

### III. ПРОБЛЕМИ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ ПІД ЧАС ВИВЧЕННЯ УКРАЇНСЬКОЇ МОВИ ЯК ІНОЗЕМНОЇ

УДК 81'25:81'33

#### UKRAINIAN TRANSLATIONS OF ENGLISH POETRY IN TERMS OF INTERCULTURAL COMMUNICATION

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Актуальність проблеми пояснюється тим, що нині українська мова викликає дедалі більше інтересу у світі й актуальним є аналіз її можливостей для перекладу відомої англійської поезії. Для тих, хто цікавиться поезією рідною мовою та вивчає українську як іноземну, корисно і приємно здійснити аналіз двомовних можливостей в аспекті міжкультурної комунікації. Наше дослідження ґрунтується на перекладах поетичних творів Емілі Дікінсон українською мовою Н. Тучинської, О. Зуєвського, М. Габлевич та О. Гриценка. Мета дослідження – виявити можливості української мови як мови поетичного перекладу та охарактеризувати перекладацькі знахідки та втрати. Для поезії Емілі Дікінсон характерне поєднання в одному вірші різних поетичних розмірів, особливе використання розділових знаків, зокрема часте вживання тире. Вірші Е. Дікінсон вирізняють також такі стилістичні засоби та прийоми, як асонанс, алітерація, графон (у формі написання окремих іменників з великої літери), парадокси, епітети, метафори тощо. Різні перекладачі вдаються до різних способів адекватного перекладу. О. Зуєвський віддає перевагу контекстуальній заміні, граматичній перебудові речень, модуляції, конкретизації та одомашнюванню, вживає архаїчну українську лексику з метою компенсації втрати окремих оригінальних лексичних одиниць офіційного стилю мовлення. О. Гриченко намагається відтворити оригінальну синтаксичну структуру, але, вдаючись до таких перекладацьких трансформацій, як граматична заміна, вилучення, контекстна заміна, доповнення, конкретизація, втрачає ключові стилістичні прийоми – авторський парадокс, антономазію, епітети, іронію та сатиру. Так чи так в окремих випадках через поєднання різних віршових розмірів, відсутність чіткого ритму та невиправдане вживання певної лексики не зберігається архітектура й композиційна будова віршового тексту. Перспективи дослідження вбачаємо у створенні практичних завдань для тих, хто вивчає українську мову на поглибленому рівні, для порівняння оригіналу та перекладу текстів, що розглядаються.

*Ключові слова:* українська мова, англійська мова, поезія, переклад.

#### DOI:

**Formulation of the problem.** The relevance of the topic is explained by an insufficient degree of the problem research. The Ukrainian language is arising more and more interest in the world nowadays and it's quite relevant to analyse its possibilities to translate the well-known English poetry. For those who are interested in poetry in their native language and are studying Ukrainian as a foreign one it is both useful and pleasant to make the analysis of the two languages abilities to create an aspect of intercultural communication. Our investigation is based on Emily Dickinson's poetic works translation into Ukrainian.

**Recent researches analysis.** Emily Dickinson's poetry is an inexhaustible source for conducting research in the field of linguistics and translation studies. General problems of poetic translation is regarded in the papers [3, 4]. A comprehensive survey of Emily Dickinson's artistic work is suggested by S. Rabyvnych [2]. S. Shurma and A. Chesnokova focus their attention on synaesthetic shift occurring in translation of Emily Dickinson's poetry into Ukrainian and Russian and describe two types of poetic synaesthesia: metaphoric, which is realized in the text as an image and is represented in cognition as conceptual metaphor or metonymy; and non-metaphoric, which is triggered by a combination of verbal images and phonetic instrumentation and versification [7].

**Selection of the unsolved parts of the general problem that is considered.** The ability of the Ukrainian language to reproduce the peculiarities of the English poetry has not been completely highlighted yet. Our research material includes three Emily Dickinson's poetic texts [6] and their Ukrainian translations made by N. Tuchynska, O. Zuyevsky, M. Gablevych, and O. Hrytsenko [1].

**The purpose of the research** is to identify the possibilities of the Ukrainian language as a target language in poetic translation and to characterize translation finds and losses. To achieve this goal we are to solve such tasks as to characterize the stylistic features of selected works of E. Dickinson and to carry out a comparative stylistic and translational analysis of poems in the original language and in translation.

