

Contrastive analysis of a literary text as a method of teaching translation

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Abstract. The article deals with the peculiarities of using contrastive analysis of a literary text as a method of teaching translation. It has been established that the methodology of teaching contrastive translation is aimed at the formation of contrastive competence, an essential component of translation competence, which involves the formation of autolinguo-didactic skills of contrastive analysis of language and speech material and the application of the obtained results while translating texts. There have been defined and the educational objectives of applying contrastive analysis of a literary text in translation practice classes (to teach the linguistic interpretation of a particular text and style; to analyse the translation by its comparing with the original text; to determine (find) the background vocabulary and symbolic words in the text; to carry out the elimination of lacunas of non-equivalent vocabulary; to interpret the text within the entire work of the author, literary movement or national literature; to integrate the theoretical basics of contrastive analysis of the source and target texts into translation activities). The authors have developed methodological recommendations for the use of contrastive analysis while translating literary texts for educational purposes, as well as a scheme (procedure) for conducting a contrastive analysis of the source and target texts. Applying the contrastive analysis of the literary text as a method of teaching translation allows us to combine the formation of students' linguistic, speech, communicative, and translation competencies into one educational process, that is, to train a competent philologist-translator.

Keywords: contrastive translation, contrastive analysis, process of teaching translation, method of teaching translation, literary text, contrastive competence, translation competence

1. Introduction

The dynamics of modern life have influenced the growing importance of translation. Undoubtedly, translation, as a channel through which the exchange between different national linguistic and cultural communities takes place, plays a vital role in intercultural communication. Due to the great interest in translation, there is an urgent need to train highly qualified translators who will have formed translation competence, be skilful in various types of translation, and have acquired practical knowledge and skills that meet modern requirements.

One of the aspects of this problem is the development of effective methods for teaching different types of translation, among which we would like to highlight contrastive translation, which is a necessary basis, the “superbasis” [30] for translation in general. The fundamental principles of this process are characterised in the works of many researchers, including Cherednychenko [6], Karaban and Mace [14], Koptilov [16], Shmiher [30].

Modern linguodidactics focuses on the harmonious development of the individual. That is, the study of a language is carried out in a harmonious connection with the individual, his or her

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*Educational
Dimension*



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consciousness, thinking, spiritual, and practical activities. In this regard, analysing a literary text and its translation is one way to learn and understand the world around us.

It should be noted that in the process of teaching translation, it is necessary to take into account the fact that a foreign language is used as a means of understanding “cultural codes” and not only as a means of verbal communication. From this point of view, the development of the translator’s professional competence is complex without studying “cultural codes”, which enable further assimilation of cultural information through imagery and concepts [2], which are reflected in literary texts.

Various methodological problems of teaching translation are fruitfully developed in linguodidactics by Bajo, Padilla and Padilla [1], Gerdling-Salas [9], Vitchenko [35], Zinukova [38]. The researchers emphasise that using contrastive analysis in the translation of a literary text in the process of teaching translation is of educational importance.

Thus, despite the constant interest in developing linguistic and methodological problems related to the contrastive translation of literary texts, many issues require further study, including the use of contrastive translation as a method of teaching translation.

2. Related work

The issues of contrastive linguistics and translation, including literary translation and their interrelations, are the subject of numerous translation studies [11]. Researchers also focus on the problems of contrastive analysis of linguistic phenomena to improve the quality of translation. Thus, the article by Kuznietsova [17] deals with the contrastive analysis of the compound nominal predicate in English and Ukrainian. Sitko, Struk and Yenchewa [31] analyse the isomorphic and allomorphic features of the syntactic structure of the Chinese, English and Ukrainian languages; identify convergent and divergent features of the syntactic structures of these languages in view of the importance of comparative analysis of the grammatical characteristics of unrelated languages for translation. The linguistic and cultural connotations of zoonymic imagery in English, Ukrainian and Russian proverbs are characterised from a contrastive perspective in the research by Zorenko and Kanevska [39]. Ishchuk and Yanisiv [12] study the symbolism of personal proper names in Ukrainian and English applying a comparative approach: they analyse the semantic structure of words with regard to their symbolic meanings; they identify the essence of words and phrases denoting personal proper names. Yefymenko’s study uses comparative methods to examine the peculiarities of translating American and English film titles into Ukrainian, identifies translation strategies, techniques, and means most often used by translators; provides specific methodological recommendations for improving the translation of these proper names [37].

A number of scientific studies [10, 16, 20, 27] are focused on theoretical and practical issues of the translation, namely of the literary texts.

Research on the linguodidactic aspect of the problem has intensified. Thus, some publications characterise the methodology of using original fiction texts in the process of developing the translation skills of students-philologists [35], the problems of teaching translation [9], the formation of translation competence [22], the development of the professional competence of a teacher of the simultaneous interpretation [13]; the comprehension processes in simultaneous interpreting [1], specifics of psychological mechanisms of the translator’s speaking activity in written bilateral translation [21], etc. In the monograph by Zinukova [38], we find a description of the methodological system of training interpreting in foreign economic fields to the master’s students.

There have been developed textbooks and manuals on the methodological problems of teaching translation [7, 14, 19].

However, although teaching translation is a current linguodidactic problem, some issues have not yet been solved. There are no comprehensive studies concerning the application of contrastive linguistics’ achievements in teaching translation or methodological recommendations, which

determines the relevance and novelty of the paper.

The *purpose* of the article is to characterise the peculiarities of using contrastive analysis of a literary text as a method of teaching translation.

3. Discussion and results

In the theory and practice of translation, there are various types of translation: interlinear translation, literal translation, and free translation; literary translation and specialised or scientific and technical translation; oral and written translation; simultaneous and consecutive translation; machine and manual translation, etc. Each of these types requires training, i.e., a different teaching method.

