COGNITIVE AND CULTURAL PARADIGMS AS A CONTEXT FOR TRANSLATING POETRY FROM UKRAINIAN INTO ENGLISH (BASED ON THE TRANSLATION OF POETRY OF UKRAINIAN DIASPORA IN CANADA BY WATSON KIRKCONELL

Myroslav Tomashchuk¹ Liudmyla Didyk²

DOI: https://doi.org/10.30525/978-9934-26-568-6-18

The cognitive essence of translation and its connection with the cultural paradigm are being studied by both Ukrainian and foreign researchers, including E. Akhmedova (2023), N. Holubenko (2019), R. Muñoz-Martin (2017), M. Tkachivska (2022), R. Shcherba (2022), and others.

According to N. Holubenko, the ethno-socio-cultural factor in speech behavior is one of the main elements of cognitive translation studies [2, p. 134]. E. Akhmedova draws attention to the importance of "conceptual domains" [1, p. 38]. We believe that the cultures under the influence of which texts are created should be considered as such domains.

R. Muñoz-Martin emphasizes that the brain, as a carrier of cognition, "... is nested into both a body and a physical and sociocultural environment; that is, it works in tandem with the environment and cannot be analyzed in isolation" [8, p. 563]. M. Tkachivska and R. Shcherba add that in literary translation, taking into account the reader's cognitive reserve is mandatory for the successful transfer of the flavor of a foreign culture [5, p. 204].

From the above statements, it follows that the lack or neglect of understanding the cultural features of the original work can cause cognitive distortions in the translation process.

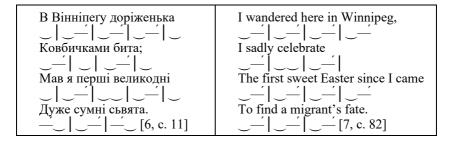
Since the translation of literary texts is considered here as a creative activity, we believe that it is necessary to take into account the creative potential of the translator.

The results of the content analysis show that the translator managed to preserve the intonation pattern of the original works in the absolute majority of cases (in 11 out of 12 studied poems). The reproduction of the intonation pattern acquires particular importance when translating works colored by culturally-determined attributes. For example, "Пісня друга" by Teodor Fedyk, written

² Ukraine

¹ Yuriy Fedkovych Chernivtsi National University, Ukraine

in the form of a Ukrainian folk *kolomyika* with alternating iambic trimeter and tetrameter and the pyrrhic applied with 14 syllables in a two-line stanza.



Having conducted a transformational analysis, we observe how, thanks to modulation at the lexical-semantic level and compensation at the lexical-grammatical level, the translator managed to recreate the contextual meaning and emotional imagery.

- (1) "алеях кипарисів / **Царив важкий спокій**," [3, c. 52] "On vanished Caesars' cypresses / **Imperial silence hung**;" [7, c. 84].
- (2) "Ніч... і **місяць** до полудня / доходив" [4, с. 4] Night and in the south **Diana**... / Rising higher [7, с. 83].

In example (1), modulation is aptly combined with neutralization and expressivation. The concept of PEACE in the original is stylistically colored by the verb "*yapus*", but in the translation the interpreter resorts to the emotionally neutral verb "*hung*", and the concept of REIGNING is expressed by the expressivation "*βασκκυй*" in the stylistically colored "*Impreial*".

In example (2), W. Kirkconell stylistically complements the original through compensation, because he presents "місяць" through a metaphor for the ancient goddess of the moon Diana.

Therefore, the procedures applied by W. Kirkconell are mostly effective for creating an equivalent communicative, figurative and artistic-aesthetic unit, which, however, does not deny the identified issues in the interpretation of the attributes of the original works colored nationally and culturally.

References:

- 1. Akhmedova E. D. (2023) Stratehii i metody anhlo-ukrainskykh perekladiv khudozhnikh porivnian: kohnityvnyi analiz [Strategies and methods of English-Ukrainian translations of literary comparisons: cognitive analysis]. Dys. ... dok. filosofii.: 035.03 / Kharkiv. nats. un-t. im. V. N. Karazina. Kharkiv. 211 p.
- 2. Holubenko N. I. (2019) Kohnityvni osoblyvosti perekladu khudozhnoho tekstu [Cognitive features of translating a literary text]. *Naukovyi visnyk Mizhnarodnoho humanitarnoho u-tu*. Filolohiia, Vyp. 38 (1). P. 134–137.

- 3. Karmanskyi P. (1906) Oi liuli, smutku : Lirychni poezyi [Oh, my love, my sorrow: Lyrical poetry]. Lviv. 80 p.
- 4. Kudryk V. (1911) Vesna : zbirka poezii [Spring: collection of poetry]. Vinnipeg. 129 p.
- 5. Tkachivska M. R., Shcherba R. M. (2022) Pereklad kriz pryzmu mizhkulturnoi komunikatsii [Translation through the prism of intercultural communication]. *Nukovyi visnyk Mizhnarodnoho humanitarnoho u-tu*. Ser.: Filolohiia, № 57. P. 202–207.
- 6. Fedyk T.(1911) Pisni pro Kanadu i Avstriiu [Songs about Canada and Austria]. Vinnipeg: "Ruska drukarnia". 163 p.
- 7. Kirkconnell, Watson. Canadian Overtones. Winnipeg: The Columbia Press Limited, 1935, 104 p.
- 8. Ricardo Muñoz Martín. Looking Toward the Future of Cognitive Translation Studies. Moving Forward, 2017. P. 555–572.