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LINGUISTIC MEANS OF REPRODUCING IMPLIED SENSE IN THE TRANSLATION OF ROBERT FROST'S POETRY

Метою статті є виявлення маркерів поетичного підтексту в текстах поезії американського поета Роберта Фроста та засобів їх відтворення у перекладі, зокрема перекладацьких трансформацій.

До методів дослідження, залучених у цій праці, належать: розроблений автором метод аналізу поетичного твору за допомогою макрообразної схеми поетичного твору, в основі якого лежить компаративне зіставлення першотвору та його перекладу на рівні автосемантичних, синсемантичних та підтекстових (субсемантичних) образів для виявлення в ньому суто лінгвальних та психолінгвістичних маркерів підтексту для подальшого його декодування та реконструкції в перекладі; метод психолінгвістичного аналізу – факторний аналіз (метод головних компонент) для визначення особливостей семантики тексту поетичного першотвору й тексту перекладу; трансформаційний метод для ідентифікації та обґрунтування перекладацьких перетворень, яких зазнали образи та образна структура поетичного твору під час перекладу.

У статті коротко викладено результати довготривалого дослідження окремих засобів творення та перекладу підтексту як семантико-психологічної категорії, що складає макрообраз поетичного твору, зокрема таких як розосереджений дистантний повтор, пейзаж, символ, заголовок, художня деталь, інтонація, акт мовчання та вербальне вираження невербальних мовних засобів. Ця праця спрямована на поліпшення доперекладного тлумачення поетичного першотвору та віднаходження засобів його адекватного відтворення в перекладі.

У статті поетичний підтекст вперше розглядається як концептуальний та локальний підтекст поетичного твору і трактується як такий, що складає основні та додаткові смисли віршового твору та становить образну доміную в поетичному перекладі.

Підтекст у поетичному творі виявляється за допомогою маркерів, які про нього сигналізують реципієнтові, та від кількісного та якісного відтворення іншою мовою яких залежить ступінь відповідності перекладеного твору оригіналові. Поетичний підтекст кваліфікується як такий, що має образну природу та функціонує, декодується й відтворюється в межах макрообразної структури вірша. Достовірне декодування й адекватний переклад підтекстового образу передбачає вивчення й відтворення системи внутрішньотекстових та позатекстових контекстуальних відносин та лінгвістичних аспектів поетичного дискурсу.

Внаслідок проведеного дослідження ідентифіковано такі маркери поетичного підтексту як розосереджений дистанційний повтор, поетичний пейзаж, загальноприйнята й авторська символіка, заголовок вірша, художня деталь, інтонація поетичного викладу, умовчання, вербальне вираження парамовних засобів та інші, відтворення яких у перекладі є необхідною умовою забезпечення його адекватності. Вони передаються в перекладі як за допомогою прямих еквівалентів, так і внаслідок застосування перекладацьких трансформацій на фонетичному, морфологічному, синтаксичному та лексичному мовних рівнях, а також формально-змістових трансформацій з прагматичним компонентом.

Ключові слова: засоби творення підтексту, субсемантичний образ, символ, розосереджений дистантний повтор, художня деталь, інтонація, умовчання, поетичний ландшафт, Роберт Фрост, поетичний переклад, трансформації.

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Introduction

According to K. Aboud and T. Nguyen, language comprehension requires the rapid retrieval and integration of contextually appropriate concepts (“semantic cognition”) [Aboud, Nguyen, 2022, p. 12]. T. Harley rightly asserts that studying processes that motivate language comprehension and how cultural environments interact with these two factors is among the foremost objects of psycholinguistic research [Harley, 2005, p. 3]. Regarding the language of poetry, each poem usually conveys much more than is directly stated. That is why semantic ambiguity is one of the most distinctive features of poetry as a language product. The meaningful poetic text suggests associations and conclusions that need to be more ingeniously formulated in it. It awakens the thoughts and prompts the need to add further commentary, whether consciously or subconsciously, to clarify the author’s deliberate or inadvertent understatement. Poetry has a unique feature that sets it apart from other types of literature. A poem’s inherent sense structure determines it since several senses may coexist within one poem.

This article briefly outlines the results of a long-term study of the means of formation and reproduction in translating the implied sense of a poetic work as its important image component. The paper studies linguistic means of creating and translating implied sense image that is a constituent of a poem’s macro-image structure, in particular, such as distant repetition, symbol, arty landscape, title, and artistic detail. The article *aims* to identify poetic implied sense markers in the original poetry of R. Frost and means of their reproduction in translation. This work pioneers conceptual implied sense and a local implied sense that appropriately make primary and additional content of a poem and are considered dominant images in poetic translation.

