoric methods.

Palamarchuk's sonnet contains a relative simplicity, but beauty of language. The translator retains the repetitive conjunction within a single syntactic unit and the significant theme reinforcement through a past active participle. This is the only sonnet in Palamarchuk that does not receive divisions within the body; thus, linear accumulation, as well as the accumulative rhyme eeee in the third quatrain, aids in attaining the desired effect. Very effective, in his expression of tiredness, is the extension of the past active participle to a tetrasyllabic in the statement of theme as opposed to its standard trisyllabic form in the reinforcement, where weariness inhibits the final utterance of the lengthy word. The translation undergoes linear interpolation without negative consequences; Shakespeare's lines appear in the order 1, 3, 2, 4, 8, 5, 7, 12, 9, 11, 10 and 13, 14. This translation has been set to music:

Стомившись, вже смерті я благаю,  
 Бо скрізь нікчемність в розкоші сама,  
 І в злидних честь доходить до одчаю,  
 І чистій вірності шляхів нема,  
 І сплу неміч забива в кайдани,  
 І честь дівоча втоптана у бруд,  
 І почесі не тим, хто гідний шанн,  
 І досконалості — ганебний суд,  
 І злу — добро поставлене в служвиці,  
 І владою уярмлені митці,  
 І істину вважають за дурниці,  
 І гпне хпст в педоума в руці;

Стомившись тям, спокою прагну я,  
 Та вмерти не дає любов твоя.

Having become tired, already death I beg,  
 For everywhere nothing in luxury alone,  
 And in misery honor approaches despair,  
 And to pure faith there are no paths,  
 And strength the weakling forges into shackles,  
 And virtue maiden tramped into dirt,  
 And honors are not for those, who are worthy of regard,  
 And perfections--a disgraceful trial,  
 And for evil--good is placed in servitude,  
 And by authority are yoked the artists,  
 And truth is regarded as folly,  
 And perishes the skill in the hand of the fool;

Having become tired with that, peace I desire,  
 But thy love does not allow me to die.

Kostetsky retains Shakespeare's structural design, and the anaphora and thematic reinforcement exactly. This translation, however, contains a galaxy of linguistic complexities--archaic constructions, dialectisms, and coinages, as well as an incomplete sentence--and is particularly adulterated by the distasteful, and tactless, Ukrainian vulgarism for Shakespeare's "strumpeted":

З УСЬОГО стомлен, кличу безрух — Смерть,  
 Бо видіти заслугу жебраком,  
 І врамлення ніщоти в пишну щерть,  
 І чисту віру, викляту гуртом,  
 І злото чести, зміщене в ганьбу,  
 І грубе скурвлення дівочих цнот,  
 І доскональства скривджену судьбу,  
 І моці від кульгавих влад розсот,  
 І вміння, скуте мусом німоти,  
 І дурість докторовану чола,  
 І прямоту з прозванням глупоти,  
 І бранця-Благо в стіп державця-Зла:  
     З усього стомлен, я в ніщо б пішов,  
     Будь не всамотнив тим мою любов.

From all tired, I call immobility--Death,  
 For to see merit as a beggar,  
 And the framing of nothingness in spendrous trim,  
 And pure faith, cursed by the crowd,  
 And the gold of honor, contained in shame,  
 And coarse whoring of maidens' virtues,  
 And the lot of perfection wronged,  
 And strengths from the frauds of limping authorities,  
 And skill, bound by force of muteness,  
 And folly, doctored, of the brow,  
 And directness with the name of stupidity,  
 And the captive-Good in the step of the captor-Evil:  
     From all tired, I would be gone to nothing,  
     If by this I did not make my love alone.

Hordynsky maintains the cumulative conjunction within one syntactical unit. The tired tone is further achieved by a weary rhythm, effectuated by the incorporation of many lightly stressed syllables. Hordynsky omits the significant theme reinforcement and bestows a rhetorical question upon the final line, yet the very powerful introduction with the constant diminishing of force through the abovementioned devices does not change, markedly, the spirit of the couplet:

Я кличу смерть, нестерпне вже буття,  
 Коли достоїнство на жебрах стріну,  
 І орденом оздоблене сміття,  
 І справжню вірність, продану злочинно,

І почесть на негідному чолі,  
 І честь дівочу, стоптану жорстоко,  
 І досконалість, віддану хулі,  
 І силу, що кульгає з кожним кроком,

І слово, що йому заткали рот,  
 І дурноту, що учить, безталанна,  
 І правду, вивернену назворот,  
 І доброту на службі в злого пана:

Огірчений усім, я б геть пішов,  
 Та як лишу тебе, мою любов?

I cry for death, unbearable already is existence,  
 When dignity in begging I meet,  
 And with an order is decorated trash,  
 And genuine faithfulness, sold criminally,

And honor upon an unworthy brow,  
 And virtue maiden, trampled cruelly,  
 And perfection, surrendered to calumny,  
 And strength, which limps with every step,

And word, for which the mouth has been shut,  
 And folly, which teaches, adverse,  
 And truth, turned inside out,  
 And good in servitude to the evil lord:

Embittered with all, I would be gone,  
 But how will I leave thee, my love?

The style of Franko's sonnet is quite different from the original.

Accumulation is attained through an interlocking contrasting anaphora 'how-and-and--how-and-how-and--under-and-also-and', which serves to sustain emotionality at a peak as opposed to the original diminution of spirit.

Emotional tension is further effectuated by an accumulation of overriding structures--the anaphora divides the poem into octave and sestet, the syntax and the quatraine rhyme ending variants divide the sonnet into quatrains, while the interlocking 'and' binds the sonnet into one whole. The original cumulative effect is found more in Franko's syllabic accumulation, in the hexametrical lines, which are consistently F ended. This translator omits the thematic reinforcement and changes the style of the couplet to accompany the culminating expression of anxiety. Franko's lexical choice 'worker' (l. 2) is especially interesting in that much of his literary heritage focusses on the then contemporaneous socio-economic labor problems.



Не раз я кличу смерть, бо нудно бачить  
в світі,  
Як ходять працівник в жебрацькому лахмітті,  
А капосне ніщо блищить у пишнім строю,  
А вірність пирая знай б'ється з клеветою.

Як славу має й честь огида і облуда,  
А чистоту он там сквернить насилля дике,  
Як чесноту ганьбить ось стовпище велике,  
А власть над всіми зла, як на очах полуда.

Перед надсилою художество німіє,  
А дурень мудрому відмірює права,  
І правда спугана, безпомічна дуріє,  
А добрий в пайми йде, а ледар ужива —

Умер би! Ні, держись тривогою одною:  
Як я умру, й любов моя умре зо мною.

Often I call death, for it is tiring to behold in the world,  
How a worker walks in beggar's tatters,  
And base nothing shines in splendid attire,  
And faithfulness sincere, to be sure, struggles with slander.

How infamy and hypocrisy have honor and glory,  
And there wild violence defiles purity,  
How here a large crowd censures virtue,  
And authority is evil over all, like in the eyes a cataract.

Under oppression art is growing mute,  
And the fool, for the wise one measures out laws,  
Also truth is frightened, helpless, goes mad,  
And the good one goes into servitude, and the plebeian  
exploits--

I would rather die! No, I hold on by one anxiety:  
When I die, my love too, will die with me.

Karavansky's quatrainic anaphora 'where-where-and' divides the sonnet into quatrains, while syntax binds it into one whole. This anaphora is rhetorically effective, but the new anaphoric beginning with each quatrain gives that unit new strength, a spirited rebirth, in place of the original dispirited tone. The omission of the thematic reinforcement, the stylistic

interpolation of the couplet, and the elliptical mid-line breaks add to this spirit:

Скоріше б смерть! Набрид мені цей світ,  
 Де гідність ходить вічним торбарем,  
 Де замість права — зрада і навіт,  
 І пишна розкіш чепурить нікчем,

Де почесі — це за ганьбу платня,  
 Де світлий розум в кайдани кують,  
 Де силу в рабство підступ заганя,  
 Й дівочу честь поганить дика лють,

Де зло з добра зробило кріпака,  
 Де хибою людська відвертість є,  
 Де влада рот мистецтву затика,  
 І тон в науках глупство задає,

З тим всім я розпрощаюсь без жалю,  
 Та як покину тих, кого люблю?

Sooner death! This world has become repulsive to me,  
 Where dignity walks an eternal beggar,  
 Where instead of right--betrayal and fraud,  
 And splendrous luxury adorns nothing,

Where honors--this is payment for disgrace,  
 Where a brilliant mind is in shackles forged,  
 Where fraud drives strength into slavery,  
 And wild fury disgraces maiden virtue,

Where evil has made a serf of good,  
 Where human frankness is an error,  
 Where authority shuts the mouth of art,  
 And stupidity sets the tone in the sciences,

With all that I will depart without regret,  
 But how will I leave those, whom I love?

The translators employ anaphora very successfully, but even more sparingly than does Shakespeare. In comparing the full collections, Palamarchuk loses the rhetorical value of this figure in four instances, and Kostetsky, in two; twice, the anaphora is attained only partially by both. For both

translators anaphora serves in the original functional role, as does, also, Hordynsky's in his single application of the figure in sonnet LXVI. In their paraphrases of this same sonnet, Franko and Karavansky apply the figure in a different functional capacity, in a divisive rather than the original uniting role, and thereby, forfeit the significant tired, cumulative effect. In another paraphrase by Franko, this figure appears in a different arrangement from Shakespeare's, in an antithetical, rather than parallel symmetry, but plays the same role as the original, and is equally effective rhetorically.

### Traductio

One of Shakespeare's most favored and recurrent rhetorical devices is traductio, or the repetition of word stems, which is employed by the sonneteer usually to make prominent either the main concept of the poem, an underlying concept, a certain attitude or situation, or a contrast.<sup>22</sup> This figure is often accompanied by another similar rhetorical amplifier, the *ploce*, or word repetition, which, in Ukrainian translation must, very often, because of the inflectional structure of the receptor language, undergo traductio.

Most cases of Shakespeare's traductio serve to bring the underlying concept of the poem into relief, thus there is only an indirect relationship between the repeated word stem and the leading concept of the sonnet; in such instances, the figure is only connected with the idea that the poet wishes

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<sup>22</sup>Schaar, pp. 123-126. About 40 cases of traductio are of no such particular relevance in the sonnets. Cf. Schaar, p. 124, footnote.

to stress.<sup>23</sup> The most outstanding example of this functional role of traductio is sonnet VIII, 12-14, where the harmony motif, rather than the basic pro-creation theme, is brought to the fore by traductio involving 'sing-song-sings' and the homophonical rebound 'single', while the correspondent melodiousness is effected throughout the poem particularly through the plocé. Since each pair of repetitive words that enter the plocé: 'music', 'sweets', 'joy', 'each', 'one', is in different nominal cases, in Ukrainian they receive different declensional endings, resulting, therefore, in traductio. Each of these words, furthermore, whether they belong to the traductio chain or the plocé, is longer in the receptor language, consequently the translator encounters a syllabic extension which cannot be contained within a pentameter line:

Music to hear, why hear'st thou music sadly?  
Sweets with sweets war not, joy delights in joy,  
 Why lovest thou that which thou receivest not gladly,  
 Or else receivest with pleasure thine annoy?  
 If the true concord of well tuned sounds,  
 By unions married, do offend thine ear,  
 They do but sweetly chide thee, who confounds,  
 In singleness the parts that thou shouldst bear,  
 Mark how one string, sweet husband to another,  
 Strikes each in each by mutual ordering;  
 Resembling sire and child and happy mother,  
 Who, all in one, one pleasing note do sing:  
     Whose speechless song, being many, seeming one,  
     Sings this to thee: 'Thou single wilt prove none.'

Each of three translators deals with the rhetorical structure of this sonnet in an equally resourceful manner. Kostetsky imparts weight to the harmony

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<sup>23</sup>Schaar, p. 125.

motif with four highly complex<sup>24</sup> pairs of traductio; two pairs involve the Ukrainian stem 'sound', in the words 'spivzvuchchya-povnozvukykh' (concordance-sonorous) (ll. 5) and the three words 'hud'ba-hud-hudyt' (sound-sound-sounds) (ll. 1, 7). Ambiguity is created in this chain through a pun in the latter word, which means 'censures' as well as 'sounds'. A skillful use of puns appears also in the other two pairs of traductio, which in reality are traductio homonyms: 'lado-ladi' (precious-in agreement) (ll. 9-10), and 'druhu-druzhnim' (another-friendly) (l. 10). Throughout the sonnet is a dispersal of repetitive stems that are developed into two links from the first major traductio pair in line 5: 'spivzvuchchya' (concordance) (l. 5) is a homophonical rebound blended with the genuine traductio 'spivohlasiv' (singing voices) (l. 8), 'zispiuvuyut'sya' (together sing) (l. 12) and 'spiv' (singing) (l. 13), while 'povnozvukykh' (sonorous) (l. 5) blends with 'mylozvuk' (pleasing sound) (l. 12), which, in turn, blends with 'mylyy' (lovely) (l. 9):

ЧОМ ти в гудьбі — тужіння невимовне?  
 Ясно ти у собі не знають прі:  
 Чому ж бо любиш те, що неприймове,  
 Або радієш прикрій тобі грі?  
 Якщо співзвуччя, повнозвучних тонів  
 Пошлюбленням, твій ображають слух --  
 Гуд гудить лиш тебе, що перепонив  
 Ти самотою співогласів рух:  
 Ось глянь, одна струна, мов милий ладо,  
 Стрічає другу в дружнім ладі змін;  
 Так і господар, діти й ненька радо  
 Зіспівуються в милозвук один:  
 Безмовний спів багат, єдиний в з'яві,  
 Бринить тобі: «Ти бути сам не в праві».

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<sup>24</sup>Because of this complexity the words under discussion are transliterated here for the sake of clarity.

Why art thou in sound--sorrow ineffable?  
 Bright things in themselves know not wars:  
 Why is it then that thou lovest that which is inadmissible,  
 Or joyest with the game annoying to thee?  
 If the concordance, of sonorous tones  
 By marriage, offend thine ear--  
 The sound <sup>sounds</sup> censures only thee, for having impeded  
 By singleness the motion of the singing voices:  
 Here mark, one string, like a loved /ōne/, precious,  
 Meets the other in a friendly ordering of changes;  
 So also the sire, children and mother happily  
Together sing in one pleasing sound:  
 The speechless singing of many, is one in seeming,  
 Vibrates to thee: "To be single thou art wrong".

Palamarchuk's traductio emphasis is on sounds; each quatrain and the couplet reinforces the word through the chain 'sounds-sounds-sound-sounds'. In addition, traductio is formed on 'music-musical' (l. 1), and on 'strings-string' (ll. 9, 10). The harmony of sound is further underscored by the repetitive stem 'befriended-friendly' (ll. 5 and 9) in direct contrast to the place 'reproach' (ll. 7, 8) to bring into relief the progeny theme. Harmony is primarily attained through a particularly melodious alliteration and assonance; in the second line, for example, assonance brilliantly takes the place of the original word repetition. In the third quatrain the expressed melody is audible through the alliterative 'n', and although the original traductio is not obtained in the couplet, absolute harmony is accomplished in the final chord by the effective paronomasia type rhyme. The alliteration in Palamarchuk's couplet is based on the same sounds as Shakespeare's:

Ти — музика, чого ж музичні звуки  
 Печаль породжують в очах твоїх?  
 Чом любиш те, що завдає лиш мук,  
 Радієш прикрошам і прагнеш їх?

Ті звуки, здружені в однім концерті,  
 Твій дух бентежать, нищать супокій?  
 В них докір лиш самотності упертій  
 І докір безпотоменості твоїй.

Чи чуєш ти, як струни дружним ладом  
 Озвалися на ніжний звук струни?  
 Неначе лісно, посідавши рядом,  
 Співають батько, мати і сини.

І звуки ті без слів проголосили:  
 «В твоїм житті не має соло сили».

Thou--music, why then musical sounds  
 Give birth to sadness in thine eyes?  
 Why dost thou love that, which causes sufferings,  
 Thou joyest in sorrows and yearnest them?

Those sounds, befriended in one concert,  
 Thine spirit disturb, destroy peace?<sup>25</sup>  
 In them only reproach of stubborn singleness  
 And reproach of thine non-progeny.

Dost thou hear, how the strings in friendly agreement  
 Have answered to the tender sound of the string?  
 As though a song, having sat in a row,  
 Sing father, mother, and sons.

And those sounds without words have announced:  
 "In thy life a solo has no strength."

Onufriyenko accomplishes a crescendo emanation beginning in the third quatrain, where the described music starts, through the original traductio chain 'sings-sing-singing', and the homophonical rebound 'concordance' (ll. 10-13). A traductio on music appears in symmetrical organization in the

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<sup>25</sup>The question mark is probably a printing error.

first two lines, and the original 'sadly' is extended to obtain the traductio 'sadly-sadness' (ll. 1, 3). In the second quatrain a homophonical rebound occurs, and the traductio 'of singleness-singleness' (ll. 8, 14) indirectly underscores the theme of procreation. Secondary repetitions involve the ploc 'like' (ll. 11-12) and the traductio on 'one-single' (ll. 6, 12, 13):

Ти — музика, але чому так сумно  
 Ти музики стрічаєш кожен звук?  
 Чому сумне ти любиш так безумно  
 И знаходиш радість серед вічних мук?  
 Коли акорди тихих звуків ніжно  
 До вух твоїх летять в одній сім'ї,  
 Вони лише нагадують безгрішно  
 Про самоти похмурі дні твої.  
 Послухай, як дзвенять прекрасно струни  
 В співзвуччі дружнім, коли хтось торкне, —  
 Співає мов дитя з батьками юне,  
 І всі співають любо, мов одне.  
 Той спів, що злився в музику єдину,  
 Говорить: самота веде тебе до згину.

Thou--music, but why so sadly  
 Thou music greetest with every sound?  
 Why sadness thou lovest so madly  
 And findest joy in eternal sufferings?  
 When chords of soft sounds tenderly  
 Rush to thine ears in one family,  
 They only remind innocently  
 About thine sullen days of singleness.  
 Hark, how beautifully ring the strings  
 In a friendly concordance, when someone touches, --  
 It sings like youthful child with parents,  
 And all sing nicely, like one.  
 That singing, that has blended into a single music,  
 Says: singleness leads thou to death.

Similarly in sonnet LIII (q. 1) the traductio 'shadows-shade-shadow' serves to bring to the fore the theme that the beauty of the world is but a reflection of the friend's beauty:



What is your substance, whereof are you made,  
That millions of strange shadows on you tend?  
Since every one hath, every one, one shade,  
And you, but one, can every shadow lend.

Palamarchuk repeats this stem only twice, while the repetition of 'one' undergoes another traductio out of grammatical necessity:

Один ти кладаєш мільйони тіней,  
Коли у кожного одна лиш тінь.

3-4 Thou alone /one/ throwest millions of shadows,  
When in everybody--only one shadow.

Kostetsky is comparatively complex. A homophonical rebound is added to the original traductio triplet, Shakespeare's repetitions 'every' and 'one' undergo the grammatically necessitated traductio, and a plocé is effected in 'only':

З ЯКИХ бо речовин той зміст ваш зложен,  
Що тіней в вас чужих мільйон сплетінь?  
Одну лиш тінь один з нас має кожен,  
Ви ж — лиш одні — даєте кожну тінь.

From what substances are your contents composed,  
That your strange shadows of a million braidings?  
Only one shadow, every one of us has,  
Indeed you--the only one--give every shadow.

The more inconspicuous instances of this indirect type of traductio receive less attention from the translator than do the involved types. The theme of life and survival, for example, which is culminated in 'breath-breathes' in the final line of sonnet LXXXI, is even more inconspicuous in Kostetsky (ll. 12-14) since an entire line intervenes; Zuyevsky employs a suitable traductio directly on 'life', but also with an intervening line; Palamarchuk, on the other hand, repeats the stem 'life' in three consecutive lines. In the sonnets on the friend's charms where beauty is reinforced through 'graces-graced' (LXXVIII, 12) and 'numbers-number' (XVII, 6), Kostetsky employs the

figure only in the former, through another fitting stem 'wonder'; Palamarchuk omits both repetitions in paraphrasing, as does Karavansky in the latter case. There are fifteen other sonnets wherein Kostetsky and Palamarchuk fail to utilize this indirect traductio because of lack of linear space. In four of these, nonetheless, Kostetsky involves other appropriate stems, and Palamarchuk, in two.

Sometimes the Shakespearean traductio functions to thrust a certain situation or attitude into relief.<sup>26</sup> In sonnet XIII, for example, an intricate play on 'you-your-yourself-yourself's' projects the attitude to procreation, especially in these lines:

1-2 O, that you were yourself! but, love you are  
 No longer yours than you yourself here live:  
 7-8 Yourself again, after yourself's decease  
 When your sweet issue your sweet form should bear.  
 13-14 O, none but unthrifths: dear my love, you know  
You had a father; let your son say so.

This word play becomes less dense in the receptor language because the stems 'your' and 'self' in 'yourself' can be independent of one another; moreover, the repetition of 'you' is unnecessary in that the adjoining verb form indicates the person. Palamarchuk accomplishes these lines by the creation of another suitable traductio 'to be' in conjunction with a triple word repetition of the emphatic 'be' and the dispersal of the pronominal repetitions 'thou-self-thy(self)'. An absolute naturalness of style is obtained as well as the reflection of the original:

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<sup>26</sup>Schaar, p. 125.



traductio emphasis is created by both Hordynsky and Palamarchuk in the "tired" sonnet LXVI, 5-6, by the use of one stem for Shakespeare's 'honor' and 'virtue'. This traductio and its anaphoric placement adds to the desirable cumulative effect of this poem, as from Hordynsky:

І почесть на негідному чолі,  
І честь дівочу, стоптану жорстоко,  
 And honor upon an unworthy brow,  
 And virtue maidens', trampled cruelly,

Shakespeare's stem repetition, at times, gives prominence to a concept which is contrasted with another.<sup>30</sup> In sonnet CXVI, 2-5, this figure is used to project inconstancy as a contrast to the leading concept--constancy:

. . . Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove:  
 O, no! it is an ever-fixed mark

Kostetsky employs the figure in the same way as Shakespeare:

кохання — не кохання,  
 Те, що у змінах міниться чимдуж  
 Чи хилиться у напрямі схилання:  
 О ні! любов — постійно-певний знак,

. . . love is not love,  
 That, which in alterations alters the more  
 Or bends in tendency to bending:  
 O, no! love --a stably-fixed mark,

Tarnavsky achieves only one of the pairs:<sup>31</sup>

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<sup>30</sup>Schaar, p. 126.

<sup>31</sup>Tarnavsky, on the other hand, attains a very beautiful fourfold traductio in CIV for Shakespeare's fivefold place involving 'three'.

Це не любов,  
що змінюється з змінами нагоди,  
чи слуха до несталости підмов.

2-4 . . . This is not love,  
which alters with alterations of an opportunity,  
or listens to the inconstancies of incitements.

Palamarchuk's paraphrase lacks the original rhetoricism because of the complete loss of the figure.

Similarly, in LXXI, 4, the contrast of the 'vile' and 'wise' world is brought into prominence by the traductio:

From this vile world, with vilest worms to dwell

This figure does not appear in Palamarchuk, nor Zuyevsky, but it does in Kostetsky, and Slavutych. Kostetsky extends his traductio over two lines:

Що я з юдолі зник низьких долин  
В ще нижчі, де господарем хробак.

3-4 That I from grief vanished the low depths  
Into still lower, where the worm is lord.

Slavutych's application of this figure is more effective due to the proximity of the repeated stems:

Від підлих днів — на підлі черви скону.

From vile days--to vile worms of death.

In other, less conspicuous cases of contrasting traductio their translators, Palamarchuk and Kostetsky, are, for the most part, quite successful in the use of this figure.<sup>32</sup> When they are unable to transmit the original exactly, they restore Shakespeare's rhetoricism by repeating different word stems, or by employing homophonical rebounds instead. An additional instance of this type

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<sup>32</sup>Of seven such cases both Kostetsky and Palamarchuk attain five.

of traductio is found in Hordynsky, who achieves an appropriate direct type of antithetical traductio line (CVII, 7) for Shakespeare's: 'Incertainties now crown themselves assured':

Непевність шапку певности вдягла

Incertainty donned the hat of certainty

Shakespeare sometimes achieves intensification by involving both of the contrasted elements in traductio. In sonnet XLIII (q. 2), for example, the friend's fairness is brought into relief in a twofold utilization of the figure:

Then thou, whose shadow shadows doth make bright,  
How would thy shadow's form form happy show.  
To the clear day with thy much clearer light  
When to unseeing eyes thy shade shines so.

Palamarchuk achieves complexity and rhetorical beauty by drawing two of his stems from Shakespeare's preceding antimetabolic line: 'And darkly bright, are bright in dark directed'. Intensification is further achieved by his choice of uniform rhyme with an MF alternation for the second quatrain:

Він — темний блиск в блискучій темноті.  
А як би тінь твоя, що в темні тіні  
Вливає блиск, засяла в дні ясні,  
Коли почали в золотім промінні  
Вона очам так све уві сні?

4-8 It is a dark brightness in bright darkness.  
And what if thy shadow, which in the dark shadow  
Pours brightness, begins to shine in days clear,  
When in the nights in golden ray  
It to the eyes shines so in a dream?

Kostetsky's quatrain contains the original repetitive stems as well as a grammatically indicated traductio on the original repetition of 'form'. The final word of this quatrain is a link from the preceding one; in addition, anaphora is employed:

І очі зрять, тьмо-зрячі, в тьмі ночей.  
 Твій тінеобраз повнить світлом тіні —  
 Яких же форм він формою б надав,  
 Яких яснот вже й з себе іскій днині,  
 Якщо він крізь повіки сєє, тьмав?

4-8 And the eyes see, darkness-seeing, in the dark of  
 nights.

Thy shadow-image fills with light the shadows--  
 What forms it would accord by form,  
 What brightnesses already of itself to a bright day,  
 When it through eyelids shines, of darknesses?

In the same way the double use of traductio in the conclusion of  
 CXLVI intensifies 'death' as the contrast to life manifested in the repetitive  
 'feed':

12-14 Within be fed, without be rich no more:  
 So shalt thou feed on Death, that feeds on men,  
 And Death once dead, there's no more dying then.

Palamarchuk, in his paraphrase, achieves this intensification through

Shakespeare's primary stem and the contrasting stems 'time', and 'eternity':

У вічності купуй безсмертя час.  
 І смерть помре, а ти в простій одежі  
 Підеш в віки, часу зламавши межі.

12-14 From eternity buy time of deathlessness.  
 And death will die, and thou in simple attire  
 Shalt go into the ages, having broken the boundaries of time.

Kostetsky achieves intensification by the original stem 'death' and the contrasting stem 'devour' which incorporates within its link an intervening homophonical rebound in the word 'offerings' (l. 10). An additional rebounding line is created by the words 'live' and 'be nourished' (ll. 9-12), also, as appropriate contrasts to the main stem 'death':

Пожер твій труд? се й край тілесних кайм?  
Живи ж, душе, від жертв, облич сей сум  
 Внутрі живись, навні ж не багатій:  
 Так Смерть з'їдай, як та людей жере,  
 І більш нема вмираєнь, як Смерть умре.

8-9 Devoured thy labors? this is the end of bodies' borders?  
 Live, soul, upon the offerings, abandon this sorrow  
 12-14 In the interior be nourished, for the exterior, not rich:  
       So eat Death, as that one devours men,  
       And there's no more dying, when Death will die.

In many cases, traductio serves to emphasize the main concept of the sonnet. In sonnet XXXI, for example, this figure first unfolds in quatrain 1, is reinforced in quatrain 3, and extended into the couplet to underscore the love theme:

3 And there reigns love, and all love's loving parts  
 9-11 Thou art the grave where buried love doth live,  
 Hung with the trophies of my lovers gone  
 Who all their parts of me to thee did give:  
 13-14 Their images I loved I view in thee,  
 And thou, all they, hast all the all of me.

Franko's interspersion of the fivefold link is similar to Shakespeare's, although 'love' extends into two and three syllables in Ukrainian. The traductio involving 'live', and the grammatically enforced 'part', and 'all', are adequate substitutes for the original word repetition. The variety of pronouns throughout these lines are, also, resonant of Shakespeare:

В ній зміст любові і любовних снів,  
Любов сердечна з моїх віч вточила,  
 Тому ти гріб живучої любові,  
 І кожний дав тобі часть мого паю,  
 І всі паї — твої топер...  
Всі, кого я любив, живуть у тобі,  
 А з ними всіми ти живеш у мні.



3 In it the contents of love and love's dreams,  
 6 A love sincere from my eyes drew,  
 9 Thus thou art the grave of living love,  
 11-14 And everyone gave thee a share of my part,  
 And all parts--thine now...  
All whom I loved live within thee,  
 And with them all thou livest within me.

Kostetsky's stem appears once in each of the first two quatrains (ll. 3, 6) and is rhetorically fulfilled in the third quatrain and the couplet (ll. 9, 10, 13). Palamarchuk's simple twofold repetition in different lines of the first quatrain does not aid in thrusting the theme into relief.<sup>33</sup>

In sonnet XLII, 9-12, the author's double loss of his friend and mistress is emphasized rhetorically by a fivefold repetition of the stem 'lose':

If I lose thee, my loss is my love's gain,  
 And losing her, my friend hath found that loss;  
 Both find each other, and I lose both twain,  
 And both for my sake lay on me this cross.

Even though Kostetsky and Palamarchuk must limit their linear repetitiveness due to spatial limitations they both attain rhetoricism through their syntactic structurings; whereas Shakespeare creates a play on the stems in a symmetrical quatrainic arrangement: 'lose-loss-losing-loss-lose', the translators repeat the stems in a particular linear arrangement, Palamarchuk attains rhetoricism by a parallel organization of repetitions:

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<sup>33</sup>In the other sonnets where love is emphasized through traductio, Kostetsky and Palamarchuk achieve partial repetition in X, Palamarchuk is successful in XX, and Kostetsky and Karvansky in XXV.

Як милу втрачу — то її знайдеш ти,  
 Тебе ж утрачу — мила скориста;  
 Обое стріпетесь — я все до реп'яти  
 За раз утрачу й понесу хреста.

If I will lose /my/ beloved, then thou shalt find'st her,  
 If I will lose thee, /my/ beloved will gain;  
 You both will meet, I everything  
 At once will lose and will carry my cross.

Kostetsky maintains rhetoricism through a parallel arrangement (ll. 9-10) in immediate proximity to an antithetic arrangement (l. 11). Shakespeare's thrice employed 'both' results in a double repetition and traductio, and the rhetorical placement of the nearly anadiploic quality of 'both' is retained by the translator:

Тебе згублю — се їй для перемог,  
 Її ж згублю — для друга Долі перст;  
 Обидва стрінуться — гублю обох,  
 І від обох на мене ляже хрест:

If I will lose thee--this is to her victories,  
 If I will lose her--for my friend the Fate's forefinger;  
 Both will meet--I lose both,  
 And from both on me will lie the cross:

In sonnet XXX, where the poet describes his sorrow, repetitions, having begun with 'woes' (l. 4), 'woe' (l. 7), and 'moan' (l. 8), intensify in quatrain 3:

Then can I grieve at grievances foregone  
 And heavily from woe to woe tell o'er  
 The sad account of fore-bemoaned moan,  
 Which I now pay as if not paid before.

Kostetsky attains the figures in this particular quatrain, but, by using different lexical items here than in the abovementioned lines, this translator

disregards the relevant beginning of the emphatic repetitive chain:

Тоді в перейшлу я вжурюсь журу  
 І тяжко з мук до мук вчислю в актив  
Печалувану ту печаль стару,  
Сплативши знов, мов досі й не платив.

Then at foregone grief I will grieve  
 And heavily from torment to torment I will count into activity  
 That old despaired despair,  
Having paid again, as if I had not paid till now.

Franko's translation is a masterpiece in this respect; overlapping linkage follows through from the first quatrain, and 'long before' as well as 'tears' have their repetitive counterparts in the second quatrain. Franko's resourcefulness lies also in his lexical choice in the last line of this illustration; the original traductio pair 'pay-paid' is irrelevant to the main concept, whereas in the translation the grammatical elements of this pair attain a punning quality 'cried-cry', as relevant to theme:

Коли в солодкій тиші любих дум  
 Я спомини минулого збираю,  
 Чимало страт оплакує мій сум,  
До давніх сліз новії доливаю.

Я важко мучуся минулим горем,  
 І жаль до жалю додаю раптово;  
 Колишній сум бушує повім морем,  
 Що сплачено давно, плачу наново.

When in the sweet silence of dear thoughts  
 The remembrances of the past I gather,  
 Many losses my woe bewails,  
To old tears new ones I (add) pouring.

I am heavily tormented by past grief,  
 And sorrow to sorrow I add hastily;  
 Past woe storms, in a new sea,  
 What I paid /cried/ before, I pay /cry/ again.

Palamarchuk omits this figure entirely and thus loses completely the spontaneous flow of the poet's emotion.

Again, there are some cases of a relatively simple form of traductio used for theme emphasis. In the final line of sonnet XVIII, for example, the theme of eternity is succinctly underscored:

So long lives this and this gives life to thee.

Only two of six translators utilize this figure here.<sup>34</sup> Slavinsky achieves two relevant pairs, the secondary one is contained between the primary stems, in the same position as Shakespeare's repetition 'this':

*І поки житимуть на світі люди,  
Вона між них і з ними жити буде.*

And as long as shall live in the world people,  
It amongst them and with them shall live.

Karavansky employs traductio in his penultimate line through another verb, relevant to theme, 'to be':

*І доки будуть люди — будеш ти,*

And as long as there shall be people--shalt be thou.

Similarly in the procreation sonnet XVII, emphasis is attained by 'alive-live'.

Palamarchuk involves another appropriate stem 'son', while Karavansky and

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<sup>34</sup>Kostetsky, Palamarchuk, Slavutych, and Tarnavsky gain a traductio pair involving 'fair' in their line 7, due to grammatical declension. Palamarchuk and Tarnavsky extend this chain into the next quatrain, underscoring, therefore, the beauty motif of this sonnet.

Kostetsky omit the figure due to space. In sonnet XXIV, 1, 4, 5, where the 'painter' theme is underscored by this figure, Zuyevsky is the only one of the three translators to attain the emphasis; Kostetsky and Palamarchuk forfeit the repetition by their choice of two synonymous lexical items for 'painter'. Similarly, the underlying concept which is brought to the fore with repetitions involving 'eye' is limited by all three translators mostly because of their use of synonymous items.

In eight sonnets truth as a fundamental concept is emphasized by way of succinct traductio. Kostetsky fully accomplishes this in CXIII and LXII, partially in LXXII and LXXXII, not at all in XXI, XCVI, and CX, because of spatial limitations, and creates a traductio on a different stem 'scorn' in XVII. Palamarchuk omits the figure in all these, his paraphrases, except in CX where the repetition is diminished due to space. Karavansky, from two of these 'truth' sonnets, XVII and XXI, employs traductio once, in the latter.

In another "truth" sonnet, CI, the plocé emerges as the primary rhetoric device. The word is repeated twice (ll. 2, 3) before this heavily underscored dialogue:

6-8 'Truth needs no colour, with his colour fix'd  
Beauty no pencil, beauty's truth to lay;  
 But best is best, if never intermix'd'?

Kostetsky's employment of these figures is especially interesting. Shakespeare's fourfold plocé 'truth' in Kostetsky transforms into a threefold traductio. The

original ploce 'colour' should also undergo traductio inasmuch as the first instance is a genitive case in Ukrainian, and the second--an instrumental case. In his endeavor to maintain the original word repetition the translator retains the original genitive and creates a second by the choice of a preposition which demands such a case. The subsequent line does not contain any rhetorical figure, while the latter one receives a suitable ploce involving 'treasure':

«Крім власних фарб не треба правді фарб,  
Краса не потребує олівця;  
Скарб лиш без домішок — найкращий скарб»?

"Besides /its/ own colors, truth needs no colors,  
Beauty does not need a pencil;  
Treasure only without mixtures is the best treasure"?

Palamarchuk's sonnet, in comparison, is much simpler in style. This translator repeats 'truth' twice (ll. 2, 6), the stem 'beauty' twice (ll. 2, 7), and a synonymous word for beauty twice (ll. 8, 10). Some emphasis, therefore, is attained, but it is relatively sparse, and almost inconspicuous.

Thus, even though traductio, in itself, represents no difficulties to the Ukrainian translator, Shakespeare's chain of repetitive stems is sometimes diminished or even omitted due to spatial boundaries. Further complications arise when the ploce accompanies this figure; in these cases, the translator must use his discretion in the choice of repetitive stems in order that the functional role of his traductio complies with that of the original. The foregoing illustrations reveal that the translators, justly, are the most conscientious in rendering the markedly complex and intensely rhetorical

types of traductio; the more frequent diminutions, alterations, or omissions of the figure occur in the less conspicuous types. The translators respect the functional roles of the figure; this is especially evident when the translator, in forfeiting an original stem, makes application of another that is accordant with the role of the original.

Kostetsky is more faithful to Shakespeare's repetitiveness than is Palamarchuk. The latter often omits the figure in paraphrasing or, in the employment of it, tends toward simplification, i.e., less repetition, and thereby diminishes the rhetorical emphasis. Nevertheless, in a few very involved passages containing traductio Palamarchuk very aptly acquires the desired rhetoricism with an extraordinary naturalness of expression. Both translators, but in particular Kostetsky, when forfeiting an original stem, conscientiously seek the required emphasis either in some other line, through a different suitable stem, or by other rhetorical devices, usually the homophonical rebound. Whereas Palamarchuk strives for a simplicity and naturalness of expression Kostetsky strives for an ornate linguistic complexity which sometimes results in an artificiality.