**Presenting main material.** A complex of research methods was used to solve the abovementioned tasks: the comparative method (used to compare the stylistic features of poetic works); the deductive method (applied to determine the context of the use of means of verbal expression); the method of contextual analysis (is the basis of consideration of the peculiarities of the contextual use of lexical units).

The first text under consideration is the poem "Success is counted sweetest..." published by E. Dickinson in 1864. The poetic work consists of three quatrains and combines three-step and four-step iambic rhythm. The text combines different rhyming schemes: ABCB, ABCD and ABAB, forming empty rhymes "sweetest – nectar", "host – definition", "today – victory". To carry out a comparative stylistic analysis, we use the Ukrainian translation by O. Zuyevsky.

In the first quatrain, E. Dickinson uses such stylistic devices as alliteration (repetition of the consonants *s, n, c, t, r*), syncopation (removal of the consonant *v* in the adverb "never" – "ne'er"), transfer (the poetess transfers the "by those" to emphasize the paradoxical nature of the message), oxytonic, tonic, ungrammatical rhymes "succeed – need". Also, a characteristic feature of the first quatrain is the absence of definite articles "the", required by the grammatical rules of the English language, which should be accompanied by adjectives of the highest degree of comparison ("sweetest", "sorest").

The important symbol "nectar" reflects sweetness, demanding power and a certain divinity of success, since this noun denotes both the sweet sap of plants that bees collect (that is, to get a reward, you need to work) and the drink of the ancient Greek gods, which can serve both as an allusion to ancient Greek mythology and an ironic reflection of the illogicality of success, since the Olympian gods independently decided whom they would support, considering such patronage a certain form of entertainment, while expecting certain sacrifices from the hero). We read the metaphor "To comprehend a nectar Requires sorest need" ( by these words, Emily Dickinson says that it is possible to "understand" and "appreciate" the essence of the "nectar of success" only when a person "sickly" needs

success) and the paradox “*Success is counted sweetest By those who ne'er succeed*” (success is considered the sweetest, most pleasant phenomenon are those who have never had it).

*“Success is counted sweetest  
By those who ne'er succeed.  
To comprehend a nectar  
Requires sorest need”.*

Oleg Zuevskyi keeps the three-stop iambic rhythm, the ABCB rhyming scheme and reproduces oxytonic, tonic rhymes, which become grammatical in translation, as they are formed due to the consonance of the nouns “*смак – бідак*”. Despite the fact that the translator avoids the transmission of formal English vocabulary “*to comprehend*”, “*requires*” and loses alliteration in the translation, he masterfully identifies and reproduces the key elements of the poem, which are represented by paradox, metaphor and symbol. To compensate for the forced loss in the poem’s speech style and to keep its poetics, O. Zuevskyi uses such Ukrainian archaisms as “*бідак*” and “*невдальці*”. The translator also adds a colon, explaining the opinion of the poets:

*“До успіху найкрацій  
Невдальці мають смак:  
Як слід нектар оцінить  
Лиш спрагнений бідак”.*

In the second quatrain, the poetess turns to the use of assonance, using the vowels *o*, *a* *e*, realized by the phonemes “*a*.” (“*not*”, “*all*”) “*ə*” (“*of*”, “*the*”) and the diphthong “*oo*” (“*host*”) in the first line, the vowels *o*, *e*, represented by the phonemes “*u*.” (“*who*”), “*o*” (“*took*”), “*ə*” (“*the*”, “*today*”) in the second line and the phonemes “*e*”, “*i*”, which are written by the letters *e*, *i* and (“*tell*”, “*definition*”, “*clear*”, “*victory*”) in the third and fourth lines of the second quatrain. The dominant verse meter of the second quatrain is three-step iambic, although E. Dickinson turns to four-step iambic in the first line. In the original poem, there is only so-called visual rhyme, based on the coincidence of the syllable “*to*” and the vowel “*y*” in the words “*today*” and “*victory*”, however, due to the phonetic features of the Ukrainian language, such a rhyme can only be considered a blank and therefore be transferred free.

The poetess uses the metaphors “*the purple host*” and “*took the flag*” to denote the royal army that won the battle. E. Dickinson uses the coloristic adjective “*purple*”, because it is one of the main colours of clothes of monarchs and nobles due to its natural rarity [5]. It is also possible to consider such a metaphor as a word *play* because the adjective enhances the meaning of the noun “*host*”, thus calling successful people “*chosen holders of position*”, which emphasizes the poet’s opinion about the elusiveness of success.

