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THE PRINCIPLE OF SYMMETRY IN WILLIAM BLAKE'S POEM *THE TYGER* AND ITS REPRODUCTOIN IN UKRAINIAN TRANSLATIONS

Статтю присвячено аналізу перекладів вірша В. Блейка *Tygr*, створених В. Коптіловим, В. Кейсом і В. Богуславською, з точки зору втілення в них принципу симетрії як естетичної домінанти даної поезії, що забезпечує художню цілісність. Відповідно, *мета* даної розвідки – виявити особливості реалізації домінантного принципу симетрії на всіх рівнях твору Блейка та визначити, якою мірою та за допомогою яких перекладацьких стратегій принцип симетрії збережено в кількох репрезентативних українських версіях, відібраних для аналізу. Відповідно, було застосовано *методи* структурно-семантичного, ритмико-метричного аналізу поетичного твору, а також порівняльний та перекладацький аналіз.

В першій частині статті здійснено цілісний аналіз тексту оригіналу *Tygra*, в ході якого виявлено форми і способи відтворення принципу симетрії на всіх рівнях твору (образному, лексичному, строфічному, ритмічному, фонічному, композиційному, синтаксичному) і доведено його системо-утворюючу роль щодо як змістової організації, так і поетикальної структури даної поезії. Під час аналізу тексту твору було виявлено актуалізацію принципу симетрії не лише шляхом її буквальної реалізації в численних елементах художнього світу і тексту твору, що перебувають в безпосередній симетричній спів- або протиставленості, а й у виразних випадках порушень симетрії на рівнях, в першу чергу, ритмування та ритму вірша. Також при здійсненні аналізу лексики твору було виявлено не відмічені раніше інтертекстуальні перегуки «Тигра» з Псалмом 91 із Псалмів Давидових у його англословній версії Douay-Rheims Bible.

В другій частині було проаналізовано ступінь дотримання принципу симетрії в перекладах, обраних для аналізу, а також простежено, як цей принцип корелює в поезиці текстів перекладів з іншими акцентами, створеними в них завдяки індивідуальним перекладацьким художнім рішенням.

В результаті зроблено *висновок*, що відтворення тієї «жахливої симетрії», яка пронизує собою твір Блейка на всіх рівнях його художньої структури та загальних засад його художнього світу, поки не реалізовано з безумовною художньою переконливістю в жодному з провідних перекладів *Tygra* українською мовою, втім кожен з них у боротьбі з оманливо «простим» матеріалом оригіналу демонструє глибокі і не банальні перекладацькі рішення, які глибинно є співзвучними художній філософії та творчому темпераменту англійського митця.

Ключові слова: поетичний образ, домінанта художньої цілісності, принцип симетрії, композиція, ритміка, фоніка, строфіка, перекладацькі стратегії.

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One of William Blake's most renowned poems, *The Tyger*, has been translated into Ukrainian on multiple occasions. However, the number of studies devoted specifically to the Ukrainian translations of Blake's works remains quite limited. Some of these studies are works of popular science, aimed at acquainting a wider readership with Blake's oeuvre and the vivid personality of the poet himself, often accompanying the publication of translations of his works [Drozdovskyi, 2009; Keys, 2009]. Others focus on translation studies per se and include elements of a detailed comparative analysis of the original *The Tyger* and individual Ukrainian versions of this poem [Bielinska, 2016; Panasenko, 2014], or discuss methodological aspects of translator training using *The Tyger* as an example [Bielinska, Panychok, 2023].

Nevertheless, translation practice involving this canonical work reveals the necessity of a more comprehensive and detailed analysis, focusing on those aspects of the poem's poetics that have not yet been fully taken into account in the existing translations.

At present, several Ukrainian translations of *The Tyger* exist within the national cultural space. The poem has become an integral part of the canonical corpus of foreign literature included in secondary and higher education curricula¹, which further underscores the relevance of studying Blake's masterpiece and evaluating how faithfully its spirit and letter are conveyed in Ukrainian translations. Moreover, the poem's popularity among readers continues to inspire the creation of new translation variants.

Accordingly, the article *aims* to identify how the dominant principle of symmetry is realized across all levels of Blake's work, and to determine to what extent and through which translation strategies this dominant feature has been preserved in several representative Ukrainian versions selected for analysis. The research employs the *methods* of structural-semantic and rhythmic-metric analysis of a poetic work, combined with a comparative and translation approaches applied to the Ukrainian translations of Blake's poetry.

Undoubtedly, the principle of symmetry in *The Tyger* functions as the dominant organizing principle that shapes the poem's poetics and determines its ideological and artistic integrity. It is *The Tyger* that scholars mention as an exemplary embodiment of this principle in their fundamental theoretical study on the role of symmetry in literature as a whole [Pavlović, Trinajstić, 1986]. Researchers have also pointed to symmetry as a structural means of opposing "innocence" and "experience" within Blake's poetic cycle, focusing particularly on the comparative study of the images of the tiger and the lamb, and the corresponding poems [Novitasari, Widyaningrum, 2024; Chiramel, 2015; Gillespie, Dong, Wamae, 2018].

However, scholarly discourse still lacks a systematic analysis of the embodiment of the principle of symmetry at all levels of the poem's poetics. Therefore, this article seeks to conduct such an analysis at the plot and compositional, imagistic, syntactic, rhythmic, and phonic levels of the work.

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

¹ In particular, the analysis of *The Tyger* is included in the latest textbook on English literature for students of philological faculties [Annenkova, 2024, pp. 250-251].

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp.