Franko is the most resourceful translator in the utilization of traductio. Even when confronted by the additional complexities of the ploce, this translator achieves rhetoricism in a natural manner of expression. His repetitions are clearly and invariably the instruments for conveying the expressed thoughts and feelings, for attaining a harmony between substance and

style. Resourcefulness is observed also in Hordynsky,<sup>35</sup> who, as Franko, does not fail in the use of the figure and very aptly creates *traductio* in the receptor language where the source language does not allow for such appropriation. The other translators of individual sonnets render accurately the majority of *traductio* instances. Zuyevsky and Tarnavsky are more reluctant to use this figure than are their contemporaries.

### Antimetabole

Antimetabole, a chiasmic form of word repetition, is another rhetorical device that Shakespeare regards with favor.<sup>36</sup> This figure can be divided into four types: (a) lexical antimetabole, wherein repetitive lexical items are chiasmatically arranged, (b) complete antimetabole, wherein lexical items together with elements of opposite meaning are chiasmatically arranged, (c) semantic antimetabole, wherein elements of identical meaning are chiasmatically arranged, and (d) syntactic antimetabole, wherein the same parts of speech, or the same elements of the sentence, are in chiasmic arrangement.<sup>37</sup>

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<sup>35</sup>Onufriyenko is equally successful in Sonnet VIII.

<sup>36</sup>According to Schaar, there are 52 cases of antimetabole in the sonnets; p. 136.

<sup>37</sup>The types and definitions in this study vary from those in Schaar, pp. 136-138.



Of all the Shakespeare rhetorical devices antimetabole is one of the most difficult to render in Ukrainian translation. Firstly, Shakespeare's antimetabolic repetitions are mostly monosyllabic; one syllable equivalents may not exist in the receptor language. Secondly, such repetitions must usually undergo grammatical inflections which may result in a lengthening of repetitive words that might exceed the boundaries of the pentameter line. Thirdly, rhythm and meter may not allow for the chiasmic arrangement. A few cases of each type of antimetabole suffice to show the inherent morphological differences that confront the Ukrainian translator and his manner of accommodating the desirable rhetoricism.

#### Lexical Antimetabole

A very salient Shakespearean chiasmus is the lexical type which serves to set certain lines and concepts into particularly bold relief, as the monosyllabic chiasmically arranged repetitions of XL, 1:

Take all my loves, my love, yea, take them all;

In the receptor language half of these lexical items contain more than one syllable and each repetitive word, except the verb, undergoes inflection so that the full equivalent of this line would extend to sixteen syllables. Inasmuch as only a limited repetitiveness can occur in the translation Kostetsky chooses to underscore the verb:

ВІЗЬМИ, так, любий, все ВІЗЬМИ моє:

Take, yes, love, all take /of/ mine:

Palamarchuk places the primary emphasis on the repetitive 'all', and a

secondary one on the traductio involving 'my'. Rather than an antimetabolic, an amplificatory parallel arrangement is achieved to retain the rehetoricism. Palamarchuk's version excels that of Kostetsky's, also, in his placement of the ploce 'all' in a rhetorically accented linear position, as does Shakespeare. His linear flow, or mid-line breaks, too, are more in accordance with the original:

Усе, мій любий, все моє візьми,  
All, my love, all /of/ mine take,

The lexical antimetabole of LIII, 14, cannot be established in the receptor language due to the unusual grammatical construction:

But you like none, none you, for constant heart.

An equivalent translation of this line would be prosaic. It must be rephrased in the following manner of Kostetsky and Palamarchuk, respectively, even if the rhetorical figure is lost:

Та сталим серцем вам ніхто не рівен.  
 But in constant heart no one equals you.  
 Та в сталості тобі немає рівні.  
 But in constancy there is no equal to thee.

Inflection causes a somewhat different problem in the lexical antimetabole of LXXVI, 9-10:

O, know, sweet love, I always write of you,  
 And you and love are still my argument;

The two words which result from the inflection of the repetitive 'you' are so dissimilar that the antimetabole through traductio would be rather inconspicuous. Palamarchuk in his paraphrased sonnet omits this rhetorical

figure, whereas Kostetsky makes minor contextual alterations and very aptly employs the anadaplosis and its amplification as his most salient feature within the antimetabole:

О, знайте, любий друже, я про вас,  
Про вас і про любов пишу завжди;

O, know, my beloved friend, I, about you,  
About you and about love write always;

In CLI, 1-2, a lexical antimetabole is developed on 'love-know-conscience-know-conscience-love:

Love is too young to know what conscience is;  
 Yet who know not conscience is born of love?

Unfortunately, Palamarchuk makes an oversight of this antimetabole; he could easily attain this figure in his lines by maintaining one item for 'love', instead of synonyms, and translating the content even more closely to retain the antimetabolic 'know', within the latter line:

Кохання юне — то й не зна сумління,  
 Хоч, певна річ, воно любові плід.

Affection is young--and knows not conscience,  
 Yet, it is certain, it is Love's fruit.

Kostetsky loses the lexical figure in order to attain rhyme; but, a phonological-and-stress antimetabole exists in his lines:

ЛЮБОВ за-юна й совість їй чужа,  
 Хоч хто ж не зна́, що совість з її лона?

Love is too young and conscience is foreign to it,  
 But who knows not, that conscience is from her womb?

The lexical antimetabole in CXLII, 1-2, on the other hand, should not cause an inflectional problem to the translator:

Love is my sin and thy dear virtue hate,  
Hate of my sin, grounded on sinful loving:

Palamarchuk's retention of the antimetabole, the traductio, and the antidiplosis results in an excellent translation. It is unfortunate that his intricate lines should be marred by the addition of 'flowers', for the purpose of rhyme:

Любов — мій гріх, твоя ж чеснота — гнів.  
Гнів на мій гріх, на ті любівні квіти.

Love--/is/ my sin, and thy virtue--hate.  
Hate of my sin, of those love's flowers.

Kostetsky retains the lexical antimetabole, but because of word inversion, which is necessary for rhyme, loses the linear form of antimetabole; he constructs the former line symmetrically, instead. The word inversion results also in the loss of anadiplosis, while the use of two synonyms for 'love' results in the loss of the original traductio. Moreover, a more melodic lexical choice than 'grunt' for 'grounded' would be preferable:

ЛЮБОВ — мій гріх, а лють — твій дар коштовний,  
Лють на мій гріх, де грунт — кохання гріх:

Affection--/is/ my sin, and anger--thy precious gift,  
Anger of my sin, where the grounds--love's sin:

### Complete Antimetabole

The most salient and deeply rhetorical Shakespearean chiasmus is the absolute type which accommodates both the lexical and antithetic aspects, as in LXIV, 8:

Increasing store with loss and loss with store;

The exact maintenance of this verse is improbable in translation, inasmuch as this would result in rudimentary wordiness and length because of two instrumental case endings. In condensing the line, repetitiveness, and thus the lexical chiasmus, is forfeited, but the inherent antithesis is retained. Thus in both translations the

antimetabolic aspect is only intrinsic. Palamarchuk's transference is simple, yet beautiful:

Вирівнює здобуткам утрату.

Equalizes with the stores the loss.

Kostetsky, on the other hand, coins a very lengthy six syllable compound word, so unlike the Shakespearean monosyllabism:

Взаємномноження запасу й втрат;

The mutual-multiplicity of stores and losses;

A similar complete antimetabole in CXIX, 3, is followed by an additional antithesis:

Applying fears to hopes and hopes to fears,  
Still losing when I saw myself to win!

In his paraphrase, Palamarchuk ingeniously substitutes a phrase chiasmus for the lexical one by adapting the popular 'now-then' anaphoric construction. His antithetical antimetabole extends over two lines:

То блиск надій, то розпачу змія,  
То зникла ти, то знову біля мене!

Now a flash of hopes, then a viper of despair,  
Now thou hast vanished, then again near me!

Kostetsky omits chiasmus in his comparatively prosaic passage:

Коли, боюньським сподівом надхнен,  
Не перескочивши сказав я «гоп»?

When with cowardly hope inspired,  
Not having jumped I said "hop"?

The translators also treat differently the lexical antithetic antimetabole of the couplet in CXX:

But that your trespass now becomes a fee;  
My ransom yours, and yours must ransom me.

Both translators retain the antithetic aspect of this figure. Palamarchuk, for

the sake of conciseness, substitutes the lexical antimetabole by an emphasis on the concept of mutuality:

І я і ти — вчинили блуд по разу:  
Тепер взаємну вибачмо образу.

And I and thee--perpetrated an error once:  
Now we will/ forgive a mutual insult.

Kostetsky's couplet is more complex, since some degree of lexical antimetabole is achieved by the pronoun placement. Rather than word repetition, the translator employs the rhetoric zeugma:

Та хай колишній злочин ваш тепер  
Мій погасив би — і себе б тим стер.

But let the former trespass yours now  
Mine extinguish--and itself thereby erase.

Two cases of antimetabole are found in the sonnet of contrasts, XLIII. Both cases accommodate the lexical and antithetic aspects; the first lies in line 4:

And darkly bright, are bright in dark directed.

Palamarchuk achieves a masterful antimetabolic line, lexical and antithetic, by the creation of an unusual chiasmic type of epithet-noun traductio:

Він — темний блиск в блискучій темноті.

It a dark brightness in bright darkness.

Kostetsky, too, attains an interesting stylistic line that is constructed entirely upon traductio, which draws words from the consequent Shakespearean line. But, Kostetsky loses the antithetic antimetabole which is particularly incisive in this sonnet of contrasts:

І очі зрять, тьмо-зрячі, в тьмі ночей.

And eyes see, darkness-seeing, in the dark of nights.

The second such case of antimetabole in this sonnet (XLIII) lies in the couplet:

All days are nights to see till I see thee,  
And nights bright days when dreams do show thee me.

The two translators are quite successful in accomplishing the figure in this couplet. Both are forced to use the singular for 'days-nights', since the latter would receive a syllabic extension, and to change the original metaphors to similes in order that rhythmic balance is attained. Unfortunately, both also lose the personification of dream. Kostetsky places his antimetabole at the beginning of the lines as the original:

Весь день мов ніч, тебе аж поки взрію,  
І ніч мов день, як з'явиш сонну мрію.

All day like night, until thee I see,  
And night like day, when thou showest /my/ envisaged dream.

Palamarchuk inverts his lines for the sake of rhyme, but arranges the grammatical elements symmetrically as the original:

Нема тебе, то день до ночі схожий,  
А ввійдеш в сон -- і ніч як день погожий.

Thou are not here, then day to night likened,  
But enter'st a dream--and night like day is clear.

Sonnet CXXIX contains two cases of antimetabole, the former is lexical, the latter is lexical-antithetic:

2 Is lust in action; and till action, lust  
13 All this the world well knows; yet none knows well

Kostetsky alters the former line for reasons of rhyme and rhythm, and creates a traductio involving 'action'. His latter line, on the other hand, is antimetabolic; it is adulterated, however, by the "tagged-on" emphatic particle

which, although it provides rhyme, results in a "dangling" line:

Се чин заласся, й передчин, — слажда,  
Світ знає все се, лиш не знає те бо,

This is action of lust and pre-action--sweetness,  
The world knows all this, yet does not know that,

Palamarchuk creates his own lexical-syntactic antimetabole at line 6, and accomplishes the original one in the couplet:

Та надиш знов і знов п'яниш собою.  
Світ знає це. Не зна, як обминуть

6 You lure again and again inebriate with yourself.  
13 The world knows this. Does not know how to avoid

Of the four translations of sonnet XLVI only one contains the complete antimetabole in lines 3-4:

Mine eye my heart thy picture's sight would bar,  
My heart mine eye the freedom of that right.

Palamarchuk and Slavutych paraphrase these lines, while Hordynsky achieves the antithetic aspect of the figure:

Жадібне око тягне все собі,  
А серце оку вид твій закриває.

The avid eye draws all for itself,  
And the heart for /from/ the eye thy appearance bars.

Kostetsky extends successfully the complete antimetabole across the two lines, but departs in context:

Зір твердив — з'ява то не справа серць,  
Казало серце тут не в праві зір.

Sight affirmed--appearance is not a matter of the hearts,  
Said the heart--here sight is not in the right.

Perhaps the most complex Shakespearean antimetabole is the one that lies within the first quatrain of sonnet XCVI. It is constructed on: 'fault-grace--grace-faults--faults-graces'. in conjunction with the anaphoric 'some',





completely accurate in content, and very effective in regard to style:

Сі говорять: твоя хпба —  
Молода ти і пуста;  
Ті говорять: до лиця се  
Молодошам пустота.

Та чи хпба, чи прикмета,  
 Люблять всі тебе проте;  
 З хпб кожної у тебе  
 Вже й прикмета наросте.

These say: thy fault--<sup>A</sup>  
Young thou art and wanton;<sup>B</sup>  
Those say: this is natural<sup>A</sup>  
To youthfulness--wantonness.<sup>B</sup>

But whether fault,<sup>A</sup> or virtue,<sup>B</sup>  
 All love thee for this;  
 From every fault<sup>A</sup> within thee  
 Even a virtue<sup>B</sup> will grow.

The first quatrain is composed of two parallel constructions that contain antithetical concepts (ABAB). The first line of the second quatrain starts with a reinstatement of 'fault' (stated first in l. 1) and its antithesis 'virtue'; 'fault' is undergoing amplification and de-amplification simultaneously, the latter is due to the growing strength of its antithesis 'virtue'. The quatrain appropriately ends with 'will grow', as if to coincide with the increasing impact of the harmony of content and form. Thus Franko achieves a pair of antitheses within a parallel structure: 'these say-fault-young-wanton: those say-youthfulness-wantonness/fault: virtue; fault: virtue' for the original antimetabole and parallelism.

### Semantic Antimetabole

The most elaborate but relatively non-salient form of Shakespearean antimetabole is the semantic type, as LV, 5-6:

When wasteful war shall statues overturn  
And broils root out the work of masonry,

Since this figure involves the chiasmus of identical meanings, the only manner by which it could be forfeited in translation is through an interpolation of content. In five other instances<sup>38</sup> both Kostetsky and Palamarchuk are more successful in retaining this figure than in this particular case. Palamarchuk loses the antimetabole here because he incorporates only one of the predicates. His paraphrase is comparatively simple stylistically, yet he attains the required rhetoricism by the amplificatory 'and', as well as the epithetical extension of the latter line. Whereas Shakespeare applies zeugma in 'shall' Palamarchuk applies the figure in his omission of the third amplificatory 'and':

Хоч воєн крок  
Зруйнує все — і статуї, і трони,  
Каменярами тесаний граніт,  
  
... Though the martial step  
Shall ruin all--and statues, and thrones,  
/And/ by the masons' engraved granite,

Kostetsky paraphrases, also; ellipticisms, imperatives, and the direct addresses of 'war' and 'discord' are the rhetorical substitutes:

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<sup>38</sup>LXIV, 5-7, LXV, 3, 5-6; XCIV, 1-2, and XCV, 9-10. Kostetsky is particularly accurate in the transference of content in these lines.

Зруш статуї, війно, пустош, розгонь,  
І, заколите, збий склепіння з баз —

Remove the statues, war, the wantonness, impetuousness,  
And, discord, strike down the entanglements off /their/  
bases--

Hordynsky, on the other hand, attains the semantic and a syntactic antimetabole in his chiasmic placement of the subjects and objects. Rhetoricism is further attained by the application of inversion in the post-epithet, 'rage military' and the inverse epithet 'masonry . . . work':

Пишноту статуї звалить шал воєнний  
І лють незгод мулярський знищить труд,

The splendor of statues shall be overturned by the military rage  
And the ires of discords shall destroy the masonry work,<sup>39</sup>

In the same sonnet Hordynsky formulates another antimetabole, syntactically, for Shakespeare's:

7 Nor Mars his sword nor war's quick fire shall burn

Але ні Марсів меч, ні жар огнений

But nor /neither/ Mar's sword, nor flame fiery

When Shakespeare's elaborate semantic antimetabole is of a linear nature, i.e., when complete lines are chiasmatically arranged, then this figure poses the least difficulty to the translator. One such case is LXXXI, 5-8:

Your name from hence immortal life shall have,  
Though I, once gone, to all the world must die:  
The earth can yield me but a common grave,  
When you entombed in men's eyes shall lie.

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<sup>39</sup>A word-by-word translation of these lines is:

The splendor of statues shall overturn the rage military  
And the ires of discords masonry shall destroy work.

Zuyevsky is especially successful in rendering this quatrain; he is the only one of three translators who retains the exact flow of the original lines:

*Віки затерти образ вас безсилі.  
Мене ж, як я піду, обійме тлінъ,  
Бд я лежатиму в простій могилі,  
А ви в очах прийдешніх поколінъ.*

The ages are powerless to erase the image of you.  
And me, when I am gone, the dust shall embrace,  
For I shall lie within a common grave,  
And you within the eyes of future generations.

The latter half of Palamarchuk's quatrain is elliptical:

*В піснях моїх ти вічно будеш жити,  
Від мене ж згинуть і сліди малі:  
Мій пай — обійми хмурої землі,  
Твій — мавзолей, повік-віків одкритий.*

In my songs thou shalt live forever,  
Of me will perish even the traces small:  
My share--the embraces of a sullen earth,  
Yours--a mausoleum, eternally uncovered.

Kostetsky's quatrain is adulterated particularly by a prosaic idiom (l. 2):

*В іменні невмируцім ви жили б,  
Я ж, раз пішовши, щез би світ з очей:  
Мені в сирій землі буденний гріб,  
Ваш вічний схов — духовий зір людей.*

In the name of immortality you would live,  
And I, once gone, would vanish from the eyes of the earth:  
For me in the raw earth a common grave,  
Your eternal concealment--the spiritual sight of men.

### Syntactical Antimetabole

Another relatively non-salient Shakespearean chiasmus is the syntactical type, as the antimetabolic arrangement of the predicate and object in XX, 8:<sup>40</sup>

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<sup>40</sup>Other similar cases are LXI, 13; LXXV, 14; XXIX, 6; LIX, 11; LXXXVIII, 12; CV, 5; CXII, 14; CL, 9-10, and XV, 7. Kostetsky usually employs symmetry, while Palamarchuk, in paraphrasing, uses various devices.

Which steals men's eyes and women's souls amazeth.

The possibility of rendering the exact grammatical chiasmus depends entirely upon the limits of rhyme and meter. Palamarchuk extends this line into two and achieves a partial antimetabole, but his rhetoricism is attained mainly by involution, the inverse post-epithet 'glances . . . mens', and the grammatical inversion: subject-direct object (predicate insert) direct object/indirect object-direct object-predicate:

Він погляди полонить чоловічі,  
Серцям жіночим болящі несе.

He glances captures men's,  
To women's hearts anxieties carries.

Kostetsky, because of rhythm, acquires rhetoricism through a symmetrical arrangement of the predicate and object:

Що йме мужів і надить жон без стриму.

That captures men and lures women without restraint.

Some of the cases of syntactical antimetabole consist of a chiasmic epithet-noun arrangement, as in CVI, 4:

In praise of ladies dead and lovely knights,

Since post-epithets are very common in Ukrainian literature, this chiasmus poses no difficulty to the translator unless it imposes upon the rhythm and meter as in this instance.<sup>41</sup> In condensing the resulting linear extension, the translator removes the least vital grammatical element, the adjective. In three translations of this sonnet only one of the original epithets is applied;

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<sup>41</sup>Also in XXI, 7, LIX, 4, and LIV, 10. Kostetsky and Palamarchuk cannot maintain the same arrangement.

each, in adjoining 'knight', serves primarily to underscore this subject, yet the placement of the epithet is such that it may modify both subjects.

Kostetsky places his epithet before the noun:

На шану мертвих лицарів та пань,  
In respect of dead knights and ladies,

Rhetoricism is better attained by Palamarchuk and Hordynsky, who use the post-epithet; respectively:

На честь жінок і лицарів поштивих,  
In honor of women and knights righteous,  
На славу пань і лицарів величних,  
In glory of ladies and knights great,

Since Slavinsky, in his paraphrase, omits Shakespeare's preceding line this particular passage gains especial rhetoricism by the extension of epithets, a degree of grammatical chiasmus, and anaphora:

*Про лицарів, блискучих, гордопишних,  
Про ніжних дам, вабливу їх красу;*  
About knights, brilliant, proudly-arrogant,  
About tender dames, their charming beauty;

But in another line, an epithet-noun antimetabole is readily substituted by this translator for Shakespeare's:

8 Even such a beauty as you master now.

*Солодку внаду рухів неспішних.*

A sweet habit of motions slow.

Sometimes rhythm forces a symmetrical epithet-noun construction in the translation, where the original construction is antimetabolic, as in LXXVI, 4:

To new-found methods and to compounds strange?

While Kostetsky paraphrases this line, Palamarchuk uses the rhetorically valid post-epithets from rhythmic necessity:

Від форм нових і від сполучень дивних.

From forms new and from compounds strange.

Another such instance is CX, 4:

Made old offences of affections new;

Here Palamarchuk paraphrases, while Kostetsky uses a rhetorical symmetrical construction:

Топтав старі чуття між свіжих справ;

Trampled old feelings among fresh affairs;

Sometimes the translator strives to attain this figure even in paraphrased lines, as in both translations of CXXIX, 11:

A bliss in proof, and proved, a very woe;

В раю зачата й дізнана в стражданні,

In paradise conceived and realized in torment,  
(Kostetsky)

Ти солод болісний, блаженна мить,

You /are/ a sweetness painful, a blessed moment,  
(Palamarchuk)

Similarly in another paraphrased line, Kostetsky attains a very melodic syntactical antimetabole of XXXIII, 3:

Kissing with golden face the meadows green,

Шле в зелень лук цілулки золоті,

Sends into the green /of/ meadows, kisses golden,



Ordinarily Shakespearean antimetabole would not be problematic to the receptor language; even the traductio that must often result from the author's place can be chiasmatically arranged so that the repetitive stems consummate this figure. The rendering of this rhetorical device in verse, however, depends almost entirely upon the limits of rhythm and meter that can encompass the repetitive Ukrainian words, which, unlike Shakespeare's, consist usually of more than one syllable. Whereas the attainment of the lexical, complete, and syntactical types of antimetabole depend almost solely on the formal aspect, the semantic type depends largely on the accuracy of the transference of content, and, therefore, by its inherent nature, is the least problematic to the translator, especially the most elaborate form wherein the chiasmic arrangement encompasses entire lines. The order of difficulty in translating each of these types can be seen in the number of respective cases rendered by the translators. Of the seven mentioned instances of the semantic type, both Kostetsky and Palamarchuk attain six, while Hordynsky and Zuyevsky attain one of one.

The relative ease of attaining the complete antimetabole can be attributed to the inherence of the antithetic, or semantic, part of the figure. Of nine illustrations, Palamarchuk fulfills five completely, and one partially; Kostetsky accomplishes three completely, and three partially; Hordynsky is partially successful in his single encounter; Slavutych omits the figure in his encounter; and Franko, in one sonnet, achieves rhetoricism in a somewhat different, but related, manner of antithetical word play than Shakespeare.

The lexical antimetabole is very difficult to retain because of the preponderance of monosyllabic repetitiveness in Shakespeare; of five illustrated cases, Kostetsky attains two, and Palamarchuk one. The forfeiture of these most salient types of antimetabole, the lexical and complete, results in a loss of the original linear and conceptual prominence, and, therefore, in the diminution of Shakespeare's rhetoric strength.

The syntactic antimetabole is the most difficult to render because linear space and rhythm do not always allow for the original chiasmic arrangement of grammatical members, which, too, may be monosyllabic in English. Of the fifteen mentioned cases, Kostetsky attains two, and Palamarchuk one; Hordynsky forms one in addition to the original. The forfeiture of the syntactical type of antimetabole, unlike the lexical and complete, does not necessarily mean the loss of rhetoricism, inasmuch as the translator readily substitutes other equally effective syntactic devices, as the symmetrical arrangement of grammatical members, or even the inversion of such members. Similarly, in the analysis of other rhetorical figures--parallelism, and antithesis<sup>42</sup>--it is found that Kostetsky and Palamarchuk are sometimes forced, by the formal aspect, to apply antimetabole for the original figure, as in the abovementioned case of the additional application made by Hordynsky.

Few translators of the individual sonnets encounter antimetabole in their works; there are no other instances in the separate works besides those

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<sup>42</sup>As discussed under these headings.

mentioned above. Hordynsky's succinct antimetabolic lines impart an especial rhetoricism to his sonnets.

In comparing the foregoing cross-section of the full translations, it is found that both translators attain approximately an equal amount of antimetabole, and that Palamarchuk's endeavors to impart the rhetoricism of Shakespeare's figure generally fulfill better the requirements of the original, than do Kostetsky's, particularly in the complete type of antimetabole. In this respect, Palamarchuk surpasses Kostetsky by the application of shorter words and more concise phrases, an unfaltering poetic diction, as well as a naturalness of expression.

### Anadiplosis

Anadiplosis, a figure similar to antimetabole, occurs in only a few instances in Shakespeare. The sonneteer employs two types: the rhetorical amplificatory anadiplosis, wherein the last word in one line assumes the first position in the subsequent line, and the linking anadiplosis, which consists of a connective word that first appears in the couplet of one sonnet and then again within the introductory lines of the following sonnet.

There are only six cases of anadiplosis within the sonnets; two of these are quite complex in that they are contained within an antimetabole.

Kostetsky and Palamarchuk each render one of the instances.<sup>43</sup> The third

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<sup>43</sup> Kostetsky--LXXVI, 9-10, and Palamarchuk--XLII, 1-2, as illustrated in the previous discussion on lexical antimetabole. In each successful instance a monosyllabic word is acquired.

complex instance of anadiplosis, CL, 9-10, involves, also, an antithesis:

Who taught thee how to make me love thee more  
The more I hear and see just cause of hate?

Palamarchuk paraphrases these lines, while Kostetsky achieves an effective anadiploic two-syllable traductio, with the accent on the first syllable, in an F ending line (9):

Хто вчив тебе влюбляти в мірах більших,  
Що більше для ненависти причин?

Who taught thee to love in measures greater,  
The greater the reasons for hate?

A relatively simple instance of anadiplosis occurs in XC, 1-2:

Then hate me when thou wilt; if ever, now;  
Now, while the world is bent my deeds to cross,

Palamarchuk loses the figure because of his trisyllabic word for 'now', while Kostetsky draws a monosyllable from Old Slavic:

НУ що ж, ненавидь; якщо так, то — нинь,  
Нинь, коли світ навхрест мені нап'ят,

So what, then, hate; if so, then--now,  
Now, when the world for me crosswise is taut,

Another simple instance of anadiplosis is CXXIX, 8-9:

On purpose laid to make the taker mad:  
Mad in pursuit and in possession so;

Palamarchuk paraphrases this sonnet, whereas Kostetsky uses two different words for 'mad', the second deviates from Shakespeare in that it modifies lust, the subject of the poem, rather than 'the taker':

Щоб той, хто захопиться, став навісним:  
В гонитві жадібна, а й в посіданні,

So that the one, who is caught, becomes mad:  
In pursuit lustful, and in possession,

Sonnet CXXXVI, 2-3, contains an anadiplosis that cannot be rendered due to the different meanings of 'will':

Swear to thy blind soul that I was thy 'Will'  
And will, thy soul knows is admitted there;

The cases of anadiplosis between the sonnets is just as limited. The link between sonnets XV-XVI is achieved by two connective words 'Time' and 'war':

XV 13-14 And all in war with Time for love of you,  
As he takes from you, I engraft you new.  
XVI 1-2 But wherefore do not you a mightier way  
Make war upon this bloody tyrant, Time?

Kostetsky acquires a less conspicuous link through the traductio 'Time'. The second connective is lost due to the use of different synonyms for 'war':

І я воюю Час, бо вас люблю:  
Він тратить вас, я ж вам нове щеплю.  
АЛЕ чому в бою, могутнім робом  
Не дати б кровожерствам Часу втрим  
  
And I war with Time, for I love you:  
He wastes you, but I engraft new for you.  
But why in battle, with a mighty labor  
Not to give to the bloody devourings of Time allowance

Palamarchuk applies one connective, through the anadiplosis 'Time', while the second is achieved through a traductio on 'go':

І я іду на Час несамолюбий,  
Щоб нищене словами відновити.  
Але чому, як час почав облогу,  
Не йдеш піїною на тирана сам?  
  
And I go against raging Time,  
So I would renew the /that which was/ destroyed with words.  
But why if Time began the siege,  
Do you not (go by) war on the tyrant yourself?

A reversed and weaker grammatical link exists between some

sonnets, as for example, XXVIII refers back to XXVII by the adverb 'then':

XXVII, 14 For thee and for myself no quiet find,  
XXVIII, 1 How can I then return in happy plight,

Kostetsky does not connect these sonnets, while Palamarchuk strengthens the link by the anadiplosis 'peace':

Вночі і вдень не знаючи спокою.  
Як досягнути мені спокою,  
Night and day not knowing peace.  
How to admit for myself peace,

Similarly a connective is found between sonnets XCII and XCIII by the opposites 'false-true':

XCII, 14 Thou mayst be false, and yet I know it not.  
XCIII, 1 So shall I live, supposing thou art true,

Again, Palamarchuk strengthens the link by the anadiplosis 'true', by the parallel arrangement of grammatical elements, and by supplying an answer for the preceding question:

Чи ж певен я, що вірна зараз ти?  
Вважатиму, що вірна й досі ти,  
But am I sure, that thou art true now?  
I shall suppose, that thou art true even till now,

Out of seven other conspicuous cases of anadiplosis between the sonnets Kostetsky achieves two, Palamarchuk one, and Hordynsky one of one.<sup>44</sup>

Where the translators fail to employ this figure between the sonnets, their poems, of course, stand as separate, unbound entities; the forfeitures in this

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<sup>44</sup>Kostetsky attains the links between LXXI-LXXII, V-VI, and XLVI-XLVII. Palamarchuk and Hordynsky also achieve the latter link. The three connected sonnets LXXIII to LXXV, and LXXXIX-XC remain separate in both Kostetsky and Palamarchuk.

type stem from the translator's necessity of using a different synonymous lexical item from the one applied in the previous sonnet, either for the sake of rhythm or rhyme.

The losses of the amplificatory anadiplosis within the sonnets, by and large, result from the impossibility of acquiring a monosyllabic equivalent in the receptor language for Shakespeare's anadipodic word, which, without exception, is a monosyllable. In the total of six anadiploses within the sonnets, Kostetsky is able to retain three, and Palamarchuk one.

### Parallelism

Parallelism, or the formal symmetrical arrangement of corresponding grammatical members, also serves to thrust various points into relief, as well as to give balance and coherence to certain lines. The most common type of parallelism employed by Shakespeare is the short form, consisting by and large of the epithet-noun combination.<sup>45</sup> In sonnet XIII, 11-12, a particularly amplificatory type of rhetoricism is achieved through an exceptional pair of such groupings, although one is only approximate:

Against the stormy gusts of winter's day  
And barren rage of death's eternal cold?

Since rhythm and meter often force transposition and the elimination of the least essential grammatical members, the adjective or the adverb, it may be impossible for the translator to restore this particular symmetrical structure.

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<sup>45</sup>Schaar, pp. 129-130. There are about 40 such cases.

In Palamarchuk's paraphrased passage, rhetoricism is achieved, therefore, through the amplification of a series of vivid, concrete nouns; in the former line, the three nouns are in the prepositional case, in the latter, the three nouns are in the genitive; thus the one remaining epithet recedes to the background:

В зимові дні, у спеку і негоді  
 Супроти бурі, пашеля й пожежі.

In winter's days, in sultriness and foul-weather  
 Against the storm, woodworm, fires.

Kostetsky, on the other hand, employs a post-epithet in the first line and an inverse one in the second. Although the balance and the formal coherence is lost, these transposed epithets serve to throw the necessary points into relief and to impart rhetoricism to the passage:

В дні зимові супроти бурелому  
 І вічної вмирання пустоти?

In winter days again the storm  
 In the eternal wantonness of death?

Generally, however, Shakespeare's parallel epithet-noun combinations are less complex, as in XVII, 12:

And stretched metre of an antique song;

Yet, the rhetorical quality of this simple form of symmetrical structure is more difficult to render within the given linear space. Since meter eliminates the least valuable grammatical member, the three translations each accommodate



only one adjective.<sup>46</sup> Palamarchuk employs an inverse epithet to gain some of the rhetoricism:

Та й казкою б лікчемною назвали

11 And a tale it would worthless be called

Kostetsky applies an adverbial post-epithet:

Ще й байкою належне вам назвали б:

And still a fable properly would call it for you:

Karavansky applies a compound epithet to modify 'lies':

За добре заримовану брехню.

For well rhymed lies.

Sometimes Shakespeare constructs short parallelisms of other grammatical elements, as the verb-object in III, 4:

Thou dost beguile the world, unbless some mother.

This structuring of essential grammatic elements is easier to render in translation. Palamarchuk paraphrases this line, but Kostetsky achieves a very terse parallelism through the original combination with only two pairs of words:<sup>47</sup>

Обдурити світ, знеблагодатити мати.

Thou shalt beguile the world, unbless a mother.

<sup>46</sup>Similar constructions are found in XCIX, 9, and LV, 4, that accommodate other translators. In the former, Zuyevsky attains a type of antimetabole for the parallelism, Palamarchuk paraphrases, while Kostetsky attains a parallelism based on a subject-predicate combination. The latter sonnet is translated by Hordynsky, as well as Kostetsky and Palamarchuk; none of the three translations contain the parallelism, but in another line (7), Hordynsky creates an antimetabole.

<sup>47</sup>Both translators acquire this same parallelism in X, 9.

A genitive parallelism occurs in XXIX, 7:

Desiring this man's art and that man's scope,

Whereas Palamarchuk and Hrabovsky paraphrase this line,<sup>48</sup> Kostetsky condenses the epithetical ramifications by the substitution of genitive pronouns. Kostetsky achieves the parallelism for the preceding line of antimetabolic combination 'Featured like him, like him with friends possessed', and follows with a pronominal antimetabole:

Його лиця, його здобутих дружб,  
Уміль його й, як в інших — цілі в діях,

6 His face, his acquired friends,  
7 Abilities his, and, as in others--purpose in action,

Franko condenses the line by the use of demonstrative pronouns in the genitive:

От цього хист, от того вдасть дістати,  
From this /one/ art, from that /one/ power to get,

In XL, 7-8 Shakespeare parallels pronouns and verbs in the end-line position:

But yet be blamed, if thou thyself deceivest  
By wilful taste of what thyself refusest.

Kostetsky's paraphrased lines are in a syntactic antimetabole:

Та ганю я твій вередливий смак,  
Самооману я докором б'ю.

But blame I thy wilful taste,  
Self deceit I with reproach beat.

Palamarchuk's paraphrased lines contain anadiplosis:<sup>49</sup>

<sup>48</sup>Both use inversion for emphasis.

<sup>49</sup>Palamarchuk attains another instance of anadiplosis in lines 4-5.

Та я боюсь — самоомапа де,  
Це свідчення примхливого смаку.

But I fear--self-deceit /is/ this,  
This witness of wilful taste.

Much less common, in Shakespeare, is the more extensive parallelism where the members are juxtaposed in such a way that each half of the figure occupies one line. This extensive parallelism is more easily reproduced in translation because the symmetrical arrangement involves complete lines. In XLI there are two such cases of parallelism; these serve as summations of the basic points of the poem. The first instance occurs in the second quatrain:

5-6 Gentle thou art, and therefore to be won,  
 Beauteous thou art, therefore to be assailed;

Palamarchuk, although not accurate in transmitting the content, does maintain the extensive parallelism:

Ласкавий ти — тому й атак немало,  
 Вродливий ти — тому в облозі й сам.

Gentle thou art--and therefore many attacks,  
 Beauteous thou art--therefore in seige alone.

Kostetsky achieves partial symmetry; each line begins with an adjective and ends with a noun:

Присмний, ти призначен для побід,  
 Прекрасний, не уникнеш ти облог,

Pleasant, thou art destined to defeats,  
 Beauteous, thou shalt not escape the seiges,

The second instance lies in the couplet:

Hers, by thy beauty tempting her to thee,  
 Thine, by thy beauty being false to me.

Both the translators attain the parallelism in the couplet, although each alters

the content somewhat. Palamarchuk delivers the original message more completely than does Kostetsky; respectively:

Її — що вродю причарував,  
Свої теж — бо друга занедбав.

Hers--whom with beauty /thou/ charmed,  
Thine too--for a friend /thou/ neglected.

Її — бо поваб твій промкнувся дальш,  
Свою — бо вроду появив як фальш.

Hers--for thy charm effected further,  
Thine--for beauty /thou hast/ revealed as false.

The parallelism applied in the couplet of XXVIII helps to attain a very succinct and coherent summation. The traductio and alliteration impart especial beauty to these lines:

But day doth daily draw my sorrows longer,  
And night doth nightly make grief's strength seem  
stronger.

Palamarchuk's couplet is equally succinct and melodious; Shakespeare's parallelism and traductio are rendered accurately:

Та день подня поглиблює розпуку,  
А ніч поніч приносить більшу муку.

But day daily deepens my sorrow,  
And night nightly brings more pain.

Franko, too, attains parallelism, but not the original traductio; instead, a traductio pair is attained through the inherent feminine and masculine genders of 'every':

Та кожний день мій біль доживить, не спинить,  
І кожна ніч його ще тяжчим чинить.

But every day my pain prolongs, does not cease,  
And every night makes it even greater.

Kostetsky's inversion results in an effective syntactic antimetabole with the inclusion of an antimetabolic traductio but his couplet is more complex than is Shakespeare's:

Та здовжус турботи день щодня  
Й журбу мою щоночі ніч зміцня'.

But prolongs the sorrows, day daily  
And my grief, nightly, night strengthens.