In fact, translation is understood as modelling and sequential transmission of the structure and content of the text. The process of teaching translation involves four stages:

- 1) creating space for translation: searching for conceptual meaning based on the unity of old and new knowledge about the text;
- 2) compression of specialised knowledge, one of the forms of which is modelling;
- 3) interpretation of special meaning, i.e. consecutive interpretation of language units;
- 4) determination of the theme (topic) and the rheme (focus) of the text on the basis of the so-called actual division of the sentence.

Modern approaches to teaching translation are based on the following methodological principles:

- 1) translation techniques are based on comprehensive work with the text;
- 2) the original text (source text) as an object for translation is completely dependent on translators;
- 3) the translator contributes to the understanding of the sense of translation;
- 4) the integrity of the text determines translation techniques.

Indeed, both traditional and innovative methods should be used in teaching translation. However, first, student-translators should choose and motivate those who contribute the best so that they can acquire fundamental knowledge, valuable skills, and translation experience while studying.

Taking into account a number of linguodidactic research, it is possible to determine the most common methods of teaching translation:

- *Teaching translation in a particular field (technical translation, legal translation, etc.).* Training begins with learning the vocabulary of this field and providing equivalents in the target language. On this basis, students master the complex grammatical structures of specialised written texts. This method focuses mainly on learning the terms and specialised vocabulary of the chosen field.
- *Text analysis and translation.* As a result, students identify the peculiarities of the text and the general principles of its organisation. The disadvantage of this method is that it is an intuitive choice of translation strategy. The traditional practice of text analysis focuses on grammatical structures, expressions, realities and other elements of the text that may cause difficulties in translation. Text analysis does not properly take into account such text features as the type of the text, sphere of its use or recipients, which are also important for correct translation.
- *Searching for all translation equivalents.* This method is based on the assertion that the relationship “form – content” does not have only one equivalent. The same content can be expressed by different means. Therefore, students should find as many translation equivalents as possible for a word or phrase in the text they are translating together. Students usually find many equivalents to a word, but the variety of equivalents is invariably reduced by the type of text, word combinability and shades of meaning. Depending on

the type of text, they select an emotionally coloured, literal or neutral equivalent. Thus, students considering the active vocabulary translate a large amount of material, but they make intuitive choices when translating the text. This method is based on the ambiguity of vocabulary and involves cooperative learning and text analysis.

- *Teaching translation by an experienced and talented translator.* This method can be successfully used separately as well as in combination with the first and second methods. The teacher finds various texts for translation. While evaluating different translations, the teacher rarely gives reasons for evaluation and offers students his or her own variant of translation. In this method, the teacher relies on his or her own knowledge and prestige. This method can be called “authoritarian and creative”.

A review of the methods of teaching translation demonstrates their diversity. However, one method may be effective in one educational environment and ineffective in another. For example, the method of teaching translation in a particular field is very productive only for this particular field. However, it does not provide an adequate translation of texts belonging to another professional field (lack of vocabulary, grammatical structures, etc.). The themes of texts limit this method and lack a critical stage of translation – text analysis. The method of text analysis and translation allows students to learn how to translate different types of texts. However, it needs to be complemented by the study of stylistics (functional styles, types of texts, speech genres, etc.) and contrastive analysis. The method of searching for all translation equivalents encourages cooperative learning: students do the translation together, and they can exchange ideas and find the best equivalent, trying to preserve the stylistic features of the text. The disadvantage of the method is that it focuses on the translation of words but does not consider the text as a result of communication, as a set of communicative acts in their speech and genre specificity. Sometimes, equivalents need to be found for a whole sentence, paragraph, or even text in order to preserve their communicative value. Such types of text analysis, such as translation, contrastive, linguistic, complex, etc., can be helpful (and even necessary) to identify lexical, phraseological and stylistic problems in the text. In addition, the method of searching for all translation equivalents requires more time than other methods of teaching. The method of teaching translation by an experienced translator requires a lot of practice, discussion and advice. The teacher, based on his or her own experience, can help in solving specific practical tasks and issues. This method can be combined with other methods to improve the quality of learning.

Among the modern technologies of teaching translation, we distinguish the following:

- *cooperative learning* as a method of teaching translators at the student level. According to this method, the teacher acts as a facilitator of the translation task, and students do this translation task both together and individually with the subsequent discussion of the translations made [3, 8];
- a *discursive method of text analysis*, which consists of analysing the text as a holistic communicative message;
- a *comprehensive methodology* based on the thesis that translation is a modelling of the content of the original text by the translator, involves the following types of work:
 - 1) studying different types of texts in the target language involves finding similar texts in the target language, identifying their characteristic features, and independently writing such a text in compliance with its peculiarities. This kind of work allows students to get acquainted with different types of texts and acquire the skills to reproduce any features of different types of texts;
 - 2) analysis of the text for translation, analytical search for translation options and analysis of the translated text. Based on the results of the text analysis, the equivalent translations are found, and the “ideal” translation for each word and phrase is formulated and written down. Students comment on the choice of words or phrases and offer their translation variants. The translation is compared with the source text

to check if all the words and phrases have been translated. Then, the stylistic integrity of the translation is assessed without looking at the source text, and the necessary editing is done. At the beginning of the educational process, students' translations are edited (under the guidance of a teacher, independently, by each other). The translated text can be compared with the translation made by a professional translator;

- *a stage of training that is carried out on the basis of one type of text or text of a particular professional field.* Since it is impossible to comprehend the translation of all existing types of texts, only some of them are examined.

Techniques of teaching contrastive translation are based on comparative techniques of working with text, namely:

- translation and contrastive analysis of the source and target texts (analytical and synthetic translations of the text);
- establishing analogies and parallels between the source and target languages;
- searching for the necessary translation equivalent;
- understanding the similarities and differences between the grammatical systems of the source and target languages;
- reproducing the grammatical structure of the source text in the target text;
- understanding the similarities and differences between the lexical and semantic systems of the source and target languages;
- learning the meanings of separate lexical items in context;
- finding the necessary equivalent in the target language corresponding to the meaning of a lexical item in the source language;
- reproducing the stylistic colouring of the source text in the target text, taking into account its genre, compositional structure, etc.

