

**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**

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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

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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.

В Вінніпегу доріженька — — — — — — Ковбичками бита; — — — — — — Мав я перші великодні — — — — — — Дуже сумні съвята. — — — — — — [6, c. 11]	I wandered here in Winnipeg, — — — — — — I sadly celebrate — — — — — — The first sweet Easter since I came — — — — — — To find a migrant's fate. — — — — — — [7, c. 82]
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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) „алея кипарисів / **Царів важкий спокій**, ” [3, c. 52] – „On vanished Caesars' cypresses / **Imperial silence hung**, ” [7, c. 84].

(2) „Ніч... і **місяць** до полудня / доходить” [4, c. 4] — *Night and in the south **Diana**... / Rising higher* [7, c. 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 “*царів*”, but in the translation the interpreter resorts to the emotionally neutral verb “*hung*”, and the concept of REIGNING is expressed by the expressivation “*важкий*” in the stylistically colored “*Imperial*”.

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.

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