In LXXVII, 1-2 parallelism serves to emphasize the transitoriness theme of the sonnet:

Thy glass will show thee how thy beauties wear;  
Thy dial how thy precious minutes waste;

Kostetsky is successful in attaining this figure, but his lines are obscure because of his choice of lexical items. Some are barely comprehensible without reference to the original. Unfortunately, the anaphoric 'thy' is necessarily lost in translation because of the two different pronominal genders in the receptor language:

ТВОЄ свічадо в'явить в'янь сполук,  
Твій соняшний годинник — щерб мінут,

Thy mirror will reveal the witherings of compounds,  
Thy sundial--the defects of minutes,

Rhyme forces Palamarchuk to rearrange his lines antimetabolically:

Згасання вроди дзеркало покаже,  
Годинник твій,— як час марнуєш ти.

The extinguishing of beauty the mirror will show,  
Thy clock--how time thou dost waste.

The parallelism of CXXXVIII, 9-10 functions to underscore the rhetorical questions:



also line 5 in the triple row: 'And pure faith'- 'And gold /of/ honor'- 'And coarse whoring'. Palamarchuk is more successful than Kostetsky; he incorporates a row of short parallelisms (ll. 5-9) through the conjunction and noun combination 'And strength'- 'And virtue'- 'And honor'- 'And perfections'- 'And /for/ evil'. Less striking interspersed constructions appear, also, in the end-line positions (ll. 5, 6, 9, 12) through the prepositional case. Hordynsky's sonnet contains the most extensive use of parallelisms. The second and third quatrain follow through with a conjunction-noun combination. Participials occur in a few mid-line positions (ll. 3-4, 6-7, 11), and the connective 'which' in three parallel positions (ll. 8-10):

І орденом оздоблене сміття,  
І справжню вірність, продану злочинно,

І почесь на негідному чолі,  
І честь дівочу, стоптану жорстоко,  
І досконалість, віддану хулі,  
І силу, що кульгас з кожним кроком,

І слово, що йому заткали рот,  
І дурноту, що учить, безталанна,  
І правду, вивернену назворот,  
І доброту на службі в злого пана:

3-12 And with an order /is/ decorated trash,  
And genuine faithfulness, sold criminally,

And honor upon an unworthy brow,  
And virtue maiden trampled cruelly,  
And perfection, surrendered to calumny,  
And strength, which limps with every step,

And word, /for/<sup>50</sup> which the mouth has been shut,  
And folly, which teaches, adverse,  
And truth, turned inside out,  
And good in servitude to the evil lord:

The transference of Shakespeare's parallelism in translation, therefore, depends entirely upon the formal boundaries of rhythm and meter, and on the essentiality of the grammatical members found in the symmetrical construction. As regards the short form of parallelism, if the parallel arrangement involves vital grammatical elements, as subject-predicate, or predicate-object, then this figure can be readily acquired by the translator. On the other hand, if this short variant involves a less vital grammatical element, as the adjective, then the figure and the formal balance and coherency which accompanies it must usually be forfeited. In such cases the translator retains one of the original epithets and places it in a position of rhetorical enhancement, either as a post, inverse, or compound epithet. In a more inclusive epithet-noun parallelism, where a pair of combinations impart rhetoricism, the translator can achieve symmetry through other grammatical members, or employ a rhetorically functional word inversion.

As regards the elaborate variant, the symmetrical arrangement of corresponding grammatical elements is less problematic to the translator

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<sup>50</sup> Follows 'which' in Ukrainian.



because such an arrangement involves entire lines; difficulties arise, however, if this elaborate parallelism is based upon the least essential members, the adjective and the adverb. Rhythm and rhyme may sometimes enforce a grammatical inversion in translation; in such instances the translator usually achieves the required emphasis, or succinct summation, by antimetabole.

Of the above reviewed elaborate instances of rhetoricism in the complete translations, only one is totally forfeited by Palamarchuk, because of paraphrase. In the short variants, Palamarchuk tends more toward paraphrase than does Kostetsky. Of the individual translators Hrabovsky, Franko, Hordynsky, Karavansky, and Zuyevsky encounter this figure. Franko attains three instances of four, and is especially adept in the implementation of this rhetorical figure in his adaptation.<sup>51</sup> Hordynsky is the most successful of five translators in the rendering of parallelism in the 'tired' sonnet LXVI, his only utilization of this figure of his two encountered instances. Karavansky's paraphrase of the same sonnet does not accommodate any parallel arrangements of the original elaborate series. Karavansky and Zuyevsky, of necessity, alter the figure in their single encounter of the short variant, as does also Hrabovsky in his paraphrase.

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<sup>51</sup>XCVI, discussed under complete antimetabole.

### Antithesis

Shakespeare utilizes an appreciable amount of antithesis in the sonnets.<sup>52</sup> He includes the conceptual type, which expresses an opposition, contrast, or contradiction of ideas, and the formal type, which emphasizes an opposition or contrast by the use of contrasting or antonymous words. Antithetical lines usually serve to expound the predominant ideas within the sonnets, or the representative ideas of the poems in general; whether essential or non-essential to the theme, their rhetorical value lies in their epigrammatic effectuation, which is especially felt when the figure enters the couplet to make the concluding lines tersely cogent and gnomic in sound. The sonneteer makes much use of a short form of antithesis, but favors the extended variant, which is compounded of a series of antithetical lines.

In the short variant, Shakespeare sometimes employs an epithet-noun combination in his formal contrast, as in the sonnet on Time, LXIII, 4-5:

. . . when his youthful morn  
Hath travell'd on to age's steepy night,

Kostetsky retains the inherent antithesis, although rhythm and rhyme cause inversion in one of his adjective-noun groupings; a reversal of subject and object also occurs:

в нічний захід  
Якщо б жиливсь його юнацький ранок,  
  
. . . to night fall  
If would bend his youthful morn,

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<sup>52</sup>According to Schaar there are 209 cases. Cf. p. 133.

Palamarchuk condenses the figure into one line by omitting the adjectival set:

Твій ранок ступить на нічний поріг,  
4 Thy morn steps on the night threshold,

A particular terse summation is attained by a double antithesis in XXVII, 12.

The epithet plays an important role in this, almost entirely monosyllabic, structuring:

Makes black night beauteous and her old face new,

Palamarchuk retains only one of the phrases and forfeits the antithesis therein by a change of predicate, and omission of the epithet:

Від неї ніч прекрасніша стає.  
From her the night becomes more beautiful.

Kostetsky condenses the line by omitting the epithets; he achieves an effective syntactic antimetabole:

Зновля' в лиці і в чорноті скраша'.  
Renews the face and blackness beautifies.

A contrasting correspondence of adverb-verb occurs in sonnet XI, 1. The entire line is monosyllabic:

As fast as thou shalt wane, so fast thou grows't

Each of the translators achieves an antithesis in a different manner. Palamarchuk, by the use of a gerund as the headword, obtains a simultaneous contrasting action:

Ідучи в уцерб, ти в синові ростеш,  
Going into wane, thou in a son growest,

Onufriyenko obtains the conceptual antithesis in his verbs, and a formal contrast in the antimetabolic placement of them:

Зів'янеш швидко так же, як і зріс,  
Thou shalt wane as fast as thou hast grown,

Although Kostetsky changes the verb to a noun contrast, he approaches the original more closely in that the contrasting adverbial clauses are also taken into account:

ЯК прудко в щерб, так прудко йдещ і в зріст  
As fast into wane, so fast thou goest also into growth

In sonnet CXXX, 3, as in most instances of Shakespearean short antithesis, there is only one corresponding grammatical member in the figure:

If snow be white, why then her breasts are dun;

Of the five translators of this sonnet all retain this figure, except Palamarchuk, who omits the color contrast; his antithesis is, therefore, only implicit:

Не білосніжні пліч її овали,  
Not snowwhite the ovals of her shoulders,

Kostetsky delineates the antithetical groupings into two linguistic mediums, Polonized-Ukrainian Baroque, and Modern Ukrainian. This translator's contrasting shade 'dark' stems from the word 'darkness':

Кдиж сьнієкт єст бялим — в неї перса тьмяні,  
If snow is white--her breasts are dark,

In Franko's adaptation each antithetical grouping consists of one trochaic tetrameter line. This translator's shade of 'dark' stems from dark-complexioned:

Коли білий сніг, то певно,  
Що смаглява в неї груди:  
5-6 If snow is white, then it is sure,  
That her breasts are dark:

Tarnavsky's color 'gray', in the metaphorical sense, means 'dull', and reflects a 'pallid' or 'wan' complexion in opposition to the radiance of snow:

Як білий — сніг: груди в неї сіра чом це?  
If white--the snow: her breasts are gray, why is this?

Zuyevsky's contrast stems from 'earth' or 'ground', in opposition to 'snow':

Землиста груди — не сніг у порівнянні

/Her/ earthen breast--not snow in comparison

Only one grammatical member enters the triple antithesis of XI, 5-6, that emphasizes the importance of procreation:

Herein lives wisdom, beauty and increase;  
Without this, folly, age and cold decay;

Palamarchuk disregards this figure in his paraphrase, but uses a traductio which aids in emphasizing the theme:

Це мудрості закон, який стоїть  
Основою усіх основ назавше.

This is the law of wisdom, which remains  
The base of all bases forever.

Kostetsky maintains the triple antithesis exactly. The single epithet is not incorporated into the passage:

В тім мудрість, ліпота і многота,  
Без того — глупство, старість і занепад;

Herein is wisdom, beauty and increase,  
Without that--folly, age and decay;

Onufriyenko, rather than a conceptual-formal antithesis, employs syntactical-formal antithesis very effectively. His opposing amplifications act upon each other antithetically: one line is amplified in the positive sense by the repetition 'and', while the other is amplified in the negative sense by a set of negations:

У цьому зміст і мудрости, й краси,  
Немає тут ні смерти, ні страхіття.

Herein is the content of /and/ wisdom, and beauty,  
There is not here nor /neither/ death, nor horror.

Except for Slavinsky and Hrabovsky, each translator of the individual sonnets encounters this figure and renders it successfully: Hordynsky in sonnets XLVII and CVII, Tarnavsky in CIV, Slávutych in CLIV, Franko in XXX and

XXXI, Zuyevsky in LXXXI and CII, and Karavansky in II.<sup>53</sup> Besides the instances already stated, Onufriyenko encounters the figure also in VIII, but does not employ it in this instance. Of these same ten sonnets, Kostetsky retains the antithesis in six, and Palamarchuk in five.

Particular rhetoricism is achieved through a series of antitheses, as in LXXV.<sup>54</sup> The antithetical pair in the couplet serve as a succinct summation of the preceding lines:

3 And for the peace of you I hold such strife,  
 7-8 Now counting best to be with you alone,  
 Then better'd that the world may see my pleasure;  
 9-10 Sometime all full with feasting on your sight,  
 And by and by clean starved for a look.  
 13-14 Thus do I pine and surfeit day by day  
 Or gluttoning on all, or all away.

Kostetsky accommodates this series completely. His concrete images for 'strife' and 'pleasure' are, also, of interest:

За мир ваш наламав мечів і тарч,  
 То волю наодинці зріти вас,  
 То — в світ мого лвити щастя лик:  
 Я розкошую в зорах ваших віч  
 І раз-у-раз голодний зорів тих,  
 Отак томлюсь і щедрюсь днь-у-день,  
 Чи в щерті, чи порожній навстіжень.

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<sup>53</sup> Karavansky achieves only one of the antithetic pairs in the couplet, and adds his own in the earlier part of the sonnet (l. 3).

<sup>54</sup> Series of three are found in CXLIV, CXLVI, CLII, XCIV, and LXXX. Out of 15 antitheses contained therein Kostetsky achieves 12, and Palamarchuk 11. Both are least successful in CXLVI, where each attains only one of the series and most successful in CXLIV and LXXX where all three are retained.

3 For your peace I broke swords and shields,  
 7-8 Now wishing to see you alone,  
 Then--in the world to reveal happiness' face:  
 9-10 I luxuriate in the glances of your eyes  
 And by-and-by starved for those glances,  
 13-14 Thus I oppress and lavish myself day by day,  
 Or to the very brim, or empty completely.

Although Palamarchuk's sonnet is a complete paraphrase it contains, respectively, two conceptual antitheses and three terse formal ones. His favored 'now-then' construction helps the translator to underscore the opposing elements in three instances:

То гордий він, то схопиться вві сні,  
Наляканий видіннями страшними.  
То пхне червінці в сховища тісні,  
То між людей ладен бряжчати нимпи.  
 Так я живу і в пеклі і в раю,—  
 По зустрічі настане знов розлука,  
То я — багач, то я — злидар убогий.

5-6 Now proud is he, then starts in his sleep,  
 Startled by apparitions horrifying,  
 7-8 Now pushes coins in treasures tight,  
Then amongst people ready to jingle them.  
 9 Thus I live in hell and in paradise,--  
 10 After the encounter shall be again separation,  
 14 Now I--a rich man, then I--a beggar poor.

Some sonnets that deal with moral problems contain very elaborate series of antitheses. Of particular rhetorical interest in this regard is CXXIX, the poem on sensual desire and the abomination of it. The concluding antithetical pair impart an aphoristic quality to the couplet:

5-7 Enjoyed no sooner but despised straight;  
 Past reason hunted; and no sooner had,  
 Past reason hated, as a swallowed bait,  
 11 A bliss in proof, and proved, a very woe;  
 12 Before, a joy proposed; behind, a dream.  
 13-14 All this the world well knows; yet none knows well  
 To shun the heaven that leads men to this hell.

Palamarchuk in his deeply rhetorical paraphrastic address to lust employs antitheses in conjunction with antimetabole (ll. 6, 11):

Вгамована — ти збудниця відраз,  
Та надиш знов і знов п'яниш собою.  
Ти солод болісний, блаженна мить,  
Світ знає це. Ць зна, як обминути  
Небесний рай, що нас до пекла мчить.

5-6 Appeased--you are a stimulator at once,  
And you lure again and again inebriate with yourself.  
11 You are a sweetness painful, blissful moment,  
13-14 The world knows this. Does not know, how to avoid  
The heavenly paradise, that us to hell rushes.

Kostetsky maintains the elaborate row of antitheses almost completely; the first half of the series (ll. 5-7, 11) undergoes a concretization of images:

Крізь смак свій вже несе огиди частку,  
Повз розум гнана й ждана поза ним,  
Повз розум розставля' ненатлу пастку,  
В раю зачата й дізнана в стражданні,  
Спочатку — щасний намір, потім — сон;  
Світ знає все се, лиш не знає те бо,  
Як оминути в ад ведуче небо.

5-7 Through its flavor already carries repugnance partial,  
Past reason chased and awaited after it,  
Past reason sets an insatiable snare,  
11 In paradise conceived and realized in torment,  
12 At first--a joyous proposition, after--a dream;  
13-14 The world knows all this, but does not know that,  
How to avoid the into hell leading heaven.

A fairly complex row of antithetic figures enters sonnet LXVI in the condemnation of social evils. Three are of the oxymoron type, and four are formal. Three of the formal antitheses (ll. 5, 6, 7) are exceptional in that they are based on antonyms of different grammatical categories:



- 3 And needy nothing trimm'd in jollity,  
 5 And gilded honour shamefully misplaced,  
 6 And maiden virtue rudely strumpeted,  
 7 And right perfection wrongfully disgraced,  
 8 And strength by limping sway disabled,  
 10 And folly, doctor-like, controlling skill,  
 12 And captive good attending captain ill:

Palamarchuk attains four of seven, the three oxymorons and the one direct formal type:

Бо скрізь нікчемність в розкопі сама,  
 І силу неміч забива в кайдани,  
 І злу — добро поставлене в служниці,  
 І гипе хист в недоума в руці;

- 2 For everywhere nothing in luxury alone,  
 5 And strength the weakling forges into shackles,  
 9 And for evil--good is placed in servitude,  
 12 And perishes the skill in the hand of the fool;

Hordynsky attains the same four as Palamarchuk:

І орденом оздоблене сміття,  
 І силу, що кульгас з кожним кроком,  
 І дурноту, що учить, безталанна,  
 І доброту на службі в злого пана:

- 3 And with an order /is/ decorated trash,  
 8 And strength, which limps with every step,  
 10 And folly, which teaches, adverse,  
 12 And good in servitude to the evil lord;

Karavansky also attains three conceptual and one formal antithesis. The first of his oxymorons is a paraphrase:

Де замість права — зрада і навіт,  
 І пишна розкіш чепурить нікчем,  
 Де зло з добра зробило кріпака,  
 І тон в науках глупство задає,

- 3 Where instead of right--betrayal and fraud,  
 4 And splendrous luxury adorns nothing,  
 9 Where evil has made a serf of good,  
 12 And stupidity sets the tone in the sciences,

Franko, in four lines, achieves five antitheses, two of the oxymoron type,

and three formal. His latter three lines are paraphrased:

А капосне пішло блищить у лпшиім строю,  
 Як славу має й честь огца і облуда,  
 А дурень мудрому відмірює права,  
 А добрий в найми йде, а пелар ужива —  
 3 And base nothing shines in splendid attire,  
 5 How infamy and hypocrisy have honor and glory,  
 10 And the fool, for the wise /one/, measures out laws,  
 12 And the good /one/ goes into servitude, and the  
plebian exploits--

Kostetsky achieves six of the original seven, the three oxymorons, and three formal. Two of Kostetsky's formal antitheses are from Shakespeare's exceptional cases; to obtain these (ll. 5, 6) Kostetsky contrasts corresponding grammatical members. This translator fulfills, also, the final double antitheses 'captive good' and 'captive ill':

І врамлення ніщоти в пишну шерть,  
 І злото чести, зміщене в ганьбу,  
 І грубе скурвлення дівочих цнот,  
 І моці від кульгавих влад розсот,  
 І дурість докторовану чола,  
 І брання-Благо в стіп державця-Зла:  
 3 And the framing of nothingness in splendrous trim,  
 5 And the gold of honor, contained in shame,  
 6 And coarse whoring of maidens' virtues,  
 8 And strengths from the frauds of the limping authorities,  
 10 And folly, doctored, of the brow,  
 12 And the captive-Good in the step of the captor-Evil:

The most extensive use of antithesis occurs in the sonnet of contrasts, XLIII, which is virtually constructed upon the figure. The first three lines of the leading quatrain contain oxymorons, while the last line is designed on a complete antimetabole, lexical and antithetical. The second quatrain is the most dense with rhetorical figures; besides the four antitheses (ll. 5, 6, 8), there is a direct comparison (l. 7), a pun (l. 6), and traductio involving 'shadow'

and 'clear'. The third quatrain contains four antitheses, and the couplet--a complete antimetabole.

When most I wink, then do mine eyes best see,  
For all the day they view things unrespected;  
But when I sleep, in dreams they look on thee,  
And, darkly bright, are bright in dark directed.  
 Then thou, whose shadow shadows doth make bright,  
 How would thy shadow's form form happy show  
To the clear day with thy much clearer light,  
 When to unseeing eyes thy shade shines so!  
 How would, I say, mine eyes be blessed made  
 By looking on thee in the living day,  
 When in dead night thy fair imperfect shade  
 Through heavy sleep on sightless eyes doth stay!  
     All days are nights to see till I see thee,  
     And nights bright days when dreams do show thee me.

In Palamarchuk's first quatrain one of the oxymorons (1. 2) is forfeited due to the translator's interpretation of 'unrespected'. The second and most elaborate quatrain is introduced with a paired antithesis which is embraced within a syntactical antimetabole; this is immediately followed with a formal antithesis. The last line of this quatrain contains an additional antithetical pair of the oxymoron type. Besides the contradicting figures, two traductio links are carried over from the first quatrain, 'dark', and 'brightness', and two new ones are formed on 'shadow' and 'shine'. The third quatrain contains three antitheses, one less than the original, while the couplet contains a complete antimetabole formed on a traductio pair:

Заплющені найкраще бачать очі,  
Не знавши втіх на денному путі.  
Тебе всі сні мій зір стріча охоче,  
 Він — темний блиск в блискучій темноті.

А як би тільки твоя, що в темні тіні  
Вливає блиск, засяє в дні ясні.  
 Коли почаєш в золотім промінні  
 Вона отам так сяє уві сні?

· Яких би втіх мої зазнали очі,  
 За дня живого вгледівши той лик,  
 Що мертвої мені викиався ночі  
Крізь темні шибі зімкнутих повік?

Нема тебе, то день до ночі схожий,  
 А ввійдеш в сон — і ніч як день погожий.

Shut eyes see best,  
Without having known joys on the daily path.  
Thee in dream my sight encounters eagerly,  
It--a dark brightness in bright darkness.

And what if thy shadow, which in the dark shadow  
Pours brightness, begins to shine in days clear,  
When in the nights in golden ray  
It /shadow/ shines so to the eyes in dream?

What joys my eyes would know,  
 In the day living having seen that face,  
 That appeared to me of the dead night  
Through the dark panes of closed eyelids?

Thou art not here, then day to night likened,  
 But enter'st a dream--and night like day clear.

Kostetsky, also, forfeits one of the oxymorons in the first quatrain (l. 2) because of interpretation. Instead of the complete antimetabole, Kostetsky emphasizes his fourth line by a traductio chain on 'see' and 'dark'. The second quatrain, also, receives much emphasis through traductio pairs involving 'shadow', 'form', 'brightness', and one link, 'dark', from the preceding quatrain. This translator's second quatrain loses one of the original antitheses and the comparison,

and the third quatrain loses one of the oxymorons. The couplet is antimetabolic as the original:<sup>55</sup>

ЗАПЛЮЩЕНІ, найкраще бачать очі,  
Вдень надивившись незначних речей,  
Коли ж бо сплю, ти — з'ява в сні урочі,  
І очі зрятъ, тьмо-зрячі, в тьмі ночей.  
Твій тінообраз повнить світлом тіні —  
Яких же форм він формою б надав,  
Яких яснот вже й з себе ясній дниті,  
Якщо він крізь повіки сяє, тьмав?  
Як був би зір, кажу, благословенний,  
Тебе зоривши за живого дня,  
Що в мертву ніч, вид ще несовершенний,  
Скрашася тінню віч важке спання?  
Весь день мов ніч, тебе аж поки взрію,  
І ніч мов день, як з'явиш сонну мрію.

Shut, eyes see best,  
In the day having viewed enough insignificant things,  
For when I sleep, thou--a vision in dreams triumphant,  
And the eyes see, darkness-seeing, in the dark of nights.  
Thy shadow-image fills with light the shadows--  
What forms it would accord by form,  
What brightnesses already /accords/ of itself /shadow-image/  
to a bright day,  
When it /shadow-image/ shines, through the eyelids of  
darknesses?  
If the sight were, I say, blessed,  
Thee having seen in the living day,  
That in dead night, the view still unfulfilled,  
Thou adornest with shadow the heavy sleep of eyes?  
All day like night, until thee I see,  
And night like day, when thou showest /my/  
envisaged dream.

Thus, the rendering of this most common figure in Shakespeare is not problematic to the translator, unless the figure in its formal contrast includes a combination of grammatical members, or if an antithetical line is

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<sup>55</sup>Both Kostetsky and Palamarchuk change the metaphors of the couplet into similes and de-personify 'dream'.

composed of monosyllables. This is not too common, however, and such lines in translation may sometimes inherit the antithesis in content, if not in form, or undergo antimetabole, or other rhetorical device. In regard to the short antithesis, all the translators, with the exception of Palamarchuk, render the figure very conscientiously. Palamarchuk usually disregards this variant in his paraphrased lines. As concerns the extended type, of the individual translations, only Franko, Karavansky, and Hordynsky encounter the figure, and each accommodate it quite successfully. Both translators of the complete works are especially observant of the extended series, Palamarchuk, even in his paraphrases. Both translators, moreover, are equally faithful to the antithetical figures appearing in many of the couplets and thereby impart the original epigrammatism to these particular concluding lines.<sup>56</sup>

### Antanaclasis

Antanaclasis, or word play, where a repeated word shifts from one meaning to another is a rhetorical figure of ambiguity which is quite common in the sonnets. The translator's task of restoring this figure is a most difficult one, particularly as regards translating into Slavonic languages, in which the word stems and the methods of word construction differ appreciably from those

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<sup>56</sup>Approximately 40 per cent of the couplets contain antithesis, both Kostetsky and Palamarchuk retain about two-thirds of these.

in English.<sup>57</sup>

One of the less conspicuous forms of Shakespeare's antanaclasis involves the repetition of the word 'for', an extremely flexible word in the English language; it is used as a conjunctive as well as a preposition, and, in the latter role, serves in a number of functions. The Ukrainian language, on the other hand, employs different words for these differing functions. The most common Shakespearean play on 'for' is the alternation between the preposition and the conjunctive,<sup>58</sup> an alternation that is impossible to reproduce in Ukrainian:

For truth proves thievish for a prize so dear.  
(XLVIII, 14)

Another incidental and therefore relatively inconspicuous word play occurs throughout sonnet LXXXIX. Antanaclasis is contained in the repetition of 'will', five times as an auxiliary to the verb, and once as a noun. This, too, cannot be reproduced in Ukrainian inasmuch as two different words represent these meanings.

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<sup>57</sup>In his study on word play in Shakespeare's dramas, D.M. Vavrynyuk compares German and several Slavonic translations (Russian, Polish, Ukrainian) and concludes that the translation into the Slavonic languages is the most difficult. Cf. "Trudnoshchi peredachi Shekspirovoyi hry sliv slovyans'kymy movamy," Inozemna filolohiya. Vil'yam Shekspir, No. 1 (1964), pp. 48-53.

<sup>58</sup>The word 'for' appears more than once in 48 sonnets. The most outstanding of these are X, 1-5, XXXVIII, 3-7, LXII, 3-7, and XCII, 1-4. Cf. Stephen Booth, Essay on Shakespeare's Sonnets (New Haven and London: Yale University Press, 1969), pp. 94-95.

In sonnet CXLIII Shakespeare introduces an antianaclasis into his couplet by the verb and proper noun 'Will':

So will I pray that thou mayst have thy 'Will',  
If thou turn back and my loud crying still.

Here, the translators attack the word play, but in a different manner from Shakespeare's; rather than a play on the word, the translators create a play on the stem of the word.<sup>59</sup> Kostetsky's couplet is highly complex in its stem antanaclasis. The translator incorporates the name 'Will' into the Ukrainian language and blends it with three additional words unrelated to each other, but embracing the same stem:

Молю, хай буде твoсвільним «Ві<sup>л</sup>ль»,  
Мое вгамуй волання в час дозвіль.

I pray, let it be thy willing 'Will',  
Still my crying out in time of leisure.

This possibility lies within the nature of the Ukrainian language, specifically in the alternation of the vowels 'i' and 'o'. This vowel alternation enables the Ukrainian translator to incorporate the name Vill' (Will) into a stem antanaclasis which incorporates words with the syllable -vil- and also -vol-. As in the above couplet, Kostetsky blends the name Vill' with two words which contain that syllable: tvoyevil'nym, dozvil' and with one word which contains the alternate syllable: volannya.

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<sup>59</sup>Henceforth, stem antanaclasis is a repeated stem which shifts from one meaning to another.



Palamarchuk does not admit the name 'Will' into this couplet, but combines three unrelated words which possess the same stem and achieves the stem play:

Хай воля всполнится твоя, — вотажу, —

Let thy will be fulfilled--I beseech, --

These relatively simple variants of antanaclasis are only a prelude to Shakespeare's extremely audacious, perhaps even ostentatious, use of the figure in the 'Will' sonnets, which, Palamarchuk states, are the most difficult to translate.<sup>60</sup> In sonnet CXXXV the author plays on the word 'will' which appears fourteen times: seven times as a proper noun, six times as an abstract noun, and once as a verb in the form of stem antanaclasis 'wilt'. Besides this word play the couplet contains repetitions of 'no' and 'one':

Whoever hath her wish, thou hast thy 'Will',  
 And 'Will' to boot, and 'Will' in overplus;  
 More than enough am I that vex thee still,  
 To thy sweet will making addition thus.  
Wilt thou, whose will is large and spacious,  
 Not once vouchsafe to hide my will in thine?  
 Shall will in others seem right gracious,  
 And in my will no fair acceptance shine?  
 The sea, all water, yet receives rain still,  
 And in abundance addeth to his store;  
 So thou, being rich in 'Will', add to thy 'Will'  
 One will of mine, to make thy large 'Will' more.  
     Let no unkind, no fair beseechers kill;  
     Think all but one, and me in that one 'Will'.

Kostetsky's translation is extremely involved in figures of ambiguity. The main figure is stem antanaclasis, which, with the aid of true traductio,

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<sup>60</sup>Cf. his footnote, p. 189.



A reconstruction of the quatrains according to devices facilitates the description of Kostetsky's use of the figures of ambiguity. The leading quatrain may be summarized as follows:

1	dovillya		do	Villya
2	"Vill'"	(do(d)atkom nad do(st)atkom)	vol'	
3			do(z)villya	
4	VdILya	kIL'ka	doL'	

In the first line Kostetsky creates a word antanaclasis in using three words--the two-word combination is homonymous with the single word. In the second line, the major figure is the stem antanaclasis formed from the English proper noun and from the Ukrainian abstract noun 'will'. The secondary figure is the intervening paronomasia, and the paronomasia type rhyme (ll. 1, 3). The fourth line is in parallel construction to the second in that another stem antanaclasis is formed and placed in a symmetrical arrangement with the second. An assonantial link separates and unites this stem antanaclasis.

The second quatrain is dense in stem antanaclasis constructed upon a traductio involving the abstract noun 'will'. There is a striking rebound and anaphora on 'chy', and an assonantial blending throughout the passage.<sup>62</sup> In addition, the first line contains a syllepsis in the final word, while the last line contains an aural syllepsis;<sup>63</sup> in the removal of the dashes, the line would mean 'And I do not give the light of good will?'

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<sup>62</sup>The stem antanaclasis is underlined and the assonance capitalized.

<sup>63</sup>At a poetry reading, for example.

5 CHY tYzh CHYyi volINNya NEpoyemNI,  
 6 NE zvolysh volyu vvolyty moyu  
 7 CHY spravdi voli v INshykh tak pryyemNI,  
 8 ya zh -- dobroVillya -- sVItla NE dayu?

The third quatrain introduces still more devices for word play.

There are four words which are of the main antanaclasis link, the first two are unrelated, and the last two are a traductio pair involving the proper noun.

An audio syllepsis is obtained in the first line: 'vodnomu' (to water's) may sound like 'v odnomu' (in one). The rebound of the second line is striking, since in itself it means 'rain' and thereby supports the substantial aspect of the line:

9	VODnomu /V̄	ODnomu/	VDOvillyu
10	DOSHCHiv	DO	SHCHerty
11	<u>povnovil'na</u>		<u>villyu</u>
12			<u>'vill''</u> .

Kostetsky intensifies the stem antanaclasis in the couplet; the four words of the chain are unrelated, in the last pair, three words combine to produce, also, a word antanaclasis. Moreover, the final line contains two true syllepses--in the first, and the last words. It, also, contains an audio syllepsis in that 'v odnim pryvilli' (in one abundance) sounds like 'v vodnim pryvilli' (in water's abundance); this syllepsis has an inverse relationship to the one appearing in the former quatrain. The row of negatives and the epiphora in the first line add to the homophonical emphasis of the couplet:

13 ne much ni zLYKH, ni dobrYKh u svavilli;  
 14 voliy v odnim /vodnim/ pryvilli vsikh--pry villi.

Thus, Kostetsky, in incorporating the name 'Will' into the Ukrainian language, constructs an antanaclastic stem chain of nineteen words using this name, the Ukrainian abstract noun 'will', and a few of its cognates. The main group of this chain originates from the traductio of the Ukrainian abstract noun. In addition to this main stream, Kostetsky achieves a few other vital under-currents: a secondary, short stem antanaclasis, two cases of triple-word antanaclasis, two cases of paronomasia, three cases of true syllepsis, three cases of audio syllepsis, two striking rebounds, and an excellent homophonical blending throughout which can be attributed largely to the o-i vowel alternation of the stem antanaclasis.

Palamarchuk's translation is also complex in figures of ambiguity. A stem antanaclasis, with more true traductio than in Kostetsky, adds up to twenty repetitions: seven in the proper noun, seven in the abstract noun, four in the verb, and two adjectives. This translator, also, employs syllepsis and paronomasia:

Авжеж, волити волі всі ми вільні,—  
То ж Вілля мати серцеві не гріх.  
Нехай же вічно буде тільки Вілл в нім  
Додачею до всіх волінь твоїх.

Чи ти, чиїх волінь безмежна сила,  
Не вволиш всі — хай волоє Вілля?  
Чи, може, іншим серця ти вділила  
І вільно Вілля впнисуть відтіль?

Безмежне море до свого привілля  
Прийма й дощі в солоне лоно хвпль.  
То ж будь і ти прихильніша до Вілля  
І власну волю увелич на «Вілля».

Не відмовляй мені і серцем смілим  
Вінчай усі свої воління Віллем!

Indeed, to (will  
(fulfill a will we are all at will, --  
 Therefore, to have Will is not a heart's sin.  
 Let forever be only Will in it  
 In addition to all your wills.

Would you, whose unbounded strength of wills,  
 Not fulfill the will--let Will beseech?  
 Or perhaps to others you have divided your heart  
 And willingly push out Will from there?

The boundless sea into its abundance  
 Receives also rain into the salty bosom of the waves.  
 Then be you, too, kinder to Will  
 And your own will exalt on "Will".

Do not deny me and with courageous heart  
 (Unite all your wills with Will.  
 (Crown

A quatrain-by-quatrain analysis, illustrates Palamarchuk's merits in the use of the rhetorical figures of ambiguity:

- 1 avZHEZH volyty voli vsi my vil'ni, --
- 2 to ZH villya maty sercevi NE hrlKH.
- 3 NEKHay ZHE Vlchno buDe tIL 'ky vill' V nim.
- 4 DODacheyu DO VsiKH volin' tVOYlKH.

Besides the six words which belong to the apparent traductio chain, or stem antanaclasis, Palamarchuk forms two additional, genuine pairs: 'vsi-vsikh' (all-to all), and 'dodacheyu-do' (in addition-to). There is a syllepsis involving the first word of the antanaclastic chain. The emphatic particle is repeated thrice anaphorically. The rhyme (ll. 1-3) is of the paronomasia type. Alliteration and assonance are blended into the main stream, as well as the epiphora 'IKH', which flows also into the next quatrain:

5 CHY tY, CHYyikh voLlN' bezmEZHN<sup>a</sup> syla,  
 6 Ne vvolYSH voLI--khay volaye VILL'?  
 7 CHY moZHE, INSHYm sertsya ty VDILyLa  
 8 I VIL'No VILLya VyTysNuT' VIDTIL'?

In addition to the seven words of the antanaclastic stem chain, there is an anaphora and rebound in 'CHY'. Assonance and alliteration continue to provide homophonical emphasis. The word 'bezmezhna' (unbounded) (l. 5) serves as a secondary bond with the next quatrain due to the *traductio* built upon it:

9 bezMezhNE More DO SVOhO PRYvillya  
 10 PRYyma y DOshchi V SOLONE LONO KHVYL'  
 11 to zh bud' i ty PRYKHYL'Nisha DO Villya  
 12 i VLasNu VOLyu uVeLyCh Na „ViLL'”.

A play on sound, in addition to the play on stems, is characteristic of this quatrain. Palamarchuk creates a triple rebound with 'PRY', and also with 'DO'. Assonantial units approaching paronomasia are found in 'khvyl'- 'DO'. Assonantial units approaching paronomasia are found in 'khvyl'- 'prykhyl'nisha', and 'solone-lono'. The new alliterative 'M', further, combines with the 'N' unit in the couplet:

13 NE VIDMovLYAY MENI I SertseM SMILyM  
 14 VINchAY uSI SVOYI VOLINNya VILLEM!

The couplet continues the stem play on two words, and a syllepsis occurs in the first word of the latter line. The play on sounds is an accomplished blending of the two nasals which give the couplet a humming quality; the epiphoric 'AY' resounds in an echo.

To Palamarchuk's figures of ambiguity, then, belongs the stem antanaclasis of twenty words, two syllepses, and three paronomasia. Intertwined with these are three pairs of *traductio*, two triple rebounds, two epiphora, and a variety of other alliterations and assonances, all of which enter

the translator's exquisite play on sounds.

Zuyevsky's sonnet is very different from the other two. In puristic fashion this translator does not incorporate the English name into his sonnet, but builds, rather, a comparatively conservative traductio chain of five items on the abstract noun. A sixth interlocking link is formed on a verb that is similar in stem but unrelated in meaning. Zuyevsky's density in sounds is especially notable in the first and third quatrains. The most striking elements in this respect are the four repetitions of the word 'DO' (to) and its fivefold assonantial counterpart. The 'ACH' assonance (l. 9), as though an onrush of waves, establishes well a nexus of sound and meaning:

Хто б волі не плекав, ти маєш теж.  
 Моє ім'я щодень, до набридання.  
 Та хай і в надмірі — я прагну все ж  
 Додатком стати до твого бажання.  
 А ти, в кім воли більшою зросла,  
 Не бачиш в ній притулку для моєї?  
 Чи переваги інших без числа  
 Тепер звелися на дорозі в неї?  
 Неначе море незначний ручай  
 Приймає в себе, до свого роздолля,  
 Так ти до власних воль мою додай,  
 І виросте в тобі ще більша воля.  
 Благаю, не вбивай моїх надій  
 Радіти нашим волям як одній!

Whoever would not nurture will, thou also hast  
 My name, daily, to repugnancy.  
 But be it even in excess--I yearn anyway  
 To become addition to thy wishes.  
 And thou in whom will has increased,  
 Dost not see in it a haven for mine?  
 Have the assets of countless others  
 Now arisen in its path?  
 As though a sea, an insignificant brook  
 Receives within itself, to its allotment,  
 So thee to thine own wills add mine,  
 And within thee shall grow an even larger will.

I beseech, do not kill my hopes  
 /For/ our wills to rejoice as one!