The authors have generalised techniques for teaching contrastive translation in figure 1.

The comprehensive use of methods and techniques of teaching translation in the classroom is aimed at:

- improving the effectiveness of teaching the target language;
- developing skills in interlingual comparison at all linguistic levels (lexico-semantic, phonological, morphological, syntactic, stylistic);
- mastering various types of translation;
- developing an understanding of the translator's tasks and the ultimate goal of translation.

This combination of teaching methods for the development of linguistic, communicative, and contrastive competencies, as well as translation competence in general, will certainly contribute to more effective development of future translators' multidimensional professional competence.

Working on a literary text in translation practice classes requires a methodological approach that would take into account the interaction of the author's words and the individual and social-linguistic experience of the reader and translator. We agree with the position of Niamtsu and Taranhul [24], who established the dependence of translation "not only on rational but also on the emotional and evaluative perception of the text" [24]. The researcher claims that "it is vital for the translator as a receptor to achieve such a level of knowledge and aesthetic perception that would allow him to perceive the full scope of semantic and emotional content" [24].

The studies of Gerding-Salas [9], Vitchenko [35] argue for the need to use different types of literary text analysis, which have significant linguodidactic potential, for educational purposes. First of all, such text analyses as linguistic, linguistic and stylistic, philological, translation, comparative, and contrastive are considered to be necessary for the development of linguistic personality in general and a foreign one in particular.

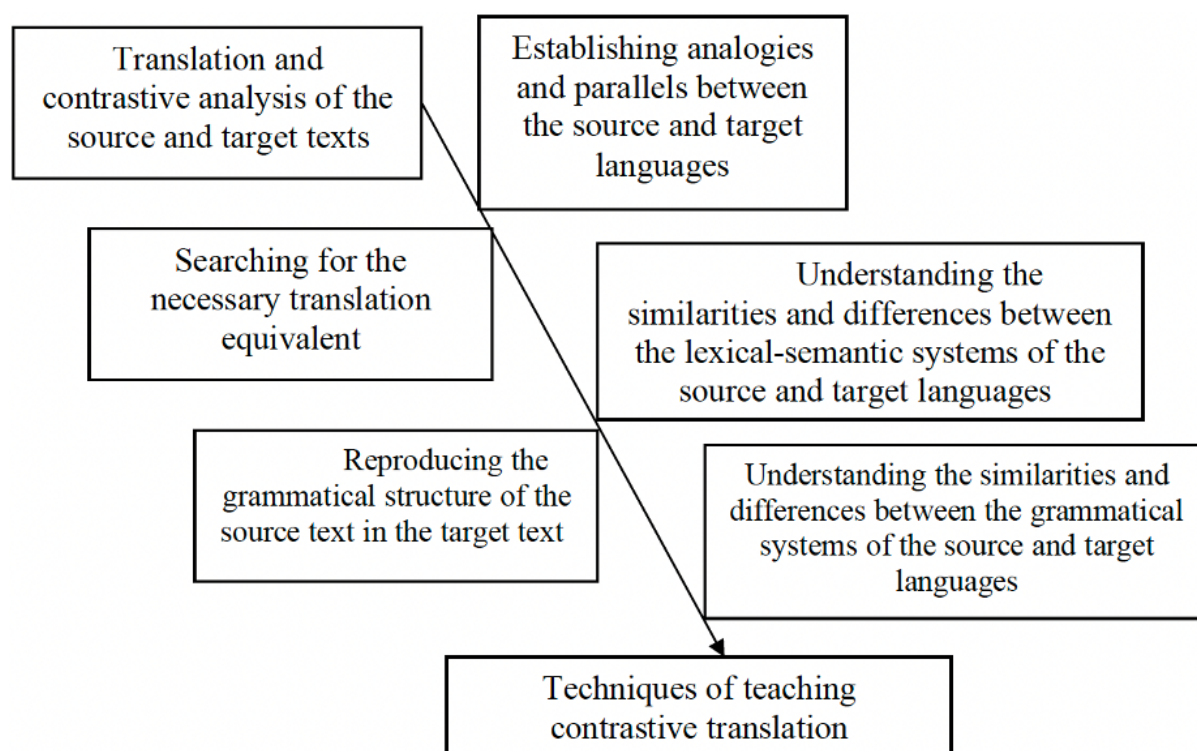


Figure 1: Techniques of teaching contrastive translation.

A literary text is not only a means of improving motivation to learn translation methods but also a linguistic model, a representation of a foreign culture, a source of knowledge, and material for improving students' linguistic and communicative activities.

It is worthwhile to mention that there are several ways to analyse a literary text in the courses in the history of foreign literature, foreign language and practice of translation:

1. In the *context of the works of the writer*: to find works with similar motifs or images. To identify similarities and differences, to explain them (change in the author's views, circumstances of the biography, difference in purposes of the literary texts, etc.), thereby deepening the interpretation of the work.
2. In the *context of the national literary process*: to find works by the writers of this country that are similar in content, theme, and images and compare them with the text being analysed.
3. In the *context of the world literary process*: to select works by authors from different countries that could be compared with the text under analysis according to specific parameters (content, theme, literary devices, etc.). This makes it possible to identify not only individual but also national and cultural peculiarities of solving literary problems and also indicates the author's participation in the dialogue of cultures. The contrastive analysis of the source and target texts also fulfils this goal to a certain extent.

The authors have generalised several ways to analyse a literary text in the language and literature courses (foreign literature, foreign language and practice of translation) (figure 2).

Thus, analysing cultural and historical issues related to the works of a literary text's author helps to clarify the text's interpretation, formulate the author's position and attitude to it, and prepare for a contrastive analysis of translations.

Considering all the above, we would like to suggest a methodology for using contrastive analysis of a literary text in teaching translation. This methodology is based on our scheme (procedure) for contrastive analysis of the source and target texts.