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry? [Blake, 1979, p. 21-22]

It is evident that the first thing any reader notices is the symmetry of the poem's circular composition, achieved through the repetition of the first and final stanzas, which differ only in the initial words of the closing line – *could* and *dare* respectively (this significant verb substitution has often been interpreted by scholars, so we shall not dwell on it here). It is precisely in these lines, however, that the word *symmetry* receives extraordinary emphasis. It occupies the strongest possible position within the stanza and within the entire poem – the final position – so that the “fearful symmetry” seems to encompass and define the entire artistic world of the text.

Additionally, this word is highlighted through a deliberate disruption of rhyme: the strict paired rhyme that prevails throughout the poem is broken only in the first and last stanzas by the use of *symmetry*, which at the same time establishes a self-reflexive rhyme with itself across the poem. To prevent the unrhymed word *eye* in the third line of the first stanza from breaking the overall symmetry of rhyme, its echo is “compensatorily” extended throughout the second stanza, whose sound pattern systematically revolves around the -ai- diphthong:

In what distant deeps or *skies*
Burnt the fire of thine *eyes*?
On what wings dare he *aspire*?
What the hand, dare seize the *fire*?

If we recall that in medieval poetics it was forbidden to rhyme the word *God* with any other word, and that it could only rhyme with itself, an evident correlation emerges: *symmetry* / *God*. Thus, the “fearful symmetry” of the tiger becomes a paraphrase of divine will and of the divinely ordained process of creation, while the poem – itself a completed poetic world, just as the world created by the supreme Creator – is constructed according to the same principle of symmetry².

At the level of rhyme, the principle of symmetry is observed not only in the rhyme pattern of the word *symmetry* but also in the very type of rhyme and in the semantic relationships between rhymed pairs. The paired rhyme itself already embodies the idea of symmetry, and moreover, the words that occupy rhymed positions form semantically symmetrical pairs – through contrast, complementarity, or synonymy – such as *bright/night*; *skies/eyes*; *aspire/fire*; *art/heart*; *grasp/clasp*.

This principle of lexical pairing extends beyond line endings: within many lines, Blake constructs inner pairings, so that the “vertical” symmetry of rhymed endings resonates with the

² Here it is appropriate to recall E. Borkowska's witty idea about the self-referential nature of *The Tyger*, due to which his famous question about whether the one who created the lamb created the tiger has an obvious answer if you put the names of animals in quotation marks “...he emphasizes his experienced poem's self-referential character and, in effect, suggests the answer (or at least an answer) to its climactic question. Did he who made “The Lamb” also make “Tyger Tyger burning bright”? Of course he did, because there is one and the same maker behind the two works—William Blake, who was perfectly aware of the provocation his work offered and who made it part of his artistic program aimed at “rouz[ing] the faculties to act” [Borkowska, 2014].

“horizontal” symmetry of internal word pairings or short interrogative clauses: *What immortal hand or eye; In what distant deeps or skies; And what shoulder, & what art; What dread hand? & what dread feet?; What the hammer? what the chain.*

Thus, symmetry operates also at the syntactic level of *The Tyger* – first and foremost, in these paired short interrogative sentences, but also through the pervasive parallelism of numerous similar question structures beginning with *what* or *and* that fill the central part of the poem. Since the intonational contour of *The Tyger* largely coincides with its syntactic segmentation, these repeated question openings often fall at the beginning of the line, forming an additional symmetry through anaphoric repetitions at the stanzaic level.

Among the repetitions and echoes that fill Blake’s poem, special attention should be paid to reduplications and other binary structures, which clearly embody the principle of symmetry at the structural level (the principle of binary opposition within Songs of Innocence and of Experience has been discussed by O. Zverev, who describes Blake’s world as a space of “intersecting polarities” [Zverev, 2019, p. 191].) The first such repetition opens the poem: *Tyger Tyger* – immediately forming a doubled, mirror-like, self-symmetrical image of the tiger, much like the self-reflexive *symmetry* in the opening and closing stanzas. Through this tautological doubling, a further correspondence arises between *Tyger* and *symmetry*, emphasizing the idea of the tiger as an embodiment of divine creativity. As K. Pedley observes: “Blake makes the tiger awesome without moral disparagement, giving value to energy and attributing it to the divine Creator. This is the true implication of his ‘fearful symmetry,’ in contrast to Buffon’s attribution to the tiger of disproportion. For Blake the tiger is certainly fearful, but retains his symmetry. In a whole variety of eighteenth-century texts, ‘symmetry’ is the mark of that orderliness and pattern that reflects the mind of the Creator” [Pedley, 1990, p. 243]. This observation naturally leads to the endless interpretive chain concerning the tiger’s dual nature – real and metaphysical, good and evil, divine and demonic – and, ultimately, whether it was created by God or by the poet’s imagination (and, as is well known, Blake regarded the imagination as the manifestation of the divine principle in human nature: “To Blake, however, the Imagination was the central faculty of both God and Man; indeed, here the two become indistinguishable” [Damon, 1988, p. 224]).

For our purposes, it is important to note that the tautological repetition *Tyger Tyger* introduces the idea of binarity – duality – as the foundation of symmetry (as noted by several researchers: “The ‘fearful symmetry’ symbolizes the existence of both good and evil and the awareness that there is opposition in all things” [Umakiran, 2020, p. 215]). Consequently, the poem’s other doublings – in rhyme, in lexical and syntactic binary constructions – naturally continue this logic.

To these established oppositions, one can add spatial ones (*deeps/skies*), anatomical ones (*wings/hand; hand/feet; shoulder/hand; heart/brain*), and those related to the theme of creation (*art/work; hammer/anvil*), as well as the striking emotive and imagistic contrast *tears/smile* in adjacent lines of the penultimate stanza:

When the stars threw down their spears
And water’d heaven with their *tears*:
Did he *smile* his work to see?