The phenomenon of implied sense can be traced back to ancient art; however, it emerged as a distinct subject of scholarly inquiry at the end of the 19th century. One of the first to explore it was the Belgian poet, dramatist, and symbolist writer, author of *The Blue Bird*, Maurice Maeterlinck, who, widely using implied sense in his work and sharpened attention to its functions in his philosophical and theoretical work “The Treasure of the Humble” [Maeterlinck, 1905, pp. 121–197] and elaborated its essence in the article “The Tragical in Daily Life”, written in 1896 [ibid., pp. 95–120]. What Maeterlinck called “the second dialogue”, V. Vinogradov, in relation to drama, later called it “potential semantics” [Vinogradov, 1971, p. 48], and K. Stanislavski and V. Nemyrovich-Danchenko developed the theory of the undercurrent of drama. The concept of “subtext” was used by them to characterize Chekhov’s plays, and a little later it occupied a significant place in the system of K. Stanislavski, as evidenced by the following words of this master of stage art: “The meaning of a work of art lies in its *Subtext*. Without it words are ineffectual onstage” [Stanislavski, 2008, p. 403].

Despite a sufficient number of works and a variety of approaches in the study of the implied sense of an artistic work, neither in linguistics nor in literary studies have yet reached a consensus on its definition, nor has a universally accepted term emerged to encompass this multifaceted phenomenon.

Thus, in particular, I. Galperin calls implied sense “content-subtextual information” [Galperin, 1981, p. 32]; V. Vinogradov – “potential semantics of replicas” [Vinogradov, 1971, p. 48]; V. Admoni calls this phenomenon “deep tension” [Admoni, 1975, p. 11]; D. Goodman and A. Stuhlmuller use the term “indirect description” [Goodman, Stuhlmuller, 2013, p. 174]; T. Silman – “the depth of the text” [Silman 1969, p. 89]; V. Kukharenskiy – “implication” [Kukharenskiy, 2004, p. 86]; E. Riesel calls implied sense “connotation in a broad sense” [Riesel, 1978, p. 18], etc. V. Empson designates implied sense with the term “ambiguity” [Empson, 1965, p. 1]; J. Leed – “implication” [Leed, 1966, pp. 215–217]; V. Skalicka – “subtext” [Skalicka, 1961, p. 215]; K. Shear – “infracontext” [Shear, 1975, p. 148]. Robert Frost often called this phenomenon “sense implied” [Frost, 1974].

The variety of terms can be explained by the multifacetedness of this phenomenon and the difference of starting positions from which it is investigated.

Linguistic studies in the realm of literary sense investigation most frequently deal with texts implications in prose [Chen, 2022; H. Clark, E. Clark, 1977; Goodman, Stuhlmuller, 2013; Fodor et al., 1974; Harris, 1978; Hicco, 2001; Hoek, Zufferey, 2015; Gibbs, Tendahl, 2006; Jaeger, 2010; Joshua, Xiao, 2022, 2010; Loman, Mayer, 1983; MacDonald, 1994; Maslennikova, 2018; Qozoqova et al., 2023; Asr, Demberg, 2012]. A similar tendency is observed in studies addressing psycho-

linguistic implications of bimodal bilingualism [Anderson, 2009; Emorrey et al., 2016], and that is also true concerning translation of literary implications [Albakry, 2005; Hervey et al., 1992; Hat-zidaki, 2007; Jinyu, 2012; Leppihalme, 1997; Loescher, 1991; Newmark, 1988; Venuti, 2001].

There are only few works on implied sense translation [Bean, Liu, 2023; Zheng, Wang, 2017; Levinton, 2004].

Translation of poetic sense poses a significant practical challenge for literary translation and constitutes a major problem that belongs to translation theory. Therefore, while characterizing poetry language nature essentials, the problem concerning poetical text polysemy is unavoidable in its broader understanding.

The semantic properties of the source language and target language, as well as extra-linguistic factors must be studied to explore this subject. Furthermore, language relationship between the original and translated texts should be tested to determine what makes an evident interrelation between psycholinguistics and translation theory. Moreover, since translation study regularly deals with bilingual translators' ability in translation and psycholinguistics deals with cognitive aspects of language usage, translation theory would benefit from using interdisciplinary methodologies that enhance it while applying methods of psycholinguistic research for investigating translation specifics of implied sense.

Few works are devoted to the study of the implied sense of poetry [Khalsa, 2017]. Therefore, further research is needed on the implied sense of the poetic work and its translation.

Thus, the paper by N. Qozoqova, D. Babaxanova, and D. Tajibayeva provides an analysis of the linguistic basis of subtext expression in a literary text, highlighting the important aspects of subtext such as mockery, sarcasm, and irony. According to these authors, "subtext can be expressed in an artistic style in cooperation with various linguistic and extralinguistic factors. Irony is one of the main methods for utilising subtext" [Qozoqova et al., 2023, p. 85].