Scheme (procedure) of contrastive analysis of the source and target texts

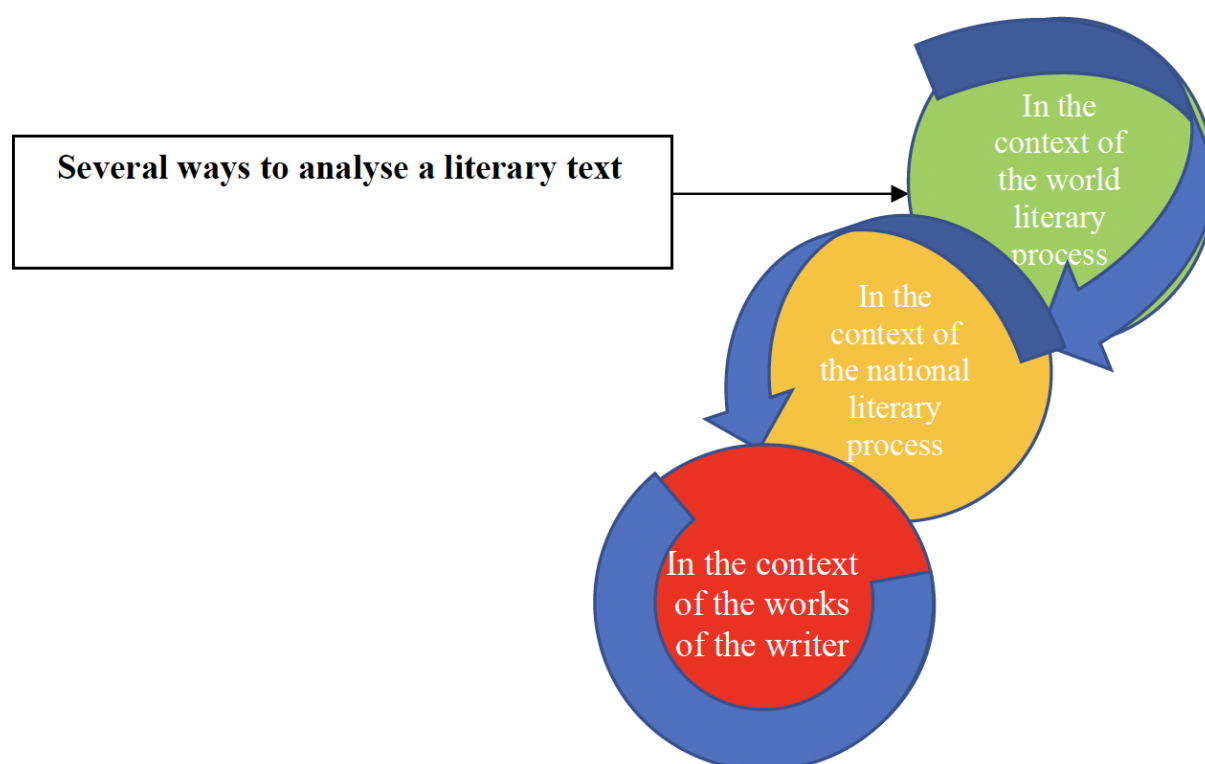


Figure 2: Several ways to analyse a literary text in the language and literature courses.

I. Reading and analysing the original literary text.

1. Cultural and historical background: primary information about the author, his or her life and works, specific historical period, the place of a particular work in the author's creative heritage, peculiarities of the author's style, etc.
2. Identifying the ideological and aesthetic content of the literary work.
3. Analysing the genre and composition of the literary work.
4. Establishing the role of expressive means in revealing the ideological and aesthetic content of the text.

II. Reading and analysing the translation(s) of the literary text and their comparison.

1. Identifying the problems of translation of the literary text under analysis.
2. Comprehensive comparative analysis of the original literary text and its translation(s) in terms of reproduction of ideological and aesthetic content, images, and composition.
3. Translation analysis: reproduction of semantic and grammatical constructions, non-equivalent vocabulary, idioms, onomastic space, sound, tropes, stylistic figures, etc., in the translated texts.
4. Comparative analysis of the translation strategies chosen by the translator(s) in order to determine the feasibility of their use.
5. Comparative analysis of translation interpretations of a literary text (if there are several translations).
6. Determining the adequacy of the translator's interpretation of the text to the original literary work.

III. Attempting to do your translation of the proposed literary text (optional).

We would like to demonstrate the application of the scheme mentioned above in a practical class in literary translation, i.e. how the contrastive translation of literary texts can be used for educational purposes.

Topic: Contrastive analysis of translations of A. Rimbaud's sonnet "Ma bohème (Fantaisie)" ("My Bohemia: a Fantasy").

Objectives:

- to teach the linguistic interpretation of a particular text and style;
- to analyse a translation by its comparing with the original text;
- to determine (find) the background vocabulary and symbolic words in the text;
- to carry out delacunization (elimination of lacunas) of non-equivalent vocabulary;
- to interpret the text within the entire work of the author, literary movement or national literature;
- to integrate the theoretical basics of contrastive analysis of the source and target texts into translation activities.

Plan of the practical class:

1. Jean Nicolas Arthur Rimbaud as a representative of impressionist lyrics.
2. The creative heritage of A. Rimbaud and translations of his works.
3. Contrastive analysis of the translation and the original text of the sonnet “Ma bohème”.

This is a short description of the procedure for using contrastive analysis in the classroom according to the scheme we have developed.

I. The works of Arthur Rimbaud (1854–1891) have a special place in literature. The attitude to poetry as a means of exploring the deep laws that govern the consciousness of every person and, at the same time, influence the formation of social consciousness, the need to update and complicate the poetic language understood in a very short time, the extraordinary expressiveness and power of the poem, and the poet’s personality, in general, had a significant impact on the French and world poetry of the twentieth century.