Words placed within such symmetrical relations acquire special significance within the text; their inclusion in a network of internal textual correspondences semantically amplifies them, arresting the reader’s attention. Seemingly simple and common, due to their position in the text, they sound weighty and evoke associations with texts that sound equally authoritative – primarily, with the texts of the Biblical corpus.

It has long been commonplace in Blake studies to relate *The Tyger* to the *Book of Job*, with which the poem clearly shares both its thematic concerns and its poetics of questioning. This connection is reinforced by Blake’s famous illustrations of Job. Yet, in our view, the poem may also be read intertextually alongside *Psalms 91*, which exalts God as protector from all terrors and proclaims His favor toward those who “know His name” and trust in Him. If *Psalms 91* speaks of “knowing the name” of God, then Blake’s poem may be interpreted as a kind of “knowing of the name” of the tiger – a name uttered twice at the poem’s opening and repeated at the close,

as though confirming the idea of its imagistic and semantic unfolding throughout the text³. The shift from God to the tiger also occurs grammatically, in the redirection of the questions reminiscent of Job's dialogue – except that where Job addresses God, the speaker of Blake's poem addresses the tiger.

From this perspective, *The Tyger* may be read as an ironic allusion to *Psalms 91*, since it appeals not to a being that protects from terror but to one that embodies it (though, of course, the image of the Tiger and the notion of terror itself are profoundly ambivalent). The English text of *Psalms 91* contains numerous lexical elements that form the semantic core of *The Tyger*: *hand(s)*, *art*, *shoulder*, *foot*, *eyes*, *wings*, and even the expression *terror of the night*⁴, rhythmically and imagistically akin to Blake's *forests of the night* (of course, the analogy is strengthened by Blake's use of the word *terror(s)* in this poem as well). The parallel with one of David's psalms thus seems highly significant and, together with the *Book of Job* intertext, further underscores the importance of preserving the poem's biblical tone and register when translating it.

The biblical stylistic tradition is also reflected in Blake's deliberate lexical austerity: his vocabulary is markedly limited, with frequent repetitions and careful word selection (a simplicity and rhythmic clarity that certain critics have also connected with the conventions of late eighteenth-century children's verse [Borowsky, 1996]), combined with strikingly expressive sensory imagery. This nuance will also be considered later when examining Ukrainian translations of the poem.

We should also note the strophic compositional symmetry of the imagery of Blake's work, which can be seen not only in the circular repetition of the first and last stanzas, but also within this symmetrical frame. The imagery of *heavens (skies)*, *eyes* and *wings* in the second stanza is mirrored by that of *stars*, *tears* and again *heaven* in the penultimate stanza. This figurative correlation is also supported by phonetic ones, as it is difficult not to feel the consonance of such combinations from the words of the 2nd and penultimate stanzas, respectively, as: *On what wings dare he aspire? / When the stars threw down their spears; What the hand, dare seize the*

³ V. Keis points out Blake's special attention to Swedenborg's thoughts about the "name" as an explication of the essence of what is called by this name: "Swedenborg writes: 'In the Word [of God — V.K.] the name conveys the essence [of what the name calls — V.K.] and to see and call by name is the same as to know its [what we see and call — V.K.] property.' He quotes the Holy Scripture where Isaiah calls Christ himself a 'babe' or infant. Blake conveyed these same thoughts poetically and concisely..." [Keis, 2009].

⁴ Observations on the vocabulary of the English text of *Psalms 91* were made on the basis of its translation in the Douay-Rheims Bible, which was one of the most popular translations of the Bible into English during Blake's time, especially if we talk about the Old Testament, which was reprinted in this version during the 18th century, several times. Blake's acquaintance with this translation is beyond doubt. The text of *Psalms 91* in this translation looks like this:

"My Refuge and My Fortress.

1: The praise of a canticle for David. He that dwelleth in the aid of the most High, shall abide under the protection of the God of Jacob.

2: He shall say to the Lord: Thou art my protector, and my refuge: my God, in him will I trust.

3: For he hath delivered me from the snare of the hunters: and from the sharp word.

4: He will overshadow thee with his shoulders: and under his wings thou shalt trust.

5: His truth shall compass thee with a shield: thou shalt not be afraid of the terror of the night.

6: Of the arrow that flieth in the day, of the business that walketh about in the dark: of invasion, or of the noonday devil.

7: A thousand shall fall at thy side, and ten thousand at thy right hand: but it shall not come nigh thee.

8: But thou shalt consider with thy eyes: and shalt see the reward of the wicked.

9: Because thou, O Lord, art my hope: thou hast made the most High thy refuge.

10: There shall no evil come to thee: nor shall the scourge come near thy dwelling.

11: For he hath given his angels charge over thee; to keep thee in all thy ways.

12: In their hands they shall bear thee up: lest thou dash thy foot against a stone.

13: Thou shalt walk upon the asp and the basilisk: and thou shalt trample under foot the lion and the dragon.

14: Because he hoped in me I will deliver him: I will protect him because he hath known my name.

15: He shall cry to me, and I will hear him: I am with him in tribulation, I will deliver him, and I will glorify him.

16: I will fill him with length of days; and I will shew him my salvation" [Douay-Rheims Bible, 2025].

fire? / And **water'd heaven** with their tears; What the hand, **dare seize** the fire? / Did he smile his **work to see?**, as well as bright alliterations on *t*, *d*, *s* in both compositionally symmetrical stanzas. In turn, the third and fourth stanzas, between which the compositional equator of the poem passes, also demonstrate paired symmetry at the levels of plot (which is the process of creating the “fearful symmetry,” presented in each stanza from a different perspective) and of imagery: the predominantly anatomical imagery of the third stanza, associated with both the creator and his creation (*shoulder, heart, hand, feet*⁵), is symmetrically complemented in the fourth stanza by images of the tools of the art with which the Tiger was created: *hammer, chain, furnace, anvil*. The coloristic tone of horror pervades both stanzas, not only in the depiction of the terrifying result but also in the portrayal of the creative process itself. Symmetry is reinforced by lexical repetition and variation of dread-related expressions: *dread hand* and *dread feet* in the third stanza are mirrored by *dread grasp* and *deadly terrors* in the fourth.