The article by E. Maslennikova deals with parameters of complex settings of literary fiction texts "which make the translator choose interpretation strategies that will allow keeping linguistic and cultural meanings, including word connotations, as well as readers' access to the conceptual links of words" [Maslennikova, 2018]. According to E. Maslennikova, "Fiction is usually and initially oriented by authors towards readers, who possess the appropriate cultural codes and coexist with them in the same informational and semantic field. Decoding of textual, subtextual, and implied information requires the reader to have a high level of development of the linguistic and language personality [Ibid.]. The translator, in this author's opinion, "acts as the primary reader of the original and quasi (co)author of the text for the secondary reader from the target language system. In the case of textual bilingual communication, the differences in the cognitive fields of the author and the translator predetermine the degree of text understanding or misunderstanding by the translator [Ibid.]. "It is the translator who turns out to be responsible for readers' misunderstanding and failures. The process and the result of translation are affected by the objective factors, including historical, temporal, and subjective factors. Translators try to coordinate events from the imagined text world with the existing cultural context, historical context, text schemes, stylistic registers, etc." [Ibid.]. In this article, accurate word interpretation is considered a "key" to convey the subtext to the reader in the process of translation of fiction texts.

In the course of our search, we came across several works devoted to the translation of subtext in dramatic works [Bean, Liu, 2023; Zheng, Wang, 2017], which state, in particular, that "subtext is an eminent feature in drama and it is difficult to translate, especially if the drama includes abundant subtexts" [Zheng, Wang, 2017, p. 44]. To address this in the target text, translators adopt strategies such as changing narration, amplifying narration, and resorting to reductive narration to enhance performability – especially the speakability, individuality, actability, and acceptability of the play" [Ibid.].

In the works dealing with the translation of subtext in poetry it is rightly noted that "Poetry engages language in a unique way. It uses text to deliberately provoke images, feelings, and ideas encoded in the subtext to convey the subtlety of existence" [Khalsa, 2017]. Researches explore how to consider the text, subtext, and supertext in the process of translation within such an approach [Ibid.].

According to T. Silman, the implied sense is a hidden storyline that most frequently becomes apparent at the most significant and psychologically charged "striking" moments of a sto-

ryline development when characters are either unable or, for some reason, unwilling to directly communicate their thoughts and feelings. Nevertheless, at the same time, the author allows the reader know about them “over their heads”, regardless of which character is finding out and which is not the true sense of what is going on [Silman, 1969, p. 90].

V. Kukhareno [2004] considers implied sense to be a hidden meaning based on distant connections and presenting emotional-psychologic content [Kukhareno 2004, p. 61]. “The parallel use of homogeneous verb forms in the author’s narration which denote habitual actions, the violation of the logical sequence, interrelated cues, and the repetition of cues that do not promote the development of the dialogue, are the most typical means of speech used to express inner psychological tension of a character throughout his outward indifference” [Ibid., p. 76]. Implied sense has acquired the significance of psychological, emotional, and volitional source of stage speech’s in Stanislavsky’s system [Stanislavski, 2008, p. 611]. Therefore, implied sense is typically a means of psychological characteristics manifested in prose and poetry based on the interaction of units of various levels. In structural and compositional terms, it is often created through dispersed, distant repetition, all parts of which enter into a complex relationship, from which their new deeper meaning is born. Thus, implied sense can be considered a semantic-psychological category revealed through the interpretation of a text. There are two main understandings of implied sense – linguistic and psychological.

In the psychological realm, the implied sense is a set of mental processes that, in one way or another, impact human activity, including speech. This understanding most often occurs in works on psychology and performing arts [Anderson, 2009; Emorrey et al., 2016]. One of Stanislavsky’s quotations illustrates this quite well: “You are able to read and acquire an almost formal understanding of what the words say, of what the printed letters in a copy of Othello indicate. But that is far from being what Shakespeare intended to say when he wrote his play. In order to comprehend his intentions you have to take the inanimate, printed letters and restore not only his thoughts but his visions, his emotions, feelings, in a word the whole subtext, which underlies the words in the formal text” [Stanislavski, 1968, pp. 159–160]. Within a purely psychological understanding of implied sense, the question of what it means is either not raised at all or pushed to the background.

In the linguistic aspect, the implied sense refers to a set of meanings of an utterance that are not directly expressed in words but are conveyed by other means. It is important to emphasize that it is advisable to talk about implied sense only when the recipient receives information about it. If the narrator managed to completely hide, for example, his disrespect for the interlocutor, then, from a linguistic point of view, there is no significance of disrespect in the semantics of his expression.

The consideration of additional meaning – its interpretation as a psychological category, as a semantic association involves expanding of the context in which implied sense is comprehended. According to T. Slama-Cazaku, the gradation of contexts should follow the degree of increasing restriction and have the following form: 1) global context (le contexte total); 2) explication context (which includes both words and gestures, facial expressions, intonation, etc.); 3) verbal context (i.e. oral or written text) [Slama-Cazaku, 1961, pp. 215–216]. Additionally, from the addressee’s viewpoint, an implicit context that contains everything the recipient knows about the author should be added here.

Taking as the initial components of the global context (according to Slama-Cazaku’s gradation) situational context, explicit verbal context, explicit nonverbal context and implicit context, V. Myrkin proposes to distinguish within the global context 1) verbal context; 2) the context of the situation; 3) paralinguistic context; 4) the context of culture and 5) psychological context [Myrkin, 1976, p. 93].