Arthur Rimbaud is an outstanding figure of French symbolism. His poetic works are among the best in the collection of world poetry. The poet embodied many contradictions: freedom-loving, self-searching, nihilism, and the madness of youth, which contribute to the interest in his poetry. Many translators sought to translate the unusual, melodic, and ingenious poetry of A. Rimbaud.

A. Rimbaud’s poetry is the object of numerous linguistic, literary, and translation studies [6, 16, 18, 23, 36], which point out the complexity of reproducing A. Rimbaud’s linguopoetics in translations. Researchers have determined the following linguopoetic features of A. Rimbaud’s works that require close attention of translators:

1. The role of the phonological form of the poem is enhanced, which leads to some changes in the established, generally accepted versification means. Thus, in stanzas, the alexandrine is combined with lines that have an unequal, often odd, number of syllables. There is also an unconventional placement of caesura in accordance with the internal logic of the poetic imagery, as well as the combination of rich rhyme and assonance in one stanza, the widespread use of enjambment, etc.
2. The poet’s search for means of lexical compression of the text: a complication of metaphor, a free combination of colloquial expressions, dialectisms, vulgarisms with established expressions of high literary style, scientific terms, artificially formed Latinisms, etc.
3. The most common stylistic technique used by A. Rimbaud is the combination of adjectives not with a noun but with a verb, when adjectives take over the functions of adverbs: “L’étoile a pleuré rose /”, “La mer a perlé rousse/”, “Et l’Homme saigné noir /”. It is worth noting that the adequate reproduction of this particular linguopoetic device is a significant challenge for translators.

Thus, A. Rimbaud destroys traditional poetic forms and rules. Everything in his poetry becomes different: sound, language, words combinability, rhythm, metaphors and symbols acquire a new meaning. A. Rimbaud tried to create a “universal language” that would synthesise all feelings and, at the same time, would be understandable to everyone. Thus, one of the methods of destroying the old style is the introduction into the text of a stylistically alien, sometimes just incomprehensible word, such as a scientific term or vulgarism. The cause-and-effect relationship between words in Rimbaud’s texts is often broken, and the peculiarity of the sound of the poetic

word is brought to the forefront. Instead of semantic logical relations, in Rimbaud's poems, there are associative relations, i.e., metaphorical relations (and the poet's train of thought is often elusive). As a result of this organisation, the poem becomes similar to a piece of music and initially suggests a multitude of interpretations. Thanks to musical instrumentation, the power of the poetry's impact was enhanced, but at the same time, its understanding became much more difficult.

It should be noted that, unfortunately, in Ukraine, the name Rimbaud is well-known only to specialists. However, in general secondary education institutions, it is planned to study the works of this famous French poet in the course of foreign literature in the 10th grade (Topics: Artistic innovation of A. Rimbaud. Combination of features of impressionism and symbolism in the sonnet "Voyelles" ("Vowels" / "Голосівки"). The image of a lyrical hero in the poem "Ma bohème" ("My Bohemia" / "Моя циганерія").

Ukrainian translations of A. Rimbaud's works are not very numerous yet. A number of translators (V. Boiko, H. Latnyk, M. Lukash, S. Nikitashenko, D. Pavlychko, Yu. Pokalchuk, V. Stus, V. Tkachenko) have translated most of A. Rimbaud's sonnets [25], but a considerable part of his creative heritage needs to be studied and translated. It may be explained by the fact that poetic translation is impossible without knowledge of the author's aesthetic views, without studying his style, tone, and "voice".

A. Rimbaud's sonnet "Ma bohème (Fantaisie)" is a true anthem of a bohemian man who has broken away from society, who has escaped and remained alone with the sky and the stars. The life of the poet Arthur Rimbaud himself, as the life of his lyrical hero, resembles an endless series of events that happened to him throughout his life. Thus, being still very young, after several misfortunes, the author managed to come to Paris from the province. However, his life in Paris was not as bright and happy as he had imagined. It was a time of reckless and aimless wandering; during this period, his aesthetics as a writer were formed, the one which was embodied in his works. For Rimbaud, freedom was not devoid of illusions, but his failures and defeats reminded him of the harsh reality. The poet himself understands it, and that is proved by the ironic tone that permeates the poem.

This is the background knowledge you need to have in order to understand the image created by the poet.

II. Reading the translation(s) of the literary text, their comparison. Contrastive analysis of the original text of the sonnet "Ma Bohème" and its translation.

There are several translations of the sonnet "Ma Bohème", the most interesting of which, in our opinion, is the interpretation by Vasyl Stus [25, #23].

For a contrastive analysis of poetic translations, it is advisable to present the original text and its interlinear translation(s) (table 1).

First of all, we should analyse the translation of the title of the sonnet "Ma bohème (Fantaisie)". V. Stus took as a basis a lexeme associated with the word "циган" ("gypsy"): "Моя циганерія" ("My gypsy"). The lexeme created by the translator (also called an occasionalism or a nonce word) – циганерія has a vivid evaluative connotation, unlike the word "bohemia". As a result, the negative evaluative colouring is removed, and a new component is added to the semantic meaning of the word, namely the one of "the poet's free creative life" and "free creativity, like the life of gypsies".

The rhythmic organisation of the sonnet is also to be analysed. Any poetic language is based on the laws of symmetry. Rhythm arises as a result of the regular repetition of commensurate units (accents, syllables, rhymes) and is not only the form but also the emotional content of the poetic work.

The structure of the stanza in the original text represents a combination of rhymes (A B B A). V. Stus changes the verse size and rhythmic pattern, thereby giving his translation a somewhat original form. By changing the tone of the poetic work, the translator tried to embody one of the basic principles of symbolist poetry – its musicality.

An important aspect of contrastive analysis is the study of the compositional structure of the

Table 1

The original text and its translation for contrastive analysis.