Particularly striking is the semantic, compositional, and phonetic symmetry between *heart* (stanza 3) and *hammer* (stanza 4), connected by the verb *beat*, which applies equally to the beating of the heart and to the striking of the hammer. Thus, although *beat* is used in Blake's text in the former sense, it implicitly anticipates the hammer's appearance in the following stanza, shifting the imagery from the organic and anatomical to the mechanical and metallic — instruments whose superhuman power evokes the feeling of terror: *And when thy heart began to beat / What dread hand? & what dread feet? / What the hammer?*

Consequently, compositional symmetry in *The Tyger* proves to be consistently maintained at narrative, imagistic, and even phonetic levels — supporting our earlier claim that the principle of symmetry functions as a system- and world-forming element in this poem. Yet an analysis of symmetry in Blake's masterpiece would be incomplete without considering the deliberate violations of symmetry within this otherwise symmetrical structure. Aside from the asymmetric rhyming of *symmetry* already discussed, particularly revealing are the rhythmic disruptions and deviations from the poem's metrical base. Blake employs a regular syllabo-tonic structure, constructing *The Tyger* in trochaic tetrameter; therefore, any deviation from this pattern is immediately perceptible and marks a “strong position” within the poem, demanding the reader's attention.

The first sharp break in the trochaic rhythm occurs in the same fourth line of the opening (and correspondingly closing) stanza, where exact rhyme is also disrupted: *Could (Dare) frame thy fearful symmetry*, — a line that scans clearly as iambic against the trochaic background of the preceding lines. The broken rhyme is further emphasized by the stress required on the final syllable; failure to maintain it produces a sense of dissonance in both metrical contexts. Thus, the line about “fearful symmetry,” through its rhythm and sound, creates perceptible tension, violating the reader's expectations and making perception difficult. As a result, it is impossible not to focus on this line; it is immediately perceived as the poem's pivotal point.

Further rhythmic dynamics arise from the interrogative pronoun *what*, repeated fourteen times within the poem's twenty-four lines. Eight of these occurrences occupy strong positions — either at the beginning of a line or after a pause — so that the poem's primary rhythmic accents are distributed through this word across the entire text. Monotony is avoided through occasional placement of *what* in metrically weak positions where its semantic weight still demands stress. This conflict between logical and rhythmic emphasis also forces the reader's attention to “get stuck” in such places and, accordingly, to perceive the interrogative word not as a formal grammatical element, but as a full-fledged and even specially highlighted semantic unit that focuses the reader on the main issue of the work.

Finally, one of the most striking rhythmic disruptions occurs in the line: *Did he who made the Lamb make thee?* Like the line *Could frame thy fearful symmetry*, it can be read as iambic, since logical stresses naturally produce such rhythm, establishing a correlation between these

⁵ Interestingly, the line mentioning dread hand and dread feet has a complicated textual history, as Blake's Dictionary cites: “Blake was dissatisfied with line 12, ‘What dread hand? & what dread feet?’ In one copy of the Songs of Experience (watermarked 1802) he altered it to ‘What dread hand Formd thy dread feet?’ In 1806, Benjamin Malkin, who obviously got his material from Blake himself, printed a still better version: ‘What dread hand forged thy dread feet?’ (Malkin xxxix)” [Damon, 1988, p. 448].

two lines – both of which express the central philosophical tension of the poem⁶. But the drama of that moral, existential and religious questioning that permeates the entire poem is most embodied in the rhythm of the line *Did he who made the Lamb make thee?*, because among the monosyllabic words that form this line, each (with the exception of the article) can be logically emphasized. In this respect, Blake’s “sacramental” question may well rival Shakespeare’s *To be or not to be?*, similarly allowing for varied declamation that highlights each word in turn.

Now let’s take a closer look at the translations of *The Tyger*, which can be considered the most “accepted” in the Ukrainian literary and educational space. This is the translation by V. Boguslavska, published in the only currently representative collection of Blake’s translations into Ukrainian, the translation by V. Keis, published in “Vsesvit” in 2009, accompanied by a substantive article by the translator, dedicated to Blake’s work and *Songs of Innocence and Experience* in particular, as well as the translation by V. Koptilov, whose authority as an outstanding theorist and practitioner of translation does not allow us to ignore his work with Blake’s poetry. Some of the translations selected for consideration have already been analyzed in domestic literary studies [Panasenko, 2014; Bielinska, 2018], but not in the aspect we have intended.

Let’s start with the translation by V. Koptilov, because it chronologically precedes the publications of the other two translations we have selected for consideration.

Тигре! Твій вогненний гнів
В чорній пущі забринів.
Хто із сонця і з ночей
Креше жах твоїх очей?

Із глибин чи з верховин
Той вогонь очей – жарин?
Хто й коли його приніс
У прадавній чорний ліс?

Хто у щасті чи в журбі
Серце вирізьбив тобі?
Серце грізне в груди б’є,
Людям жаху завдає.

Хто, яким вогнем навів
Хижий мозок твій розпик?
Де ковадло, що на нім
Скуто твій нещасний грім?

Впав на землю темний страх,
Небо скупане в сльозах.
Чи всміхнувся твій творець,
Що ягняткові кінець?