Sonnet CXXXVI is even more audacious in word play. Besides the sevenfold antanaclasis on 'Will', thrice a proper noun, thrice an abstract noun, and once a verb, there are a number of other repetitions: 'thy soul', 'thy', 'that I', 'fulfil', 'one', 'number', 'nothing', 'thee', 'me', 'hold', 'my name', and 'love'. The first two quatrains are linked with the play on 'fulfil-fulfil-fill-full', the second and third quatrains are linked with 'number-one-nothing', while the couplet emphasizes 'my name', and 'love';

If thy soul check thee that I come so near,  
 Swear to thy blind soul that I was thy 'Will,'  
 And will, thy soul knows, is admitted there;  
 Thus far for love, my love-suit, sweet, fulfil.  
'Will' will fulfil the treasure of thy love,  
 Ay, fill it full with wills, and my will one.  
 In things of great receipt with ease we prove  
 Among a number one is reckon'd none;  
 Then in the number let me pass untold,  
 Though in thy store's account I one must be;  
 For nothing hold me, so it please thee hold  
 That nothing me, a something sweet to thee:  
     Make but my name thy love, and love that still,  
     And then thou lovest me, for my name is 'Will.'

In this translation Kostetsky creates his main stem antanaclasis on fourteen items in a manner similar to his former sonnet. As the original, Kostetsky's first two quatrains are tightly bound by the repetition of 'will', while the third and fourth are tightly knit by new repetitions. Here, Kostetsky acquires three units of traductio involving 'number', 'nothing', and 'one', a word antanaclasis is attained by combining three words 'nishcho ta' and 'nishchota', and the original internal rhyme 'one-none' (l. 8) is attained in 'nishchyts'-odynyts''. Besides three links of the stem antanaclasis chain, the couplet contains a traductio pair:

Як зблизька я душі твоїй не в смак,  
 Їй присягни, сліпий, що я — твій Вілль,  
 І визнає — «Вілль» се вільній волі знак:  
 Любовних волю вволити зусиль.  
 «Вілль» задовіль зволів твоїм чуттям,  
 Так, будь се воля з волю твоїх скарбниць;  
 Те діло великоприбутне, там  
 В числі ніщиць рахунки одиниць:  
 Тож хай в числі численних я нічим —  
 Хоч в сумі як одинка — перейду;  
 Май за ніщо, та будь ніщота тим,  
 Що хоч у чомусь дасть тобі слажду:  
 Злюби ім'я лиш, волю між безвіль,  
 І тим мене полюбиш: звуся ж — Вілль.

If /when/ near, I am not to thy soul's taste,  
 Swear to it, /the/ blind /one/, that I--thy Will,  
 And /it/ will know--"Will" is a sign to free will:  
 To fulfil the will of love's efforts.  
 "Will" to satisfaction fulfilled thy feelings,  
 Ay, be this the will of the wills of your treasures;  
 Where a deed /is/ highly profitable there  
 In the number of nothings account of ones:  
 So let /it be/ in the number of numbers I /am/ nothing--  
 At least in the sum as one--I will pass;  
 Consider as nothing and be /it/ nothing by that,  
 That at least in something will give thee sweet:  
 Come to love my name only, will amongst lacks of will,  
 And thus thou wilt love me: I am called--Will.

Palamarchuk's stem antanaclasses involves nine items. Although this translation seems to be simpler in word play than his former one, the chain is very complex in its construction: (a) the largest group of five items on the name 'Will' is placed antimetabolically, (b) the second group is a traductio on 'liberty' (voleyu-volyu), (c) this second group is also sylleptical inasmuch as the meaning could be 'will', (d) the third group is a traductio on 'will' (volinnyam-volin'), (e) both (b) and (c) are a further syllepsis since they appear also as proper nouns synonymous to 'Will' (l. 3), and (f) the word 'volin' (l. 6)

is again sylleptical in that it could mean 'will' or 'preferences'. Three minor bonds exist in addition to this major one; they unite, respectively, the latter two quatrains and the lines of the couplet. For Shakespeare's repetitiveness in the third quatrain, Palamarchuk substitutes a density of sound: three rebounding jingles of the paronomasia type (l. 10), as well as alliteration and assonance:

Як видався я душі твоїй немилім,  
Заприсягни нечулій і сліпій,  
Що звусь я Волею, Волінням, Віллем,  
То й маю залишатися при ній.

Доповнивши твого чуття скарбницю,  
В числі волінь твоїх хай буде й Віль.  
Не важить там нічого одиниця,  
Де множество зійшлося звідусіль.

Хай буде в велелюднім тлумі тому  
Віль, мов кукіль серед пожвнних зінь,  
Аби в очах лишень і в серці твоєму  
Щось важив той малопримітний Віль.

Люби лиш волю — й перед світом цілим  
- Мене любитимеш, бо звусь я Віллем.

If I appear unpleasant to thy soul,  
Swear to the insensitive and blind /one/,  
That I am called (liberty Will, 'Will',  
(willingness,  
And thus I have to remain in it.

In having filled thy treasure of feelings,  
In the number of thy (wills let there also be Will,  
(preferences  
One bears no weight there,  
Where a multitude has gathered from everywhere.

Let, in that populous crowd  
Will be as though a flora-bell amongst useful herbs,  
So that in thy eyes at least and thy heart  
Bore some weight your unnoticeable Will.

Love only (will and before the whole world  
(liberty  
You will love me, for I am called 'Will'.

Thus Kostetsky and Palamarchuk achieve in the 'Will' sonnets a word and sound play par excellence. Their success stems from the nature of the receptor language: in the unique system of vowel alternations, which welcomes the English proper noun into its base, and in the inflectional system, which permits the construction of numerous traductio links with relative ease. Their success stems, too, from their individual resourcefulness and ingenuity, particularly in the attainment of a diversified stem antanaclasis inasmuch as the antanaclasis of the source language is unattainable in the receptor language, and, as regards Kostetsky, the compounded word antanaclasis through the combining of three words that sound like the repetitions of two. It is questionable, however, whether the translators truly render Shakespeare's style in these sonnets, for they employ word play more excessively than does the author and incorporate into their two quatorzains other figures of ambiguity--syllepsis and paronomasia--that are not found in the original poems. The result is an even greater audacity and ostentatiousness of repetitiveness than in Shakespeare. In Kostetsky's sonnet CXXXV, especially, the content is drowned in the maze of repetitions. Palamarchuk, in comparison, employs his figures with a relative simplicity and naturalness.

Zuyevsky's sprinkling of traductio and the touch of stem antanaclasis in sonnet CXXXV, is quite sufficient for word play; these do not drown the content, and serve very efficiently to underscore 'will', the main

theme of the sonnet. This translator's loss of half the Shakespearean repetitions results simply in the puristic nonadmission of the English proper noun into the Ukrainian language.

The relatively inconspicuous play on 'will' in the couplet of sonnet CXLIII is excellent in both Kostetsky's and Palamarchuk's stem antanaclasis, but again, the former uses the figure to excess. The less noticeable forms of Shakespeare's antanaclasis, as the rather common employment of 'for', is unattainable in Ukrainian and, hence, must be disregarded in translation.

### Homophony

To the foregoing gamut of repetitive word and stem structure belong also repetitive sound patterns which, in striking a harmonious chord, render rhetorical effects to the sonnets. Shakespeare achieves this homophonical emphasis primarily by the use of the rebound, assonance, and alliteration. The rebound, an extended form of assonance in which a syllable is repeated, is employed to attract attention to important concepts, and to bind certain words, as 'strange-strangle' (LXXXIX, 8), 'chance-changing' (XVIII, 8), or 'captive-captain' (LXVI, 12). This figure sometimes even has a punning quality, as in the latter example.

The function of Shakespeare's assonance is comparable to that of the rebound. In addition to rhetorical accentuation, the repetition of identical vowels may serve to bind certain words together as in 'beauteous roof to

ruinate' (X, 7), or to bind an entire sonnet, as the major  $\bar{i}$  -  $\bar{e}$  units throughout XLIII, as exemplified in the couplet:<sup>64</sup>

all days are nIghts to sEE till I sEE thEE,  
and nIghts brIght days when drEAmS do show thEE·mE.

This example indicates that Shakespeare's assonance may intermingle or alternate with alliteration. The major assonantial units of the couplet are interspersed with minor alliterative units. They are also separated and regulated by intervening vowels which, in the important role of modulators, aid in attaining the exquisite harmony of these lines.

But most extensive, and most diversified in function, as well as in the method of utilization, is the repetition of consonants. Alliteration may connect important words within a line, as in the following case where it joins with assonance to perform its role:

Beggar'D of BLOOD to BLUsh through LiVeLy Veins?  
(LXVII, 10)

Alliteration may help to underscore certain words within a line; as the primary unit in:

the Mortal Moon hath her eclipse endured  
(CVII, 5)

It may serve to correlate sound and meaning, as the pulsating 'w' pattern (IX, 1-11) which with its onomatopaeic quality correlates to the theme of the

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<sup>64</sup>It would be preferable to transliterate the homophonical illustrations from Shakespeare, but, because we can not know the exact pronunciation of Shakespeare's vowels, this discussion rests on their approximations, and therefore, transliteration is hardly feasible.

wailing of a widow. Shakespeare strikes a chord with especial forte between the first two quatrains and thus binds them tightly; a secondary 'l' unit moves the lines fluidly:

4 the WorLd WiLL WaiL thee, Like a makeLess Wife;  
5 the WorLd WiLL be thy WidoW, and stiLL Weep

There is an onomatopæic pulsating ticking produced by three alliterative units in the onset of sonnet XII:

when I do Count THE CloCK THaT Tells THE Time.

These illustrations, respectively, reveal that Shakespeare may utilize alliteration to link line halves, or use it in one line half only, or bind alliterated line groups and quatrains, or employ different consonantal patterns in two line-halves. The sonnets are, therefore, composed with a constant unity and division of sound by which Shakespeare achieves his rhetorical emphasis and melody, a harmony between theme and sound.<sup>65</sup>

In the translations of the sonnets into Ukrainian, Shakespeare's homophonical principles can be readily applied. There is a considerable difference, however, in the melodic base of the English and Ukrainian sonnets. This difference is in alliteration and assonance: whereas English poetry depends more on the repetition of consonants than it does on vowels, Ukrainian poetry depends primarily on assonance which is combined with alliteration to form homophonical units. These peculiarities in the melodic bases of the two

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<sup>65</sup>The basic sources for phonetic structure are Booth, An Essay on Shakespeare's Sonnets, pp. 66-79, and Ulrich K. Goldsmith, "'Words out of a Hat? Alliteration and Assonance in Shakespeare's Sonnets,'" Journal of English and Germanic Philology, XLIX, 1950, pp. 33-48.

languages lie in their differing vocalism. The English vowel system contains nine simple vowels which undergo various changes in differing positions, while the Ukrainian vowel system contains six simple vowels which retain their basic and distinct tonal or acoustic identity in all positions.

In view of the multiplicity of Shakespeare's phonetic organizations as well as the diversity of functions and the effects therein, and in view of the differing phonetic structures of the source and receptor languages, it is feasible to observe the homophonical characteristics of each translator in turn and compare his mastery of the musical potentialities of the Ukrainian language to Shakespeare's mastery of the musical potentialities in his language. Thus, in this survey the Ukrainian translations precede Shakespeare's passages and appear in a transliterated form. They are followed by the literal translations.

Among Shakespeare's translators, Palamarchuk is a master of melody and sound effects. This translator's sonnets contain a skillful homophonical blending of the various repetitive patterns of the original. They are characterized by three main features. Firstly, they are distinguished by their harmony of sound, which is attained by a well-balanced unity and division of repetitive sound patterns and by a meticulous vowel modulation. This harmony results in their exquisite melodiousness and sustains the poetry in a constant state of flux. Secondly, Palamarchuk's sonnets are distinguished by a subtle harmony between sound and meaning; from this they gain their rhetorical impact. Thirdly, notwithstanding the intricacies involved in their harmonious patterning, Palamarchuk's sonnets are in a simple, direct, and natural manner of expression.



A most intricate homophonical blending is exemplified in these seemingly simple lines. Intermingled here are two antimetabolic and one parallel traductio pairs; the rebound of the second line replaces Shakespeare's anti-metabole; vowel modulation separates and unites the sound patterns for the purpose of harmony; whereas an alliterative n-link serves primarily to bind the lines tightly together. This complexity of homophonical figures befits the situation described;<sup>66</sup>

turbOty dNya--I pO NOchakh zI mNOyu  
I NICH I dEN' pryhNICHHuyut' mENE

The troubles of the day--and in the nights with me  
And night and day oppress me.

When day's oppression is not eased by night  
But day by night, and night by day, oppress'd?  
(XXVIII, 3-4)

In the following lines, truth and beauty are brought to the fore by two dividing rebounds, and united with a binding assonance. The first major rebound takes the place of the original traductio of the same line, while the latter major rebound is in place of the original traductio in a subsequent line. The minor rebound replaces Shakespeare's word repetition:

V oPRAVi PRAVdy y chySTOty YASnoyi  
dlya nAS KRASA pryVAbnishA STOKRAt.

1-2 In the frame of truth and purity bright  
For us beauty is a hundredfold attractive.

---

<sup>66</sup>Since the original translated excerpts are not included here, the punctuation marks remain intact in the transliterated passages for the purpose of contextual coherency. Any apostrophe appearing in the translation is removed so as not to confuse the mark with the apostrophic transliteration of the "soft sign".

1-4 How much more beauty beauteous seem  
 By that sweet ornament which truth doth give!  
 The rose looks fair, but fairer we it deem  
 For that sweet odour which doth in it live.

(LIV)

This quatrain is linked together by a major assonance. The second line contains a rebound which embodies also Shakespeare's pun as well as the prime assonance. The final line flows toward the conclusion of the couplet with a different assonantial unit, which is, nevertheless, bound to this quatrain by rhyme:

VYnuVachem yaVYVshysya na sud,  
zaSTUPnykom ya raptom VYSTUPaYU.  
 nenaVYst' i lYUbov moya--tviy blud  
 VYpravduYUt' iz muzhnistYU odchaYU.

As a defendant having appeared at the trial,  
In defence I suddenly step forth.  
 My hatred and love--thy fault  
 Justify with the masculinity of despair.

For to thy sensual fault I bring in sense--  
Thy adverse party is thy advocate--  
 And 'gainst myself a lawful plea commence:  
 Such civil war is in my love and hate,

(XXXV, q. 3)

Two major assonantial units make an appropriate division in this couplet. The most significant part of the statement receives unity and emphasis by a homophonical blending of a rebound, traductio, and assonance:

POklYAvsYA b YA, shcho vRODa zRODu chORNa,  
 a shcho NE chORNE, te POvik POTvORNE.

I would swear, that beauty from birth is black,  
 And what is not black, that is always monstrous.

Then Will I sWear Beauty herseLf is Black,  
 and ALL They fOUL THat THY compLexion Lack.

(CXXXII)

In this couplet, too, the structure of sound patterns supports the contextual division. The final alliterative 'm' serves, also, to link words separated by a grammatical comma:

METavs' MYTets' i Malyuvav, shcho Mih,  
lySHe do sertsya ne znaySHov doriH.

The artist darted about and painted what he could,  
But to the heart he did not find paths.

Yet eyes this cunning want to grace their art,  
They draw but what they see, know not the heart.

(XXIV, 13-14)

In another couplet, Palamarchuk achieves his primary binding through an epiphorically formed rebound contained within the pronouns. The anti-metabolic alliterative units 'ya' and 't' serve to underscore the thematic division and unity of the two parts 'I' and 'thou'. A most unique pattern reveals itself in that the assonance 'ya' means 'I', and 'ty' means 'thou', thus the anti-metabolic arrangement of the pronominal-phonetic elements achieves the described unity and division of one single whole:

i YA, TvoYA vidTorhnuTa chasTYna,  
khvalyu TEbe, moYA lyubov yedyna.

And I, thy severed part,  
Praise thee, my love.

And that thou teachest how to make one twain,  
By praising him here who doth hence remain!

(XXXIX)

The same unique support of contextual unity and division are apparent by the antimetabolic alliteration in the following line; the mid-word serves as a consonantal link between the two parts:

yoHo SnaHa STaye Tvoyeyu Tezh.

His strength becomes thine also.

THou mayst call THine when THou from youTH convertest.

(XI, 4)

Palamarchuk's repetitive sound patterns aid in producing desirable effects. These lines, concerning a stately petition, attain the appropriate strength and grandeur from the alliterated 'p'. The final seven-syllable word is not characteristic of this translator, yet, in this legalistic content it is aptly used; the word contains no consonantal clusters to impede the reading, on the contrary, the assonantial units result in a smooth and rapid flow:

mIY ZIr IZ SerTsem PIdPySav PaPIr  
na PODannya vZayeMODOPOMOhy.

My eye and my heart signed a paper  
In petition for mutual-assistance.

Betwixt mine eye and heart a league is took,  
And each doth good turns now unto the other;  
(XLVII, 1-2)

Another instance to which p's impart pride, as in Shakespeare's 'Proud-Pied aPril' (XCVIII, 2), for example, is the tsar image of the following couplet, wherein a meaningful unity and division of sound, also, occurs:

ya buv tsarem, PosivSHY PYSHNYY troN,  
ta ZNyklo vSe, koly SkiNchyvSya SoN.

I was a tsar, having taken the splendid throne,  
But vanished all, when the dream ended.

THus HAVe i HAD THEE, as a DrEAm Doth fLAtter,  
in sLEEp a KING, but waKING no such matter.  
(LXXXVII)

Assonance and alliteration, with the aid of the fluid 'l' results in an effective

swift movement of the following line:

I LITa MYT' MYhne LYsh nad zEMLEyu.

And summer's instant will but flash over the earth.

And summer's lease hath all too short a date:

(XVIII, 4)

The repetitive voiceless sibilant, the voiceless t's and 'p' render the feeling of fatigue described in this line, while the fluid 'l', as in the original, aids in motion of the steady descent:

SviTyLo STomLene ide na Spad,

The light, feeble, goes to descent,

Like fEEbLe age, hE rEELeth from the day,

(VII, 10)

It is extraordinary that Palamarchuk is sometimes able to reconstruct some of Shakespeare's alliterative sound patterns, as the sibilants in the following couplet. The translator's rhyme is built on a rebound, which produces the described chorus-like effect, in opposition to a solo, and replaces Shakespeare's rebound:

I Zvuky TI beZ SLIv prOHOLoSylly:

"v tvOYIm zhyTTI ne maye SOLO Sylly".

And those sounds without words announced:

"In thy life a solo has no strength".

whoSe SpEEchleSS Song, bEING many, SEEmING one,  
SINGS THIS to THEE: 'THou SINGle wilt prove none'.

(VIII)

More remarkable is his reconstruction of homophony throughout sonnet XXX.

As Shakespeare, Palamarchuk composes his alliterative units on sibilants, nasals, stops, and the echo-like diphthongal derivations of 'w', with the main

link 'ōw'. Palamarchuk uses the trilled 'r' in his fourth line (Shakespeare alliterates 'r' in the last line), which produces the tearing and irritating effect introduced into the poem by the translator. A comparison of the first quatrain and the couplet suffices to illustrate Palamarchuk's homophonical reconstruction. Indeed, every sound in these lines is assonantial or alliterative:

koly na SUD beZMOVNo-Tykhykh DUM  
vSTayuT' DAlekykh SpoMyNIV TUMaNy--  
prykhoDyT' ZNOV DAVNO ZaSNuLy SUM,  
i SeRTSe Rve, i yaTRyT' DAVNI RaNy.

Ta lySH Tebe pobaCHu ya Na MyT', --  
i SUM ZaSNe i SeRTSe Ne SHCHeMyT'.

When to the trial of the speechless--silent thoughts  
Arise the obscurities of distant remembrances--  
Comes again the long-ago sleeping sorrow,  
And tears the heart, and irritates the old wounds.

But only thee I see for a moment, --  
And the sorrow is asleep and the heart does not ache.

when To the SeSSioNS of Sweet SileNT THoughT  
i SuMMoN up reMeMbraNce of THiNgS paST,  
i Sigh the lack of MaNy a THiNg i SoughT,  
and WiTH Old WOES NEW Wail My Dear Time'S WaSTe:  
buT if THe while i THink on THee, DeaR fRienD,  
all loSSeS aRe ReStoRed and SoRROWS enD.

Palamarchuk is not as successful in producing the wailing effect in sonnet IX; whereas Shakespeare employs a strong w-link, the translator uses a relatively weak n-link. In other instances, however, Palamarchuk's 'n' gains much impetus; it appears with a pulsating, tolling rhythm throughout the poems that are concerned with the aspect of time. In sonnet XII, for example, particular resonance is attained in the first line and the couplet by the use of the echoing

double 'n'. Unlike the original poem, which proceeds with ticking regularity, the translation proceeds primarily with a chiming regularity that results from the n-link. The secondary phonetic organizations--the stops and sibilants, the expertly patterned assonances and alliteration, and the o-i vowel alternation provide the ticking effect to the background. There is hardly any sound here that does not receive a chiming echo:

koLy hoDyNNyka poDZv<sup>1</sup>INNYA SoNNI  
ZvISTuyuT' DNYA pomerkLoho viDkhID,  
koLy beZzhaL'No SNIh LYAha Na SkroNI  
 I oSypayeT'SYA fIYALky TSvIT;

o NI! Ne ZNyshchyT' YIk<sup>h</sup> koSa oSINNYA,  
koly viD Nykh roZSIyeT'SYA NaSINNYA.

When the clock's weary tolling  
 Announces the fading day's departure,  
 When pitilessly snow lays on the temples  
 And the violet's blossom falls down;

Oh no! The autumn's scythe will not destroy them,  
 When from them seeds will be sown.

when I do CouNT THE CLoCK THaT TeLLS THE TIme  
 and See THE brAve dAY SuNk IN hIdeouS NIghT;  
 when I behoLd the vIoLeT PaST Prime  
 and SabLe cURLS aLL SILver'd O'ER with whITe;

AND NoTHiNG 'GAINST TIme'S SCYThe cAN mAke defENCE:  
 SAVE BREEd to BRAVE Him WHEN He tAKES THEE HENCE.

A similar rhetorical impetus is gained by the translator in the latter part of sonnet LVI. His third quatrain begins:

SHCHOB Ne ZaZNaTy ZBAyDuzhiNNya RaN--  
 v SHCHODeNNoho poBACHeNNya khvylyNy

So as not to know the growing indifference of wounds  
 In the minutes of daily meetings

Let this sad interim like the ocean be  
Which parts the shore, where two contracted new

Palamarchuk employs an anadaplopic alliteration as he proceeds into sonnet LVII in the same vein; his traductio and rebounds are especially striking in their resonant effectuation:

tyiy vil'Nyy rab, LaDEN ya DEN' pry DNI  
tobi yeDYNiy sluhuvaty virno.

Thy free slave, I am prepared day by day  
To serve thee, /my/ only, faithfully.

Being thy slave, what should I do but tend  
Upon the hours and times of thy desire?

Utilizing the n-link, Palamarchuk similarly produces the passing of minutes in sonnet LX. In the first quatrain, word repetition, traductio, and rebounds add to the harmony. The liquid 'l', in conjunction with its constant assonance unit, moves the verse along like the movement of the waves, while the sibilants ch, sh, zh, produce the sound of the waves in the background. The alliteration in the couplet is equally masterful. The primary sibilant pattern, in conjunction with the plosive stop 't' and the nasal 'm' make a powerful stand in defence against Time. The phonetic organizations here are very similar to Shakespeare's:

yAK khvYLi mCHAT' NA uzbereZHNU riN',  
TAK vNebuTTYA i NASHi mCHAT' khvYLYNY:  
oDNU pohLYNE viCHNoSTi hLYbiN',  
NA zmiNu yiy uZHe NASTupNA LYNE.

TA virSH miy proTy SMerTi SMiLo STane  
i ZakhySTyT' Tvoye LyTSe kokhane.



As the waves rush on the littoral sand,  
 So into nonexistence also our minutes rush:  
 The depth of eternity swallows one,  
 In its place already another flees.

But my verse against death shall boldly stand  
 And defend thy face beloved.

Like aS the wAveS mAke towaRDS the pebbLeD shoRe,  
 So Do ouR miNuTeS hASteN to theiR eND;  
 eaCH CHANgiNg pLACe with that whiCH goeS befoRe,  
 iN SequeNT ToiL aLL foRwaRDS Do coNTeND.

and yeT To TiMES in hope MY verSe SHall STand,  
 praiSing thY worth, deSpITe hiS cruel hand.

Equally beautiful is the translation of sonnet LXXIII where the homophony of the first quatrain produces all the sound effects associated with the context. Here, in conjunction with Time's n-link is the humming emanation of a song; the multiple repetition of 't' produces the sound of trembling leaves:

Toy Misyats' roku bachysh Ty v MeNi,  
 koly bahryaNyy lysT TreMTyT' Na viTTi  
 pid viTroM zlyM, yakyy pryyshev po liTi  
 Na khory, de zaMovkNuly pisNi.

That month of year thou seest in me,  
 When the purple leaf trembles on the bough  
 Beneath the evil wind, which came after summer  
 To the choirs, where songs became silent.

THat time of year THou mayst in me behold  
 when yeLLow Leaves, or none, or few, do hang  
 upon thOSe BOUGHS which shAKE agAinst the cOld,  
 BaRe Ruin'd choiRS, wheRe late the Sweet BiRdS Sang.

Palamarchuk's mastery of sound is further exemplified in sonnet CXXIX where he reproaches lust. Anger is transmitted by "harsh" consonants, primarily the sibilant and plosive type, and by the rare combinations of these consonants, as kht, dzh, lzh, dst, rst. The phonetic organization of

the first quatrain is also reminiscent of Shakespeare's:

o KHTyvoSTe, SHCHo honySH PLoT' u SkaZ,  
 STRaSHnyy nySHCHyTelyu DuSHi SLaBoyi,  
 DZHeReLo LZHi, i piDSTupu, y RoZBoyu,  
 TuPa, SLiPa y ZHoRSToka voDNoRaZ.

O, lust, that drives flesh into rage,  
 Horrible destroyer of soul feeble,  
 The source of evil, and deceit, and robbery,  
 Dull, blind and cruel simultaneously.

the eXPenSe of SPiriT in a waSTe of SHame  
 iS luST in aCTION; and till aCTION, luST  
 iS PERjURED, mURDEROUS, BLOODy, FULL of BLaMe,  
 SavaGe, eXTReMe, RUDE, cRUEL, noT To TRUST.

These characteristic examples from Palamarchuk's sonnets reveal this translator's expertness not only in the attainment of homophony but also in his employment of the figure to achieve important subtle effects. His phonetic structure serves as a harmonious accompaniment to his lyrics and it is, therefore, not surprising that some of his sonnets have been set to music.

Kostetsky, too, incorporates all of Shakespeare's repetitive patterns into his sonnets, but this translator concentrates more on the incorporation of rhetorical figures than in the attainment of harmony and subtlety therein. Kostetsky's highly complex phonetic organizations frequently appear to be of a superficial and pompous design; they often attract attention to themselves, as means, more than they do to the substantial aspect of the sonnets, or as means toward an end. Furthermore, because of a recurrent consonantal clustering and an insufficient modulation of sounds, this translator's lines often result in cacophony, rather than in homophony.

Kostetsky is exceptionally resourceful in the creation and utilization of rebounds; he is very adept in substituting this device for the original traductio, and thus maintains effectively Shakespeare's rhetorical overtones in those particular lines. A further illustration of Kostetsky's utilization of the rebound will serve to characterize his peculiar features with respect to homophony.

A relatively simple and melodious quatrain is achieved in sonnet LXXV, 9-12, by the combination of assonance, alliteration, traductio, ploce, and a triplet rebound. Kostetsky incorporates the original 'or' unit in his assonance and also the original ploce. The rebounds are used for Shakespeare's homophonical blending of 'possessing or pursuing/or'. Thus the translator achieves the required musical and rhetorical aspects of this passage:

ya ROZkoshuyu v ZORakh Vashykh Vich  
i RaZ-u-RaZ holodnyy ZORiv tykh,  
z nykh DANoho i ZHDANoho oprich  
ne posiDAYu ZHADNYKH bil'she vtikh.

I take pleasure in the stars of your eyes  
And by and by hungry for those stars,  
From them the given and awaited except  
I do not possess any more delights.

SoME TiME aLL FuLL with FeaSTING on your SIghT,  
and bY and bY cLean STaRved fOR a Look;  
PoSSeSSING OR PuRSuING no deLighT,  
Save what iS had OR MuST fROM you be Took.

Sometimes Kostetsky substitutes rebounds for traductio in different lines than the traductio appears in the original. In the introduction to XVII, for example, rebounds are used for the omission of two traductio pairs from the second quatrain and the couplet. These rebounds embrace the assonances

and alliterations of the original, but the translator does not achieve the required homophonical balance; the latter part of his lines is dense in the 'vi' pattern:

V mayBUtNIM VIRy VIRshu khto zh POyMe,  
 BUd' Vashykh TSNot VIN I PO VINTSya POVEN?

In the future the faith of the verse who will understand,  
 Even if it is filled to the brim with your virtues?

who WILL beLieVe mY Verse In TIMe To coMe,  
 IF IT WERe FILL'd With youR mosT HIgh desERTs?

In sonnet XXXVI (q. 3) Kostetsky uses rebounds for Shakespeare's word repetition. The first is a pun equivalent to Shakespeare's play on 'honour'. Kostetsky's rebounds are excellent in themselves, but the complexity of the sentence results in a quatrain that is difficult to understand, in ambiguity that is not in the original:

zo mnoyu znatys'--ulyahty han'bi  
 z-za moho borhu, shcho, khoch plach ne splachen,  
 mene vitaty--buv by tym tobi,  
 na CHEst' moyu, tviy chyn imennya vtrachen.

To know me--/is/ to fall into shame  
 On account of my debt, which is not paid, cry as one may,  
 To greet--in doing this would be for thee,  
 For my honor thy rank robbed of name.

I may not evermore acknowledge thee,  
 Lest my bewailed guilt should do thee shame,  
 Nor thou with public kindness honour me,  
 Unless thou take that honour from thy name.

Shakespeare's punning rebound is attained also in this line, but only in reference to the original can the reader grasp the substance:

yaka miy dovh--ne dovhyy rozum--vkazhe.

Which my debt--not a long intellect--will show.

To witness duty, not to show my wit.

(XXVI, 4)

Kostetsky adds a punning rebound to sonnet XXVII (l. 2). In having created this figure the translator finds an archaic word to harmonize with it. Yet it is questionable whether the unity and division of sound in these lines function toward the desired end. First, an assonantial pattern aids in describing a weary person, then an alliterative unit aids in communicating the person's hastening to bed, but subsequently, the translator reverts to the former "weary" assonance in describing a comfortable bed:

DOKRayu ZMOREN, LyNu v LiZHko ya,  
ZDORO ZHENomu DOROhe vsTOKROT'.

Completely tired, I flee to bed,  
To the traveltired dear a hundredfold

WEARy With Toil, I haSTe To mY bed  
the dEAR REpoSe foR limbS With TRavel TIRed.

At times Kostetsky constructs complex phonetic units which divert attention from the meaning. The extreme redundancy of sound patterns attained by the plocé, the rebound, and the assonantial blending, obscures the substance in this line. Notwithstanding, the supremacy of sounds in this particular case serves well in substitution for Shakespeare's ambiguity in the word 'from':

skArb CHASu vklASty poZA CHASu CHASt'?

Time's treasure to place beyond Time's boundary?

shall Time's bEST jewel from Time's chEST lie hid?

(LXV, 10)

On occasion, however, Kostetsky's complex phonetic organizations are detrimental, as in the bombastic passage of XLIV, 7-10. Here the translator immerses the reader totally into a strangeness of sound; the constant repetition of the units 'vya' and 'sl'' in proximity to other consonantal clusters results in difficult articulation. In his footnote to this sonnet,<sup>67</sup> Kostetsky states that the alliteration herein is in accordance with Shakespeare's 'l'. But the original lines, unlike the translation, are smooth and fluid; they are devoid of any tongue twisting units:

bo mysL' pLyha kriz' morYA y sushi YAV  
 tak prudko, YAk toy YAV sobi VYAVLYA.  
 ta, LeLe, mysL', shcho YA--ne mysL', vbyva  
 chOMu, MOv MysL' ne Mchu v tviy slid YA MyL'.

For thought leaps through seas and land of imaginations  
 So quickly, as that imagination to itself imagines.  
 But, alas, the thought, that I--/am/ not thought, kills  
 Why, like thought do I not rush in thy footstep's miles.

but, ah, thought kills me, that I am not thought,  
 to Leap Large Lengths of miLes when thou art gone,  
 but that, so much of earth and water wrought,  
 i Must aTTend TiMe's Leisure with My Moan.

Similarly the following line lacks an equilibrium of sound. The extreme density of the 'ni' pattern in contrast with the sounds in the final word 'dmukh' results in dissonance:

NI, aNI VIN aNI NIchNyy toy dmukh

No, nor /neither/ her, nor that nightly puff

No, NEither He, NOR HiS compeERS BY NighT

(LXXXVI, 7)

Very often, Kostetsky, in disregarding the euphony rules of the

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<sup>67</sup>Cf., p. 141.

Ukrainian language, attains cacophonous units. His consonantal clusters, which are alien to the language, greatly adulterate his lines. Some phrases are truly tongue twisters: 'pozhal'sya zh zvitu', 'zostan'sya zh sam', 'vdovol'sya zh skryys'', 'sonm ozdob'. Besides such cacophonous units, Kostetsky makes an abundant use of separate words which contain unpleasant consonantal clusters, as: 'vzavtra', 'chuvstv', 'gmakh', 'sknaro', 'grunt'. In addition, long words are used by the translator. Alien to Shakespeare's sonnets, and homophony, as well as to the Ukrainian language, and poetry, is the nine-syllable word in the following line. Again, there is an extreme density of the repetitive 'a', as well as 'n':

sey NAYNAbAl'sAmovANishANyy chAs

This the most balsam time

Now with the drops of this most balmy time

(CVII, 9)

These illustrations are not to demonstrate that Kostetsky's sonnets are entirely devoid of harmony. Kostetsky does achieve beautiful assonantial units when he heeds vowel modulation, as 'bezKOLOsykh LOn', 'SHCHYroho SHCHYtY', or lines as,

TU pORU ROkU Ty v meni zORysh

That time of year thou seest in me

THaT Time of year THou mayst in me behold

(LXXIII, 1)

Similarly melodic alliterative units are achieved when these units are interspersed with various vowels:

shLE v ZELEN' LUK tsiLUnKy ZoLoti,

Sends into the green meadows kisses golden,

KiSSing with Golden faCe the meadowS Green,  
(XXXIII, 3)

Here, alliterative and assonantial divisions aid in underscoring the contextual division:

ta LeLe! Lysh ODNu hODyNU DNya  
POTomu zh vyd POkhmuryvsya y POTakh.

But alas! Just for one hour of the day  
And then his face grew gloomy and extinguished.

But, out, alack! he was but one hour mine,  
The region cloud hath mask'd him from me now.  
(XXXIII, 11-12)

A very ingenious pun is attained through an internal paronomasia in the following line, where Kostetsky constructs homonymous units by combining two words which sound like another single word:

nuzhdennist' pidpyra hin z-pid pera,  
Misery supports impetus from under the pen,  
Lean penury within that pen doth dwell,  
(LXXXIV, 5)

Kostetsky achieves a certain degree of harmony between sound and meaning. In the first quatrain of sonnet XII, for example, an n-link serves as an onomatopaeic chime of bells. Three stressed monosyllabic words ending in the palatalized 'n' render an additional echo effect. The l-link regulates the fluid movement of the verse in accordance with the movement of time. A further evidence of Kostetsky's appreciation of phonetic complexities lies in



his first rhyme pair, or paronomasia, which can be regarded as a pun in that the adjective 'navisni' (ill-boding) in parallel construction to 'po vesni' (after spring) can be interpolated as the adverb 'navesni' (in spring):

koLy Lichu ti dzvoNy NavisNi,  
 shcho deN' SHLyakhetNyy SHLyut' u Nochi khLaN',  
 koLy zoRyu fiYALku po vesNi  
 i v CHoRNykh kuCHeRYAkh sRibLYAstu vYAN'.

When I count those bells, ill-boding,  
 That send the noble day into night's abyss,  
 When I see the violet after spring  
 And in black curls the silver fading.

when I do CouNT THE CLoCK THaT TeLLS THE Time,  
 and See THE brAve dAY SuNk IN hIdeouS NighT;  
 when I behoLd the vIoLeT PaST Prime,  
 and SabLe cURLS aLL SILvER'd O'ER with whITe.

The nasal link produces a similar echo effect in sonnet LXXI (q. 1). The alliterative 'd' and rebounding assonances come to its aid. The rebound (l. 3) is aptly used for Shakespeare's word repetition; the traductio blends assonantially with words in its proximity:

Ne Dovshe plachte sMErt' Moyu, azh DzviN  
 DavatyME kvasNyy, poNuryy zNak,  
 shcho z yuDOLi ya zNYk NYz'kykh DOLYN  
 v SHCH e NYZHCHI, De hospoDarem khrobak.

No longer mourn my death till the bell  
 Will give a sour, sullen sign,  
 That I from grief vanished the low depths  
 Into still lower, where the worm is lord.

No lONgER mOURN for me when i am dead  
 thaN you shaLL hear the SuRLy SuLLeN beLL  
 give WARNING to the WORLD that i am FLed  
 FRom this viLe WORLD, With viLest WORMs to DWeLL.

Repetitive sounds are symbolic of their meaning also in Kostetsky's sonnet

LX, 1-4. The assonance containing 'sh' represents the rushing of the waves, the 'r' and 'n' units suggest their tearing on the shore, while the rebounds and traductio denote their successive movement:

mov RyNom khvyl' NA uzbeRezhNu RiN'  
 spiSHYt' NA kRay bih NASHYkh sykh MINut,  
 zMINyvSHy poperedNyu, v vyr stReMlIN',  
 V Rukh NApeRed VoNy Vsi RVut'sya tut.