Ma bohème (Fantaisie) [26]	Моя циганерія [25, #23]
Je m'en allais, les poings dans mes poches crevées. Mon paletot aussi devenait idéal. J'allais sous le ciel, Muse, et j'étais ton féal : Oh ! là là, que d'amours splendides j'ai rêvées !	Руками по кипенях обмацуючи діри І ліктями світивши, я фертиком ішов, Бо з неба сяла Муза! її я ленник вірний, Ото собі розкішну вигадував любов!
Mon unique culotte avait un large trou. Petit-Poucet rêveur, j'égrenais dans ma course Des rimes. Mon auberge était à la Grande-Ourse. Mes étoiles au ciel avaient un doux frou-frou.	Штани нінащо стерті? Та по коліно море! Адже котигорошку лиш рими в голові. Як зозулясті кури, сокочуть в небі зорі, А під Чумацьким Возом – банкети дарові.
Et je les écoutais, assis au bord des routes, Ces bons soirs de septembre où je sentais des gouttes De rosée à mon front, comme un vin de vigueur ;	Розсівшись при дорозі, ті гомони лелію, Роса на мене впала, а я собі хмелію, Бо вересневий вечір – немов вино густе.
Où, rimant au milieu des ombres fantastiques, Comme des lyres, je tirais les élastiques De mes souliers blessés, un pied contre mon coeur !	І все капарю вірші, згорнувшись у калачик. Мов струни ліри – тіні (їх копаю, як м'ячик). Штиблети каші просять? Овва, і це пусте!

target and source texts. Against the background of the usual coincidence of rhythmic groups (verses) and syntactic groups, a striking expressive device characterising Rimbaud's poetics is the verse technique of enjambement, that is, the continuation of a sentence or a clause from one poetic line to the next while maintaining the rhythmic and intonational completeness of the line. Due to the created discrepancy between rhythmic and semantic pauses, the verse lines do not have clear restrictions; each verse line seems to flow into the next one, assuring the author's desire to achieve chant-like intonation and duration of sound. In his translation, V. Stus sought to reproduce the peculiarities of the arrangement of syntactic groups in Rimbaud's poems.

One of the crucial aspects of the translation is the desire to preserve the poetic sound of the poem in full and, at the same time, conserve the exact meaning of the original. The lexical nomenclature of translation plays an important role in this. Words are carriers of thoughts, images, and concepts. They enter into a "complex interaction with each other, creating for us networks of mental and sensory associations" [34].

Unfortunately, V. Stus's translation of the first quatrain is almost literal because the translator sought to preserve the exact meaning of the original text. As a result, the poem's rhythmic pattern is changed in Ukrainian.

In the second quatrain, the translator tries to embody the theme of the poet's wanderings, which is important for A. Rimbaud poetics in general. However, V. Stus deviates from the source text at the lexical and syntactic levels (for example, changing the rhyme). In addition, the original text contains such a phonetic means of expression as the sound imitation frou-frou, which means мелест (rustling). V. Stus does not use it in his interpretation.

In the first tercet (or three-line stanza), translated by V. Stus, we observe the previously mentioned reproduction of enjambement. The creation of his own enjambements is aimed at preserving the rhythmic and intonational features of the poem: Et je les écoutais, assis au bord des routes, / Ces bons soirs de septembre où je sentais des gouttes / De rosée à mon front, comme un vin de vigueur ; – Розсівшись при дорозі, ті гомони лелію, / Роса на мене впала, а я собі хмелію, / Бо вересневий вечір – немов вино густе.

In the second tercet, V. Stus could not accurately convey the meaning of the original text, the syntactic structure was almost completely changed: Où, rimant au milieu des ombres fantastiques, / Comme des lyres, je tirais les élastiques / De mes souliers blessés, un pied près de mon coeur ! – І все капарю вірші, згорнувшись у калачик. / Мов струни ліри – тіні (їх копаю, як м'ячик) / Штиблети каші просять? Овва, і це пусте!.... Thus, V. Stus's translation is a masterful

example of poetic interpretation.

In the analysed sonnet, A. Rimbaud described the poetic lifestyle of his lyrical hero. A brave and irresponsible young man, a genius and *фертик* (a dandy), *котигорошок* (*kotyhoroshok*), who is afraid of nothing and nobody (*по коліно море*), poorly dressed (*Штани нінащо стерті; Штиблети каші просять*), with holes in his pockets (*з дірами в кишенях*) (that is, he has no money), and only rhymes in his head (*а в голові лиш рими*), wanders without a purpose. Hunger and cold do not worry the lyrical hero, and he has the biggest happiness for a poet – *хмеліти від вересневого вечора* (to be made drunk by September evening) and *капарити вірші, згорнувшись у калачик* (to write poems in haste, curled up into a ball). For him, the sky is like a good peasant's farm because *як зозулясті кури, сокочуть в небі зорі*. His greatest love is the Muse, for whom he is *ленник вірний*.

In the Ukrainian translation, V. Stus reproduces the images created by A. Rimbaud but creates his own based on folk motifs and characters: *котигорошок*, *Чумацький Віз*, *зозулясті кури*.

V. Stus's interpretation is interesting because the author of the translation is able to find Ukrainian lexical equivalents that fully convey the emotional impulses of the lyrical hero's soul. However, the connection with the original is often based more on the associative level than on the lexical one. V. Stus creates his own poem based on the original work of A. Rimbaud.

III. Try to make your own translation of A. Rimbaud's sonnet. What difficulties did you face? What translation strategies did you use in your translation? Why? Compare your own translation with the translations of your groupmates. Analyse and evaluate them.

We offer some more examples of tasks that use contrastive analysis of literary texts to develop students' translation and contrastive competences.

Task 1. In the practice of translators, there is a strict rule: the title of the work is translated last, only after the entire text has been translated. Explain the reasons for this rule. Give some examples of difficulties in translating fiction texts.

Make a contrastive analysis of the titles of the original works and their translations.

Task 2. Read the text of the poem "A Man's a Man for A' That" [4] by Robert Burns, a famous Scottish poet who is considered a pioneer of the Romantic movement, and its translation by M. Lukash entitled "Чесна бідність (Людина є людина)" [5].