Тигре! Твій вогненний гнів
В чорній пущі забринів.
Хто із сонця і з ночей
Креше жах твоїх очей? [Blake, 1972, p. 66]

⁶ For the sake of correctness, we note that the iambic sound is traced in another line of the poem: And when thy heart began to beat. The important role of this line in the “switching” from the characteristics of the object of creation to the tools with which the subject of such operates was discussed above, therefore, it can be assumed that another iambic break (the verb beat here also acquires an additional autometa-descriptive “overtone” of meaning, because it emphasizes the emphasis on rhythm and its “beat”) in the choreic rhythm of *The Tiger* marks both a change in perspective and a rotation of the entire text around its central axis.

Apparently not aiming for literal accuracy in reproducing the original, the translator abandons many structural principles of Blake's poetry, instead strengthening and developing other conceptually significant aspects of the work. Thus, the principle of symmetry is only partially preserved in this translation at the lexical and figurative levels. It is realized both in repetitive and varied imagery of fire, heart, black forest, and in binary oppositions of *sun/night*, *depths/peaks*, *happiness/worry*, *earth/sky*, *tears/laughter*. The syntactic symmetry of interrogative sentences and the symmetry of paired rhyming are also partially preserved.

At the same time, V. Koptilov (like all subsequent translators) eliminates the violation of the rhyme in the first/last stanza and creates the exact rhyme *ночей/очей* instead of Blake's dissonant *symmetry*. Of course, the banality of the rhyme and its inertial sound are to some extent compensated by the expressive power of the image of the "horror" of these eyes, which are "carved" from two opposing substances of light and darkness at once: *Хто із сонця і з ночей / Креше жах твоїх очей?* These two lines reproduce the drama and paradox of the artistic world of *The Tyger* without repeating Blake's artistic decisions. But, knowing V. Koptilov as an extremely profound master of translation, we cannot assume that the rhyme *ночей/очей* is simply a failure, partially corrected by the translator at the expense of powerful imagery. So, it is worth asking what translation strategy underlies the choice of such a demonstratively banal rhyme, automatically expected by the reader, in contrast to the original's deliberate disruption of perceptual expectation? Perhaps the answer to this question will be given by an analysis of the entire text of this translation and especially those of its places that are most distant from Blake's text.

And here, first of all, the lines attract attention: *Чи всміхнувся твій творець, / Що ягняткові кінець?* In the original, the following lines correspond to them: *Did he smile his work to see? / Did he who made the Lamb make thee?* If the second of the quoted lines of the original breaks the inertia of perception and attracts attention due to the factors of rhythm, then the corresponding line of the translation is just as striking and forces one to focus on it due to the factors of content and style. And the content quite obviously engages with the problem of good and evil in the nature of God, Blake's fantasies about which are a constant subject of comments by Blake scholars, and the style unexpectedly sounds like an ironic stylization of children's poetry (and one would like to continue Koptilov's line with a typical ending of children's fairy tales: "А хто слухав – молодець"), the context of which was mentioned above in connection with *The Tyger*. The content and style, thus, form a kind of conflict field, which fully corresponds to the paradoxical, controversial and ambiguous, and therefore – ironic – aspects of the artistic world of *The Song of Innocence and Experience* in general and *The Tyger* in particular. Thus, a rather risky translation decision regarding the content and style of the analyzed line turns out to be quite consistent with the spirit of the original, primarily from the point of view of sharpening the sense of contrast as a manifestation of the same "terrible symmetry," which Koptilov's translation does not expound, but embodies in a system of figurative and stylistic "collisions" with Blake's text. On the other hand, the almost parodic sound of the line of the translation about the lamb in relation to the style of children's poetry activates the element of irony, which is very important when considering this work not even in itself, but in the context of the artistic world of "Song of Innocence and Experience". **The path to these contexts, which are fundamentally important for understanding Blake's poetry, is opened, as was explained above, by the very "inconsistencies" of the original, which also include creating a demonstratively banal rhyme *ночей/очей*.**

It is also worth analyzing the stanza, which is significantly different from the original in V. Koptilov's translation: *Хто у щасті чи в журбі / Серце вирізьбив тобі? / Серце грізне в груді б'є, / Людям жаху завдає* (in Blake's text: *And what shoulder, & what art, / Could twist the sinews of thy heart? / And when thy heart began to beat / What dread hand? & what dread feet?*). As we can see, the translator, firstly, extremely reduced the anatomical imagery, leaving

⁷ This is emphasized, in particular, by E. Borkowska, relying on the already classic research of N. Frye "Fearful Symmetry: A Study of William Blake": "The 'double-edged irony' of the Songs was most memorably emphasized by Frye: 'The Songs of Experience are satires, but one of the things that they satirize is the state of innocence. They show us the butcher's knife which is waiting for the unconscious lamb. Conversely, the Songs of Innocence satirize the state of experience, as the contrast which they present to it makes its hypocrisies more obviously shameful'" [Borkowska, 2014].