The metaphor “*took the flag*” is an allusion to the historical features of the past, when capturing the enemy’s flag was a sign of victory for the army. At the same time, this phrase also has a double meaning, reflecting Dickinson’s opinion that success is not a sincere gift of fate and represents an eternal rivalry, because one person’s success consists in the equal defeat of another.

E. Dickinson uses the paraphrase “*tell the definition*”, which becomes a kind of allusion to the first lines of the first quatrain, once again emphasizing the idea that only an unhappy person can understand the true price of success. While the paradox was present only in the first and second lines of the first quatrain, the entire second quatrain becomes a continuous paradox (“*none of the victors who captured the enemy’s banners will be able to clearly explain what victory is*”).

The poetess again resorts to transference (in particular, she does not put a full stop at the end of the quatrain, leaving the second part of the thought for the next quatrain) and a detached structure that pays attention to quality (“*So clear*”), highlighting it with commas on both sides:

*“Not **one** of **all** the **purple host**  
Who **took** the **flag** today  
Can **tell** the **definition**,  
So **clear**, of **victory**”*

O. Zuevskiy preserves assonance only in the first and second lines, using for this purpose the vowels *i, y, o, e* and *a*, which in particular is formed by means of the combination of consonants and the double letter *я*, adding alliteration in the third and fourth lines due to the use of consonants *m, n, d, z*.

The translator also preserves the scheme of using verse meter, leaving a four-step iambic in the first line, and then switches to a three-step iambic. Since it is impossible to reproduce visual rhyme with the means of the Ukrainian language, O. Zuevskiy decides to recreate the ABCB, rhyming system again, using the oxytonic, tonic, grammatical rhyme “*стяг – звитяг*”, which makes it much easier to recite the poem in the Ukrainian language and understand it by Ukrainian-speaking readers.

Although translator loses the metaphor of “*the purple host*” by rendering it with the noun “*troop*” and through the use of modification and contextual substitution renders “*tell the definition*”, he compensates for these forced losses by maintaining the solemn, formal tone of the poem by means of the use of the verb “*потвердити*” (“*засвідчити*”, “*сказати правду*”, “*пояснити*”) and the noun “*звитяга*”, at the same time conveying and concretizing the meaning of the metaphor (“*незважаючи на те, що переможці отримали бажане, їм не відкрита правдива сутність успіху, їх сприйняття затьмарене радістю перемоги*”) through domestication. The translator also changes the comma to a dash, which strengthens the contrast:

*“Ніхто у **війську** що **звело**  
Здобутий **нині** **стяг**  
Так **не** **потвердить** **гідно**  
Досягнених **звитяг**”*

In the third quatrain, E. Dickinson goes into alteration, in particular, using the consonants *d, t, r, s, n*. The poetess changes the scheme of rhyme, using cross rhymes: paroxyton, approximate, non-grammatical rhyme “*dying – triumph*” that oxyton, tonic, non-grammatical to rhyme “*ear – clear*”. The quatrain is created by the tritonic iambic, and in the second and fourth lines pyrrhic foot: “*On whose forbidden ear*”, “*Break, agonized and clear*”.

The vocabulary of the quatrain is worth special attention. Thus, E. Dickinson uses the epithet “*forbidden*”, which together with the noun “*ear*” creates a metaphor meaning the impossibility of a loser to feel the melody of success (“*The distant strains of triumph*”). It is, so to say, imposed fences, forbidding it to experience joyful victory. The poetess describes the sounds of the winners as “*the sound of a triumph*”, at the same time making a pun with the adjective “*distant*”, which characterizes the sounds of victory as sounding from far away, and “*hostile*” for the losers.