As for the term “*implicit sense*”, its use sometimes confuses concepts of the linguistic and mental content. From the recipient’s point of view, the implied sense is the meaning obtained by decoding the elements that make up the statement. A variety of views on the implied sense – both psychological and linguistic – can be brought to a common denominator. On the one hand, the implied sense is the meaning manifested by decoding the elements of the content plan. On the other hand, implied sense determines the modality of the statement, for example, the subjective assessment of the speaker. At the same time, modality is not separate from meaning at

all. Subjective assessment, or modality in general, is not a separate fragment of the statement, but the essence of the statement itself.

The author of this article has decided to focus only on explicit implied sense markers, since they are the main features of some Robert Frost's poems.

Methods

The multipart nature of the implied sense poetic image, the heterogeneity of its linguistic implementations and the difficulties that arise during its translation have determined the need to use the set of methods and techniques of analysis. This set includes structural analysis of a poetic work and its translation – encompassing semantic, stylistic, rhythmic-intonational, logical-syntactic and other types of analysis (for researching images, their functions and interactions within the macro-image structure of a poetic work and its image levels); the transformational method (to identify the translation transformations that images and the figurative structure of a poetic work undergo in translation); the method of comparative translation analysis (to compare source-language poetic works with their target language versions in order to determine degree of adequacy or inadequacy in reproducing the implied sense images).

Among the effective methods of studying the implied sense of a poetic work and its translation used in this paper is the macro-image analysis method based on employing the poem scheme that embodies its composite structure, including all image levels with the whole complex of their relationships [Kykot, 2020]. This method enables a comprehensive analysis of the original poem and its reproduction in other languages by applying the macro-image scheme of the original to the finished translation, thereby contributing to a thorough study in terms of translation equivalence. The poem translation scheme is based on the idea of the poetry translation model. It represents a poem as a macro-image structure formed by autosemantic (**verbal**), **synsemantic** (formal elements) and subsemantic (implied sense) image systems with their relations within the integral structure and with relationships of micro images within each system and outside it in the whole structure and all images association bonds beyond the poem structure. This model contributes to achieving translation adequacy and revealing transformations in the target-language text.

Results

Numerous examples of poem image structure analysis demonstrate that the implied sense, as figurative information, is actualized in the systematics of the poetic structure of the text, which is shaped by the relationship between its macro- and microelements: literary images, theme and main idea, plot, composition, genre, tropes, figures of speech.

A more in-depth study of Robert Frost's poetic legacy shows that all the artistic and psychological properties of the poetic collections of this American author – isolation and integrity, metaphorical nature, referential correlation with the real world, the symbolic nature of their subject matter and other indicate that in all his books he creates what, in Western literary criticism, is called an individual poetic myth [Burnshaw, 1986, p. 34].

Frost openly compares the landscape components with the psychological state of the protagonist. In the lines addressed to the tree, he says:

*That day she put our heads together,
Fate had her imagination about her,
Your head is so much concerned with outer
Mine with inner weather* [Lathem, 1979, p. 318].

However, more often, the comparison between the landscape and the protagonist's inner world remains implicit. Frost's nature is sharply separated from a man in the plane of content and the plain of expression of the landscape element; it is neither a part of the emotional state nor its derivation but its "objective correlative".

Landscape, in this case, is not like the human condition but functions as its expression. Frost's landscape, remaining a contrasting and believable landscape, becomes a symbol of the psychology of the hero. In the process of a poem's development, Frost operates with earthly

images, which unfold as dual symbols: the hero's mental state and the poem's philosophical problem. At the same time, the balance between the subject as an element of objective reality and the subject as a psycho-philosophical symbol is preserved. Such a triple semantic load is borne by everything that gets into the poetry of Robert Frost: the action of a hero – a walk, chopping wood, repairing the wall, picking apples; people – Batiste, Paul Bunyan, characters of poetic stories in *North of Boston*; animals. More complicated landscapes and everyday constants in R. Frost's poetry are forest, brook, and house, which hide the problematic philosophical and psychological implications behind the figurative simplicity.

Apart from the metaphor underlying the authorial symbolism, which forms the implied sense of a poetic work, translators of Frost's works have to deal with "explicit" metaphors, linguistic or individual ones, used by the author as structural components of the conceptual implied sense image.

To illustrate the stated above, we can take particularly significant poem by R. Frost, *The Death of the Hired Man*, from his second book, *North of Boston* [Lathem, 1979, pp. 34–40].

The depiction of the moonlit night begins with a description using ordinary linguistic metaphors-verbs: *Part of the moon was falling down the west / Dragging the whole sky with it to the hill* [Ibid., p. 38]. Then the picture comes to life: the moon's rays are the strings of a harp on which the heroine, Mary, plays an "inaudible warm tenderness" that envelops her husband, Warren, who sits beside her. This extended (developed) metaphor carries substantial stylistic weight in Frost's poem. It primarily implies the state of mind of the two heroes who take to heart the fate of a lonely man. In addition, the metaphorical depiction of the night in light tones emphasizes the nobility and generosity of the human soul. In what follows, we will see how all this is reproduced in translation.

A metaphor is a stylistic device that fulfills specific functions. It evaluates a phenomenon or subject, thus performing the functions of concretization and evaluation. The developed metaphor in the example has an expressive and figurative load and performs a descriptive and pictorial function.