only the image of the heart, and secondly, when creating the image of the tiger's creator, he eliminated the semantics of skill (represented in Blake's text by the words *shoulder, art, hand*), instead "modeling" the emotional mode of the creator in which this creature could have been created. Similarly, the tiger is largely deprived of materiality in the translation, in which anatomical details such as *sinews* and *dread feet* disappear. Instead, emotional characteristics in this stanza and throughout the poem dominate over physical ones, right up to the forming metaphorical constructs such as *вогненний гнів* ("fiery wrath"), *нещасний грім* ("unfortunate thunder"), the similarity to which in the original is observed only in the expression *deadly terrors*, in which the emotional state of horror is conditionally materialized thanks to the micro-plot of the *dread grasp* by which these *deadly terrors* are chained. So, if in the artistic world of the original one can trace the *fearful symmetry* of the physical and metaphysical primaries due to the balancing of definitions of emotional states and abstract concepts with numerous images of the material world (as was traced above, this is mainly anatomical and "production" imagery, and its metaphorical nature does not interfere with the perception of the corresponding images in all their material persuasiveness⁸), then the translation significantly reduces the material component of the artistic world of the poem, focusing only on those images of the physical world that most represent the emotional and spiritual dimensions of being: the heart, eyes, brain. Similarly, the creator of this world appears in the translation devoid of material anthropomorphic features – his arms and shoulders, repeatedly mentioned in the original and also endowed with the function of references to fixed biblical expressions that were analyzed in connection with *Psalms 91*, disappear from the text. This suggests that the translator consciously tried to avoid associating Blake's poem with the Bible, instead reinforcing the "suspicions" of the self-referentiality of this poem (after all, the most natural answer to the question: *Хто у щасті чи в журбі / Серце вирізьбив тобі?* ("Who in happiness or in sorrow / Has carved your heart?") is: "The poet", – since the poet's business is to create worlds from one's own feelings and emotions, that is, literally, from happiness and sorrow). In this case, the following lines (*Серце грізне в груді б'є, / Людям жаху завдає* ("A terrible heart beats in the chest, / It terrifies people")) begin to be perceived not as "childishly" as they sound when directly perceived. First of all, the idea of whose heart is meant here begins to blur: of course, literally it is the heart of the tiger, but in the context of all the complex self-referential meanings it is also the heart of the one who created this whole world of the *Tyger* and the *Lamb*, and the heart of the reader, seized by cathartic horror under the influence of the poet's word.

Thus, at first glance, arbitrary and introduced for unknown reasons, significant deviations from the original text of *The Tyger* in the translation of V. Koptilov, upon more careful and systematic consideration, turn into an implicit metatext, a meaningful commentary on the artistic world of this poem and the entire artistic world of Blake, which is "encrypted" in the lexical, figurative and stylistic features of the translation and which takes into account, without repeating the artistic decisions of the original, the main world-modeling factors of such, including the principle of symmetry.

The next translation that we would like to consider belongs to an extraordinary specialist in English literature and a subtle connoisseur of Blake, V. Keis.

Тигре! Тигре! палахкочеш
В темних нетрях серед ночі.
Які руки, очі вічні
Цю створили симетричність?

⁸ The extraordinary material density of metaphors and the tendency to embody abstract categories into physical images make the poetics of *The Tyger* similar to *Inferno* by Dante, highly appreciated by Blake, in which everything is also "weighty, rough, visible." And in this context, Blake's *forests of the night* echo not only the *terror of the night* of Psalm 91, but also Dante's *selva oscura*. It can be assumed that V. Koptilov actualizes Dante's allusion by using the epithet "black" in relation to the forest where the tiger lives (*чорна пуща* ("black forest") in the first and last stanzas, *прадавній чорний ліс* ("ancient black forest") in the second stanza; perhaps the definition "ancient" can be perceived as an additional allusion to the ancient forest of Dante's work, which is already more than 700 years old).

Де в глибині чи на верхах
Жар палав в твоїх очах?
Хто підніс відважно крила?
Хто схопив полум'я сміло?

Чи мистецтво чи мускули
Твого серця м'язи гнули?
І по першім серця стукі –
Що за ноги? що за руки?

Який молот? ланцюг який?
В якій печі був мозок твій?
Яке ковадло? що за сила
Смертельний жах в кулак схопила?

Коли жбурнули зорі стріли,
А їхні сльози небо вмили,
Чи він всміхнувся на вислід дня –
Той, хто створив тебе й ягня?

Тигре! Тигре! палахкочеш
В темних нетрях серед ночі.
Які руки, очі вічні
Сміли створить цю симетричність? [Blake, 2009]

Our task here is partly facilitated by the translator's own thorough preface to the publication of his translations in "Universe" in 2009. In it, the leading idea regarding Blake's artistic world in general and *Songs of Innocence and Experience* in particular is the idea of the ambivalence and dynamism of the philosophical and ideological basis of Blake's poetry, of the paradoxical nature of his artistic thinking: "...the universe, as Blake saw it, is a reunion of opposites" [Keis, 2009]. Accordingly, the scholar-translator pays great attention to such aspects of Blake's poetry as the mythological nature of artistic thinking, the variability and multivariate meanings of key concepts in Blake's poetry, and during the period of writing *Songs of Innocence and Experience* – "the philosophical dualism between good and evil, heaven and hell, innocence and experience" [Keis, 2009].

Based on the vision of Blake's worldview of the period of writing *The Tyger* as "dualistic," V. Keis carefully preserves and emphasizes all the double constructions in Blake's poem – both in the double exclamation: *Tuzpe! Tuzpe!* ("Tiger! Tiger!"), and in paired rhyming, and in the figurative-lexical oppositions of *fire* and *darkness*, *depths* and *heights*, *art* and *muscles*, and in the preservation of paired syntactic constructions (*Хто підніс відважно крила? / Хто схопив полум'я сміло?* ("Who raised his wings bravely? / Who seized the flame boldly?"); *Що за ноги? що за руки?* ("What kind of legs? what kind of hands?"); *Який молот? ланцюг який?* ("What hammer? what chain?"). It does not seem accidental that V. Keis's translation (the only one known to us) preserves the word *symmetry* ("симетричність"), departing from the original only in finding rhyme *вічні* ("eternal") for it.

Interestingly, V. Keis conveys the idea of dualism and symmetry as a structural manifestation of such dualism at the level of rhythm. Symmetrical to each other stanzas 2-3 and 4-5 (their symmetry in the original was considered above) are contrasted in Keis's translation due to a change in the metrical basis: if in stanzas 2-3 the chorea is preserved (albeit with certain interruptions), then stanzas 4-5 demonstrate a transition to iambic. Thus, the translator invented a solution that is completely consonant with the original, but his own, how to convey at the level of rhythm the idea of the dynamism of Blake's artistic world and at the same time its structure according to the principle of dualistic symmetry, the paradoxical combination of opposites.