The cruel insidiousness of success is also emphasized by the verb “*to break*”, which is used in several aspects of its meaning: the sounds “*sharply burst*” into the consciousness

of the dying person, informing him of his own failure and “*destroying*” everything he hoped for. In addition, Emily Dickinson again creates a kind of paradox by combining the epithets “*agonized*” and “*clear*”, which characterize the sounds of triumph. The first epithet refers to the cries of the wounded and dying, and the second to the uproar of the winners, not clouded by suffering and pain. Also, the adjective “*clear*” means “*зрозуміле, чітке*”, thus echoing the main idea of the poem that only one who has lost can understand the essence of success. The contrast is also the use of the pronoun “*he*” in the quatrain, as opposed to “*the purple host*”, which corresponded to the pronoun “*they*”, suggesting that the “*loser*” no longer has a place among the “*winners*” and remains alone with his despair. E. Dickinson uses separate constructions, emphasizing the epithets “*defeated*”, “*dying*”, “*agonized and clear*” and transference:

*As he, defeated, dying,  
On whose forbidden ear  
The distant strains of triumph  
Break, agonized and clear”.*

In the translation, O. Zuevskyi adheres to the ABCB rhyming scheme, forming an oxytonic, tonic, non-grammatical rhyme “*скоріш – ніж*”, preserves the three-step iambic, but avoids pyrichia. He only partially reproduces alliteration through the use of consonants *в, т, с, р, ж, з* and *д*, but this can be considered a forced loss, since the key elements of Emily Dickinson’s poetic are precisely the choice of lexical devices and such stylistic techniques as juxtaposition, metaphors and paradoxes.

The translator resorts to contextual substitution, grammatical restructuring of the sentence, modulation, concretization and domestication, skilfully reproducing the meaning of the metaphor “*strains of triumph break, agonized and clear*” and emphasizing the longing of the loser by using “*зук тріумфу разить його, як ніж*”. Despite the lost metaphor “*forbidden ear*”, the epithets “*agonized*”, “*clear*” and the ambiguity of the epithet “*distant*”, Oleg Zuevskyi gets to the essence of the message expressed by E. Dickinson, compensating it with the comparison “*як ніж*”, simultaneously strengthening the paradoxicality and opposition by means of separation, using a dash instead of a comma. The translator also preserves the transpositions and separated construction present in the original:

*“Як той що впає побитий  
І смерті жде скоріш  
А дальній зук тріумфу  
Разить його — як ніж”.*

So, according to the results of the stylistic, lexical and translational analysis, we can claim that the translation made by Oleh Zuyevskyi has the highest level of fidelity to the original, in some cases even clarifying and improving certain ideas present in it. This allows us to state that the text in the target language is one of the best examples of poetic translation.

Even though the Ukrainian translators offer us high-quality translations of Emily Dickinson’s works, which sometimes even partially surpass the original, there are cases when the excessive desire of the translator to adapt the poem as much as possible for the Ukrainian reader or, on the contrary, to preserve all the elements of the content and form of the author lead to almost complete loss of the essence and idea of the poetic text.

We will consider some examples of similar translation losses, which are represented

by Ukrainian translations of E. Dickinson's poetic works ("I lost the World the other day" and "I'm Nobody! Who are you?"), carried out by Maria Gablevych and Oleksandr Hrytsenko.

The poem "I lost the World the other day" is dated around 1860 and consists of two quatrains. The poem cross-combines four-footed and three-footed iambic (the first and third lines of each quatrain are written in four-footed iambic, and the second and fourth lines are written in three-footed iambic).

The poem has a specific rhyming scheme: thus, in the first quatrain, the poetess uses the ABCB scheme (with the formation of oxytonic, tonic, grammatical rhyme "*found – bound*" and empty rhyme "*day – Stars*"), and in the second quatrain there is no rhyme at all. Also, in the fourth line of the first quatrain, there is an internal oxytonic, tonic, non-grammatical rhyme "*around – bound*".

In the verse there is also a selective capitalization of individual words that are inside the sentence (for example, "*World*", "*Eye*", "*Anybody*"), the importance of which E. Dickinson wants to emphasize. This form of graphon is a characteristic feature of the poet's creative style. In this way, the selected concepts seem to be personified and separated into specific artistic images.

In the first quatrain, there is an alliteration formed due to the use of consonants *t, d, n, r, f, s, b*. By using punctuation marks such as dash and exclamation mark, the author simultaneously increases the level of informativeness and emotionality of her message, forming a separate construction that performs the function of adverbial modifier: "*the other day*" – "*декілька днів тому; на днях*", and generally forming an exclamation. Also, in the second and third lines there are questions "*Has Anybody found?*" and the address "*You'll know it...*".