Let us turn to the translation of this poem. We can see that, in general, the translator Valeriy Boychenko succeeded in reproducing the extended metaphor in Ukrainian, preserving its stylistic tone. This can be demonstrated by comparing the relevant passages of the original and translated texts:

*Part of the moon was falling down the west
Dragging the whole sky with it to the hills
Its light poured softly in her lap. She saw it
And spread her apron to it. She put out her hand
Among the harp-like morning-glory strings,
Taut with the dew from the garden to the eaves,
As if she played unheard some tenderness
That wrought on him beside her in the night* [Lathem, 1979, p. 38].

*Ріг місяця на захід падав,
Схиляючи на пагорби все небо.
А світло на коліна Мері слалось.
Вона фартух йому підклала і рукою
Торкнула, наче арфи, струн досвітніх,
Зарошених від даху і до грядок,
Мов граючи нечутну теплу ніжність,
Що обгортала їх у теплу ніч* [Frost, 1970, p. 67].

However, certain aspects of the translation could be improved, including the reproduction of tropes. For instance, the complex pictorial epithet *harp-like morning-glory strings* (the rays of the sun are compared to the strings of a harp) indicating the condition and feature of the strings is replaced with comparison *торкнула, наче арфи, струн досвітніх* no longer indicating the mode of action (how did it touch?). Replacing one trope with another corresponds to the principles of adequate translation, but only in cases when the stylistic function of a trope is preserved.

The same applies to the following image – *Taut with the dew from the garden to the eaves* – where *taut* (tightly stretched, like strings), in addition to its expressive and amplifying function, also helps convey the psychological state of the characters, their emotional tension. Although the translator employed remetaphorization, its effect is weakened in translation. It should be noted that translators resort to multifaceted ways of conveying the semantic and stylistic characteristics of metaphors and metaphorical comparisons. **Metaphorical expressions are usually reproduced using full or partial equivalents, calque (tracing), or descriptive translation.** Quite often tracing appears to be the most effective way of conveying original metaphorical constructions, provided the image is sufficiently transparent (i.e. the motivation is clear) and when its ethnolinguistic connotation is relatively neutral. Individual-author metaphors and metaphorical comparisons are reproduced mainly by tracing, also because this method conveys the semantic properties of speech units as fully as possible.

The image of the desert – of empty outer space as desolation – which is central to the lyrical hero of R. Frost's philosophical-lyrical poem *Desert Places* from his book *A Further Range*, tends to metalogy rather than to the implied sense imagery. However, when read and interpreted carefully, this image can be expanded to a much broader symbolic generalization in terms of the fact that desolation, emptiness is a temporal phenomenon characteristic for almost every human soul. In any case, the psychological resolution of this verse is in the lines of the final quatrain:

*They cannot scare me with their empty spaces
Between stars – on stars where no human race is.
I have it in me so much nearer home
To scare myself with my own desert places* [Lathem, 1979, p. 296].

The symbolism of these lines is actualized here in the form of a hint to probably both the material component of Frost's existence and the spiritual one, though it has been unjustifiably "unveiled" and brought to the metalogical figurative plan in the Ukrainian translation by Vitaliy Korotych who reduces everything to the poet's soul **only by applying transformation of transmetaphorization:**

Під зорями неживими кам'яніють кристалі клени.
Нічого зараз не видно – лиш снігів маяття шалене.
Та я не боюся пустелі, що ніч її стелить біло
Я нині себе боюся, бо пустельно в душі у мене [Frost, 1964, p. 92].

The title of a poem can also serve as a marker of its implied sense. An illustrative example is a poem where the title is the communicative and compositional core of the text with two-dimensional (implied sense) development of the theme: that is a small but well-known drama by R. Frost *Home Burial* [Lathem, 1979, pp. 51–55], it draws the reader in with particular force, placing them as the third participant in the horrible scene between wife and husband. The title suggests the burial of the only child at the family cemetery and the funeral of love, family, and home. The author, leaving his usual classical restraint, expressively and mercilessly analyzes the properties and contradictions of the female and male psyche. Frost's soul is laid bare, the soul of a tragic poet. On the other hand, we see that this is an implicit lyrical story about overcoming spiritual stagnation and emotional inertia, about overcoming a mental crisis due to psychological shock in which the title is the element that performs an implied sense-creating function.

The ambiguity of the title *Home Burial*, where "home" functions both as a noun and an adjective, i.e., signified and signifier, was not understood and thus not reproduced by either the Ukrainian translator Maksim Strikha – *Хатній похорон* [Frost, 2010, p. 28] and the Russian one Andrey Sergeiev – *Домашние похороны* [Frost, 1985, p. 168]. In their interpretations, the title of this poem reflects only the first semantic plan ("domestic funeral"), that is the transformation of concretization took place. At the same time, as was already mentioned in the original, it is both a "funeral of home" and a "funeral of family".

The version of another Russian-speaking translator, Oleg Chukhontsev, is much more successful – *Семейное кладбище* [Frost, 1986, p. 83], although it does not fully capture the semantic versatility of the original title.