Finally, we note the work of V. Keis with Blake's vocabulary, the "simplicity" of which the translator subjected to reflection: "In general, the tendency of British poetry tends towards

intelligence. Since Ukrainian taste demands above all the beauty of language, for English poets language is just clay from which the poet-sculptor sculpts his work. They even have a word for it – *wit*. That is why Blake’s poetry is not as simple as some might think” [Keis, 2009]. It should be noted that the temptation of “beauty of language” usually marks most of the translations of *The Tyger*, while V. Keis remains within the strict framework of the author’s strategy of selecting “simple” vocabulary, economical to the point of elliptical syntactic constructions and the rejection of any stylistic excess. This corresponds to the orientation to the biblical style that we traced above in Blake’s poem and which V. Keis notes for his part: “... his lexicon is either a complete adaptation of the biblical or ancient language, or a profitable replacement of old meanings with new ones” [Keis, 2009].

Thus, V. Keis’s professional literary reflection contributed to the fact that his translation reproduced both the “spirit” and the “letter” of the original, as far as this is in principle possible for translation, and therefore, symmetry as a fundamental world-modeling factor in Blake’s work in Keis’s translation was both lexically explicated and implemented at all basic structural levels of the text.

Finally, let’s take a closer look at V. Boguslavska’s translation.

Тигре, тигре племінки
В лісовій імлі лункій,
Чий безсмертний рух, порив
Жах довершений створив?

В небі а чи в глибині
Видобув очей вогні?
З крил яких цей порух млистіий?
В жилах хто роздмухав іскри?

Що за майстер-чарівник
Шал у серце влити зміг?
А як серце те забилося, — —
Руки-ноги не трусилися?

Із яких кайданів молот
Викував палючий холод
Мозку? У яких лещатах
Витнув смерті дух нещадний?

А коли зірки вже згасли,
Слізьми вмилось небо щасно,
Чи всміхнувся Той навмання,
Створивши тигра і ягня?!

Тигре, тигре племінки
В лісовій імлі лункій,
Зваживсь хто на цей порив —
Жах довершений створив? [Blake, 2019, pp. 57-58]

In this translation, the expression *fearful symmetry* corresponds to the formula *жах довершений* (“perfect horror”), which, however, does not reveal the idea of symmetry, just as this idea is further reproduced in this translation in the most blurred form possible: only at the level of the general circular repetition of the first and last stanzas, the preservation of the even rhyme and several key figurative-lexical oppositions (*племінки/імлі* (“flaming/haze”); *в небі/в глибині* (“in the sky/in the depths”); *вогні/млистіий* (“fires/haze”); *серце/мозок* (“heart/brain”); *тигр/ягня* (“tiger/lamb”)). But the syntactic organization of the middle stanzas and the intonation-rhythmic pattern of the translated text literally neutralize the impression of symme-

try: the parallelism of interrogative sentences and the symmetry of the alternation of short and rapid (those that maintain symmetry at the line level) and more extended (those that create symmetry of lines within the stanza) questions of Blake's work are replaced in the translation with more or less similar syntactic segments, which, however, do not constitute a symmetrical composition – sometimes even the opposite: for example, the word *мозку* ("brain"), sharply highlighted by the enjambement, not only breaks the rhythm of the stanza, but also prevents us from noticing the symmetrical opposition of the images of brain and heart, because the word *серце* ("heart") in the translation is relegated to weak positions in both cases of its use in the third stanza.

To a certain extent, the idea of symmetry of opposites is actualized by the translator's decision to create an oxymoronic image "scorching cold" (*палючий холод*), which is absent in Blake's poem. Thanks to this the cold flame of the brain is symmetrically opposed in meaning to the "sparks in the veins" (*в жилах... іскри*) and "the fires of the eyes" (*очей возні*), although compositionally these images, which are opposite in meaning, do not constitute expressive oppositions, and "scorching cold" can be understood not as an oxymoron, but as a common linguistic metaphor, which is often used to define the impression of "burn" that occurs in severe frost. The echo of the idea of symmetry can also be seen in those double lexemes or in synonymous pairs of words that V. Boguslavska repeatedly uses (*рух, порив* ("movement, impulse"); *майстер-чарівник* ("master magician"), *руки-ноги* ("hands-feet")) and which to a certain extent echo the doubled address *Тигре, тигре* ("Tyger Tyger") of the first and last stanzas of the poem, but in general it can hardly be stated that symmetry as a dominant of the artistic world is systematically embodied in this translation.

But in the text of V. Boguslavska, one can notice a core concept that organizes her version of *The Tyger* – this is the concept of *movement*, which is introduced instead of Blake's *symmetry*. Thus, the translator systematically replaces the intransitive questions of the original with sentences with a verbal predicate, thanks to which the idea of movement is supported at the grammatical level, and the words *рух, порив* ("movement, impulse") in a strong position in the first stanza of the translation. In fact, they expound the principle of movement as a world-forming factor of the translated text, in contrast to the principle of symmetry in the original. Accordingly, the creator of both the tiger and the lamb in the translated text does not so much build a *fearful symmetry* of the dualistic world, as he acts spontaneously – *навмання* ("at random"). Such a translation concept certainly corresponds to the internal dynamism of Blake's artistic worldview, which, in particular, was also noted by V. Keis. However, the marked reduction of the principle of **symmetry, on which the artistic world of the original is built, hinders the perception of V. Boguslavska's translation as an artistic whole.** The principle of symmetry, not fully realized, but not fully eliminated in the translation, contradicts the principle of movement, which is also not fully embodied as the dominant of the work. As a result, the translation is perceived as a potentially fruitful, but not consistently implemented attempt at a creative reading of Blake's masterpiece.