Determine whether the original text has features characteristic of literary texts (aesthetic function, imagery, emotionality, figurative and linguistic specification, special role of subtext, etc.). Write out the stylistically marked vocabulary from the source text and characterise its functions. Compare it with the translation. Conclude the correspondence of the means used in the target language to the means of the source language.

Task 3. Read carefully the Sonnet 121 by W. Shakespeare in English [29] and its translations into Ukrainian.

Compare the translations by D. Palamarchuk, Yu. Shcherbak, V. Kharlamov, and O. Vyzhenko with the original text. Study the necessary scientific literature, prepare answers to the following questions and do the following tasks:

1. Briefly describe the genre of the sonnet and its place in W. Shakespeare's works.
2. In your opinion, what is the ideological content of Shakespeare's Sonnet 121? How is it realised in the text?
3. Name and compare the translations of W. Shakespeare's Sonnet 121 that you know. What are their common and different features?
4. Compare the Sonnet in English and its literary translations in Ukrainian, and complete the table (table 2). What techniques do Ukrainian translators use to convey the peculiarities of Shakespeare's poetic language? Are these attempts successful?
5. Prepare a translation commentary on the Sonnet 121.
6. What role do the means of creating imagery play in the poetic text? Find them in the proposed translations and find out which of the translators managed to reproduce the author's imagery fully.

7. What role do stylistic figures play in revealing the poetic idea? Find them in the proposed translations and find out which of the translators managed to convey the author's expression of the original text fully.
8. Try to translate this Sonnet by W. Shakespeare yourself.

Conclude the difficulties you faced during the literary translation of the poetic work.

Task 4. Read a ballad “Heather Ale: A Galloway Legend” [32] by Robert Louis Stevenson.

Perform a contrastive analysis of the ballad by Robert Louis Stevenson and its Ukrainian translation by Yevhen Kryzhevych entitled “Вересовий трунок” [33], use the scheme below.

Compare the means of expressing information (information content of the text) in the source text and its translation. Answer the following questions:

1. What are the components of the factual information of the original text (information about facts: objects, phenomena, events of the external (real) world or the fictional world)? How is the factual information reproduced in the target text?
2. Describe the peculiarities of expressing emotional and motivational information in the source text and the ways of its reproduction in the target text (reproducing feelings, emotional states, motivations of the lyrical hero / other characters, emotional attitude to the phenomenon, event, object, etc.).
3. Comment on the means of expressing evaluative (axiological) information in the original text and its translations (reproducing values: moral, aesthetic, social and political, cultural and historical, etc.).
4. Determine the way conceptual information is expressed (expressing the author's intention, author's motives, etc.) in the original text and the peculiarities of its reproduction in the translation.

Task 5. Read the poem “If-” (“Якщо”) [15] by R. Kipling and its Ukrainian translations by Vasyl Stus, Maksym Strikha, Dmytro Dontsov, Volodymyr Vasylyshyn, Taras Malkovych, Yevhen Sverstiuk (students themselves choose only two translations to analyse).

Using the developed scheme of contrastive analysis of the source and target texts, characterise the peculiarities of the translator's interpretation of R. Kipling's poem.

Answer the questions:

1. Find out if there are any other Ukrainian translations of this poem by R. Kipling besides the ones you have chosen. (Translations by D. Dontsov, M. Strikha, V. Stus, etc.).
2. Compare the translations you have found with the original text. Conclude on the adequacy of the translation transformations used.
3. State the main idea of the work in one sentence.
4. Express your opinion on R. Kipling's poem and its ideological and aesthetic significance.

4. Conclusion

Contrastive linguistics, one of the components of the linguistic theory of translation, is focused on comparing languages and linguistic phenomena, analysing linguistic realisations of linguistic units, comparing the functioning of languages in speech, and identifying similarities and differences in structural types, systems, and norms of languages. This is the starting point for translation analysis.

The main goal of contrastive translation is finding the equivalents in the target language necessary for the adequate transmission of the lexical, semantic, grammatical, and stylistic peculiarities of the source language based on the determination of differences and similarities in the structure of languages and the use of their units.

It has been established that the methodology of teaching contrastive translation aims at developing contrastive competence, an important component of translation competence. This

Table 2

Contrastive analysis of W. Shakespeare's Sonnet 121 and its translations.

Original	Translation
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 salutation 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.	<i>Translation № 1.</i> 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 — отакий, як бач. Ганьбить мене — Це міряти на свій аршин пігмеям. Та я ж високий як на них. Бігме їм Це не з руки. А хто мене зігне? На грішника — то всі, і навіть діти, В смолі пекельній мусили б сидіти. (Ukrainian translation by Dmytro Palamarchuk [28]) <i>Translation № 2.</i> Лихої слави я невірний бранець, — Ну і нехай, не хочу бути іншим. Проти злостивців чесний я повстанець, — Так і життя моє в цім яскравіше. Завжди знайдеться люд, який спотворить істину, Порочними очами схвилює мою кров. Чий суд, що легковажний я воістину? Тих, хто очорняє інших стрімголов. А я такий, який я є, це так, Не хочу бути схожим я на них. І кожен скаже Вам простак: Хто вчинки інших судить, вервечку має лих. І кожен судить все про всіх. Всі люди грішні, всіма править гріх. (Ukrainian translation by Yuliia Shcherbak) <i>Translation № 3.</i> Низьким та підлим краще бути... Так, Базікам допоможеш марно: Законне все осудять... Зла мастак У почуттях, що блазень зріє, чомно. Чому ж фальшиве все – до кону гра, Все найдорожче – вередливий погляд... Грайлива суть, у слабкостях – кара, Вже бажана.., чи гірша, з нами – поряд. Погане, ні, у вічність все пливе, Не знаючи - чи краще завтра буде. Все ж людяність сприймає все живе, Є судді що себе засудять в будень... Горбатий судить по собі і край.., На нього схожий – попадеш у рай. (Ukrainian translation by Viktor Kharlamov)

Translation commentary*Example of translation commentary:*

In the first line of the first quatrain, the translator preserved the comparison but chose a lexeme with a more general meaning – злий, so it is a technique of generalisation. In the following three lines of this quatrain, the translator used a meaning extension by expressing ideas but not examples; he also changed the lexico-syntactic structure of the original sentence. In the Ukrainian translation, there are three sentences instead of one. There is also an addition – їй же Бору

involves the formation of autolinguodidactic skills for contrastive analysis of language and speech material and the application of the obtained results while translating texts.