The change in mood and content, including implied sense, is due to a change in intonation. If, in the initial lines of the dialogue between the wife and the husband, there are 7–8 stresses, then with the rhythm slowing down (passions cool), the number of stresses drops to 4–5; the iambic structure of meter acquires the correct form, although the “loquacity” of the white verse does not lose its specific value. All this is more accurately reproduced in Chukhontsev’s translation. Thus, the adequacy of the reproduction of intonation, rhythm and other form components of a poetic work that participate in implied sense creation directly depends on the reproduction of these components’ functions, taking into account the traditional specificity of the original and target verse, as well as the properties of the poetic style of the author of the original poem.

The replication of natural, colloquial language in R. Frost’s poetry does not evolve into an imitation of local dialects, colloquialisms, or dialectisms. The realism of “conversation” is in its essential truth. Psychological determinism underlies the dialogues of Frost’s characters.

Frost used to call himself a “synecdocheist,” emphasizing his tendency to combine a “bunch of flowers” with the laws of the universe. In his works, artistic detail plays a vital role. The symbolic detail “brings” the poet’s demanding and impressionistic sketches into the orbit of the genre of the parabola. This lyrical parable recreates the “landscape of the soul” (*Dust of Snow*) because it is not only a subtle description of an astonishing moment but also the mood. The emotion that permeates the sketch is emphasized by the unanimous, smooth movement of the two-foot iambic, the symmetrical completeness of the syntagms – elements of rhythmic-syntactic articulation – and also by the fact that the poem consists of one sentence uttered in one breath:

*The way a crow
Shook down on me
The dust of snow
From a hemlock tree*

*It has given my heart
A change of mood
And saved some part
Of a day I had rued* [Lathem, 1979, p. 221].

Realizing the formative image dominant of this poem, the Ukrainian translator Victor Marach quite successfully reproduced this artistic detail marker created by Frost by means of the above-mentioned complex of expressive features in his translation under the title *Сніговий пил*:

*Ворона тільки –
Бо хто б ще міг –
На мене з гілки
Струсила сніг.*

*І це змінило
Мій настрій весь:
Все, що гнітило,
Поділось десь* [Marach, 2007].

Thus, the poetic implied sense, formed with the help of formative poetic means, as a semantic-psychological category manifested as a result of interpreting the poetic text, makes specific difficulties in the perception, decoding and translation of the text. This implied sense creates an additional meaning in a poem, which is often the main idea of the work, or at least it helps to reveal it. By understanding this implied sense, it is possible to adequately perceive and reproduce the main idea of a poem in translation.

It is also worth dwelling on the fact that paraverbalism is an essential means of psychologizing the image, creating modal and pragmatic implications, since the depicted gestures and facial expressions allow the reader to glimpse into the mental state of a hero.

Subjective-evaluative implications dominate, which is determined by the emotional basis of paraverbal means. Despite the supposed agrammatism of gestures and facial expressions, their biological illusions about natural language as a means of communication determine their activity and similar linguistic sign behavior in the communication system. It follows that communicatively relevant gestures and facial expressions are functionally and semantically equivalent to verbal expressions.

Obviously, the symbolic organization of such objects served as a methodological basis for a broad interpretation of the concept of text as a coherent, compact, reproducible sequence of signs or images deployed over the flow of time, which expresses a specific meaning and significance hypothetically understandable. It is easy to see that some human actions are specially designed to serve communication (gestures, facial expressions), and several others have an independent purpose (ballet, the actions of a traffic controller, pantomime). These actions are easy to imagine in the form of a sequence of signs or a separate text, i.e. they have a sign structure.

Facial expressions, gestures, and body movements accompanying the act of communication can partially reveal, clarify, and supplement the meaning of certain text elements and create new meanings. For example, a pointing gesture in a particular communication situation can create a clearly unexpected meaning for a lexical unit or situation. The translator must consider this type of information, as under certain conditions, it may become relevant to the sense implied.

The implied sense image often disappears in translation without proper reproduction of the verbal expression or non-verbal means of content expression, usually presented in the form of the author's remarks on the motor behavior of the characters. Here is a typical sample of such a translation error in the Ukrainian and Russian interpretations of R. Frost's poem *The Death of the Hired Man*.

In the final episode of this poem, after a long argument between husband and wife – whether to show mercy to the frail old hireling, who repeatedly failed in vital moments and now, after long wandering, came again to beg them to take him on the farm and fell asleep in the next room, – the wife manages to persuade the husband not to give to the hired man “what he deserved” but to show mercy to the old man who obviously came to die at his former employers' home.

This idea (the conflict between justice and mercy) is not expressed explicitly; it is contained in the subtext, the marker of which is a verbally expressed gesture. The owner of the farm goes to look at the old hireling and, seeing that he is dead, comes back and shows his solidarity with his wife by taking her hand in his:

*Warren returned – too soon, it seemed to her –
Slipped to her side, **caught up her hand and waited.**
“Warren?” She questioned.
“Dead”, was all he answered [Lathem, 1979, p. 40].*

This gesture is a kind of catharsis that ends the dramatic dialogue between the man and the woman.