Like the break of waves on the littoral sand  
 The course of these our minutes hastens to its end,  
 Having changed the former, into a whirlpool of aspirations,  
 Into a motion forward they all tear here.

Like aS the wAveS mAke towaRDS the pebbLeD shoRe,  
 So Do ouR miNuteS hASteN to theiR eND,  
 eaCH CHANGiNG pLACe with that whiCH goeS befoRe,  
 iN SequeNT ToiL aLL foRwaRDS Do coNTeND.

Kostetsky attains a harmonious quatrain at the beginning of sonnet XXX by the use of epiphōra, assonance, and alliteration. The epiphora and assonance of the first two lines aid in communicating the poet's melancholic state, while the reverberating assonantial 'u' of the other two lines is suggestive of the past sorrow. This latter unit arises from Shakespeare's repetition of the retracting diphthong in 'old woes new wail':

yak Do zasiDan' MYLYKH tYKHYKH DUM  
 rechey MYNULYKH spoMYN ya PozvU,  
 Nestach zidkhNU, stryvozhU davNiy sUm  
 i VskarzhU VtratU chasU v Nim NovU:

When to the sessions of sweet silent thoughts  
 Things of past remembrances I summon,  
 Lacks I will sigh, I will shake the old sorrow  
 And make complaint of the new loss of time in it:

when To the SeSSions of Sweet SileNT THoughT  
 i SuMMoN up reMeMbraNce of THiNgS paST,  
 i Sigh the lack of MaNy a THiNg i SoughT,  
 and WITH Old WOES NEW Wail My Dear Time'S WaSTe.

In general, however, Kostetsky's talent lies more in the utilization of other rhetorical devices than in the attainment of a homophonical effect. The frequent lack of harmony in his translations is due to the lack of vowel modulation and the application of euphony rules. When the translator does take these into account he achieves the desirable consonance, as in the above passage of sonnet XXX. In this same poem, in the third quatrain, further consonance is attained primarily by the repetitive rhetorical figures, *traductio* and the *ploce*, rather than by the requirements of harmony in themselves. It is these passages that stand out in Kostetsky as exceptional in their rhetoricism, as well as in homophony:

todi v pereyshlU ya vzhuryus' zhuru  
i tyazhko z mUK do mUK vchyslyu aKtyv  
pechaluvanu tU pechal' starU,  
splatyvshy znOV, mOV dosi y ne platyv.

Then at foregone grief I will grieve  
 And heavily from torment to torment I will count into activity  
 That old despaired despair  
Having paid again, as if I had not paid till now.

Then can I grieve at grievances foregone,  
 And heavily from woe to woe tell o'er  
 The sad account of fore-bemoaned moan,  
 Which I new pay as if not paid before.

Franko is very skillful in the achievement of homophonical emphasis. This translator accomplishes an equilibrium of sound as well as an equivalence of sound and meaning. In comparison to the excellent foregoing translations of the opening quatrain to sonnet XXX, Franko's is best in that his alliterative and assonantial units aid in achieving the melancholic and peaceful tone of the original. He thereby renders most accurately the poet's tranquil state expressed

in this stanza. Palamarchuk's retracting diphthongal 'w' variations, and the trilled 'r' produce a louder echoing effect, as does also Kostetsky's assonantial 'oo'. Franko's sound units, on the other hand, with his background scattering of sibilants--sh, ch, s, z--result in a quality of pianissimo. His echo, achieved by rhymes, by 'v' and 'd' units in the latter line, and by vowel alternation, is softer and more tranquil in comparison to the echo of his counterparts:

kOLY v sOLOdkiy tYshi LyubYkh dum  
 ya spoMYNY MYNuLOhO zbYrayu  
 chYMALO strAt opLAKuye miy sum  
DO DAVNikh sliz NoViyi DOLYVAYu.

When in the sweet silence of dear thoughts  
 The remembrances of the past I gather  
 Many losses my woe bewails  
 To old tears new I /add/ pouring.<sup>68</sup>

His third quatrain is equally artistic. Shakespeare's strophe contains three traductio pairs and a plocé. Franko attains three traductio pairs in different positions, and replaces the plocé with an epiphoric pair and minor assonances and alliterations. He attains rhetorical emphasis as well as a sound and meaning equivalence, in a natural manner of expression:

ya vAZHko MUchUsya MYnUlyM horEM,  
 i ZHAL' DO ZHALYU DODAYU raptovo;  
 kolyshNiy sUM bUshUye NOvYM MOreM,  
 shcho splacheNO DAvNO plachu NaNOvo.

I am heavily tormented by past grief,  
 And sorrow to sorrow I add hastily;  
 Past woe storms in a new sea,  
 What is paid /cried/ before, I pay /cry/ again.

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<sup>68</sup>The excerpts from Shakespeare for this and the following illustration are above with these same illustrations for Kostetsky.

Sonnet XXVIII, 5-6, is another exemplary illustration of Franko's association of sound and meaning. Here an intricate intertwining of assonantial units supports the contextual joining of night and day:

koLY vrahY VidVICHNI NICH I deN'  
zVYAzaLYs', shchob VYALYT' meNe strazhdaNNyam;

When the enemies eternal, night and day,  
Have joined to enfeeble me with torture;

And each, though enemies to either's reign,  
Do in consent shake hands to torture me;

The accumulative assonance in the finale of this sonnet conveys the mentioned accumulation of sorrow, when the original traductio pairs cannot be maintained:

i kozhNa Nich yoho SHCHE tyazHCYm CHYNyt'.

And every night makes it more difficult.

And night doth nightly make grief's strength seem stronger.

The trilled 'r', the plosives 'd' and 'p', the sibilants intermingled with assonances, convey the angry spirit in LXVI, 10-11. A traductio and rebound emphasize the bitterness:

a DURen' mUDRomU viDmiRyuye PRAVA,  
i PRAVDA sPuhaNA, bezPomichNA DURiye,

And the fool for the wise /one/ measures out laws,  
Also truth is frightened, helpless, goes mad,

and foLLy, DoCToR-LiKe ConTRoLLing SKiLL,  
and SimpLe TRuth MiSCaLL'D SimpLiCiTy,

The homophony in Franko's paraphrase of sonnet CXXX is also noteworthy.

Franko uses the nasal link to endow his adapted song with a humming quality.

The nasal link increases toward the conclusion of the poem until it ends in a

peculiar type of a musical epiphoric rebound in the last stanza:

shcho Muzyka pryYeMNishe  
hOMONyt' MOyiM ushaM.

yak bohYNI khodyat' ts'oho  
ya ne bachyv ANI V SNI;  
Moya pANI, yak I VSI My,  
khodyt' prosto po zeMli.

That music more pleasantly  
Hums to my ears.

How goddesses walk, this  
I have not seen, even in dreams;  
My mistress, just like all of us  
Walks ordinarily on the ground.

Zuyevsky is conservative, but very meticulous, in his organization of repetitive sound patterns. This translator's unity and division of sound expertly establish sound and meaning equivalence in sonnet CII, 11–14. The fluid 'l', intermingled with assonances and the epiphoric endings, pours the music steadily in accordance with the context; the release of those units and the 'sp' alliteration in the penultimate line serves to restrain that flow, while the nasal units, and the rebounding assonance of the last line result in reverberation:

LYSH muzYKA rozLYvSHYs' po hILKAkh  
v uslkh dovkILLyakh, robyt'sya bayduzha.  
tak chasom ya SPyNayu vLasNyy SPIv  
shchob vIN dlya NAs NAbrydlym NE bryNiv.

But the music, having poured over the boughs  
In all the surroundings, becomes indifferent.  
Thus sometimes I restrain /my/ own song  
So it would not to us, tiresome, resound.

But that wild music burthens every bough,  
And sweets grown common lose their dear delight.  
Therefore, like her, I sometimes hold my tongue,  
Because I would not dull you with my song.

Another echo is achieved with the n-link as well as by a suitable epiphora 'oyu' in LXXI, 2:

NIzh poky dzvIN pechaL'NOYU LUNOYU

Than till the bell with a sullen echo

thaN you shaLL hear the SurLy SuLLeN beLL.

In sonnet LX (q. 1) the n-link and a traductio transmit the chiming sound of a clock. A weaker r-link, a linear alternation of a minor 'm' with a minor 'b' alliteration, and a rebounding 'pro' in alternating lines regulate the passing of the hours; while the sibilants in the background produce the sound of waves.<sup>69</sup> The multiple epiphora in the couplet is particularly effective in producing the resonance discussed by the poet:

NENache v Mori khvyli NEstryMANNI,  
hODyNy proBihayut' NASHykh DNIV  
ODNA po ODNIY v revNoMu zMAhANNI  
proBytysya DO vlasNykh Berehiv.

I tIl'kY vIrsh MIY rYMaMY dzvINkYMY  
tvly obraz vId zahladY bErEhtYME.

As though in the sea the waves unrestrained,  
The hours of our days pass by  
One after the other in zealous contention  
To break through to /their/ own shores.

And only my verse with rhymes resounding  
Thine image from destruction shall spare.<sup>70</sup>

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<sup>69</sup> Similarly in CXXXV, 9, the 'Will' sonnet.

<sup>70</sup> Shakespeare's excerpt cited in discussions on Palamarchuk and Kostetsky.

Hordynsky's sonnet LX is equally masterful in its association of sound and meaning. As the other translators, Hordynsky uses an assonantial n-link to render time's passing. The second major assonance 'er' associates with the breaking of waves upon the sand, and the sibilants in the background produce the sound of waves. The pair of rebounds in the first two lines, and the traductio of the third line add to the homophonical emphasis; while the 'p' alliteration of the fourth line, serves to convey the mentioned act of aggression. In Hordynsky's third quatrain the major assonantial 'n' and 'r' links, and the sibilants acquire new strength, which is further underscored with a traductio:

yak khvyli RYNut' NA RINystyy bEREh,  
 tak do kINTsya khvylyny NASHi mchat',  
odNA za odNoyu mINyayut' SHEREh,  
 ta vsi vPEREd u NAsTuPI sPISHat'.

VIN.lomyt' kVity, daNI yuNIY vRodi,  
 i RYye RYSY NA choli KRASy,  
 SAm zhyvyt'syA NAyKRASHCHym u pRYRodi  
 i vSe SHCHo ye--lySH dlya yoho koSY.

As the waves break on the gravelled shore,  
 So toward the end our minutes rush,  
One after another they change rank,  
 And all forward in aggression hurry.

It breaks the flowers given to youthful beauty,  
 And burrows features on beauty's brow,  
 Itself it feeds the most beautiful in nature  
 And all that is--/is/ only for his scythe.

Like aS the wAveS mAke towaRDS the pebbLeD shoRe,  
 So Do ouR miNuteS hASteN to theiR eND,  
 eaCH CHANgiNg pLACe with that whiCH goeS befoRe,  
 iN SequeNT ToiL aLL foRwaRDS Do coNTeND.



time doTH transFix the Flourish set on youTH  
 and deLveS the paraLLeLS in Beauty'S Brow,  
 feedS on the RaRitieS of natuRe'S tRuTH,  
 and noTHing StandS but for his SCyThe to mow.

(qq. 1 and 3)

The remainder of Hordynsky's translations are not as striking in their sound effects, except the two following illustrations. A good finale is attained in CVII by the use of a rebound:

tRYvkisha, nizh HeRBY y HRoBY vladYk.

Stronger than crests and graves sovereigns'.

When tyrants' crests and tombs of brass are spent.

In XLVII, 5-6 the unity and division of sound harmonizes with the context of the poem and is reminiscent of some of Shakespeare's lines:

TViy Obraz OkO Vykykaye VmyT'  
 i na BarVysTyy BenkeT Sertse proSyT',

Your picture /my/ eye summons in an instant  
 And to a colorful banquet bids /my/ heart,

With my love's picture then my eye doth feast  
 And to the painted banquet bids my heart;

Occasionally, however, Hordynsky disregards euphony rules as, for example, in his compound word zmertvykhvstannya (LV, 13). Similarly, consonantal clusters adulterate the following line:

i kplyat' avgury z vlasnykh vishchb nayivnykh,

And augurs mock their own presages naive,

And the sad augurs mock their own presage;

(CVII, 6)

A constant orchestration of sounds characterizes the sonnets by

Slavutych. Two examples suffice to show this translator's musical merits attained by a constant phonetic unity and division:

POHidNE lITo pROMYNE MYHtSEM,  
okVITTyA ROzh VITrIV POHlYNE Pashcha.

Fair summer will pass by instantly,  
The blossoms of roses the wind's mouth will swallow.

rough winDS Do shAke the DARling bUDS of mAY,  
anD SUMmer'S leaSe hath all Too short a DATe:  
(XVIII, 3-4)

MALyy AMur nedBALO zAdriMAV,  
pOkLAVshY zBOku smOLOskYp LyuBOvY.

Little Cupid carelessly fell asleep,  
Having lain to the side the torch of love.

the LittLe Love-god Lying once asLeep,  
Laid by his side his heart-infLaming brand,  
(CLIV, 1-2)

Karavansky creates harmony through assonantial units, with due respect to vowel modulation; as in XIV (q. 1):

PRO viyny, hOlOd, POshesti, POzhar  
vNOchi PO zORYAkh YA NE vORozhu,  
YA NE VISHchUN, NE MAh i NE Vid'MAr,  
shchob zNAty dolyu vLAsNU i chUzhU.

About wars, starvation, epidemics, fires,  
At night by the stars I do not predict,  
I am not a soothsayer, not a magician, not a sorcerer,  
To know fate, my own and others.

Not from the stars do I my judgement pluck;  
And yet methinks I have astronomy,  
But not to tell of good or evil luck,  
Of plagues of dearths, or seasons' quality.

The above amplificatory repetitions in the word 'not' are very characteristic of Karavansky. These ellipticisms effect power and pathos, as well as melody.

Another such case appears in the same sonnet:

6 chy bude doshch, chy viter, hrad chy snih,

Or there will be rain, or wind, hail or snow,

Pouring to each his thunder, rain and wind,

Karavansky's assonantial units are often of the rebound type. In sonnet XVIII, the first quatrain contains rebounds in 'KRashcha-stoKRAt-KRAdut'. The second quatrain contains a line constructed on this type of assonance in accordance with Shakespeare's use of this figure:

8 vid PRYmkh PRYrody ta hRYznI stYkhIY;

From the whims of nature and threats of elements;

By chance or nature's changing course untrimm'd;

In both of his translations, Onufriyenko achieves rhetorical emphasis through anaphoric amplification, the plocé, traductio, and rebounding assonance, as in XI, 10-14:

koho pryRODA ne DALA DLYA pLODu.  
pohLYAn', komu DArY vona DALA, --  
ty musysh DAr sviy povernuty--vRODu,  
ty--znak pryRODy, ty--pechat' yiyi,  
IYSHYty musYSH viddruky svoiy.

Whomsoever nature did not give for posterity.  
Look, to whom she gave gifts, --  
Thou must return your gift--beauty,  
Thou--art the mark of nature, thou--its seal,  
Leave /thou/ must thy prints.

haRSH, FeaTureless and Rude, baRRenly peRiSH:  
 Look, whom she best endow'd she gave the more;  
 Which bounteous gift thou shouldst in bounty cherish:  
     She carved THEe for her seal, and meant THEreby  
     THou shouldst print more, not let THat copy die.

Tarnavsky's sound patterns are relatively sparse, and, therefore, less striking. A few scatterings of assonantial and alliterative units link or divide line halves, as in the three lines of sonnet XVIII:

3 BruN'KY travNeVI Viter Buynyy sKYNe,  
 9 TVoye zh NE zNaye VichNE LiTo TLINI,  
 13 .yak Dovho lyuDY DYshut', baCHat' oCHi,

The buds of May the wind strong will remove,  
 But thy eternal summer knows no decay,  
 So long as people breathe, eyes see,

Rough winds do shake the darling buds of May,  
 But thy eternal summer shall not fade,  
 So long as men can breathe, or eyes can see,

Tarnavsky's rhetorical emphasis is attained mainly by traductio or by quatorzain word repetition. But especial impetus is gained homophonically in CXVI (q. 2). The phonetic elements are well blended and aid in transmitting the meaning. The constancy of true love is conveyed primarily by the constant n-link, as well as the reverberating assonantial and alliterative units:

o, NI! lyubov--tse ToY POSTIYNYy zNak,  
 shcho buRI zuSTRIchaye NEPOkhyTNo,  
tse pROVIdNA zORya, NEMov Mayak  
 dlya chovNA, shcho ViTRyla VypNE.

O, no! love--this is that constant mark,  
That tempests meets steadfastly,  
This is the guiding star, like the lighthouse,  
 For the boat, that stretches its sails.

O, no! it is an ever-fixed mark,  
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.

Of Slavinsky's two sonnets, CVI is most melodic because of anaphora, epiphora, and assonance, as exemplified in these paraphrased lines:

3-4 pro lytsariv blyskuchYKH hordopyshnYKH,  
pro nizhnYKH dam, vablyvu yiKH krasu;  
7-8 v Ochakh vOLOhiSt', mLOSnUyu rOSU,  
SOLOdkU vnadU rUkhiv nepOSpishnykh.

About knights, brilliant, proudly-arrogant,  
About tender dames, their charming beauty;  
In eyes a moisture, heavy dew,  
A sweet habit of motions slow.

And beauty making beautiful old rhyme  
In praise of ladies and lovely knights,  
I see their antique pen would have express'd  
Even such a beauty as you master now.

Hrabovsky in his paraphrase of sonnet XXIX departs swiftly with an epiphoric type of assonance. The l-link moves his quatorzain along at a rapid pace:

na saMOtI v MOYI LYkhIY nevOLI,  
rydayu ya ta bILYY svIt kLEnu,

In solitude in my evil bondage,  
I weep and curse the bright world,

when, in diSgraCe with fortune and men'S eyeS,  
i aLL aLone bEWEEp my ouTcaST STaTe,

In conclusion, each of the translators possesses his own peculiar merits in respect to homophony, each composes a different kind of music, and each in some way is reminiscent of the melodic features of Shakespeare.

Franko and Palamarchuk are truly virtuosos in the implementation of homophony for both melodic and rhetorical effects, in the establishment of a harmony between sound and theme. Hordynsky and Zuyevsky are relatively conservative in their play on sounds, but are particular in their organization of repetitive sound patterns for the purpose of attaining a sound and meaning equivalence. Karavansky and Onufriyenko achieve homophonical rhetoricism mainly through assonance of the rebound type, with regard for vowel modulation. Slavutych and Tarnavsky establish phonetic unity and division through the intermingling of assonance and alliteration; a continuous play on sounds marks Slavutych's passages, whereas a modest interspersal of repetitive sound patterns distinguishes Tarnavsky's. Slavinsky and Hrabovsky obtain melodic effects mainly through assonance and epiphora. Kostetsky's resourcefulness lies particularly in the creation of rebounds, but these, integrated with similar assonantal units are detrimental when used excessively. Because of its vocalic system, the Ukrainian language lends itself more readily to assonantal groupings than does English, thus vowel modulation is more consequential in the patterning of Ukrainian phonetic elements than it is in English. It is the lack of this modulation that often offsets the balance of sound in Kostetsky's passages and results in a mere reverberating redundancy with no positive consequences allocated to the passage. Discordancy in Kostetsky often results, also, from consonantal clusters which hinder, moreover, the fluidity of his lines. Many of Kostetsky's passages are euphonic, however, and, at times, this translator is successful in accomplishing a correspondence between sound and meaning.

From this comparative cross-section of the individual trends in the use of Shakespeare's rhetorical figures, it is evident that the majority of the translators are both assiduous and proficient in rendering this vital source of stylistic energy and beauty of the sonnets. For these same translators the complete fulfillment of Shakespeare's rhetorical figures is curtailed by linguistic limitations set by the differing structures of the source and receptor languages, usually, in conjunction with formal limitations set, for the most part, by the confines of the pentameter line.

Lexically, the Ukrainian language is not as predominant in monosyllables as English; this, concurrent with the pentameter line, affects the total transference of Shakespeare's repetitive stem and word structures--the plocé, lexical and syntactic antimetabole, traductio, and the short variants of parallelism and antithesis.

Morphologically, the inflectional system of the receptor language affects, to some degree, the exact transference of Shakespeare's word repetitions, as the plocé, and antimetabole, and hinders the attainment of the original type of antanaclasis. Antanaclasis is the only figure that is influenced by linguistic translatability alone. The Ukrainian category of genders, too, can affect a transfer, inasmuch as gender may interpolate the apostrophe by exposing the sexual identity of the objects addressed by Shakespeare.

Phonologically, the Ukrainian vocalic system, which lends itself more readily to assonantial structures than does English, can contribute to the translator's accomplishment of the musicality and fluidity of the sonnets.

The formal limitations of translatability, besides the bounds of the pentameter line, include rhythm, which influences, by and large, those rhetorical figures acquired through grammar. Rhythm may not always allow for the original arrangement of grammatical elements in the short forms of parallelism and antithesis, and the syntactic antimetabole. Rhythm can affect, also, the exact transference of the lexical antimetabole and anadiplosis when these figures must be rendered with words composed of more than one syllable. Dependent upon the limits set by rhythm, therefore, parallelism, antithesis, antimetabole, as well as inversion are interchangeable rhetoric devices in translation. Antimetabole is the most difficult figure to render inasmuch as its limits are set by the linguistic aspects, lexical, as well as morphological, and the formal aspects, the pentameter line, as well as rhythm.

In comparing the translations of the individual sonnets with the original it is found that the translators who tend toward paraphrasing make the furthest departures from the rhetorical devices of the original and that such departures stem mainly from the translator's choice, rather than from the linguistic and formal limitations of translatability. This is clearly evident from the deviations of Shakespeare's use of apostrophe made by Hrabovsky in his single translation, by Slavinsky in his two translations, and by Karavansky in a majority of his ten translations. This can be concluded, also, from Karavansky's departure from Shakespeare's anaphora and short forms of



parallelism, as well as apostrophe, in the "tired" sonnet LXVI, and his tendency toward rhetorical hyperbole throughout his translations.

Karavansky retains, nevertheless, some of the original short and long forms of antithesis and *traductio*. This translator acquires melodiousness chiefly through the blending of assonantial units with the rebound. Both Hrabovsky and Slavinsky obtain musicality mainly through the use of an epiphoric assonance. Hrabovsky achieves some of the encountered cases of Shakespeare's parallelism, and Slavinsky renders his encountered *traductio* and syntactic antimetabole.

The remainder of the translators of the individual sonnets attain a much higher degree of stylistic accuracy in the transference of the original oratorical emphasis by adhering very closely to Shakespeare's use of rhetorical figures. These translators, for the most part, surmount the obstacles of formal and linguistic limitations by accommodating Shakespeare's rhetoricism, through the interchange of Shakespeare's own devices. Every translator of the separate sonnets renders his rhetorical lines with a naturalness of expression.

Zuyevsky, in his nine translations, is exceptional in his rendering of the original apostrophe; it is noteworthy that this translator always conceals the sexual identity of Shakespeare's objects of address. Zuyevsky encounters and retains the semantic antimetabole, the short form of antithesis, and *traductio*. Although this translator exhibits moderation in his play on sounds and words, he employs homophony for the purpose of establishing a nexus

between sound and meaning, and is exemplary in the attainment of antanaclasis in the 'Will' sonnet, CXXXV.

Franko, who accomplished eight translations, is faithful to the original rhetorical style even in his two adaptations, one of which (XCVI) is illustrative of the methods used by this translator in accommodating Shakespeare's rhetoricism through the interchange of rhetorical devices. Franko displays especial resourcefulness and ingenuity in his implementation of Shakespeare's *traductio*, and in the use of homophony for the attainment of a harmony between substance and style. Franko transmits many cases of short and long forms of antithesis and parallelism. Antithesis is skillfully applied in the "tired" sonnet LXVI, although the apostrophe and anaphora therein undergo some change from the original.

Hordynsky, in his eight translations, is particularly adept in transmitting the encountered anaphora, *traductio*, the semantic and syntactic antimetabole, the linking anadiplosis, and the short and long forms of parallelism. Hordynsky's translation of the "tired" sonnet LXVI is outstanding in the utilization of parallelism, although the apostrophe in this particular translation is altered. Homophony is best attained by this translator in sonnet LX.

The four sonnets translated by Slavutych are striking in their melodiousness. Although this translator does not transmit his encountered instance of complete antimetabole, Shakespeare's apostrophe, *traductio*, and the short form of antithesis are retained.

The four translations by Tarnavsky include the original apostrophe, the short form of antithesis, and traductio. Tarnavsky's assonantial and alliterative units impart melody and fluidity to his lines.

Onufriyenko, in his two sonnets, incorporates Shakespeare's short form of antithesis, traductio, and apostrophe. This translator makes a skillful use of assonantial units and rebounds for the attainment of homophony.

In comparing the complete translations of Shakespeare's sonnets with that of the original, Kostetsky retains a very high percentage of rhetorical figures. Kostetsky must be commended for his very sincere and painstaking efforts in trying to attain a stylistic accuracy; with the exception of homophony, this translator attains more instances of each rhetorical figure than does Palamarchuk. Kostetsky is especially adept in the rendering of Shakespeare's apostrophe; only twenty-eight of his sonnets reveal the sexual identity of the objects addressed. The intimate and formal pronouns remain intact, too, although it can be argued that only the intimate form, as in Palamarchuk, and a majority of the translators, should be used, since there is no precedent in Ukrainian love lyrics for the formal pronominal form.

Although in his introduction to the sonnets, Kostetsky states that he did not encounter difficulties with monosyllables as did the translators of Shakespeare's dramas,<sup>71</sup> it is this which hinders the translator's attainment

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<sup>71</sup>Cf., pp. 9-10.

of even a greater accuracy in the rhetorical transfer of the stem and word repetitions--traductio, anadiplosis, antimetabole, and the short forms of parallelism and antithesis. It is this that forces the translator to a discretionary choice of the most pertinent words for repetition, and, simultaneously, the omission of those that are of secondary importance. It is this, again, that often forces the translator to use uncommon monosyllables, and compels him to shorten words which results in unusual constructions and, often, harsh and unmusical sounds.

Although Kostetsky retains a large proportion of Shakespeare's rhetorical figures, he is not always as successful in attaining the rhetorical effects of the original as are the translators of the individual sonnets. This is due to Kostetsky's overabundance of ornate linguistic complexities which hinder the translator's conveyance of meaning.

Palamarchuk surpasses Kostetsky in this respect. Even though this translator attains fewer instances of each rhetorical figure, these instances are always rendered with a simplicity and naturalness of expression, with a poetic diction and a laconic precision that sharpen the clarity and deepen the meaning of the lines. This is particularly evident in the comparisons of the translators' implementation of traductio, antimetabole, anadiplosis, and antanaclasis.

Both translators reveal their ingenuity in the inventiveness of stem antanaclasis and the use of other figures of ambiguity in their encounter with Shakespeare's antanaclasis in the 'Will' sonnets; but both utilize their figures,

perhaps, to excess. Palamarchuk, again, in his comparatively natural manner of expression is more successful in conveying meaning, as is Zuyevsky in his moderate repetitiveness.

Palamarchuk, however, is much too liberal in paraphrasing. He interpolates, to a very great extent, Shakespeare's apostrophe, and is neglectful of the short forms of parallelism, and, to some degree, of the short antithesis. Palamarchuk is a master of homophony; his euphonic passages, through a careful manipulation of sound, result in an exquisite musical design and beauty of harmony that serves to accompany the thought and feeling of the sonnets.

Inasmuch as rhetorical art is one of the most distinguishing features in Shakespeare's style, this comparative analysis of the translators' utilization of Shakespeare's rhetorical figures is quite representative of each individual's general performance in the art of translation. Throughout the study incidental comments are made as to contextual interpolation and paraphrasing, and the quality of poetic expression in the translations. In an endeavor to attain a complete representation of each translator's performance in his art, these aspects are brought together in the following chapter, which focusses upon a discussion of the translators' skill in recapturing the imagery of the original sonnets.

## CHAPTER IV

### IMAGERY

Whereas the foregoing discussions on structure and rhetorical figures concentrate upon the stylistic accuracy of the Ukrainian translations of Shakespeare's sonnets, this chapter combines the stylistic and the contextual aspects of the translations. The discussion herein is based upon the third fundamental element of Shakespeare's poetic style--his rich and distinctive use of figurative language, in particular, his utilization of sensuously evocative figures, or imagery.

In this chapter the translators' reproductions of imagery are compared with the original in order to investigate further the translator's skillfulness in the transference of Shakespeare's style, as well as to ascertain the translator's proficiency in conveying the meaning of the sonnets, and the degree of accuracy accomplished in the rendering of the content and the spirit of the original. The selection of sonnets for this comparative analysis is based upon the incorporation of the largest number of translations for a given sonnet, and also upon as representative a number of works from each translator as possible. The chapter is subdivided in accordance with this selection, which includes, respectively, sonnets XVIII, CXXX, LX, XLVI, XXIX, and XI. It incorporates six translations from Kostetsky, and Palamarchuk (i.e., all the above), two examples from each of Franko (CXXX and XXIX), Hordynsky (LX and XLVI), Slavutych (XVIII and XLVI), Tarnavsky (XVIII and CXXX), and

Zuyevsky (CXXX and LX), and one example from each of Hrabovsky (XXIX), Karavansky (XVIII), Onufriyenko (XI), and Slavinsky (XVIII).

This selection is representative also of Shakespeare's stylistic approaches to imagery, or image schemes. It includes, respectively, the sonneteer's use of associative imagery, accumulative imagery, image clusters, the extended image, and the brief image, and, finally, a sonnet based on concept rather than percept.

The Shakespearean sonnets range from the poem which in its figurative language is austere in imagery and dependent upon conceptually related events, to the poem which in its figurative language is extremely complex or clustered with imagery and dependent mainly upon perceptually related events. The illustrations in this comparative analysis encompass this range.

Because Shakespeare's imagery differs in nature and his image schemes differ in type, a somewhat different approach is taken in the analysis of each of the sonnets under discussion. Similarly, because of the individual problems encountered by the translators in their task, differing approaches are sometimes taken in the comparative analysis of the translations.

### Sonnet XVIII

Sonnet XVIII is particularly illustrative of Shakespeare's images derived from nature's scenery. Settings from spring and summer, and depictions of the sun are often used by the poet in association with beauty

and youth. Summer, the sun, and one of Shakespeare's outstanding villainous personages, Death, are brought together in this poem to express the main theme of the sonnet--the immortality of verse.

The organization of imagery in this sonnet is based upon an associative, connective, or comparative link as befits the comparative method by which the sonneteer develops his theme. Picture images are depicted within the first two quatrains and are carried over to the third, only through the process of association. This structure of imagery distinguishes further the octaval remnant of the sonnet:<sup>1</sup>

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd;  
 But thy eternal summer shall not fade,  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou grow'st:  
     So long as men can breathe, or eyes can see,  
     So long lives this, and this gives life to thee.

Shakespeare begins by proposing a simile within a rhetorical question, which intimates that a comparison is to be made between the hero of the poem and a 'summer's day' (l. 1). A resolution to the question is immediately set forth: the hero indeed is 'more lovely and more temperate' (l. 2). The basis

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<sup>1</sup>See the discussion on structure, p. 44.



for this resolution constitutes the remainder of the poem and begins by the introduction of a scene from summer that illustrates summer's mortality and the instantaneous stripping of summer's beauty: 'Routh winds do shake the darling buds of May' (l. 3). The epithets 'rough' and 'darling', furthermore, help to set apart in very compact terms the perfect and the imperfect of summer. The quatrain ends with a reference to summer's short tenure which indicates that the poet is speaking of the summer season; 'summer's day' at the outset of the poem is used figuratively as indicative of the fleetingness of summer.

The second quatrain introduces new images that depict the imperfections of summer in relation, firstly, to summer's intemperance as an implicit comparison to the temperance possessed by the hero; summer is either too hot, or cloudy. Summer's imperfections are further depicted in relation to its mortality in that it 'declines' in and is 'untrimm'd' of beauty 'by chance' or during the course of time. This "untrimming" of beauty is associated with the foremost image of the wind stripping the May buds.

The third quatrain makes a reversal to the hero of the poem; the hero's immortality is compared with summer's mortality through an association with the images of summer which were depicted in the octave. The leading statement 'But thy eternal summer shall not fade' (l. 9) is associated particularly with the dimming of the sun (l. 6). The following statement 'Nor lose possession of that fair thou owest' is associated with 'fair' 'declines' (l. 7), 'untrimmed' (l. 8), and, finally, the May bud (l. 3).

The new, and less picturesque, image 'Death' (l. 11) completes the chain of images connected with summer's mortality. The couplet extends, from the latter half of the third quatrain, the statement of the theme of the immortality of verse and of the hero contained in the verse.

It can be said that the sonnet is filled with imagery, yet, in actuality, Shakespeare provides only three graphic illustrations: the ill-tempered wind shaking the May buds, and the intemperate sun--now brilliant, then dim. It is by the process of association that this sonnet is imbued with imagery; each new statement, which follows a depicted image, refers back to an image, particularly to the first and most significant 'Rough winds do shake the darling buds of May'. The second half of the poem is relatively image-free, yet, the former pictures, through the process of association, or comparison, are recapitulated in the third quatrain.

In this sonnet, therefore, the imagery is constructed in such a way as to effectuate a constant backward and forward motion of the reader's mind. An octave is imminent in that it contains the picture images and points forward, and, in that there is a constant overlapping, or pointing forward and backward, within the first two quatrains themselves. The "sestet", in opposition to the octave, points backward. At the same time, however, the perpetual backward and forward motion overrides the octaval division and thereby establishes a further stylistic paradox as inherent in the overall structure of the sonnet.

There are six translations of sonnet XVIII--by Karavansky, Kostetsky, Palamarchuk, Tarnavsky, Slavinsky, and Slavutych. In the following illustrations of the translations of this sonnet the translators' alterations,

omissions, and additions are brought into relief within the literal translations provided for this study. The translators' alterations are indicated by the underlining of the modified units, their omissions are indicated by parentheses, and their additions by parentheses containing the additions.

The translation which is the closest to the original as regards imagery and the transference of content is that of Tarnavsky:

До літньої тебе рівняти днини?  
В тобі є більше лагідних прикрас.  
Бруньки травневі вітер буйний скине,  
та й літо — винайм на короткий час.

Небесне око часом припікає,  
то в хмарах топить золото своє.  
Та від краси краса щораз втікає  
у змінах, що природа зазнає.

Твоє ж не знає вічне літо тліні,  
не втрапиш ти краси своєї теж  
і Смерть не втішиш, що в її йдеш тіні,  
бо в вічних строфах понад час ростеш.

Як довго люди дишуть, бачать очі,  
так довго жить тобі цей вірш дасть почин.

To a summer's day to compare thee?  
In thee there are more gentle adornments.  
The [ ] buds of May a wind rough shall remove,  
and also summer--a lease for a short time.

The heavenly eye sometimes burns,  
or else in the clouds melts its gold.  
And from fair fair ever escapes  
[ ] in changes, that nature undergoes [ ].

But thy eternal summer does not know decay,  
thou shalt not lose thy fair neither  
and Death thou shalt not delight, that in its shade thou goest,  
for in eternal strophes beyond time thou growest.

As long as people breathe, eyes see,  
so long to live for thee this verse shall give initiative.

The above indications show that most of Tarnavsky's deviations from Shakespeare are in the alterations of metaphorical verbal elements. Because the majority of these occur at end-line positions they can be attributed to rhyme. As mentioned in the discussion on apostrophe, the phrase 'In thee there are' (l. 2) is necessary in order to conceal the sexual identity of the hero of the poem. Other deviations are caused by rhythmic and spatial limitations. The third quatrain departs somewhat from the spirit of the original because of a shift in tenses which results, also, from rhyme; Shakespeare's futurity gives a stronger quality of determination than does Tarnavsky's present tense. In keeping with the imagery and content of the original sonnet, Tarnavsky's associative image links develop in the same complex manner as Shakespeare's.

Kostetsky departs somewhat from the imagery and the content of the original sonnet:

ЧИ ж літа дню внодоблю вашу мость?  
 Твій образ лагідніш і ще миліш:  
 Вітри шореткі стрясають майську брость,  
 І літа строк — короткий винайм лиш:  
 Часами небо оком аж пече,  
 А часом — сумрить лик золотошкір,  
 І часом красне красного втече,  
 Впірнувши випадком в Природи вир;  
 Та в вічнім літі не на тебе тлінь,  
 Ні вроди дар не зблідне в згубі теж,  
 Ні смерть тебе в свою не вгорне тінь —  
 Ти в вічних віршах Час переростеш:  
     Аж доки зір в очах, чи в людях дих,  
     Так довго житимеш в рядках отих.

Shall to a summer's day I compare /Your Grace?/  
/Thine image/ is gentler and still lovelier:  
 Winds rough shake the / / May bud,  
 And summer's term--a short lease only:  
 At times the heaven with its eye even burns,  
 But sometimes--fades the face golden-skinned,  
 And sometimes fair of fair shall escape,  
Having plunged by chance into Nature's vortex;  
 Yet in eternal summer not on thee decay  
 Nor beauty's gift shall pale in loss neither,  
 Nor death thee in its shade shall enfold--  
 Thou in eternal verses Time shalt outgrow:  
     As long as sight in eyes, or in people breath,  
     So long shalt thou live in those lines.

As Tarnavsky, Kostetsky makes a few minor modifications of the metaphorical verbal elements because of rhyme and rhythm, while linear space causes the omission of the epithet 'darling'. As mentioned in the discussion on apostrophe, the phrase 'Thine image' (l. 2) functions well in concealing the sexual identity of the hero of the poem.