We have developed methodological recommendations for using contrastive translations of texts for educational purposes and a scheme (procedure) for carrying out a contrastive analysis of the source and target texts.

There have been defined some educational objectives of the use of contrastive analysis of literary text in translation practice classes, namely: to teach the linguistic interpretation of a particular text and style; to analyse the translation by its comparing with the original text; to determine (find) the background vocabulary and symbolic words in the text; to carry out delacunization (elimination of lacunas) of non-equivalent vocabulary; to interpret the text within the entire work of the author, literary movement or national literature; to integrate the theoretical basics of contrastive analysis of the source and target texts into translation activities (figure 3).

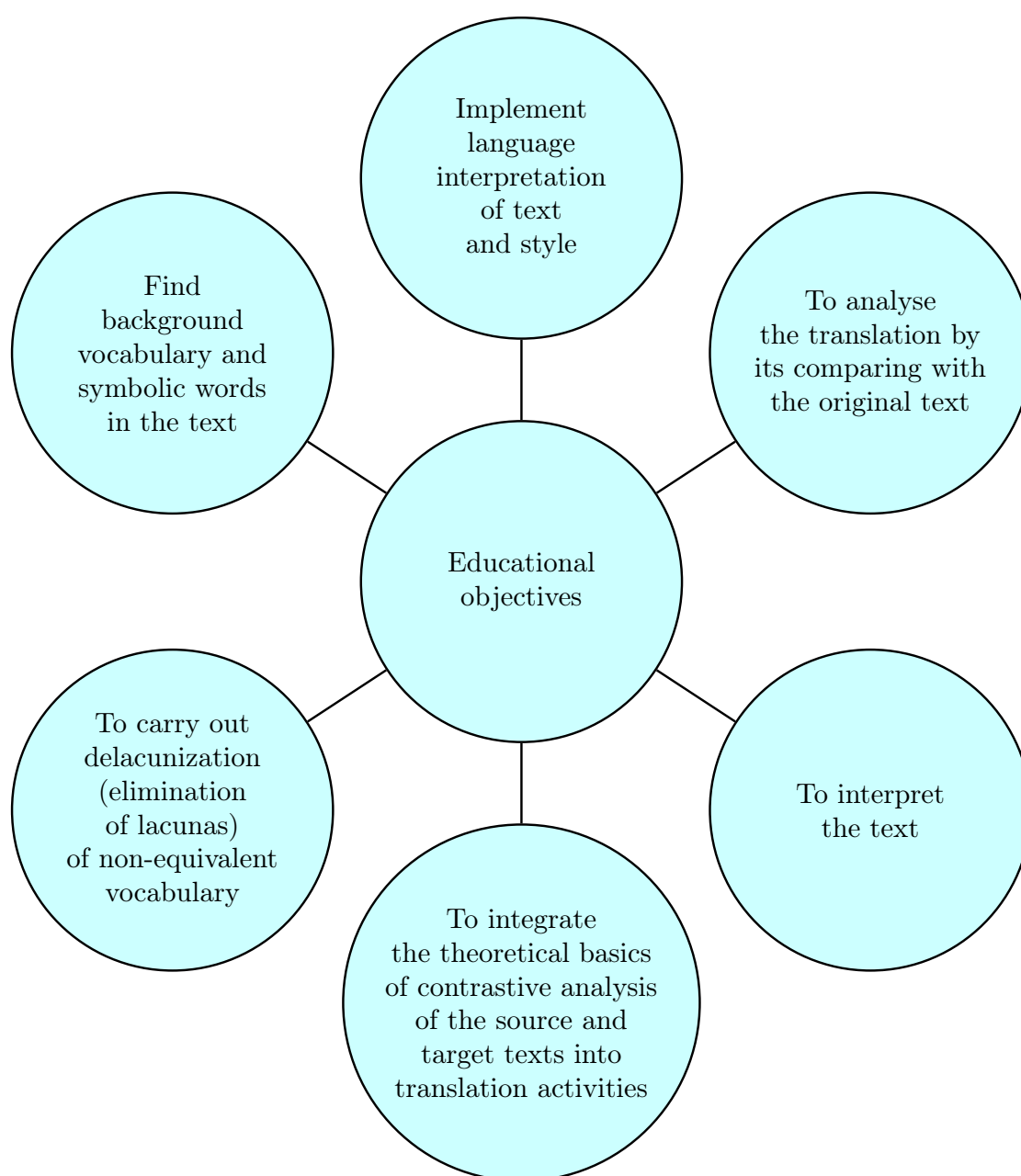


Figure 3: The educational objectives of the use of contrastive analysis of literary text in translation practice classes.

The methods of contrastive analysis of literary text can be diverse and may include variants. Their choice depends on the goal(s) being set, the level of language proficiency of students, the developed translation and contrastive competence, awareness of a particular writer (poet), a specific text and its translations, familiarity with a variety of literature on this issue, etc. The tasks proposed in the paper can be used in classes for educational purposes in the practice of literary translation.

Applying the contrastive analysis of the literary text as a method of teaching translation allows combining into one educational process the formation of students' linguistic, speech, communicative, and translation competencies, that is, training a competent philologist-translator.

A promising area of research is the development of a holistic methodological system for forming future translators' translation competence in the process of teaching linguistic disciplines in higher education institutions.

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