Having ignored the semantic content of the gesture described in the text, the Russian translator Mikhail Zenkevich turned this last dramatic scene into a paradoxically ridiculous episode by saying that the husband shook his wife's hand – resorting to lexical amplification:

*Уоррен возвратился очень быстро.
Склонился молча и пожал ей руку.
“Что с ним, Уоррен?”
“Мертв”, – ответил он [Frost, 1986, p. 113].*

Nevertheless, even an average reader understands that people are not supposed to shake hands when announcing the death.

Unfortunately, this crucial visual detail has not found its full reproduction in the Ukrainian translation by Valeriy Boychenko either since he also used the same improper lexical transformation:

*Вернувся Воррен надто швидко.
Безмовний сів і стиснув руку Мері.
“Що, Воррене?”
“Помер”, – той відпові [Frost, 1970, p. 71].*

What exactly is the mistake of the translators? What is the psychological difference between “holding hands” and “shaking hands”? In our opinion, it is essential: holding hands is a sympathetic, soothing gesture that at the same time expresses closeness and unity. Shaking hands is a gesture saturated with more expressive connotations. Therefore, in the first case, it should be translated as “*взяв її за руку*” and in the second case as “*взяв її за руку*”.

It becomes clear from various examples that by portraying nonverbal means of communication, the authors sometimes convey the emotional characteristics of what is described to a greater extent than verbally (lexically and grammatically). And all that constitutes the so-called paralinguistic context, which is created by the above-mentioned paralinguistic means and to which also belongs uncodified phonation (laughter, whispers, screams, the intonation of indignation, sadness, the irony). In certain cases, this adds depth to the poetic implied meaning and undoubtedly needs appropriate care from the translator who aims to reproduce the source text in the language of translation adequately.

Thus, the implied poetic sense formed through verbal expression of nonverbal means of communication, i.e. paralinguistics, as a semantic-psychological category manifested as a result of interpretation of a poetic text, generates specific difficulties in perception, decoding and translation – difficulties that can be overcome through paralinguistic context. Such implied sense creates additional meaning for a poem which sometimes makes its main idea (conceptual implied sense) or helps to reveal it, and more often, it forms local poetic implied sense. It is only possible to adequately perceive and reconstruct a poetic work in translation by analyzing and understanding both types of implied sense mentioned above. The markers of the implied poetic sense, by which it is revealed and which the translator should focus on during the translation, in this case, are paralinguistics. Due to national and cultural peculiarities, similar paralinguistics in various languages may have similar or different semantic content. That requires additional knowledge from the translator to apply the correct translation strategy and the appropriate translation transformations at both the linguistic and compositional levels.

The act of silence is also not just a sign or a zero speech act; it is a more complex communicative unit that, including signs of both sign and speech-act characteristics, can express various psychological states to serve as a marker (to a certain extent) of social status.

Reflecting on the omission and implied sense, D. Urnov notes that “in the literature, where the implied sense is repeatedly used, omission occurs earlier; it is a literal omission – not the limit of expression, but intentional silence. Of course, implied sense has long been used as a hint and omission also served as the Aesopian language. The difference is clear: the subtext-hint is clear more or less immediately, the implied sense, as an unyielding problem, does not clear up sometimes over time” [Urnov, 1991, p. 63].

Thus, a concentrated form of implied sense image is often psychologism, where the author conveys the inner state of the hero by describing his impulsive behavior, facial expressions, and pantomime reactions. In addition, it depicts the character’s ambivalent (contradictory) experiences (love-hate, joy-anger). Finally, it discloses the essence of his reflections, which shows their deep motivation (introspection, repentance, prayer).

The principle of synthesizing analysis allows for possible in the process of pre-translational perception of a poetic text and further understanding of its conceptual meaning not only to divide the text into separate elements but also to constantly correlate them with the whole, and provide an approach to a poetic work as a macro image, helping to distinguish the implied sense

of a poetic work as a particular type of image – an implied sense image that is a full-fledged component of a poetic macro-image along with autosemantic (verbal) and synsemantic (formative) images. According to the logic of the further development of the macro-image structure of a poetic work and by analogy with the term “subtext”, this image can be called subsemantic.

Hence, a subsemantic image is a type of image that is formed within a poem’s general macro-image structure on its implied sense level. Subsemantic image has markers of material representation in the poetic text, which are conditioned by the linguistic potential of a language element, correlation of its denotative and connotative planes, syntagmatic environment, and interaction of linear and superlinear text levels. The markers of subsemantic image are differentiated at the lexical and compositional-architectonic levels.

Conclusion

A work of poetry that is characterized as one that contains subsemantic images frequently employs more than one method of conveying deep image information, which allows for the convergence subsemantic image signals. This convergence is a distinguishing feature of its ontological essence as textual category. Subsemantic image signals convergence proves its textual nature and singles it out of the other means that form additional information (stylistic devices, connotation, ambiguity, implication, presupposition). The presence of multiple markers of subsemantic image in the text proves the intention of its creation by the author, facilitates its perception and decoding, but complicates its translation.