More of Kostetsky's alterations are of his own choice rather than of formal limitations, as the inversion of the epithet 'rough' (l. 3), the change from the subject 'eye' to 'heaven' (l. 5), and of 'fair' to 'beauty's gift' (l. 10). More pertinent is the translator's introduction of the cluttered action image 'fair of fair shall escape/Having plunged by chance into Nature's vortex' (ll. 7-8) which evokes the visual impressions of fleeing, falling, and whirling. These lines are heavy, also, from the use of the past participle in conjunction with the future tense; 'shall escape' replaces the present tense of the preceding line in order to attain rhyme. A rhyming appendage is found, too, in the translator's addition 'Your Grace' (l. 1). As mentioned earlier, this archaic formal turn can impart a satirical tone to the sonnet. Another linguistic fault

in this translation is the use of extinct short adjectives--'lahidnish' (gentler) and 'mylish' (lovelier) (l. 2). These could be mistaken for adverbs inasmuch as these forms, which are not active in the language, follow also the formation of short superlative adverbs, active in the contemporary language.

In remaining close to the content of the original sonnet, this translator, also, retains the complexities of Shakespeare's image scheme. Even though Kostetsky alters one of Shakespeare's images, he does not break the original associative link from the primary image of the May bud, for the fleeing, the falling, and the whirling of the new image can be appropriated with the flower in the wind.

Palamarchuk, on the other hand, departs considerably from the original images and in the method of their portrayal:

Рівнять тебе до літньої пори?  
Ти сталіший, чарівніший від неї.  
Весняний цвіт зірвуть лхкі вітри,  
І літа мпть мнгне лиш над землею.

Небесне око розсина жарінь,  
А то сховається в часи негоди,—  
І на красу краси лягає тінь  
В мінливості примхливої природи.

Твоєму ж літу в осінь не ввійти,  
Рокам краси гвоєі не зітерти,  
І смерть тебе не годна досягти,—  
В моїх словах ти не підвладний смерті.

Аж доки дпшуть люди, бачить зір —  
В моїх словах ти житимеш, повір!

To compare thee to the summer season?  
Thou art more constant, more charming than it.  
Evil winds shall pluck the spring blossom,  
And summer's moment shall but flash over the earth.

The heavenly eye spills smoulders,  
 Or else it hides in times of foul weather,  
 And upon fair fair's shade lies down  
 / / In the change of capricious nature.

But for thy / / summer into autumn not to enter,  
 For the years thy fair not to erase,  
 And death thee cannot reach, --  
In my words thou art not subject to death.

As long as breathe people, sees sight--  
In my words thou shalt live, believe!

Although Palamarchuk begins with 'the summer season', he takes the reader through spring, summer, and autumn. Spring is introduced into the sonnet through the translator's misinterpretation of Shakespeare's 'May' which is considered to be a part of summer. Palamarchuk establishes association in a manner different from the original. The idea of inconstancy which prevails in the second quatrain develops the statement of the hero's constancy in the resolution (l. 2). The autumn motif and the immortality theme of the third quatrain point back to the fleetingness and mortality of summer depicted in the images of the first quatrain (ll. 4, 5). None of the imagery of the second quatrain is recapitulated in the third, however; consequently, a sharper break occurs at Palamarchuk's octave than at Shakespeare's. Thus, whereas Shakespeare develops the temperance and immortality motifs simultaneously, and with an overlapping of images, Palamarchuk develops them separately and individually in a quatraineic structure. This simplification of the original image scheme results in a marked loss of the backward and forward thrust of the sonnet.

Palamarchuk tends to vivify Shakespeare's images and thereby

intensifies the feelings evoked by images. Whereas the original finale to the first quatrain makes only a reference to summer's short tenure, the translator provides a vivid impression: 'summer's moment shall but flash over the earth'. The second quatrain grows in intensity as the vivification of images mounts; the 'heavenly eye' and 'fair's shade' become actors upon the scene; the former 'spills smoulders', and the latter 'lies down' (ll. 5-7). Whereas Shakespeare's nature scene is progressively "fading" with the figures "dimming", "declining", and "untrimming", Palamarchuk's scene becomes more alive in the flashes of 'capricious nature'.

The translator tends, also, toward particularization and explicitness, which result in further intensification and departure from the spirit of the original. Shakespeare's "fading of summer" becomes 'autumn', 'eternal summer' and 'time' become 'years', 'eternal lines' becomes 'my words'. The theme is made concretely explicit: 'In my words thou art not subject to death' (l. 12). The theme becomes even more explicit and more emphatic by the anaphoric expansion of 'In my words' into the couplet. The intensity of emotion reaches its peak in the final word, the exclamatory rhyming appendage 'believe! '.

Despite Palamarchuk's interpolation of images, the basic theme of the original sonnet remains intact in his translation. The remaining three translators, on the other hand, interpolate to an appreciable amount the content and deviate from the original theme. In Slavinsky's paraphrase the



imagery unfolds into a different line of thematic development from that of

Shakespeare:

*Прекрасна ви, як літній день... Та ні, —  
Милиша й лагідніша ви, божі літом  
Буває — буревій тріпоче квітом,  
А часом — сонце все немов в огні!  
Горить-палає над зомлілим світом,  
А потім враз — зашмарені дні,  
І вся краса то никне в тумані,  
То розцвіта' під соняшним привітом.*

*Прекрасне літо ви, але не те, —  
Вабливість ваша стала, немінлива,  
І не страшна вам навіть смерть зрадлива,  
Бо в вас жіночість вічна цвіте, —  
І поки житимуть на світі люди,  
Вона між них і з ними жити буде.*

Beautiful you are, like a summer day . . . /But no/  
Lovelier and gentler you are, /for in summer/  
It happens--a storm shakes the flower,  
And sometimes--the sun /entire/ as if in a fire  
/Burns--blazes above the languid world/,  
And then suddenly--beclouded days,  
And all the beauty now fades /in the fog/,  
/Then blossoms beneath a sunny greeting/.

Beautiful summer you are, /but not that/, --  
Charm yours is constant, unchanging,  
And not frightful to you even death /perfidious/,  
Because in you femininity eternal blooms, --  
And as long as shall live in the world people,  
It amongst them and with them shall live.

Slavinsky's continual shift of images in the octave projects the idea of the inconstancy of summer's beauty, in contrast to the image-free sestet which, by association, develops the concept of the constancy of the heroine's beauty. The final line of the octave, in resurrecting the beauty of summer, eradicates the original theme of summer's mortality. The theme of the immortality of verse is not present in this translation. The theme, which emerges in the final tercet, is the immortality of the heroine's femininity.

This idea is not fully developed, however. According to the couplet, the immortalization is dependent upon people, but the method of this immortalization is not stated. Perhaps it is the abstract idea of femininity itself that shall exist eternally.

The development of Slavinsky's sonnet is in the Petrarchan tradition. The first quatrain offers a statement of theme, and the second develops it; the first tercet makes a turning point by theme opposition, and the second offers the resolution. Other devices serve to distinguish further the two main divisions of the poem. The octave opens with an assertion made through a simile, the sestet opens with the same assertion made through a metaphor; the octave employs a simple syntax, the sestet employs inversion; the octave applies the direct epithet, the sestet applies the post-epithet; the octave contains picture images, the sestet contains figurative language. Slavinsky's octave-sestet division, therefore, is much more pronounced than Shakespeare's.

Slavutych, in his development of imagery, departs still further from the original theme:

Чи порівняю із лицевим днем  
Тебе, що в ласках стриманіша й краща?  
Погідне літо промине мигцем,  
Оквіття рож вітрів поглине паща.

Буває, око неба так пече,  
Що полиняє золото у хмарі:  
Краса красу долає гаряче  
В природи змінах, відданих загарі.

Твоє ж відвічне літо не зв'ялить  
Ніде й нічим, — воно в тобі яскріє.  
Не стане смерть у затінок манить  
Тебе, як здійсний ти останню мрію.

Допоки діє дихіт, бачить зір, —  
Тобі життя даватимуть без мір.

Shall I compare with a July day  
 Thee, who in graces art more temperate and more lovely?  
 Fair summer shall pass momentarily,  
 The flowers of roses the mouth of winds shall swallow.

It happens, the eye of heaven burns so.  
That it fades the gold in the cloud.  
 Fair fair conquers fervidly  
 / / In nature's changes, surrendered to sunburn.

But thy eternal summer shall not wither  
Anywhere nor in any way.<sup>2</sup>--it in thee shines.  
 Death shall not begin to lure into the shade  
 Thee, if thou shalt realize the final dream.

As long as functions breath, sees sight, --  
 To thee life they shall give without bounds.

Slavutych focusses upon a July day. The first quatrain establishes the fleetingness of summer, the second depicts the mercilessness of a scorching July day, and the third makes a reversal to the heroine's temperance and immortality. Associative links are aptly established by the translator in the comparative depictions of a July day and the heroine. The heroine's 'eternal summer shall not wither' (l. 9) as does nature from the sun (q. 2). The phrase 'it /thy eternal summer/ in thee shines' (l. 10) points back to the temperance theme set forth in the resolution and serves, simultaneously, as a contrast to the concept of intemperance and gracelessness of the sun (q. 2). The most pertinent line as regards the theme of the sonnet, however, is interpolated in such a way that the essence of Shakespeare's poem is completely lost: 'Death shall not begin to lure into

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<sup>2</sup>In Ukrainian the negatives are used: 'Nowhere and noway'.

the shade/Thee, if thou shalt realize the final dream'. Nor is Shakespeare's theme recaptured in the couplet which simply states that 'breath' and 'sight' will give 'life' to the heroine. Because Shakespeare's 'eternal lines' is omitted, the reader must guess as to how the heroine's immortality shall be accomplished; Slavutych's thematic development is, therefore, incomplete.

The entire translation undergoes many changes from the original. The admissible alterations which do not result in a departure from the spirit of the original are: the extension of the rhetorical question to incorporate the resolution (ll. 1-2), the line inversion for the sake of rhyme (ll. 3-4), the 'flowers of roses' in accordance with a 'July day', and the metaphorical verbal 'lure' in the personification of death (l. 11).

Slavutych makes two additions of personification, however, which intensify the emotionality of the sonnet. In the first quatrain, Shakespeare's relatively delicate image of the 'rough winds' takes on a "personified" picture through the imparting of animal qualities to the winds, who with their 'mouth' (literally 'jaw') 'shall swallow' the 'flowers of roses'. In the second quatrain, beauty becomes personified by a somewhat military quality in 'conquers'.

Even more marked in the departure from the spirit of the original is the depiction of the nature scene in the second quatrain. The heat or passion of the sun progressively intensifies through a descriptive line-by-line catalogue which further heightens the emotionality of the passage. This

intensification continues to mount in the following quatrain by the impassioned stylistic phrase 'Nowhere and noway' which receives its force from the row of negatives: 'shall not wither', 'nowhere', 'noway'; the phrase, however, does not substantiate the significant reversal of this quatrain, but is employed, rather, as an expletive for its rhetorical value alone.

The line in the development of imagery in Karavansky's paraphrase does not encompass the original theme of the immortality of verse:

Чи можеш ти назватись літнім днем?  
 Ти краща і привітніша стократ.  
 Негоди злі з туманами й дощем  
 Крадуть у літа блиск його принад:

Буває — спека палить небеса,  
 А часом їх вкриває хмарищ рій,  
 І меркне дня погожого краса  
 Від примх природи та гризні стихій;

Твоє ж квітуче літо хмар не зна,  
 Бодай на мить не тратиш ти краси,  
 І навіть смерть для тебе не страшна  
 В твоєму русі через всі часи:

І доки будуть люди — будеш ти.  
 Тобі і жити вічно і цвісти.

Canst thou be called a summer's day?  
 Thou art lovelier and kinder /a hundredfold/.  
Foul-weather's evil with fogs and rain  
Steal from summer the splendor of its charms:

It happens--heat burns the heavens,  
But sometimes a swarm of clouds covers them,  
And vanishes the clear day's fair  
From the whims of nature and the wrangles of the elements;

Thy florid summer knows not clouds,  
 So that even for a moment thou dost not lose fair,  
 And even death to thee is not frightful  
     (stirring  
 In thy (movement through all times:  
     (revolution

And as long as there shall be people--shalt be thou.  
For thee to live forever and to bloom.

Karavansky's first two quatrains develop the concept of the fleetingness of the beauty of summer, 'rather than of summer itself. The remainder of the poem establishes the idea that the heroine is not subject to such fleetingness of beauty and that as long as there are people she will be immortal and continue to flourish. Whatever synonym one uses to interpret the significant word in Karavansky's thematic line (12), whether 'revolution', 'stirring', or 'movement', each leads to the assumption that the translator makes reference to national struggles, i. e., Ukraine's perpetual struggle for freedom. Thus Karavansky propounds the theme of the immortality and the continual flourishing of his motherland.

Unlike Shakespeare, Karavansky, throughout the octave, depicts images which illustrate only the negative traits of summer with the primary focus on clouds in the associative link 'fogs and rain' (l. 3), 'clouds' (l. 6), and 'wrangle of the elements' (l. 8). These 'unkind' attributes of summer are associative with the heroine's kindness as stated in the resolution (l. 2). Karavansky, however, does not make the original associative link in regard to the notion of immortality as does Shakespeare. Consequently, the second half of the third quatrain makes a reversal from the foregoing concepts and results in an element of surprise.

In addition to the associative imagery, which progresses forward in a stairlike manner, Karavansky uses the extended image inasmuch as the cloud imagery is carried over into the third quatrain in the comparison 'Thy florid summer knows not clouds' (l. 9). This extension of imagery, in addition to the forward thrust of the associative image scheme, unites the quatrains tightly in their quatrainic structure and thereby eradicates the octaval division of the original and the stylistic paradox of the original image scheme.

#### Sonnet CXXX

Shakespeare's appeal to the senses is strong throughout the sonnets. Sensuously evocative figures are drawn from movement and life, the sun, color, color change and contrast, music, the song of birds, the human voice, stillness and noise, pleasant and unpleasant odors and tastes, and the texture of substances. In the sonnet of false comparisons CXXX, the poet appeals to four of the senses--sight, smell, hearing, and touch--and evokes antithetical images for satirical purposes, to poke fun at the deifications made by the contemporary poets in writing about their mistresses. This sonnet is built upon an accumulation of images according to the quatrainic pattern with a minor octaval indicator. The accumulation of images effectuates a forward motion of the sonnet.

My mistress' eyes are nothing like the sun;  
 Coral is far more red than her lips' red:  
 If snow be white, why then her breasts are dun;  
 If hairs be wires, black wires grow on her head.  
 I have seen roses damask'd, red and white,  
 But no such roses see I in her cheeks;  
 And in some perfumes is there more delight  
 Than in the breath that from my mistress reeks.  
 I love to hear her speak, yet well I know  
 That music hath a far more pleasing sound:  
 I grant I never saw a goddess go,  
 My mistress, when she walks, treads on the ground:  
     And yet, by heaven, I think my love as rare  
     As any she belied with false compare.

Every line of the first quatrain contains a comparison of two images.

With the exception of the leading line, however, it is not the images that convey the comparisons but the colors that they carry. Whereas the color change is swift, the movement from one sense to another is gradual. The first quatrain rests primarily on the visual sense; the last line appeals also to tactility as regards the texture of the wire-like hair.

Two comparisons are contained within the second quatrain; the first continues its appeal to sight in the comparison of 'roses' and 'cheeks', and also in color. The 'roses damask'd' may be associated with the image of the patterned damask material, as well as with the soft texture of damask silk, and of the rose petals; thus the appeal to tactility is continued from the preceding line. The appeal to olfaction begins, also, with this image and progresses into the next comparison--the scent of 'some perfumes', as contrasted to the 'breath' of the mistress.

The third quatrain, the octaval marker, makes a complete break from the former senses as it progresses to the auditory perception: the



mistress' voice is compared to the 'pleasing sound' of 'music'. The second comparison continues to incorporate sound in the "treading" of the mistress' walk, and also, makes a reversal to the visual sense in the comparative gaits of the 'goddess' and the 'mistress'. The word 'ground', in association with the opposites 'mistress' and 'goddess', evokes the idea of the directional opposite "heaven", an associative image which is then extended into the couplet with the seemingly useless expletive 'by heaven'.

This sonnet opens, proceeds, and ends in the element of surprise. With each additional sensuously evocative comparison the denigration of the charms of the mistress becomes more intense, until the climactically surprising logical reversal in the couplet confirms that the sonnet is not at all a denigration, but rather, a repudiation of false comparisons.

Each of the five translators of this sonnet--Franko, Kostetsky, Palamarchuk, Tarnavsky, and Zuyevsky--takes a somewhat different approach to this poem. The most vivid as regards imagery is the adaptation by Franko:

У моєї пані очі  
Не такі, як сонце, ні,  
І коралі червоніші  
Від пурпуру уст її.

Коли білий сніг, то певно,  
Що смаглява в неї груди:  
Коли волос—дріт, то в неї  
Дроти чорнії ростуть.

Бачив я всілякі рожі —  
І червоні й білі теж,  
Та таких на личку в неї  
Рож ти певно не найдеш;

І багато розкішніших  
Пахоців нам вироста,

Аніж ті, якими дишуть  
Мої милої уста.

Я люблю її розмову,  
Хоч докладно знаю сам,  
Що музика приємніше  
Гомонить моїм ушам;

Як богині ходять, цього  
Я не бачив ані в сні;  
Моя пані, як і всі ми,  
Ходить просто по землі.

My mistress' eyes  
Are not like the sun, no,  
And corals are redder  
From the purple of her lips.

If snow is white, then it is sure  
That her breasts are dark;  
If hair--wire, then on her  
Wires black grow.

All kinds of roses I have seen--  
And red and white also,  
But such on her cheek  
Roses thou certainly shalt not find;

And many more delightful  
Perfumes for us grow,  
Than those with which breathe  
My beloved's lips.

I love her speech  
Though precisely I know myself,  
That music more pleasantly  
Hums to my ears;

How goddesses walk, this  
I have not seen even in dreams;  
My mistress just like all of us,  
Walks ordinarily upon the ground.

Particularly vivid are the color contrasts in this folkloric poem.

Franko's 'corals' refer to a string of crimson colored beads traditionally

worn with the Ukrainian national dress. Crimson is compared with another highly perceptible color 'purple'. Similarly, the 'white' of 'snow' as compared to a dark-toned skin makes an impact in the folkloric verse because of a Ukrainian folkloric esteem for the white complexion. Although Franko omits the appeal to sound in the 'walk' of the mistress, his foregoing imagery on sound adds the image 'ears', which not only underscores the auditory impression of that particular quatrain, but evokes, also, a visual impression. Throughout the poem imagery is accumulated in the gradual manner of the original.

The couplet is abandoned in this translation. Rather than incorporating the theme of false comparisons, Franko ends his poem with a justification of the foregoing raillery of the mistress. She, after all, is an ordinary human being who 'like all of us/Walks ordinarily upon the ground', i.e., lives on earth, is a physical reality, and not a 'goddess' that cannot be imagined 'even in dreams'. Franko's adaptation, by its trochaic rhythm, is reminiscent of the Ukrainian dance song, the kolomyka. Like this song, it is mellifluous, pointed, bright, and witty, and contains a pleasantry touched with satire as antithetical comparisons are made for a comical effect.

Tarnavsky adheres very closely to the original imagery, but is unsuccessful in rendering the couplet:

Моеї пані очі — не як сонце;  
 від губ її червоний більш кораль.  
 Як білий — сніг: груди в неї сіра чом це?  
 Як волос — дріт: то в неї звій спіраль.

Я бачив шовк троянд: червоний, білий;  
 не бачу рож цих на її щоках.  
 Парфумів запах більше мені милий,  
 ніж віддих, що димить в її устах.

Люблю, як розмовля вона, хоч знаю,  
 що музика дає ще кращий звук;  
 не бачив я богинь, як ходять в раю,  
 моєї ж пані хід — незграбний стук.

Та все ж незвичне це <sup>1</sup>моє кохання,  
 споганене від фальшу порівняння.

My mistress' eyes--not like the sun;  
 from her lips more red is coral.  
 If white--the snow: her breasts are gray, why is this?  
 If hair--wire: then her winding is of spirals.

I have seen the silk of roses: red, white;  
 I do not see these flowers /roses/<sup>5</sup> on her cheeks.  
 The perfumes' scent is more pleasant to me,  
 than the breath that reeks in her mouth.

I love when she speaks, though I know,  
 that music gives a still more lovely sound;  
 I have not seen goddesses when they walk in paradise,  
 my mistress' walk--an awkward noise.

But yet rare is this my love,  
 befouled from the falseness of comparison.

Tarnavsky's sensory appeals are rendered with exactitude. This translator retains even the appeal to tactility of Shakespeare's 'damask'd roses' by the transfer 'silk of roses'. He retains, also, the sound of the mistress' walk, although through the hyperbolization 'an awkward noise'. Tarnavsky's modifications include the omission of the color 'black' in the reference to hair: 'her winding is of spirals', the modern interpretation of

'reeks' which stems from the word "smoke", the use of an interrogative either from interpretation, or because of rhyme (l. 3), and the addition of 'paradise' for his omission 'ground' (ll. 11, 12).

Even though Tarnavsky brings 'paradise' into relief for Shakespeare's implied image "heaven", he does not extend the image into the couplet. Tarnavsky's finale makes a complete release, too, from the 'mistress' inasmuch as his rendering of 'my love' is interpreted sooner as an abstraction than a reference to the mistress. This lack of extension results in a couplet which is a mere appendage. Tarnavsky, furthermore, misinterprets the message of the original:

But yet rare is this my love,  
befouled from the falseness of comparison.

The most expert treatment of the couplet is in the sonnet by Zuyevsky. This translation, however, is based more upon concept than percept:

Не сонце — погляд у моєї пані,  
А губи в неї — не коралів цвіт.  
Землиста груди — не сніг у порівнянні  
І волос в'ється ніби чорний дріт.

Стрічав дамаські розкі я: для згоди  
Їх барв чуже лице її пісне.  
Парфуми кожні більше насолоди  
Дають, як запах, що від неї тхне.

І хоч люблю я спів її — екстазу  
Сильнішу збудять горлиці малі.  
Не бачив я богинь ходи ні разу,  
Моя ж Любов ступає по землі.

Однак я певен, що в такій оправі  
Вона гарніша, ніж у лживій славі.

Not the sun--the glance of my mistress,  
And her lips--not the coral bloom.  
Her earthen breasts--not snow in comparison  
And hair winds as if black wire.

I have met damask roses: as to the harmony  
 Of their colors her wan face is foreign.  
 All perfumes more delight  
 Give, than the scent, that from her reeks.

And though I love her singing--a stronger ecstasy  
 The little turtle doves will awaken.  
 Not once did I see the walk of goddesses,  
 Why my Love steps upon the ground.

Anyway I am certain that in such a setting  
 She is lovelier, than in false glory.

In the opening quatrain neither color, nor objects receive the main attention of the translator, but rather the concepts compared--not the 'eyes' of the mistress, but her 'glance' is compared to the 'sun', 'her lips' are compared to 'coral bloom', 'earthen breasts' are compared to 'snow' on the antithetical principles 'earth' and 'snow'. A more perceptual image is evoked, however, in 'hair winds as if black wire', which appeals to sight and touch. 'Black' is the only color applied by Zuyevsky.

Similarly in the first comparison of the second quatrain, the evocation of perceptions, although in the same combination as the original, is not as strong as in Shakespeare; the 'harmony' of the 'colors' of 'damask roses' are compared to 'her wan face'; the colors themselves are not brought to the fore as is the idea. The olfactory appeal is more powerful, however. Zuyevsky hyperbolizes 'some perfumes' to 'all perfumes', and uses the word 'reeks' in its modern negative connotation; the choice of this word 'tkhne', as regards its unpleasant sound, is appropriate in this satirical context. Similarly the auditory appeal of the third quatrain is more pungent than in the original as 'her singing' is compared to that of

the 'little turtle doves' who 'awaken' 'a stronger ecstasy'. The latter part of the third quatrain--the 'walk of goddesses' in conjunction with 'ground'--evokes, as in the original, the idea of the implied opposite "heaven":

Not once did I see the walk of goddesses,  
Why my Love steps upon the ground.

Zuyevsky's imagery from these lines, as in the original, is extended into the couplet. Because Shakespeare's expression 'by heaven' has no equivalent in Ukrainian, the translator must approach this image problem from a different standpoint. Zuyevsky does this through an associative link which is the opposite to Shakespeare's. Whereas Shakespeare's 'by heaven' relates to the 'goddess' and is an extended associative link to the implied "heaven", Zuyevsky introduces the phrase 'in such a setting' which relates to the 'mistress' and is an extended associative link to 'ground'. Thus, having brought his 'Love' down to earth in the final quatrain, the translator explains in the couplet:

Anyway I am certain that in such a setting  
She is lovelier, than in false glory.

Noteworthy, too, is Zuyevsky's employment of an involuted syntactical structuring and enjambement in the first two quatrains. This elegant style of expression contrasts with the image of the mistress and thereby imparts to the sonnet an additional touch of humor.

Palamarchuk's paraphrase is the furthest digression from the original as regards imagery; nevertheless, this translator is successful in transmitting the essential message of the original couplet:

Її очей до сонця не рівняли,  
 Корал ніжніший за її уста,  
 Не білосніжні пліч її овали,  
 Мов з дроту чорного, коса густа.

Троянд багато зустрічав я всюди,  
 Та на її обличчі не стрічав,  
 І дихає так вона, як дихуть люди,—  
 А не конвалії між диких трав.

І голосу рівнять її не треба  
 До музики, милої мені,  
 Не знаю про ходу богинь із неба,  
 А кроки милої — цілком земні.

І все ж вона — найкраща поміж тими,  
 Що славлені похвалами пустими.

Her eyes have not been compared to the sun,  
 Coral is more tender than her lips,  
 Not snow-white the ovals of her shoulders,  
 Like from wire black, her braid thick.

Roses many I have met everywhere,  
 But on her face I did not meet any,  
 And breathes she, as breathe people, --  
 And not the lilies of the valley amongst the wild grasses.

And her voice there is no need to compare  
 To music, more pleasant to me,  
 I do not know about the walk of goddesses from heaven,  
 But the steps of my beloved--are entirely earthly.

And yet she--is the most lovely amongst those,  
 Who are glorified with praises empty.

Palamarchuk interpolates considerably the content as well as the style of the original sonnet. In the first quatrain the shift in sensory evocation is very abrupt, with each line appealing to a different sense. Color is not the common denominator as in the original, and different impressions are evoked from that of Shakespeare. The reference to 'shoulders', rather



than 'breasts' is similar to the Russian translation by Samuil Marshak:

'Not snow-white the skin of her shoulders'.<sup>3</sup>

This quatrain, as well as the opening of the third, is stated objectively, rather than subjectively. Because Palamarchuk's objective statements point toward the theme of false comparisons they strip the sonnet of its surprise element. The concluding statement, then, does not function as a logical reversal of the sonnet as it does in the original; it is simply a completion of the statement of theme, which began its overt development in the first quatrain, was extended into the third, and finally, into the last line of the sonnet. This, the translator's impersonal approach, moreover, causes a marked loss of the original satirical quality. A further satirical impoverishment is made in the second quatrain in the vagueness of the comparison of the mistress' "breathing" to that of the 'lilies of the valley amongst the wild grasses'.

Palamarchuk, in his tendency towards explicitness and simplification, makes Shakespeare's implied image "heaven" explicit in the closing of the third quatrain:

I do not know the walk of goddesses from heaven,  
But the steps of my beloved--are entirely earthly.

Having incorporated this image within these lines, the translator makes a simple conclusive statement in the couplet without further extension of any directional imagery:

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<sup>3</sup>From his complete translations of Shakespeare Sonety Shekspira (Moscow: Sovyetskiy pisatel', 1949), p. 148.

And she--is the most lovely amongst those,  
Who are glorified with praises empty.

The most unusual approach to this sonnet is that of Kostetsky, who attempts to underscore Shakespeare's satire by a macaronic medium of expression. In his footnote to this translation, Kostetsky explains that since the poem is a subject of parody he aims to render the parody and a comic effect with the aid of the elements of a Ukrainian Polonized Baroque of the sixteenth and seventeenth centuries.<sup>4</sup> He proceeds by constructing a type of linguistic antithesis in which the lines are divided antithetically into the Baroque medium and Modern Ukrainian, with the exception of lines 8, 10, 12-14, which are entirely Ukrainian. In regards to imagery, Kostetsky adheres quite closely to the original perceptual design, but is not successful in the extension of the original images into the couplet:

ОД слонця ніц в очах моєї пані,  
Кораль ружанець рожевіш од губ,  
Кїдиж сьнієкт ест бялим — в неї перса тьмяні,  
Кїдиж влос ест дротем — з дроту в неї чуб:  
Дамасьці ружі, білі і червоні,  
Зась видівем — не в неї на щоках,  
І більш приємні вшелькі інне воні,  
Нїж подиху моєї пані пах.  
Люблю я слухати, кїди розмовляєт,  
Хоч музика миліші звуки тче:  
Не зрівсм, як богиня походжаєт —  
Моя ж бо пані, йшовши, ґрунт товче:  
Та, пробі, дорожю моїм коханням,  
Як та якась — брехливим порівнянням.

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<sup>4</sup>Cf. pp. 191-193.

From the sun there is nothing in the eyes of my mistress,  
 The coral blush is rosier than her lips,  
 If snow is white--her breasts are dark,  
 If hair is wire--from wire is her tuft:  
 Damask roses, white and red,  
 Indeed I have seen--not on her cheeks,  
 And more pleasant are all other perfumes,  
 Than the scent of my mistress' breath.  
 I love to listen, when she speaks,  
 Though music more pleasant sounds weaves:  
 I have not seen, how goddesses walk--  
 Why my mistress, while going, pounds the ground:  
     But, by God, I esteem my love,  
     As that someone--false comparisons.

Except for his use of relatively imperceptible colors 'blush',  
 'rosier', and 'dark', this translator evokes the same images, and appeals  
 to the same senses in the gradual manner of the original. A hyperbolization  
 is made in the second quatrain in 'all other' perfumes' for Shakespeare's  
 'Some perfumes'; the metaphorical verbal elements in 'music . . . sounds  
weaves', and 'my mistress . . . pounds the ground' are used for a  
 humorous effect, as is the image 'from wire is her tuft'.

Kostetsky is not successful in extending the original image into the  
 couplet. Firstly, his expletive 'by God' or 'for God's sake' has no real  
 functional role, because in Ukrainian the expression is in such an abbrevi-  
 ated form that it has lost its referential element pertaining to God, and can-  
 not evoke the desired image that does Shakespeare's 'by heaven'; secondly,  
 Kostetsky's abstractive 'my love' makes a logical reversal from the mistress;  
 and thirdly, the original message does not permeate the vague couplet:

But, by God, I esteem my love,  
As that someone--false comparisons.

Prosaic words, and words with unpleasant sounds, as 'huby' (lips), 'shchoky' (cheeks), 'grunt' (ground), and 'tche' (weaves) have found an acceptable place in this sonnet inasmuch as they add to the humor of the poem. It is questionable, however, whether Kostetsky, in dividing his lines into two different linguistic mediums, achieves the effect for which he strives. Firstly, a reversal from one language to another can hardly produce a comical effect; secondly, a Baroque medium does not consist of delineating languages at opposite poles; thirdly, there is nothing in the original sonnet to suggest a macaronic medium of transfer; and fourthly, every reader of Shakespeare can understand the sonnet, while a very select few of Kostetsky's readers could find his sonnet comprehensible.

#### Sonnet LX

Some of Shakespeare's sonnets contain metaphorical language which evokes various images at the same time. Extremely elaborate in this regard is sonnet LX wherein images are accumulated with tremendous rapidity; the images move from one system of relationship to another, each system of relationship expresses the same main idea, and all are held together by association. In this poem the images are formulated in

accordance with the formal pattern, or quatrainic division:<sup>5</sup>

Like as the waves make towards the pebbled shore,  
 So do our minutes hasten to their end;  
 Each changing place with that which goes before,  
 In sequent toil all forwards do contend.  
 Nativity, once in the main of light,  
 Crawls to maturity, wherewith being crown'd,  
 Crooked eclipses 'gainst his glory fight,  
 And Time that gave doth now his gift confound.  
 Time doth transfix the flourish set on youth  
 And delves the parallels in beauty's brow,  
 Feeds on the rarities of nature's truth,  
 And nothing stands but for his scythe to mow:  
     And yet to times in hope my verse shall stand,  
     Praising thy worth, despite his cruel hand.

Shakespeare begins with a simile which progresses metaphorically throughout the introductory quatrain. The first image is one of 'waves' coming 'towards the pebbled shore' (l. 1). Then, 'minutes' are likened to the waves (l. 2), and both notions unite in the still clear visual and auditory impressions of the energizing motion of the waves breaking upon the shore (ll. 3-4).

A new subject, 'Nativity', introduces the second quatrain:

Nativity, once in the main of light,  
 Crawls to maturity, wherewith being crown'd,  
 Crooked eclipses 'gainst his glory fight,

The subject is personified by the verbal metaphor 'crawls' and evokes various

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<sup>5</sup>In this analysis of the original sonnet the main source is Stephen Booth, An Essay on Shakespeare's Sonnets (New Haven and London: Yale University Press, 1969), pp. 130-143. The commentaries used are Ingram and Redpath, (eds.), Shakespeare's Sonnets (New York: Barnes and Noble, Inc., 1965), pp. 140-141, and Barbara Herrnstein Smith, (ed.), in William Shakespeare, Sonnets (New York: Avon Library, 1969), p. 114.

impressions: in abstract terms--birth, and, as the sonnet progresses--sunrise; in concrete terms--a newborn infant, and, as the sonnet progresses--the sun; to the Elizabethans it bore, also, the astrological meaning of the time of birth in relation to the conjunction and position of the planets. In the clause 'once in the main of light' the word 'main' points backward to the image of the sea, but pertains to its adjunct 'Nativity'. Thus 'the main of light'<sup>6</sup> identifies the sun whose nativity is sunrise, and 'Crawls to maturity', i.e., to its full height, at which time it is 'crown'd', is in its 'glory', but 'Crooked eclipses 'gainst his glory fight'. The sun's daily journey is symbolic of man's journey in life. The infant 'once in the main of light', or the sphere of independent existence,<sup>7</sup> 'Crawls to maturity' at which time he is 'crown'd', i.e., reaches his prime in life, but, 'Crooked eclipses 'gainst his glory', or prime, 'fight'. 'Crooked' suggests old age in the logical development 'crawls-crown'd-crooked'. The identity of the sun in the context of 'eclipses' introduces, also, the concept of planetary movement and, thereby, astrology. The final line of the quatrain is image free: 'And Time that gave doth now his gift confound'. It serves as a summary of the foregoing events: Time is the subject of the poem from the very beginning; Time was first likened to the waves, and then was reflected in the journey of the sun and man's journey in life. The two quatrains suggest a constant struggle through the diction: 'toil', 'contend', 'crawl', and 'fight'.

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<sup>6</sup>Smith defines the 'main of light' as: orbit of heavenly powers; ocean of light; center of brightness.

<sup>7</sup>Ingram and Redpath, p. 140.

Time, through the description of its destructive acts, becomes the personified subject of the third quatrain. Firstly, 'Time doth transfix the flourish set on youth'. The literal meaning of 'transfix'--'fix across'--points backward to the intersection of the heavenly bodies in 'eclipses'; its direct object is 'flourish', which is associated with 'crown'd' and 'glory', or the prime of life, thus, the image 'eclipses 'gainst his glory fight' is reinstated in different terms.<sup>8</sup> Simultaneously 'flourish' as "flowering", and the word in juxtaposition--'set'--carry a gardening connotation, which is extended to the next line as the idea 'delves the parallels' in the earth is merged with the idea of wrinkles on a face: 'And delves the parallels in beauty's brow'; this gardening context receives a further extension in 'scythe' in the last line of the quatrain. The 'parallels' can be linked also with warfare in the context "'gainst his glory fight', as well as in the context of 'flourish' which can suggest the waving of a weapon as is pertinent to the preceding line 'Time . . . doth . . . confound', and to the final line of this quatrain pertaining to Time's 'scythe'.

The remaining image of this quatrain, 'Feeds on the rarities of nature's truth', is less demanding of the faculties of perception; it suggests the delicacies, or perfections, exacted by Time. Imagery is relinquished in

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<sup>8</sup>Glossarists are not in agreement about the meanings for the individual words 'transfix' and 'flourish'. The usual gloss for 'transfix' is 'pierce through' as suggestive of 'Time's dart' and also, 'transplace' or 'remove'; while the usual gloss for 'flourish' is 'a bloom', 'an ostentatious ornament laid on' in the art of calligraphy. Cf. Ingram, pp. 140-141, Smith, p. 114, and Booth's exposition of glossarists' definitions, pp. 140-141.

concluding couplet which asserts the immortality of the hero in verse.

Four translators--Hordynsky, Kostetsky, Palamarchuk, and Zuyevsky--render this complex sonnet. The most expert transference of Shakespeare's elaborate imagery is that of Hordynsky:

Як хвилі ринуть на рінистий берег,  
Так до кінця хвилини наші мчать,  
Одна за одною міняють шерг,  
Та всі вперед у наступі спішать.

Народини, у повні величавій,  
Повзуть у зрілість, що вінчає їх,  
Її збороти затьми йдуть лукаві  
І Час дарів не визнає своїх.

Він ломить квіти, дані юній вроді,  
І рие риси на чолі краси,  
Сам живиться найкращим у природі  
І все, що є — лиш для його коси.

А все ж тобі цей вірш мій, у надії  
На майбуття, а Час — хай скаженіс.

As the waves break on the pebbled shore,  
So toward the end our minutes rush,  
One after another changing rank,  
And all forwards in aggression hasten.