In *conclusion*, the systematic analysis of *The Tyger* presented in this article has revealed a variety of methods for implementing the principle of symmetry at all levels of the poem's poetics: in the system of rhyme and rhythm, in the imagery of "strong points," in lexical, figurative, and syntactic repetitions and contrasts, and in the "mirror-like" composition, where not only the first and last stanzas but also other elements of the stanzaic structure appear symmetrically (in particular, a correlation of imagery, syntax, and phonetics was observed between stanzas 2 and 5 and stanzas 3 and 4). The realization of the principle of symmetry is further reinforced by the biblical intertext of Blake's poem, in which, as the analysis has shown, there is not only the *Book of Job* but also the *91st Psalm of David*, with which Blake's poetry enters into similarly symmetric relations of echo and contrast. Thus, the analysis of all levels of *The Tyger* confirms the status of the principle of symmetry as a dominant factor of the poem's artistic integrity, governing the entire system of its poetics.

At the same time, the examination of the selected Ukrainian translations of *The Tyger* has demonstrated that the recreation of that "fearful symmetry," which permeates Blake's work at all levels of its artistic structure and fundamental principles of its artistic universe, has not yet been achieved with unequivocal artistic conviction in any of the translations. Nevertheless, each of them, in grappling with the deceptively "simple" material of the original, demonstrates pro-

found and non-trivial translation strategies that are essentially consonant with the artistic philosophy and creative temperament of the English poet.

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THE PRINCIPLE OF SYMMETRY IN W. BLAKE'S POEM *THE TYGER* AND ITS REPRODUCTION IN UKRAINIAN TRANSLATIONS

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The article is devoted to the analysis of Ukrainian translations of William Blake's poem *The Tyger* made by V. Koptilov, V. Keis, and V. Bohuslavska, focusing on the embodiment of the principle of symmetry as an organizing principle of the poem, which ensures the integrity of its artistic world. The relevance of this research is determined by the popularity of Blake's poem in the Ukrainian cultural space, evidenced by its inclusion in literature curricula at secondary and higher educational institutions across Ukraine, as well as by the continuous appearance of new Ukrainian translations. In this context, it becomes important to determine the degree to which the existing translations correspond both to the spirit and the letter of the original, and, in particular, to examine how well they reflect the world-modeling elements inherent in Blake's poem. Consequently, the article *aims* to identify how the dominant principle of symmetry is realized across all levels of Blake's work, and to determine to what extent and through which translation strategies this dominant feature has been preserved in several representative Ukrainian versions selected for analysis. The research employs the *methods* of structural-semantic and rhythmic-metric analysis of a poetic work, combined with a comparative and translation approaches applied to the Ukrainian translations of Blake's poetry.

In the first part of the article, a comprehensive analysis of the original text of *The Tyger* is conducted, revealing the forms and means by which the principle of symmetry is manifested on all levels of the poem – figurative, lexical, stanzaic, rhythmic, phonic, compositional, and syntactic – and demonstrating its system-forming role in both the semantic organization and the poetic structure of the work. The analysis shows that the principle of symmetry is actualized not only through its literal realization in numerous elements of the artistic world and text, which are placed in direct symmetrical correspondence or opposition, but also through pronounced cases of symmetry violations. One of the most striking examples of such violation is the deliberate disruption of rhyme in one of the poem's strongest compositional positions – at the end of the first and last stanzas, on the word 'symmetry'. This technique foregrounds the very concept of symmetry in the text, while the rhyme of symmetry with itself – similar to the medieval poetic tradition, where the word 'God' was allowed to rhyme only with itself – symbolically frames the artistic world of the poem by appearing both at its beginning and its end. Furthermore, the lexical analysis of the poem reveals previously unnoticed intertextual parallels between *The Tyger* and Psalm 91 from the Psalms of David in its English version in the Douay-Rheims Bible.

The second part of the article examines the degree to which the principle of symmetry is preserved in the analyzed translations and explores how this principle interacts in the poetics of the translated texts with other stylistic emphases shaped by individual artistic decisions of the translators. The study finds that the principle of symmetry, as a world- and system-forming factor, is not consistently implemented in any of the examined translations. While all the translations preserve only the most evident figurative-lexical, stanzaic, and syntactic symmetrical structures, the translators' choices often suggest an intention not so much to render Blake's poem as faithfully as possible, but rather to convey distinctive features of Blake's poetic style as a whole.

In *conclusion*, the systematic analysis of *The Tyger* presented in this article has revealed a variety of methods for implementing the principle of symmetry at all levels of the poem's poetics: in the system of rhyme and rhythm, in the imagery of "strong points," in lexical, figurative, and syntactic repetitions and contrasts, and in the "mirror-like" composition, where not only the first and last stanzas but also other elements of the stanzaic structure appear symmetrically (in particular, a correlation of imagery, syntax, and phonetics was observed between stanzas 2 and 5 and stanzas 3 and 4). The realization of the principle

of symmetry is further reinforced by the biblical intertext of Blake's poem, in which, as the analysis has shown, there is not only the *Book of Job* but also the 91st *Psalms of David*, with which Blake's poetry enters into similarly symmetric relations of echo and contrast. Thus, the analysis of all levels of *The Tyger* confirms the status of the principle of symmetry as a dominant factor of the poem's artistic integrity, governing the entire system of its poetics.

At the same time, the examination of the selected Ukrainian translations of *The Tyger* has demonstrated that the recreation of that "fearful symmetry," which permeates Blake's work at all levels of its artistic structure and fundamental principles of its artistic universe, has not yet been achieved with unequivocal artistic conviction in any of the translations. Nevertheless, each of them, in grappling with the deceptively "simple" material of the original, demonstrates profound and non-trivial translation strategies that are essentially consonant with the artistic philosophy and creative temperament of the English poet.

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