The inseparability of subsemantic images in poetry is tied primarily to the semantic component of an utterance (including the semantics of form-making elements) rather than to lexeme as a language expression form. Thus, the subsemantic image often remains actualized when replacing a word or expression with their synonyms. However, in the course of poetry text analysis, it was noted that in some cases, subsemantic image is tied to the lingual form of a word or expression. It is explained by the fact that in natural language, some words and expressions are difficult to paraphrase or find synonyms for without losing their original meaning, although such cases are rare.

The analyzed poems by R. Frost and their translations attest that adequate reconstruction of subsemantic images in translation is often performed with the help of means that are functional analogues those used in the source text. It has been revealed that such markers of the Frost’s implied sense as dispersed distant repetition, poetic landscape, generally accepted and authorial symbolism, poem title, names, artistic details, poem intonation, acts of silence, verbal expression of non-verbal means, contrast and others should generally be reproduced through their direct equivalents, as well as by applying various types of transformations to ensure translation adequacy.

In poetic translation, the potential equivalence of image content of texts in source and target languages is invariant. Since subsemantic image is intentional information that implements an author’s communicative intention arising on the linguistic level as deep and additional textual content that has its linguistic means of expression, this image is a significant communicative text element. The equivalence of its markers in both languages is an invariant of translation. However, concrete lexical filling of subsemantic image markers varies from text to text. As a result, when translating them, the translation of the text undergoes changes depending on both the marker type and the properties of the language element that functions as a marker of subsemantic image, which may not be materialized in the translation if it is not possible to reproduce its markers due to language asymmetry.

The phenomenon of language asymmetry causes neutralization of subsemantic image markers in translation, and it is observed in the course of the reconstruction of such markers as simultaneous actualization of a lexical unit’s paradigmatic potential, inducing occasional senses of connotation accumulation, caused by speaking names, title retrospective ambivalence, the specifics of a language dialect, or language variant. In the course of translation, a part of a poem’s subsemantic image may transfer to the content-factual information of text axiology and modality being influenced by factors of language assimilation and the specifics of the translator’s interpretation attitude. The degree of adequacy in subsemantic image translation is directly related to the degree of quantitative and qualitative reproduction of implied sense markers pres-

ent in the source poetical text which are rendered by direct equivalents or translational transformations at phonetic, morphological, syntactic, and lexical language levels as well as formal-content transformations with a pragmatic component.

The research prospects for investigating the implied sense in poetry, as an essential part of the poem's **macro-image structure, include exploring other means of poetic implied sense creation** and the ways of their reproduction in the translation.

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LINGUISTIC MEANS OF REPRODUCING IMPLIED SENSE IN THE TRANSLATION OF R. FROST'S POETRY

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Key words: *implied sense creation means, subsemantic image, symbol, dispersed distant repetition, artistic detail, intonation, act of silence, arty landscape, Robert Frost, poetical translation, transformations.*

This article *aims* to identify poetic implied sense markers in the original poetry of American poet Robert Frost and means of their reproduction in translation, in particular, translation transformations.

Among the *methods* applied in this study is the newly devised method of poetic work analysis employing its macro-image scheme, which involves comparison of the original and translated texts at the level of autosemantic, synsemantic and subsemantic (implied sense) images and, in particular, original text analysis to identify linguistic implied sense markers for its decoding and reproduction in translation; the psycholinguistic method of factor analysis (principal components method) to determine semantics of the original and translated poetic texts as well as the transformational method (to identify the translation transformations that images and the figurative structure of a poetic work undergo in translation).

The article briefly outlines the results of a long-term study of the means of forming and reproducing the implied sense in translation of a poetic work as its important image component. The paper studies linguistic means of creating and translating implied sense images that is a constituent of a poem's macro-image structure, in particular, such as distant repetition, symbol, arty landscape, intonation, act of silence, and artistic detail. This work is aimed to improve the pre-translational interpretation of the original poetic work and finding the means of its adequate reproduction in translation.

The work pioneers the concepts of conceptual implied sense and local implied sense, which appropriately make primary and additional content of a poem and is considered dominant images in poetic translation.

Implied sense in a poetic work is revealed through markers that signal it to the recipient and the degree of correspondence between the translated work to the original depends on their quantitative and qualitative reproduction in target language. Poetic implied sense is qualified as having an image nature and functions, it is decoded and reproduced within the macro-image structure of the poem. Reliable decoding and adequate translation of the implied sense image require the study reproduction of the system of intratextual and extratextual contextual relations and, as well as the linguistic aspects of poetic discourse.

It has been revealed that among the markers of the poetic implied sense are dispersed distant repetition, poetical landscape, commonly accepted and author-specific symbolism, poem title, name, artistic detail, poem intonation, an act of silence, verbal expression of non-verbal means, contrast and others. To ensure translation adequacy, these markers must be reproduced by means of direct equivalents or various transformations at phonetic, morphological, syntactic, and lexical language levels as well as formal-content transformations involving a pragmatic component.

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