Nativity, in <sup>(full moon</sup> majestic,  
                  <sup>(fullness</sup>  
Crawls to maturity, which crowns it /nativity/,  
To conquer it /maturity/ go eclipses malign  
And Time does not acknowledge his own gifts.

He breaks the flowers given to youthful beauty,  
And burrows features on beauty's<sup>9</sup> brow,  
Himself feeds on the most beautiful in nature  
And all that is--only for his scythe.

But yet for thee this verse of mine, in hope  
For the future, and Time--let him go mad.

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<sup>9</sup>Hordynsky uses two different words for 'beauty' in lines 9 and 10.



Hordynsky's first quatrain contains the basic imagery of the original.

The 'waves' and 'minutes' are likened figuratively and homophonically:

'khvyli (waves)-khvylyny (minutes)'. A vivid auditory-and-visual image of the impetuosity of the waves and minutes is evoked through 'break' as well as by the military qualities with which these images are endowed through the diction 'rank' and 'aggression'.

The nativity scene in its abstract and concrete notions is retained by Hordynsky. A skillful formulation of still another image occurs in the prepositional clause which can be interpreted as 'in fullness' or 'in full moon majestic'. The first meaning links with the original idea of the sun in full day, as well as the underlying idea of the independent existence in the life of the man; while the second, 'in full moon', in developing further the notion of the orbit of heavenly bodies, points backward to the tide and forward to the 'eclipse'. The idea of conflict in the first quatrain is extended into the second in the word 'conquer'.

In the third quatrain Hordynsky merges the idea of the prime in life with that of the gardening context: 'He breaks the flowers<sup>10</sup> given to youthful beauty, /And burrows features on beauty's brow'. Shakespeare's 'rarities in nature' is adequately transferred as the 'most beautiful in nature'.

Hordynsky's idea of conquest continues in this quatrain in the violent acts of Time and is summed up in the final line--all things that exist are subject

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<sup>10</sup>The idea of flourish as a 'bloom' originated with Pooler, 1918. Cf. Booth, p. 141.

to 'his scythe', the instrument by which Time 'breaks the flowers' and 'burrows features'.

The last line of the sonnet begins in the spondaic rhythm of the original, but Hordynsky's couplet is not clipped as the original; the final line receives an extension due to the rhetorical rhythm--four spondaic feet, a break, one iambic foot, a break, and four spondaic feet. Even though the statement in the couplet is concise, the rhythm effectuates a redundancy.

Hordynsky, then, masterfully incorporates all the images formulated by Shakespeare; in the first quatrain--the simple image of the waves and minutes; in the second quatrain--the mixed imagery pertaining to the abstractions birth and sunrise, and the concrete images of man and sun, as well as the skillful inclusion of the associations of the moon in the planetary concept; in the third quatrain--the botanical context, and the warfare context which is extended in Hordynsky throughout the sonnet, as is extended Shakespeare's idea of conflicting forces and struggle.

Palamarchuk's paraphrase undergoes a simplification of Shakespeare's imagery; nonetheless this translator is successful in retaining the spirit of the original:

Як хвилі мчать на узбережну рінь,  
 Так в небуття і наші мчать хвилини:  
 Одну поглине вічності глибинь,  
 На зміну їй уже наступна лине.

Народжене під блиском осяйним  
 До сонця пнеться, зріючи незримо.  
 А там встає затемнення над ним,  
 І Час дарі свої стина без втриму;

Цвіт юності безжалюбно обрива  
 І люто борознить чоло краси,  
 І все живе лягає, мов трава,  
 На плуг неутомленої коси.

Та вірш мій проти смерті сміло стане  
 І захистить твоє лице кохане.

As the waves rush onto the littoral sand,  
 So into nonexistence also our minutes rush:  
 The depth of eternity swallows one,  
 In its place already the next one flees.

The born underneath a splendor shining  
 Towards the sun (clamber, maturing invisibly  
 (aspire  
 And there arises an eclipse over it,  
 And Time his gift cuts down without restraint;

The flower of youth /he/ cruelly tears  
 And angrily furrows beauty's brow,  
 And all that lives lies down, like grass,  
 On the plough of the unwearied scythe.

But my verse against death shall boldly stand  
 And defend thy face beloved.

Palamarchuk maintains the basic images of the first quatrain; the  
 'waves' and 'minutes' are likened not only figuratively, but also homophonically:  
 'khvyli (waves)-khvylyny (minutes)'. This homophonical link is further  
 extended in 'pohlyne (swallows)-hlybin' (depth)-lyne (flees)'. The entire  
 stanza reveals the translator's mastery in the use of sound as the visual and  
 auditory impression of the continuous energetic flow of the waves is evoked.

Palamarchuk makes additions in imagery, however: he likens metaphorically 'the littoral sand' with 'nonexistence': 'As the waves rush onto the littoral sand, /So into nonexistence also our minutes rush' (ll. 1-2). This same mixed image 'the littoral sand', which is 'nonexistence', receives another extension to 'depth of eternity' in 'The depth of eternity swallows one' (l. 3).

The imagery in the second quatrain is oversimplified. All things that are 'born underneath a splendor shining /Towards the sun clamber', or 'aspire', 'maturing invisibly'. The 'splendor shining'<sup>11</sup> (l. 5) can be associated with the light of 'the sun' (l. 6) towards which 'the born' 'clamber'. This verbal metaphor is suggestive of a plant which, in its struggle for the 'sun' or its fulfillment, is 'maturing invisibly'. The adverbial metaphor suggests that it is unaware of its own maturity. When the plant (or man) attains the sun, i.e., the heights, or fulfillment, 'there arises an eclipse over it, /And Time his gift cuts down without restraint'. There is an ambiguity in 'it', which, in Ukrainian, can refer to 'the sun' or to 'the born'. In any case, the 'eclipse' suggests the plant's or man's doom.

Palamarchuk extends the plant context into the third quatrain where the 'flower' and the human being are blended metaphorically throughout the stanza; first in the phrase 'the flower of youth', secondly, in 'furrows' and 'beauty's brow', and thirdly, in 'all that lives lies down, like grass, /On the plough of the

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<sup>11</sup>This interpretation of 'the main of light' is similar to the gloss "center of brightness".

unweary scythe'. 'Plough' links with the verbal elements 'cruelly tears' and 'angrily furrows', whereas the scythe links with 'cuts down' of the second quatrain, and with 'all that lives lies down, like grass' of this quatrain. Shakespeare's 'rarities of nature's truth' is completely changed to remain within the garden context. A battleground image is evoked, too, through 'furrows' and 'all that lives lies down'. Death is also suggestive in this latter line. An interesting stylistic feature is found in Palamarchuk's use of the short verbs 'styna' (cuts down) (l. 8) and 'obryva' (tears) (l. 9); this snipping of the word accompanies the image of the snipping and the tearing of plants.

The mixed images of this quatrain, i.e., the plant image which is metaphorically blended with the human being, the battleground image, and the concept of death all unite in an extension into the couplet. The 'flower' and human being merge in the reference 'thy face'; the diction 'shall boldly stand' and 'defend' points backward to the battleground context, and 'death' is the result of the foregoing actions of Time:

But my verse against death shall boldly stand  
And defend thy face beloved.

This couplet which ends the sonnet in a decisively determined manner is one of the most beautiful finales by Palamarchuk. The laconic precision, the clarity, and the homophony, particularly as regards the sibilants and the plosive 't', together acquire a tremendous strength to 'boldly stand' 'against death' in the defence of the beloved's 'face', or the immortality of the beloved in verse:

Ta virsh miy proty smerti smilo stane  
I zakhystyt' tvoye lytse kokhane.

Palamarchuk maintains the spirit of the original even though the complexities of Shakespeare's second quatrain are disentangled in his sonnet. Whereas the translator fails to reproduce all the images of the second quatrain, he is successful in incorporating all the required imagery in the third. The original concept of struggle is maintained throughout the quatrains; first, in the struggle of the waves and minutes, then in the "clambering" towards the sun, and finally in the specifics of Time's conquest. The development of imagery in Palamarchuk can be summarized as follows: in the first quatrain Shakespeare's simple image of 'minutes' and 'waves' is retained with the additional mixed image in the metaphorical link: 'littoral sand-nonexistence-eternity'. In the second quatrain there is a merging of the concrete images of plants and human beings and the abstraction life. The sun's course is omitted from the imagery, but the sun receives a goal image to which all life aspires; the eclipse is retained to symbolize the doom of the living. The botanical context, as symbolic of man, is extended into the third quatrain which incorporates also the battleground image and the concept of death. All these contexts then merge in their extension into the couplet. Thus Palamarchuk's formulation of imagery is based more on the relatively simple extended variant, with the primary botanical image introduced in the second quatrain being carried through to the end, rather than on the elaborate cluster of images found in the original sonnet.

Zuyevsky, in his translation maintains the spirit of the original sonnet more through a conceptual, rather than a perceptual, approach to imagery:

Неначе в морі хвилі нестриманні,  
 Години пробігають наших днів  
 Одна по одній в ревному змаганні  
 Пробитися до власних берегів.  
 І все народжене в обнові світла  
 Повзе до зрілості — їй окрас,  
 Аж поки міць надщербиться розквітла  
 І даць свою розіб'є щедрий час.  
 Він юности гамує рвйні лети,  
 Врізає зморшки на чоло ясне,  
 Найкращі в світі нищить раритети, —  
 Його коса нічого не мине.  
 І тільки віри мій римачи дзвінкими  
 Твій образ від заглади берегтима.

As though in the sea the waves unrestrained,  
 The hours of our days pass by  
 One after the other in zealous contention  
 To break through to their own shores.  
 And all that is born in the revival of light  
 Crawls to maturity--its /maturity's/ ornaments,  
 Until flourishing might becomes chipped,  
 And generous time breaks his gift.  
 He restrains the impetuous flights of youth,  
 Carves wrinkles upon the fair brow,  
 Destroys the most beautiful rarities of the world, --  
 His scythe shall not miss anything.  
 And only my verse with rhymes resounding  
 Thine image from destruction shall spare.

Zuyevsky's first quatrain progresses in a comparison of the passing of the 'hours' to that of the 'waves' with the aid of associative imagery: 'As though in the sea the waves unrestrained, /The hours of our days pass by'. The post-epithet 'waves unrestrained' is associative with the hours, which proceed 'One after the other in zealous contention/To break through to their own shores'. The image 'shores' pertains to 'hours' and is associative with the 'shores' of the comparative 'sea'.

In the second quatrain Zuyevsky tends more toward the development of a semi-abstract notion of birth, and does not develop the sun image: 'And all that is born in the revival of light/Crawls to maturity--its ornaments'. The

metaphor 'ornaments' for Shakespeare's 'crown' is apparently drawn from the glossarists' definitions of Shakespeare's 'flourish'.<sup>12</sup> Zuyevsky follows up the 'ornaments' with 'flourishing might': 'Until flourishing might becomes chipped, / And generous time breaks his gift'. An associative link is thus formulated between 'ornaments-chipped-breaks'.

Having established the prime of life as 'flourishing might', Zuyevsky extends this concept into the third quatrain to 'impetuous flights of youth'. Thus in the translation, 'impetuous flights' is appropriated to 'flourishing might' and 'ornaments'; as in Shakespeare, 'flourish' is appropriated to 'crown'd' and 'glory'. The third quatrain contains, besides, an extended image of Time, since Time's act of breaking 'his gift' (l. 8) receives a continuation: 'He restrains the impetuous flights of youth', 'Carves wrinkles upon the fair brow', and 'Destroys the most beautiful rarities of the world'. The verbal metaphors 'carves' and 'destroys' are further appropriations of the ornament image. Zuyevsky escapes an interpretation of Shakespeare's 'rarities' by applying the Latinate term 'rarity'. The image of Time's 'scythe' is retained in the final line of the stanza: 'His scythe shall not miss anything'.

Zuyevsky's finale is in the spirit of the original:

And only my verse with rhyme resounding  
Thine image from destruction shall spare.

The resounding rhyme as well as the resounding epiphora, assonance, and

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<sup>12</sup>Originating with Schmidt, 1874. Cf. Booth, p. 141.



alliteration is a strong accompaniment to the idea expressed:

I til'ky virsh miy rymamy dzvinkymy  
Tviy obraz vid zhlady berehtyme.

In Zuyevsky's sonnet the main idea of struggle is maintained throughout the quatrain by the use of metaphorical language which does not always evoke concrete sensuous images; the original botanical and battleground impressions are not incorporated into the main stream of thought. There is much association and extension in Zuyevsky. In the first quatrain the image-evoking comparison between the hours and the waves is established by association. In the second quatrain the Shakespearean mixed image of birth and sunrise, the infant and the sun, is limited to a simple semi-abstraction based on the relatively concrete concept 'the born'; the sun image is not developed. Zuyevsky's basic imagery lies, rather, in his development of the notion of the prime of life through the term 'ornament', which comes to the fore in the second quatrain and is extended through an associative link into the third quatrain together with the extended concept of time. This image necessitates a blending of the perceptual with the conceptual; only through the process of association with the main term 'ornaments' can one imagine the concepts of the chipping of flourishing might, the breaking of time's gift, the restraining of impetuous flights, or the destruction of rarities.

Kostetsky is less successful in developing the elaborate imagery of the original. This development is greatly impaired by the complexities of this translator's syntactical structure:

МОВ рином хвиль на узбережну рінь  
 Спішить на край біг наших сих мінут,  
 Змівивши попередню, в вир стремлінь,  
 В рух наперед вони всі рвуться тут.  
 Те, що вродив світляний океан,  
 Вповзає в зрілість, має в ній вінець,  
 Тоді б'є в німб затемнень ятаган,  
 І Час свій даток зводигь нанівсоць.  
 Час перетне квітучий юні блиск  
 І врис рівнобіг між брів краси,  
 Сложие сіль землі собі на зиск,  
 І не мине ніщо його коси.

І все ж моя хвала тобі тривка,  
 Безсила в ній його шорстка рука.

As if by the break of waves upon the littoral sand  
 The course of these our minutes hastens to the end,  
 Having changed the former, into an impetuous current  
 of aspirations,

Into a motion forward they all tear here.

That, to which the (ocean of light gave birth,  
 (brilliant ocean

Crawls to maturity, possesses in it a crown,

Then beats into the nimbus of eclipses a yataghan,

And Time his gift reduces to nothing.

Time shall cut through the florid splendor of youth

And shall burrow a parallel between beauty's brows,

Shall feed on the salt of the earth for his gain,

And his scythe shall not miss anything.

And always my praise for thee is lasting,

Weak within it is his rough hand.

Kostetsky opens with a slightly different conceit than Shakespeare:

'As if by the break of waves upon the littoral sand/The course of these our  
 minutes hastens to the end'. Whereas Shakespeare likens the minutes to the  
 waves, Kostetsky moves the 'course of these our minutes' by the waves. As  
 this conceit progresses, a tremendous impetuosity of the minutes is perceived  
 from the description of the movement of the waves: 'Having changed the former,  
 into an impetuous current of aspirations, /Into a motion forward they all tear  
 here'. Although this powerful force of the vehicle 'waves' has the potential of

propelling the sonnet onward, the translator's syntax, unlike Shakespeare's, retards the forward motion of the reader's mind. The energy already established in the first line of the sonnet comes to a complete halt after the first word (the predicate) of the second line as the reader begins to grope for the subject and meanings in Kostetsky's following word order: 'Hastens on to the edge running race course of our these minutes'. Having found the subject 'minutes', the reader searches for the phrase that belongs with the genitive, as well as the meaning of 'the edge'--'the end'. The remainder of the quatrain is equally perplexing as the reader, again, gropes for the subject: 'Having changed the former, into an impetuous current of aspirations, /Into a motion forward they all tear here', and finally, for the meaning of the last word 'here'. Kostetsky, undoubtedly, uses this convoluted syntax in association with the constant struggle of Time, as likened to the impetuous struggle of the waves, but, without reference to the original, the reader can hardly grasp the essence of the stanza. Kostetsky, furthermore, is the only one of three translators to use the Latinate term 'minut' for 'minutes'.<sup>13</sup>

The second quatrain of the translation begins with an imperceptible subject 'That'. The 'main of light' is rendered as 'the ocean of light', and could also be understood as 'the brilliant ocean'; it 'gave birth' to the subject, which is unknown at this point, but may be linked to the first quatrain as 'waves'

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<sup>13</sup> Zuyevsky states that the normative variant 'khvylyn' would give this line a "prosaic tone". Cf. his article "Pryntsyp 'absolyutyzatsiyi' v perekladakh I. Kostets'koho," in Ihor Kostets'ky, Zbirnyk do 50-richchya. (Munich: Na hori, 1963-64), pp. 215-216.

or 'minutes'. As the reader proceeds to the next line he is still uncertain as to the subject: 'That' 'Crawls to maturity, possesses in it a crown'; although 'crawls' and 'crown' evoke images, the "actor" himself is unknown; the first link 'waves', or 'minutes', i.e., 'Time' cannot be perceived to crawl or possess a crown. If the reader turns to the interpretation 'the brilliant ocean gave birth', the concrete notion of sea animals is evoked, and thus the abstract notion of the theory of evolution, which was unknown to Shakespeare, or the period of Ukrainian Baroque that Kostetsky desires to reflect in his sonnets. The problem as to the subject 'That' is further compounded by the syntactical structure of the subsequent line: 'Then beats into the nimbus of eclipses a yataghan'. Although 'yataghan' is the subject in this line, the placement of the predicate 'beats' is such that it is first associated with the main subject of the quatrain, i.e., its placement is parallel to the preceding predicatives, which describe the main subject 'Crawls to maturity, possesses in it a crown/Then beats into the nimbus. . . .' The 'yataghan'--a slightly curved Turkish sword, suggested to the translator by the epithet 'crooked eclipses'--is personified, inasmuch as it 'beats into the nimbus'; it is a new subject in the poem, and yet, the main subject is still unknown. A new image arises from 'the nimbus' which is connected to the former 'crown'. The reader, at this point, returns to the beginning of the quatrain to search, again, for the main subject: 'That' reaches maturity whereupon it receives the crown of life which is associated with 'the nimbus', but a 'yataghan' destroys this crown. The 'yataghan' becomes associated with 'Time' in the final line of the quatrain: 'And Time his gift

reduces to nothing', therefore, 'Time' is in possession of the 'yataghan'. One can only guess that the main subject 'That' must be anything that has life; this abstraction, then, is not formulated into concrete images, as it is in the original. Still another difficulty results from the line: 'Then beats into the nimbus of eclipses a yataghan', which could also read: 'Then a yataghan of eclipses beats into the nimbus'.

A very beautiful quatrain as regards linguistic expression follows, but Kostetsky shifts from the present tense actions of Time in the second quatrain, to the future tense in the third quatrain. An excellent transference of Shakespeare's 'rarities of nature's truth' is found in Kostetsky's 'salt of the earth'. This latter concept remains, furthermore, within the garden context of the preceding lines in the diction 'florid' and 'burrow a parallel', as well as the 'scythe' of the final line of the quatrain. There is a discrepancy in the word 'scythe', however, if in the preceding quatrain it is Time who possesses a 'yataghan'.

Kostetsky's couplet is simple and concise, but flaccid, and not at all reassuring, as compared to the finale of the original:

And always my praise for thee is lasting,  
Weak within it is his rough hand.

It is enfeebled by the word 'weak', as well as the contradiction that this word evokes, for the foregoing description of Time is not at all 'weak'. The epithet 'rough hand', furthermore, is not sufficiently powerful to describe the agent which has committed the violent acts of the preceding quatrains.

As regards imagery, Kostetsky's sonnet retains the main concept of struggle. In the first quatrain this concept, in the coalescing of the waves and minutes, receives more turbulence from Kostetsky because of his accumulative descriptions of the motion of the waves. The imagery of the second quatrain is not established since the image of the main subject 'that' is not evoked.<sup>14</sup> The third, and most successful, quatrain is based upon a botanical context.

#### Sonnet XLVI

There are a few sonnets in Shakespeare that contain extended mixed images; in these, for the most part, a personified element consists of a word for some faculty of body or soul, particularly the heart and eye, as in XLVI. In this sonnet the personified image is extended throughout the quatorzain as the theme focusses upon a dispute held by the eye and heart. The dispute is brought to court, and the courtroom scene provides for the second extended image of the poem. This structure of imagery overrides the octave established by the logical structure:

Mine eye and heart are at a mortal war,  
How to divide the conquest of thy sight;  
Mine eye my heart thy picture's sight would bar,  
My heart mine eye the freedom of that right.

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<sup>14</sup>In Zuyevsky's opinion of this translation "every image of the original . . . retains its completeness, naturalness, and indefatigable charm of expression." In his article "Pryntsyp 'absolyutyzatsiyi' v perekladakh I. Kostets'koho," p. 215.

My heart doth plead that thou in him dost lie,  
 A closet never pierced with crystal eyes,  
 But the defendant doth that plea deny,  
 And says in him thy fair appearance lies.  
 To 'cide this title is impanneled  
 A quest of thoughts, all tenants to the heart;  
 And by their verdict is determined  
 The clear eye's moiety and dear heart's part:  
     As thus; mine eye's due is thine outward part,  
     And my heart's right thine inward love of heart.

The opening of the sonnet by the words 'mortal war' and 'conquest' evokes a battleground image. The second quatrain, however, by the application of legal terminology--'plead' (l. 5), 'defendant', 'plea deny' (l. 7)--makes a transition to a courtroom image. This legal terminology becomes particularly dense in the third quatrain which turns from the pleas of the heart and eye to a jury; the couplet is a statement of the jury's verdict. Thus, even though Shakespeare evokes the image of battle at the outset of the sonnet, the prevailing legality through the extended courtroom image establishes that the 'war' at the outset is only in reference to a dispute brought before a court of law.

Shakespeare, having begun with the terms 'heart and eye' maintains these throughout the quatorzain, whereas each of the four translators, Kostetsky, Hordynsky, Slavutych, and Palamarchuk uses 'sight' and 'eye' interchangeably, thus being inconsistent in the development of the abstract and concrete image. One of the reasons for this shift may be rhythmical, since 'sight', in Ukrainian, consists of one syllable in its undeclined form, and 'eye' is a two-syllable word. The most accurate of the translations is that by Hordynsky:

Мій зір і серце — в лютій боротьбі,  
 Хто з них тобою володіти має,  
 Жадібне око тягне все собі,  
 А серце оку вид твій закриває.

Говорить серце: ти навіки в нім,  
 У схові, де не сягне ока промінь,  
 Воно ж, у запереченні своїм,  
 Впевняє: ти в його витаєш домі.

Щоб вирішити спір, зійшлись на суд  
 Дорадники — думки, що в серці в наймах,  
 Їх справа: чітко визначити тут  
 Де частка ока й серця частка тайна.

Їх присуд: око образ візьме твій,  
 А серцю — серце для любови й мрій.

My sight and heart--in mortal battle,  
 Who of them is to possess thee,  
 The avid eye draws all for itself,  
 And the heart for /from/ the eyes thine appearance bars.

Says the heart: thou forever in it /him/,  
 In concealment, where the eye's ray does not reach,  
 But it, in its defence,  
 Assures: thou dost reside in its home.

To resolve the conflict, assembled at court  
 Counsellors--thoughts, who to the heart are tenants,  
 Their case: clearly to determine here  
 Where is the eye's part and heart's part secret.

Their verdict: the eye thine image shall take  
 And for the heart--/thine/ heart for love and dreams.

The two original long extended images are well established by this translator. Hordynsky's abstraction 'sight' (l. 1) is immediately concretized (l. 3), and continues to appear in its concrete form throughout the remainder of the sonnet. At one point (l. 7), however, the



translator substitutes the pronoun 'it' where the noun would accomplish better the desired personification. Hordynsky's legal image begins its development in the second quatrain with the word 'defence' (l. 7), reaches its full development in the third quatrain where a chain of legalistic terms appears, and is extended into the couplet. By association, then, the legal imagery is extended backward into the second and first quatrains. This extension is further enhanced by the word 'conflict' (l. 9) which is appropriated with 'mortal battle' (l. 1).

This translation is commendable in its contextual accuracy and in the stylistic devices used by the translator to enhance the meaning. Especially complementary to the entanglement which the jury must settle is the antimetabolic line: 'Where part eye's and heart's part secret' (l. 12), as opposed to the disentangled terse couplet which lends to the clarity of the jury's verdict.

Slavutych digresses somewhat from the original in content as well as in the organization of imagery:

Мій зір і серце — в пристрасній війні:  
 Жадас кожне повновладно мати  
 Твою увагу й погляди сяйні,  
 Щоб ними жити й повно раювати.

Говорить серце — в ньому ти живеш,  
 До нього зовсім око не сягас.  
 Та присягається мій зір без меж —  
 В його обладу ти влягла докраю.

Присяглі вирок винесли твердий.  
 Думки скріпивши правосуддям сили.  
 Щоб серце й зір не відали бідн,  
 Їх благочесно й мудро помирли:

Моему зору — зовнішня краса.  
 А серцю — серця схована яса.

My sight and heart--in an impassioned war:  
 Each yearns to possess supremely,  
 Thine attention and glances bright,  
 To live by /through/ them and fully acquire paradise.

Says the heart--within it /him/ thou dost live,  
 To it /him/ the eye does not reach at all.  
 But swears my sight without bounds--  
 In its /his/ property thou hast settled completely.

Jurymen determined a firm verdict  
 Having ratified /their/ thoughts by the powers of justice  
 In order that the heart and sight would come to no harm,  
 Them piously and wisely reconciled:

For my sight--outward beauty.  
 And for /my/ heart--heart's hidden salvo.

Slavutych, in his extension of the personified mixed images, uses the abstraction 'sight' in all instances, except once, where the heart indirectly makes reference to the 'eye' (l. 6), and thereby establishes the feeling that 'sight' is used in the formal sense, and 'eye' in the informal. This translator aptly remains within the 'personified declension' for the subjects 'heart' and 'eye' (q. 2).

The legal image does not receive extension by Slavutych. It is manifest only in the third quatrain in a very vague link with the second quatrain through the word 'swears' (l. 7). Therefore, the second quatrain is associated with the battlefield context evoked at the outset of the sonnet. This organization of imagery distinguishes the octave more than does Shakespeare's.

The translator makes a further demarcation of the octave by a shift in tenses. Whereas the first two quatrains proceed in the present tense, the third quatrain is an expository account of a court action which has taken place in the past. This results in a very abrupt logical shift and thereby an impairment of a progressive development.

This translation loses much of the semantic value of the original for the sake of attaining perfect rhyme. The entire first quatrain departs considerably from Shakespeare, the rhyme 'without bounds' (l. 7) is merely an expletive, while the omission of the idea that the jury consists of 'thoughts' who are 'tenants to the heart' (l. 10) results in an impartial verdict, unlike Shakespeare's.

Palamarchuk, in his paraphrase, departs considerably from the original:

Мій зір і серце мруть на полі бою,—  
 За тебе згубпа йде оця війна.  
 Бо скарб, не ділячи поміж собою,  
 Посісти прагне кожна сторона.

Я чую серця стук: «Вона в мені,  
 Куди не пропикають очі пілці».  
 Метнувся зір: «Наслухались брехні!  
 Навік вона ввійшла в мої зіниці».

Щоб тій війні покласти край назавше,  
 Парламентери дум зішлись за стіл  
 І миру мудрого дійшли, поклавши:  
 Коштовний скарб розпаяють навпіл.

Очам — що вхопить зорове сприймання,  
 А серцеві — сердечний шал — кохання.

My sight and heart perish on field of battle, --  
 Over thee this mortal war is waged.  
 Because the treasure, in not dividing /it/ amongst themselves,  
 Each side yearns to conquer.

I hear the heart's beat: "She is in me,  
 Whither the eyes do not pierce through".  
 Darted sight: "We have heard enough lies!  
 Forevermore she has entered into my pupils".

To put an end to that war forever,  
 Parliamentarians of thought assembled at the table  
 And a wise truce reached, having decided:  
 The precious treasure to divide in half.

For the eyes--whatever the perception of sight will grasp,  
 And for the heart--the heartfelt passion--love.

Rather than the single extended concrete image 'eye', Palamarchuk carries Shakespeare's concept through the quatorzain by an extended associative link 'sight-eyes-sight-pupils-eyes-sight' (ll. 1, 6, 7, 8, 13 and 13, respectively). The heart image is once interceded with the 'heart's beat'. An additional mixed image 'treasure' is extended throughout the sonnet

and receives associative links with references to the heroine whom the 'treasure' represents.

Having begun with the battlefield context, Palamarchuk extends this image through his entire paraphrase. The third quatrain consists of peace negotiations with the assembling of parliamentarians, instead of the original courtroom proceedings.

Palamarchuk's imagery depictions cause distinctive breaks between the quatrains. The first depicts a battlefield, the second exposes a clash in the form of a dialogue as well as dramatization, and the third depicts parliamentarians at a table. Thus a clear quatrainic structure is maintained by this translator.

This translation, which departs in content and spirit, as well as in style, is not one of Palamarchuk's best poems. It is impaired by the constant interchange of synonyms for 'eye', the very sudden shifts in imagery, the vagueness in the meaning of 'treasure' (l. 2) which hampers the logical development, and the use of alternating F endings and an FF couplet for a poem which should march forward in a masculine martial step.

Kostetsky, also, extends the context of war throughout the quatorzain:

Мій зір із серцем мав смертельний герць,  
 За тебе як за здобич вівши спір;  
 Зір твердив — з'ява то не справа серць,  
 Казало серце тут не в праві зір.  
 Казало серце — в ньому ти, мовляв  
 (У схові, й там кришталь очей — тупий),  
 Та доказ той — захисник спростував  
 І рік, що в нім — прекрасний образ твій.  
 Щоб припинилась врешті ся війна,  
 Суд серця слуг — думок — узявсь до діл  
 І поділ присудив того майна  
 Між вірне серце й чистий зір навіл:  
     А саме: право зору — зовня часть,  
     Твоє ж кохання — мого серця власть.

My sight and heart had a mortal battle,  
 Over thee as over spoils having led the conflict;  
 Sight affirmed--appearance /apparition/ is not a matter of hearts,  
 Said the heart here sight is not in the right.  
 Said the heart--in it /him/ art thou, so to say  
 (In concealment, even there the crystal of the eyes--dull),  
 But that argument--the defender rectified  
 And said, that in him--thy beautiful image.  
 So that finally this war would cease,  
 The court of the servants of the heart--of the thoughts--took to action  
 And decreed a division of that property  
 Between the faithful heart and pure sight in half:  
     As thus: the right of sight--the outward part,  
     And thy love--my heart's supremacy.

In Kostetsky's principal image design the abstraction 'sight' receives an extension throughout the quatorzain, except in the bracketed instance (l. 6), where 'eyes' appears; this bracketing imparts a tone of disparagement to the concretization. The battlefield context is extended throughout the sonnet with a legal court presiding over the affairs of war in the third quatrain.

Kostetsky describes action in the past whereas the original is in the present.

This translation, in its manner of expression, results in a prosaic reading, while the syntactical complexities turn the reader to the original source. The logical development begins to falter in the second half of the

first quatrain where no connection is made between the statements of the second and third lines. In addition to this the translator's lexical choice 'appearance' (l. 3) connotes an "apparition" and perplexes the reader as to its meaning until a link is made at the end of the second quatrain in the phrase 'thy beautiful image' (l. 8).

The awkward construction of the first part of the second quatrain stunts the further development of the sonnet. The expletive 'so to say', in the important rhyming position, results in a dangling line, while the brackets confuse further, since the expletive does not unite with the interlocking line.

Similarly the third quatrain is impaired with an awkward line (10) which contains an accumulation of genitives. Without reference to the original sonnet, one can hardly decipher the subjects belonging with the genitives; the syntax is structured in the following manner: 'The court of the heart of the servants--of the thoughts. . . .' The couplet, on the other hand, is an excellent integral unit as regards poetic expression; the court's decision is stated in a terse and natural manner.

Besides the confusion imposed by the word "apparition", Kostetsky makes inadequate choices of several other lexical items. An archaic word is used for 'battle'--'gerc'--which in its sound is devoid of beauty and elegance. To rhyme with this word, moreover, the translator must incorporate the plural 'hearts', a generalization, where the poem is concerned with one specific heart. Kostetsky is inconsistent, also, in his choice of

the stylistic level of the verbs for 'speak'. He begins with the regular word 'kazalo' (said), follows this with a prosaic expression 'movlyav' (so to say), and subsequently uses the very bookish Old Church Slavonic word 'rik' (said).

### Sonnet XXIX

In sonnet XXIX, at the most momentous turn in the development of the poem, Shakespeare introduces a brief and simple<sup>15</sup> concrete image, one of a singing lark soaring to the heavens, to help express the poet's feelings of exaltation upon reflecting on his beloved. This image aids in underscoring the octave division established by logic, syntax, the shift to the use of address, and metrical and rhythmical variations:<sup>16</sup>

When, in disgrace with fortune and men's eyes,  
 I all alone beweepe my outcast state,  
 And trouble deaf heaven with my bootless cries,  
 And look upon myself, and curse my fate,  
 Wishing me like to one more rich in hope,  
 Featured like him, like him with friends possess'd,  
 Desiring this man's art and that man's scope,  
 With what I most enjoy contented least;  
 Yet in these thoughts myself almost despising,  
 Haply I think on thee, and then my state,  
 Like to the lark at break of day arising  
 From sullen earth, sings hymns at heaven's gate;  
     For thy sweet love remember'd such wealth brings  
     That then I scorn to change my state with kings.

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<sup>15</sup>A brief image, as opposed to extended; and a simple image (as opposed to a mixed image) where there is no mixing of metaphorical and unmetaphorical elements).

<sup>16</sup>See the discussion on structure, p. 38.



The editors of Shakespeare's sonnets have encountered problems in the punctuation of the three lines which contain the lark image.<sup>17</sup> The Quarto places line 11 in parentheses:

Haply I think on thee, and then my state,  
(Like to the lark at break of day arising)  
From sullen earth, sings hymns at heaven's gate:

Some modern editors make a stop in line 11 by parentheses, or a comma:

Haply I think on thee, and then my state,  
(Like to the lark at break of day) arising  
From sullen earth sings hymns at heaven's gate:

Other modern editors close the parentheses or use a comma in line 12:

Haply I think on thee, and then my state,  
(Like to the lark at break of day arising  
From sullen earth) sings hymns at heaven's gate:

According to Ingram and Redpath, the Quarto punctuation should not be applied, as neither the lark's nor the poet's song comes 'from sullen earth', and parentheses should be avoided because they are heavy in a modern recension. In order that the lark image receives the fullest development a comma is used after 'earth' and no stop is placed after 'arising'.<sup>18</sup>

Of the translations by Franko, Hrabovsky, Kostetsky, and Palamarchuk, Franko accomplishes the fullest possible development of the lark image and retains best the spirit of the original:

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<sup>17</sup>Cf. Ingram and Redpath, p. 72.

<sup>18</sup>Ibid.

Неласкаві на мене щастя й люди,  
 І на свій стан я, де піду, там плачу,  
 В глухее небо і у власні груди  
 Звортаю зір, клею судьбу ледачу.

Бажаю быть багатим на надію;  
 Як сей — быть гарним, як той — друзів мати,  
 От цього хист, от того властї дістати,  
 Все тим не рад, що маю і що вмію.

Аж сам горджу собою за ті хибї!  
 Та як тебе згадаю, з мого серця,  
 Мов жайворонок із плідної скіби,  
 До неба вранці моя пісня в'ється.

Як лиш твою любов солодку нагадаю,  
 Своєї долі я її за трон не замінюю.

Unkind to me are fortune and people,  
 And upon my state, wherever I go, there I weep,  
 Into the deaf heaven and into my own breast  
 I turn my sight, curse my fate worthless.

I wish to be richer in hope;  
 As this /one/ --to be fair, as that /one/ --friends to have,  
 From this /one/ art, from that /one/ power to get,  
 Always discontented with that which I have and which I know.

Until I even pride myself for those shortcomings!  
 But when I think of thee, from my heart,  
 Like a lark from the fertile glebe,  
 To the heaven in the morning my song soars.

As soon as thy sweet love I remember,  
 My lot I even for the throne will not change.

In Franko's translation the poet's song, like the lark from the fertile glebe, soars to the heaven in the morning. Franko's modification of 'sullen earth' to 'fertile glebe' serves to intensify the exalting powers of the thoughts concerning the beloved in that they become the inspirational source for the poet's song. This entire translation is rendered very accurately. Even the original number of epithets (q. 1) and the entire list of the original comparative items (q. 2) are incorporated by the translator.

In Hrabovsky's paraphrase, the lark image undergoes abstraction:

На самоті, в моїй лнхій неволі,  
Ридаю я та білий світ клену,  
Всім заздрити та скаржитись почну,  
Що не зазнав ні щастя, ані долі;

В гірких сльозах зливаю люті болі  
І думоньку лелію потайну:  
Щоб мати хист і вроду чарівну,  
І друзяків, і всяких втіх доволі...

А лиш тебе, о зоре світова,  
Згадаю я: душа, мов пташка зрана,  
Веселий гімн до неба заспіва;

В тобі, моя голубонько кохана,  
Той рай, що й сам король не здобує, --  
І вже тоді нема над мене пана!

In solitude, in my evil bondage,  
I weep and the bright world curse,  
I begin to envy all and complain,  
That I have known neither happiness, nor fortune;

In bitter tears I bathe /my/ severe pains  
And a secret thought I cherish:  
To possess art and beauty charming,  
And friends, and all kinds of joys abundant . . .

But only thee, o star universal,  
I recall: /my/ soul, like a bird early in the morn,  
A joyous hymn to heaven begins to sing;

In thee, my little dove beloved,  
/Is/ that paradise, which even the king himself does not conquer, --  
And already then there is no lord above me.

In this translation the poet's soul is likened to a bird that in the morn sings a joyous hymn to heaven. This abstract image of a songbird evokes only the feeling of cheerfulness. The state of being exalted is forfeited by the concrete image and the idea of soaring. Instead of imagery, Hrabovsky uses the apostrophe to achieve rhetoricism and thereby the spirit of the original.

Both of his tercets begin with direct turns in his address of his beloved. Rhetoricism is further achieved in these particular lines by the use of post-epithets.

Hrabovsky's paraphrase, formally and in thematic development, is Petrarchan. The quatrains are more tightly bound thematically than they are in the original in that the translator does not shift from inner reflections (q. 1) to a comparison of his fate with others (q. 2) as does Shakespeare. This sonnet, furthermore, is of a Ukrainian coloring. The translator uses a number of traditional epithets, as 'evil bondage' (l. 1), 'bright world' (l. 2), 'bitter tears' (l. 5), 'severe pains' (l. 5), and 'little dove beloved', (l. 12). The translator makes use also of diminutives, peculiar to the Ukrainian language, for endearment: 'dumon'ka' (a little thought), (l. 6), and 'holubon'ka' (little dove) (l. 12).

Kostetsky maintains the Quarto parentheses in his translation:

КОЛИ Недоля й людський врок мене бо  
 Спіткають так, що плачу я, ізгой,  
 І криком торгаю нечуйне небо,  
 І уділ мій клену нездалий той,  
 Бажаю щасть багатшого в надіях,  
 Його лиця, його здобутих дружб,  
 Уміль його й, як в інших — цілі в діях,  
 Від долі, зрештою, конечних служб;  
 Коли й себе я зневажаю навіть,  
 Враз — ти в думках, і вже тоді несу  
 (Мов жайвор, що настання днини славить),  
 Юдолі пріч, до вишніх брам ясу;  
     Бо ти — того солодкий спомин раю,  
     Що я й на царський рай не проміню.

When Misfortune and human evil eye me do  
 Befall so that I cry, banished,  
 And with cries I tear the insensitive heaven,  
 And that useless lot of mine I curse,  
 I wish the successes of one richer in hope,  
 His face, his acquired friends,  
 Abilities his, and, as in others--purpose in actions,  
 From fate, finally, the necessary services;  
 When I even myself disgrace,  
 Suddenly--thou art in my thoughts, and already then I carry  
 (Like a lark, that praises the coming of day),  
 Of valleys away, to the gates on high a salvo;  
     For thou--the sweet remembrance of that paradise,  
     Which I even for an imperial paradise will not change.

In this translation the lark image loses its impact completely because of linguistic complexities, particularly in Kostetsky's use of the archaic phrase 'yudoli prich' (l. 12), which can be translated in three ways: 'valleys away', 'of valley away', 'to valley away'. None of these fit the context.

The impact of the lark image is lost also because of the linguistic shortcomings, prior to this quatrain, which not only impede the development of the sonnet, but, also, destroy the spirit of the original poem. Some of these shortcomings concern Kostetsky's choice of rhyming words. In line 1 the emphatic particle 'bo', inasmuch as it carries no semantic value, effectuates a dangling line. In line 4 the least significant word, the demonstrative adjective 'that', is placed in rhyming position and effectuates another unnatural tagged-on ending. Other shortcomings are in the translator's choice of words which are often expressionistically-toned, as the connotations of some words in line 3: 'And with shouting cries I tug the insensitive heaven'. Not at all in the category of poetic diction is the word 'nezdalyy' (useless, good-for-nothing) (l. 4). Still another shortcoming is

in the conveyance of meaning in line 8, which, moreover, contains an expletive 'finally'. The couplet, on the other hand, unlike the body of the sonnet, is expressed clearly and elegantly.

Palamarchuk's lark image does not produce the same effect as the original, because of structural changes in the translation:

Зневажений і долею, й людьми,  
Плачем тривожи небеса даремне,  
Становище відреченого темне,  
Кляпучи, обмиваюся слізьми,

Надіями багатшим прагну бути,  
Мінятись долею готовий з тими,  
Хто друзями оточений палкими,  
Кому лягла в мистецтві-крапця путь.

Тоді, згадавши раптом я про тебе,  
Картаю сам себе за слабкість ту.  
Від хмурої землі у висоту  
Я гімн, як жайворон, несу до неба.

Я промінята ніколи б не хотів  
Твою любов на славу королів.

Disgraced by fortune, and by people,  
With weeping I trouble the heavens in vain,  
The dark state of the renounced,  
Cursing, I bathe myself with tears.

I yearn to be richer in hope,  
To change fortune ready with those,  
Who with fervid friends are surrounded,  
For whom in art a better path has lain.

Then, having recalled suddenly about thee,  
I reproach myself for that weakness.  
From sullen earth into the heights  
I, a hymn, like a lark,<sup>19</sup> carry to the heaven.

I should never want to change  
Thy love for the glory of kings.

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<sup>19</sup>This is not a syntactical error in Ukrainian.

In this translation the poet, from sullen earth into the heights, carries, like a lark, a hymn to heaven. The soaring quality is inherent in the phrase 'into the heights'. In omitting 'break of day', however, the translator does not recapture the association between breaking light and the breaking of emotional despair. Because of the structure of his quatrain, Palamarchuk's lark image does not perform the original role of exaltation. Linear inversion, syntactical breaks, and the resulting reduction of the main idea to a position of secondary importance, places the focus on the poet's reproaching of himself. The lark image appears, therefore, not in the context of thoughts on the beloved but, rather, is misplaced into the context of the act of reproaching.

The first two quatrains in Palamarchuk establish well the original emotional state of despair. In paraphrasing, the second quatrain, however, undergoes a marked shortening of Shakespeare's comparative list. Beginning at the third quatrain the sonnet is composed of three sentences which are logically disconnected. The new syntactical and logical beginning at the couplet results in an integral unit removed from the lark image, inasmuch as the condensed couplet omits the original reinstatement of the third quatrain and admits only Shakespeare's revision of the foregone attitudes of the octave.

## Sonnet XI

Some of Shakespeare's sonnets, although not devoid of figurative language, are relatively free of graphic illustrations and thus are dependent primarily upon concept rather than percept. An example of this type of sonnet is XI, where Shakespeare propounds the theme of procreation:

As fast as thou shalt wane, so fast thou grow'st  
 In one of thine, from that which thou departest;  
 And that fresh blood which youngly thou bestow'st  
 Thou mayst call thine, when thou from youth convertest.  
 Herein lives wisdom, beauty, and increase;  
 Without this, folly, age and cold decay:  
 If all were minded so, the times should cease  
 And threescore year would make the world away.  
 Let those whom nature hath not made for store,  
 Harsh, featureless and rude, barrenly perish:  
 Look, whom she best endow'd she gave the more;  
 Which bounteous gift thou shouldst in bounty cherish:  
     She carv'd thee for her seal, and meant thereby  
     Thou shouldst print more, not let that copy die.

Besides Kostetsky and Palamarchuk, Onufriyenko translated this sonnet. The most accurate transference is that of Onufriyenko. The translator's modifications are indicated by underlining, while parentheses indicate his omissions:

Зів'янеш швидко так же, як і зріс,  
 І знов зростеш в залишенім створінні,  
 І свіжу кров, яку йому приніс,  
 Назвеш своєю в тихому старінні.  
 У цьому зміст і мудрости, й краси,  
 Немає тут ні смерті, ні страхіття.  
 Коли б не це — спинились би часи  
 І світ би вимер в шосте десятиліття.  
 Хай гинуть всі безликі, мов імла,  
 Кого природа не дала для плоду.  
 Поглянь, кому дари вона дала, —  
 Ти мусиш дар свій повернути — вроду.  
 Ти — знак природи, ти — печать її,  
 Лишити мусиш віддруки свої.



Thou shalt wane as fast as thou hast grown,  
 And again thou shalt grow in the left-behind creation,  
 And fresh blood, which to him thou hast bestown,  
 Thou shalt call thine in quiet ageing.  
 Herein is the substance of wisdom, and beauty, [ ]  
 There is here, neither death, nor horror, [ ]  
 If it were not for this--the times would cease  
 And the world would die out in the sixth decade.  
 Let perish all the [ ] featureless, [ ] like fog,  
 Whom nature hath not made for procreation.  
 Look, to whom [ ] gifts she gave, --  
 Thou must, return thy [ ] gift--beauty.  
Thou--the mark of nature, thou--its seal,  
 Leave thou must thy prints.

Onufriyenkos's translation has the ease of original composition, the style and manner of writing is the same in character as that of the original, and the translation gives a complete transcript of the ideas of the original sonnet. The very minor modifications made by Onufriyenko are the result of spatial limitations. These, nevertheless, are carefully treated as to maintain stylistic accuracy. Lines 6 and 7, for example, lose one noun each, but they are stylistically accurate in that parallelism is attained. In line 9, two epithets are omitted but the relatively vivid image in the simile 'like fog', which is in apposition to 'featureless', refers to this epithet as well as to 'perish' and serves, thereby, to establish the required rhetorical accentuation.

Kostetsky retains the style and manner of the original, but is unsuccessful in conveying meaning:

ЯК прудко в щерб, так прудко йдеш і в зріст  
 В однім з твоїх — від того, що ти вислав,  
 І свіжа кров, що з'юна дав їй вміст —  
 Твоя, як юности останній вислів.  
 В тім мудрість, ліпота і многота,  
 Без того — глупство, старість і занепад;  
 Без того б думка стримала літа,  
 І світ — в одній копії років занедбан.  
 Хай пасерби Природи перейдуть,  
 Безвиді, необтесані — безплідно;  
 Та глянь, кого злюбила — ті цвітуть:  
 Який же дар плекати мусиш гідно!  
 Її різьба — печать лиця твого:  
 Не ниц той відбиток, друкуй його!

As fast into wane, so fast thou goest also into growth  
 In one of thine--from that, which thou sent out,  
 And fresh blood, that from youth thou gav'st to it contents--  
 Is thine, as a final expression of youth.  
 In that is wisdom, beauty and increase,  
 Without that--folly, age and decay;  
 Without that thought would restrain the years,  
 And the world--in one threescore of years would be neglected.  
 Let the stepsons of Nature pass by,  
 Featureless, coarse barrenly;  
 But look, whomever she loved--those bloom:  
 What a gift thou must cherish worthily!  
 Her carving--the seal of thy face:  
 Do not destroy that impression, print it!

Kostetsky remains within the contextual bounds of the original sonnet, yet, his translation is devoid of Shakespeare's theme. This is due to the inadequate lexical choice 'sent out' for Shakespeare's 'departest' (leave behind) at the outset of the poem (l. 2). The subsequent lines, therefore, become meaningless. Further confusion arises in Kostetsky's misinterpretation of Shakespeare's phrase 'If all were minded so, the times should cease' (l. 7). The translator's rendering of this line is 'Without that thought would restrain the years'. 'Thought' becomes the subject without any logical connection with the foregoing or subsequent statement.

Although the remainder of the sonnet receives an adequate transfer, the progeny theme bypasses the reader's attention because of the inadequacies in the first two quatrains.

In comparison with the preceding examples of Kostetsky's translations, sonnet XI shows a relative ease of composition and naturalness of expression. Archaic words, and grammatical constructions peculiar to Kostetsky are limited; the syntax is more straightforward--the syntactical units are shorter with no unnecessary inversions; and the rhyming words are well chosen.

Palamarchuk's paraphrase is a simplified version of the original. In this instance only that which is retained from the original is underlined:

Йдучи в уцерб, ти в синові ростеш,  
Що навесні плекав колпсь при собі.  
Він твій вогонь несе в своїй особі,  
Його снага стає твоєю теж.

Це мудрості закон, який стоїть  
Основою усіх основ назавше.  
Вогонь життя без нього, відпалавши,  
Навік би згас за шість десятиліть.

Хай безпотно йдуть у небуття  
Безликі й ниці пасерби природи.  
Тобі ж вона не шкодувала вроди,  
І мусиш ти продовжити життя.

Вона тебе різбила на печать,—  
Пора вже й відбиватися почать.

Going into wane, thou in a son growest,  
Whom in the spring thou tended once in thy presence.  
Thy fire he carries in his person,  
His strength becomes thine also.

This is the law of wisdom which stands  
 As the base of all bases evermore.  
 The fire of life without it, having burned out,  
 Forever would be extinguished in six decades.

Let without descendant go into nonexistence  
 The featureless and base stepsons of nature.  
 To thee she did not begrudge beauty,  
 And thou must prolong life.

She carved thee for a seal, --  
 It is time already to begin printing oneself.

In addition to the use of simple language and syntax, Palamarchuk's simplification lies in his concretization and explicitness. The theme is made explicit by the concrete words 'son' (l. 1), 'descendant' (l. 9), and 'stepsons' (l. 10) as well as by the statement 'thou must prolong life' (l. 12). Further explicitness is made by the extension of the translator's fire image from the first to the second quatrain. Thus, Palamarchuk conveys the theme and meaning of the original sonnet with ease, but the style and manner of composition is not of the same character as Shakespeare's.

This comparative analysis, for a majority of the translators, represents fairly adequately each individual's performance in the art of translating. A true representation is, perhaps, not made in the case of Zuyevsky. In both of the foregoing illustrations, CXXX and LX, this translator combines the notions of concept and percept, and thus departs to some degree from Shakespeare's stylistic approach to imagery in these particular perceptually based sonnets. Notwithstanding, Zuyevsky's other translations which contain images, LIX, XIX, CII, and the perceptually based sonnet XXIV, wherein extended images are found, are rendered with exactitude.

Sonnets LXXI, LXXXI, and CXXXV, in which the figurative language is austere, are transferred, also, with accuracy. Zuyevsky's approach to sonnet CXXX, as concerns the rendering of the spirit of the original, is particularly effective. This translator is especially meticulous in incorporating all of Shakespeare's finer elements into the couplet of this sonnet. The couplet in LX, as in the remaining of his seven translations, is an exemplary transfer.

Karavansky, who accomplished ten translations, is represented only by one sonnet, XVIII; nevertheless, this illustration serves to reflect his approach to translating in general. Karavansky is particularly liberal in paraphrasing. In sonnet XVIII modifications of imagery and content result in a theme different from Shakespeare's. In addition, the translator's image scheme changes from the original, and, in turn, alters the overall structure of the sonnet. Karavansky's nine remaining translations undergo many modifications as well. It is as if this translator's procedure is to draw an outline of the original sonnet and then construct his own poem from this outline; the original abstract images become concrete, the concrete become abstract, one image may be omitted, while the next is amplified. As the patriotic theme is propounded in sonnet XVIII, so Karavansky's experiences in an autocratic system of government emerge in XIV (q. 2), and particularly in XXV (q. 3), where the translator changes Shakespeare's 'prince' images to 'tsar' images. The entire "tired" sonnet LXVI, is an expression of the translator's current experience; the line which touches the translator himself is: 'Where a brilliant mind is in shackles forged' (l. 6)

for Shakespeare's: 'And purest faith unhappily forsworn' (l. 4), or 'And right perfection wrongfully disgraced' (l. 7). Of the translations by Karavansky, sonnet LXVI, which is austere in perceptual imagery, is the closest to the original inasmuch as it best remains within the conceptual development of Shakespeare's sonnet.

The foregoing examples of Hordynsky's translations illustrate the proficiency of this translator in the transference of imagery, image schemes, the theme, the content, and the spirit of the original. In the sonnet of greatest complexity, LX, Hordynsky is the only one of the translators to incorporate all the elaborateness of the original and is, again, closest to the original in the second illustration, the sonnet of extended images, XLVI. Hordynsky's work is as commendable in his remaining six translations.

From Franko's translations of sonnets XXIX and CXXX (especially from the latter inasmuch as it is an adaptation) it is evident that this translator utilizes Shakespeare's images to their fullest potential in order to re-establish the spirit of the original. In all his eight translations, Franko is very meticulous in reconstructing the figurative language of the original;<sup>20</sup> it is noteworthy that this translator, in his endeavor to achieve contextual and stylistic accuracy, makes an attempt to incorporate even the original number of epithets into his poems.

Slavutych is rather liberal in paraphrasing; his translation of

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<sup>20</sup>Cf. also M. S. Shapovalov in the article "Pro Frankovi pereklady Shekspira," in Ivan Franko, Statti i materiyaly, (Lviv: L'vivs'ky universytet, 1949), p. 55.

sonnet XVIII undergoes image modifications and contextual interpolation which result in a different basic theme from that of the original. In the second illustration, XLVI, Slavutych remains within the original thematic development; although his contextual transfer is in some lines inaccurate, he captures adequately the Shakespearean long extended mixed image, and, to some degree of accuracy, the legal image. Of his remaining two translations, CLIV and LXXI, the latter, which is image-free, receives the most accurate transfer.

Tarnavsky renders with exactitude the imagery and content of sonnet XVIII. In CXXX, Tarnavsky reproduces the original imagery most accurately throughout the quatrains, but in his misinterpretation of Shakespeare's couplet does not capture the essence of the poem. His two remaining sonnets, CIV and CXVI, Tarnavsky renders with accuracy.

The two sonnets translated by Onufriyenko are relatively free of imagery. The foregoing illustration, XI, as well as sonnet VIII, are exemplary in the accomplishment of stylistic and contextual accuracy as well as in their naturalness and ease of expression.

In the case of Slavinsky, paraphrasing and modification of the original images in sonnet XVIII result in a different theme from Shakespeare's. His second paraphrase, sonnet CVI, on the other hand, remains with the original thematic development and is more accurate in its contextual transfer.

The one sonnet translated by Hrabovsky, XXIX, is a paraphrase with

an accurate transfer of the main ideas and theme of the poem. Although this translator makes abstract Shakespeare's concrete lark image, he retains the spirit of the original poem by a focus upon rhetorical devices which function in a role comparable to the original image.

In the six illustrations of Kostetsky's translations it is found that this translator is usually unsuccessful in his thematic and image transfer. This is the result of Kostetsky's manner of expression, his linguistic complexities, lexical as well as syntactical, which stunt the natural development of image and themes. These complexities, moreover, impede the required forward thrust of the sonnets, and minimize or obliterate the effects or impact inherent in the original imagery. Of the preceding illustrations, the most successful transference is that of sonnet XVIII, but even here minor linguistic faults hinder the forward motion of the poem, and result in some departure from the spirit of the original. In LX and XXIX the original themes are imminent, while the transference of imagery falters. Sonnets CXXX, XLVI, and XI fail to convey any theme. Sonnet CXXX contains the original images throughout the quatrains but falters in the development of imagery in the couplet; sonnet XLVI, as the original, receives an extension of images, but with the battle, rather than the original legal, context prevailing; sonnet XI, on the other hand, remains close to the figurative language of the original.

Palamarchuk maintains a naturalness of expression throughout his works, but is very liberal in altering the content and the imagery of the original. This translator tends (a) toward the simplification of imagery,



as best exemplified in sonnet LX, his most successful poem of the foregoing illustrations, (b) toward the concretization of Shakespeare's abstract images, (c) toward the particularization of original generalities through the introduction of new images, and (d) toward making explicit that which is implicit in the original, as seen in both the development of imagery and themes. There are several instances throughout Palamarchuk's work where the translator is closer to the Russian translator Marshak, than to Shakespeare. Besides the cited example in CXXX, this is striking in sonnets XXXIII, LXXIII, LXXXVII, CXVI, and CXXVI as well. In most instances Palamarchuk's incorporation of the original images is such that it simplifies not only Shakespeare's main logical development, but also the main structural design, as in sonnet XVIII, where the original associative link is lost in a quatrainic division of image schemes, in XXIX, where short syntactic units not only modify the formal design, but result in the loss of the impact inherent in the original image, and in XLVI, where new imagery is introduced into each quatrain. Palamarchuk favors the extended image, as is evident from sonnet XLVI, where the translation is based upon the battlefield setting, from LX, where the translator adds new extensions into his couplet, and from XI, where the translator's own metaphor 'fire' receives extension. Despite the paraphrasing, this translator always retains the basic theme of the original.

From this comparative analysis of imagery in the original and translated sonnets it is evident that the translator's reproductions of

imagery, contextually and stylistically, depend largely upon his method of translating. The free translators tend toward the modification of Shakespeare's images and image schemes and frequently interpolate the content of the sonnets; several free translations contain even different themes from those in the original. The translators who adhere to the principles of accurate translating, on the other hand, generally retain the original imagery and image schemes and give an accurate transcript of the content and ideas, and the spirit of the original. It is evident, moreover, that the translator's successfulness in the utilization of Shakespeare's images to their fullest potential, in conveying the content and meaning, and in rendering the spirit and character of the original depend a great deal upon his manner of composition. The use of a selective vocabulary, the stylistically elevated sentence, and a beauty of language with a naturalness and ease of expression distinguish the superior translations.

## CONCLUSIONS

The translating of Shakespeare into any language is by no means an easy task. Elizabethan English is not the English that we know today, "almost every word has suffered some change of meaning,"<sup>1</sup> thus, "one cannot often say accurately what a word means in a Shakespeare sonnet."<sup>2</sup> The Ukrainian translator faces, besides this, the problem of the widely differing structures of the source and receptor languages, and thus the dilemma of a highly selective approach: he must condense the content, transfer it in different words, reconstruct the sentence, and invent devices which would serve to function toward the same end as those in the original. Nonetheless, the majority of the Ukrainian translators have shown their ingenuity in overcoming these difficulties with the result of translations that are of an exceptional quality in respect to the standards of appraisal set in the beginning of this discussion.<sup>3</sup>

Of the early translators of Shakespeare's sonnets, Hrabovsky and Slavinsky adhere to the theory of free translation popular in their time and

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<sup>1</sup>M. C. Bradbrook, Shakespearean Elizabethan Poetry (London: Chatto and Windus, 1951), p. 79.

<sup>2</sup>Stephen Booth, An Essay on Shakespeare's Sonnets (New Haven and London: Yale University Press, 1969), p. 138.

<sup>3</sup>Cf. pp. 12-13.

thereby sacrifice the contextual and stylistic accuracy of the sonnets translated by them. Hrabovsky, in his one translation, sonnet XXIX, departs from the characteristic features of Shakespeare's style. In structure, Hrabovsky's sonnet is in the true Petrarchan tradition; the imagery encountered undergoes the translator's individual interpretation; and the rhetorical figures are essentially of a traditional Ukrainian coloring. Nevertheless, Hrabovsky is successful in recapturing the main idea and the spirit of the original sonnet, and by his ease and naturalness of poetic composition imparts an aesthetic quality to his poem.

Slavinsky ingeniously combines the Shakespearean and Petrarchan structural designs in both his translations to incorporate the Shakespearean logical, syntactical, and formal stylistic paradoxes. Sonnet XVIII, however, digresses completely from Shakespeare's imagery as well as Shakespeare's theme and in the method of versification reflects still a very young poet. Sonnet CVI, on the other hand, is a more successful translation in its aesthetic quality as well as in its transference of the content and style of the original.

Unlike his contemporaries, the early translator Franko adopts the theory of accurate translation based on the principles of contextual and stylistic accuracy. In accordance with the standards of translating set by him,<sup>4</sup> Franko accomplishes accurate transferences of the content and spirit,

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<sup>4</sup>Cf. p. 9 of this study.

the ideas and images, and the syntax and lexical items of the original. He departs somewhat, however, from the prosodic features of the original in employing his own rhyme patterns for a majority of his eight translations. Notwithstanding, Franko utilizes rhyme ending variants in accordance with Shakespeare's paradoxical design, and maintains, for the most part, the interrelationships between the formal, logical, and syntactical structures of the original sonnets. In addition to his excellent reproduction of Shakespeare's imagery, this translator shows exceptional adeptness in the application of Shakespeare's rhetorical figures. Franko's translation of sonnet XXX is most outstanding in the achievement of a metempsychosis. This translator shows, furthermore, his skillfulness as an adapter; his two adaptations are exemplary as regards the method by which a translator can preserve the content and spirit of the original even when the original is remoulded into a different form.

Of the contemporary translators, Karavansky approaches his ten translations by the method of free translating. Karavansky's verse is very much his own creation with only an inherited relationship to the original through the adoption of Shakespeare's ideas. Karavansky is similar to Shakespeare in the overall logical, syntactical, and formal framework and maintains the original invariable rhyme scheme as well as the masculine rhyme endings. These rhyme endings, though, in conjunction with the translator's virile iambic beat, result in a departure from the grace and ease of Shakespeare's rhythm. Karavansky digresses to a great extent from

the Shakespearean rhetorical figures by adding or substituting his own devices in order to intensify the oratorical tone of his sonnets. Shakespeare's imagery, image schemes, and themes receive the translator's original treatment and interpretation as well. The most characteristic feature of Karavansky's sonnet is its extraordinary strength and spiritedness, a characteristic which must be sought in biographical elements that can only be touched upon in this study. In view of the writer's twenty-five year imprisonment by the Soviet authorities, one can sympathize, for example, with his embittered attack upon Time in sonnet XIX; with respect to his endurance of the current injustices, one can understand the spirit of determination and perseverance with which he imbibes Shakespeare's "tired" sonnet LXVI, or his inclusion of the patriotic theme in sonnet XVIII.

The nine sonnets translated by Zuyevsky are remarkable in their reflections of Shakespeare. Particularly noteworthy in Zuyevsky's translations is the use of a selective vocabulary, the stylistically elevated sentence, and the resounding and purposeful rhyme. Zuyevsky reestablishes completely the Shakespearean relationships between the logical, syntactical, and formal structures, including the "appearance" of Shakespeare in the stanzaic form which, besides having a psychological impact on the reader, aids in the attainment of the desired sense of movement of the sonnet. Zuyevsky is equally skillful in the utilization of Shakespeare's rhetorical figures; his rendering of the 'Will' sonnet CXXXV is commendable. This translator is as adept in the reproduction of

Shakespeare's imagery and in the inclusion of Shakespeare's image schemes. It is apparent that Zuyevsky favors the conceptual approach to imagery over the perceptual, but always accomplishes the complete transference of the ideas and the spirit of the original.

Hordynsky's eight translations are exceptional in their representation of the original author. Even though this translator's sonnets appear in the quatrainic division, he reestablishes with exactitude the logical, syntactical, and formal interrelationships of the original. Hordynsky is especially proficient in the employment of Shakespeare's rhetorical figures and in the interchange of devices when met with linguistic and formal limitations of translatability. Hordynsky, in his retainment of the structure and a vast number of rhetorical figures in the "tired" sonnet LXVI, provides an extraordinary representation of Shakespeare in this poem. This translator is unsurpassed in the reproduction of Shakespeare's imagery and image schemes; his translation of the elaborately complex sonnet LX is outstanding in this regard. Hordynsky's sonnets contain a selective vocabulary, and a grammatical construction that imparts to the sentence a particular elegance. Hordynsky, thus, is successful in the accomplishment of the five desiderata of translation as outlined by his maître Zerov: the original stylistics of the word, tropes and figures, metrical peculiarities, euphony, and a beauty of language with a naturalness and ease of expression.<sup>5</sup>

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<sup>5</sup>Cf. p. 10 of this study.

Slavutych in his four translations combines the principles of both accurate and free translating. Slavutych reflects Shakespeare in his rhetoricism, in his choice of words, in the composition of the sentence, as well as in the stylistics of sound. Paraphrasing, however, results in the change of the imagery, image schemes, and, as in the case of sonnet XVIII, the interpolation of the theme of the original. This translator's simplification of Shakespeare's structural designs results in a loss of conflicting energy and the Shakespearean sense of movement. Of the translations by Slavutych, sonnet LXXI receives the most accurate contextual and stylistic transference.

Tarnavsky's four translations reveal this translator's faithfulness to the style and content of the original. Although Tarnavsky's sonnets appear in the quatrainic division, the translator adheres strictly to the main logical, syntactical, and formal design of the original sonnets. The Shakespearean rhetorical figures, imagery, and image schemes are incorporated accurately and successfully. Tarnavsky's translations show an ease of composition and a language which is marked by clarity. This translator's renderings of sonnets CIV and CXVI are particularly excellent accomplishments of metempsychosis and are unsurpassed not only in their stylistic and contextual accuracy but in their aesthetic impact as well.

Onufriyenko in his two translations is successful in representing Shakespeare. Of particular noteworthiness is this translator's strict



adherence to the structure of the original sonnets; his fourteen-lined homostrophic unit, in addition to the reestablishment of Shakespeare's logical, syntactical, and formal designs, accomplishes fully the Shakespearean structural paradox. The attainment of perfect rhyme is not a difficulty for this translator. Onufriyenko incorporates successfully the original rhetorical figures, as is evident in the case of sonnet VIII, where *traductio* plays a significant role in the poem. The sonnets translated by Onufriyenko are relatively image free and are observed as such by the translator. Onufriyenko's translations are exemplary in stylistic and contextual accuracy combined with a naturalness and ease of expression.

Kostetsky's collection of the Shakespearean sonnets reflects the original author considerably but not completely. Kostetsky is outstanding in harnessing the energy of Shakespeare's structural paradox; except for Shakespeare's rhyme ending variants, the original logical, syntactical, and formal designs are carefully reconstructed. This translator's painstaking endeavors in the utilization of Shakespeare's rhetorical figures are, also, clearly evident. Kostetsky's development of imagery and theme, on the other hand, falters, at times, as a result of the translator's unusual schemes of words and of grammatical constructions. This is not to say that Shakespeare's schemes are not unusual, but that the author of the original, in applying them, maintains a poise and balance, possesses a mastery and

easy control, achieves a swiftness of movement; these qualities are often lacking in the translator's composition. Kostetsky's reader frequently becomes caught within such a maze of cumbersome technicalities that the content and ideas of the translated sonnet cannot be fully grasped.<sup>6</sup> This unnatural and uneasy manner of expression is one of the factors which leads to the loss of the aesthetic impact in many of Kostetsky's translations. There are, nonetheless, a number of sonnets in Kostetsky's collection that are rendered with a naturalness and an ease of composition;<sup>7</sup> many of Kostetsky's couplets, unlike the body of the sonnet, are characterized by a poetic elegance.

The second factor which results in discrepancies between Kostetsky's and Shakespeare's sonnet must be sought in the objectives set by the translator. This is in the individualistic approach to translating, or, as termed and defined by Kostetsky, the "egocentric" approach, with a broad exposure of the translator's own individuality, a method whereby the translator perceives the original in his own way and brings it into a different focus, revitalizes it.<sup>8</sup> In this process of revitalization Kostetsky

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<sup>6</sup>Cf. the reviews by Svyatoslav Hordyns'ky, "Shekspirovi sonety v ukrayins'kykh perekladakh," Kyiv, 1959, No. 1, p. 20, and Volodymyr Bezushko, "Sonety Shekspira v ukrayins'komu perekladi," Literatura i mystetstvo, Nov. 8, 1969, p. 3.

<sup>7</sup>Some of these are XIX, XX, XXI, XXIV, XXX, XXXIX, XLI, XLII, XLV, XLVII, XLVIII, LXXVI, CI, CXIV, CXX, CXXI, CXXIII.

<sup>8</sup>Cf. p. 11 of this study.

tends toward the intensification of certain elements of the original.<sup>9</sup> This intensification enters not only Kostetsky's overburdened sentence, it penetrates also Kostetsky's unbalanced sound, and, particularly Kostetsky's hyperbolic and distorted diction. This intensification, moreover, is found in Kostetsky's use of rhetorical figures, as is seen from this translator's gamut of inventions to serve for Shakespeare's antanaclasis in the 'Will' sonnets CXXXV and CXXXVI. Kostetsky's tendency toward individualistic extremities, the unusual, the elaborately complex, inequilibrium, hyperbolization and dislocation would perhaps have found its appeal among the readers of the Baroque period; to the contemporary reader this tendency is suggestive of an Expressionist, rather than of Shakespeare. Thus, Kostetsky is successful in realizing his own objective as a translator, for he, indeed, has brought some elements of Shakespeare into a new focus.

In regard to the second task set by Kostetsky in his approach to the sonnets, the task of "costuming" the translations with antiquity, he is, again, successful. The value of his assiduous attempt must be assessed, however, in terms of the original. If the archaic language of an original work is not a poetic device in that work and is not included in the objectives

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<sup>9</sup>Cf. Oleh Zuyevs'ky, "Pryntsyp 'absolyutyizatsiyi' v perekladakh I. Kostets'koho (Fragmenty z dysertatsiyi)", in Ihor Kostets'ky, Zbirnyk do 50-richchya (Munich: Na hori, 1963-64), p. 212.

set by the original author, then it should not be re-created.<sup>10</sup> The value of Kostetsky's endeavors must be assessed, further, in terms of the contemporary reader. Kostetsky's extractions from the past are perhaps interesting to the select reader who is well versed in the antiquities of the language; according to Slavutych, for example, Kostetsky's "language is fluent, the vocabulary well chosen, and the expression is rich in archaisms and words of an earlier time resurrected from their obsolescence."<sup>11</sup> For the majority of readers, however, these sonnets, no doubt, are discouragingly outdated. The methods used by the other translators--the sprinkling of older forms of the language which are currently recognizable, as short verbs, long adjectives, former prefixion, an archaic word--are sufficient in bridging the temporal gap. The translator must bear in mind that "a translation must be such as may be read with ease and pleasure . . . if it is not . . . it will never be read . . . ."12

The complete collection of the Shakespearean sonnets by Palamarchuk is distinguished by an exceptional beauty of verse which lies in the translator's

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<sup>10</sup>Oleksiy Kundzich, Tvorchi problemy perekladu (Kiev: Dnipro, 1973), p. 242.

<sup>11</sup>In "Shekspirovi sonety," Shakespeare Quarterly, 1959, Vol. X, No. 1, p. 109.

<sup>12</sup>Theodore H. Savory, The Art of Translation (London: Jonathan Cape, 1968), p. 52.

extraordinary melodiousness, laconic precision, and aphoristic sounding couplet. Palamarchuk's translations, however, do not give a complete transcript of the ideas of the original, and the style and manner of writing is not of the same character as Shakespeare's. The characteristic feature of Palamarchuk's collection is simplicity. In structure, this translator favors the very clear quatrainic division with the formal, logical, and syntactical patterns coinciding. Besides the distinct logical and syntactical breaks after each quatrain, simplicity is attained by the use of short internal syntactic units within the quatrain. The majority of the couplets are, also, completely independent syntactical units. Palamarchuk's simplicity extends to the stylistic level of the sentence and to the stylistic level of the word. This translator is adept in the use of Shakespeare's rhetorical figures; frequently, though, paraphrasing results in their limitation or substitution. The apostrophe, in particular, is interpolated. Palamarchuk is unsurpassed, however, in his implementation of homophony, in the achievement of the complexities of a harmony between substance and sound. This translator's accomplishment of an antanaclassis in the 'Will' sonnets, CXXXV and CXXXVI, is equally commendable. Shakespeare's imagery is simplified by Palamarchuk by altering the abstract to the concrete, the explicit to the implicit, the general to the particular. Shakespeare's image schemes become disentangled, usually to coincide neatly with the translator's preferred quatrainic structure. Nevertheless, as a free translator, Palamarchuk shows a remarkable

ability in the retainment of the main concepts and themes of the original, even if these do become overclarified. Palamarchuk represents Shakespeare best in the "tired" sonnet LXVI, his translation which is closest to the original stylistically, and in the 'Will' sonnets where Palamarchuk strives to re-create the effects of the original antanaclasis. The incorporation of structural complexities in his rendering of sonnet CXXIX enhances this translation as well.

The Ukrainian translations of Shakespeare's sonnets, then, offer an interesting study in the reflections of style. They encompass a broad range of methods, from the principles of free to accurate translating with individual approaches within each of the theories, separate from one another, and combined. In view, particularly, of the absence of any final universally accepted standards in the art of translation the results achieved by these men are commendable. The translators who have maintained the principle of faithfulness to the original author in both the stylistic and contextual transference have provided the Ukrainian reader with translations of superior quality, for they have given the reader a true representation of Shakespeare.

The translators have not only laid the foundation in the development of the Ukrainian translations of Shakespeare's sonnets and therefore in the enrichment of Ukrainian literature with the works of a World Master, they represent, as well, an exemplary School for future translators of the

sonnets. Each of the translators' methods of approach to his art is worthy of study as is each individual's confrontations with the difficulties inherent in translation in general, the translation of Shakespeare in particular, and in the diversities between the two languages.

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## ABSTRACT

It is the purpose of this thesis to determine the quality of the Ukrainian translations of Shakespeare's sonnets. The investigation incorporates eleven translators, the two translators of the complete collection of the poems--Ihor Kostetsky, and Dmytro Palamarchuk--and nine translators of individual sonnets from Shakespeare's collection--Ivan Franko, Svyatoslav Hordynsky, Pavlo Hrabovsky, Svyatoslav Karavansky, Vasyl Onufriyenko, Maksym Slavinsky, Yar Slavutych, Ostap Tarnavsky, and Oleh Zuyevsky.

In accordance with the general guideline to the art of translating--that the translator, with the ease of original composition, should retain the ideas and the style and manner of the original work--and by a comparative analysis of the translated and original sonnets, as regards Shakespeare's fundamental stylistic features--structure, rhetorical figures, and imagery--this study concludes that the Ukrainian translations, for the most part, are of a high standard.

It is found that of the three basic features in Shakespeare's style, the transference of the original rhetorical figures is the most difficult task for the Ukrainian translator of the sonnets. This is accountable to the structural differences between the English and Ukrainian languages. Notwithstanding, the majority of the translators are very adept in accommodating these difficulties.

It is concluded finally, that, of the various valuable approaches taken by the translators toward their art, the most successful in reflecting

Shakespeare in their poems, are the translators who adhere to the principles of contextual and stylistic accuracy inherent in the current theory of translation. These translators are Franko, Hordynsky, Onufriyenko, Tarnavsky, and Zuyevsky.

The Ukrainian translators of Shakespeare's sonnets, with their diverse range of methods and objectives in translating, provide an excellent School for the future translator of the Shakespearean sonnets, as well as an attractive study for literary criticism.