The author's metaphor "*lost a World*" is quite unusual, since the noun "*world*" can refer to the universe, the planet, all living beings, or a field of activity. Also, this lexical unit can be used figuratively to denote someone or something important to a person. The use of the neuter pronoun "*it*" by the poetess hints at the fact that the poetess realized the impossibility of realizing a certain dream that represented the "entire universe" for her.

The greatness of aspiration is reinforced by the use of the symbol "*the Row of Stars*" – "*обідок, вінок із зірок*" – although the "*World*" is marked only by a rim, it is formed of stars. This indicates the simplicity, the modesty of E. Dickinson's desire, but the word "*Зорі*" also has a double meaning, revealing the value of the desired for the poetess and hinting that this goal was a guide for her, but unattainable, because although a person can follow the dawn, yet they will never reach it.

In the second line, Emily Dickinson resorts to the capitalization of the indefinite pronoun "*anybody*", as if giving it certainty, emphasizing the unusualness and spiritual closeness of a person who would be able to notice the "*World*" and understand its essence:

*"I lost a World – the other day!  
Has Anybody found?  
You'll know it by the Row of Stars  
Around its forehead bound".*

In the translation of the first quatrain, M. Gablevych combines two-footed amphibrach, bacchii, and dactyl, which destroys the compositional unity present in the original and complicates the reading and perception of the verse. It preserves the rhyming scheme of ABCB, forming a paroxytonic, approximate, non-grammatical rhyme of "*знаходив – клейнодів*" and losing the internal rhyme present in the original.

By resorting to grammatical restructuring of the sentence, grammatical substitution, addition, omission and modulation, the translator preserves the exclamation and address, but loses the separate construction and abandons the capitalization of nouns and the adjective “світ”, “віночок”, “зоряний”. Although Mariya Gablevych partially preserves the alliteration with the help of the consonants *н, с, д, х, в*, she gives the quatrain an archaic character absent in the original and destroys imagery, which is a key element of the content and style of the poetic work:

*“Мені світ десь загубився.*

*Ніхто не знаходив?*

*Його знати по віночку*

*Зоряних клейнодів”.*

In our opinion, the choice of the noun “*клейноди*” is an example of the inappropriate use of domestication, which completely destroys the meaning of the author’s metaphor, because although in the Ukrainian language “*клейноди*” is an archaic name for jewels, primarily due to the cultural and historical features of the Ukrainian society, this noun has an exclusive meaning “*відзнаки й атрибути влади української козацької старшини*”.

In the second quatrain, E. Dickinson applies capitalization to the nouns “*Eye*”, “*Esteem*”, “*Ducats*” and the adjective “*Rich*”. The poetess also makes extensive use of separate constructions and addresses, and the quatrain itself forms an antithesis by contrasting the epithets “*rich*” and “*frugal*”. The adjective “*rich*” is ambiguous in this context, as it can mean both a materially well-off person and just a happy person, in contrast to the “*thrifty Eye*” of the lyrical heroine, who cherishes her every dream.

The capitalized nouns strengthen the contrast, characterizing “*Цінності Багача*” – “*Золоті Монети*”, which is the poet’s allusion to the predominance of materialistic interests in society and the lack of desire to find value in ordinary things. At the end, E. Dickinson turns to “*the Lord*”, which can be an allegorical image of God’s prayer, in order to get hope for the return of the lost dream.

Also the quatrain contains the alliteration formed by using the consonants *r, t, m, n, f, s*:

*“A Rich man – might not notice it –*

*Yet – to my frugal Eye,*

*Of more Esteem than Ducats –*

*Oh find it – Sir – for me!”*

M. Gablevych uses the ABBB rhyming scheme instead of the original verlibre, combining two-step amphibrach, anapaest, bacchii and three-step iambic and forming in the second, third and fourth lines adjacent paroxytonic, approximate, non-grammatical rhymes “*убогий – нього – Бога*”. The translator also gets rid of all dashes and capitalization, while modifying the address and removing the formal male address “*Sir*” (“*Сер*”, “*Пане*”) and the exclamation “*oh*”. Maria Gablevych resorts to such translational transformations as contextual substitution, modulation, addition, omission, generalization and domestication, partially reproducing alliteration by using the consonants *б, з, ч, н*.

But the biggest mistake, in our opinion, was the saturation of the quatrain with religious vocabulary and the negation of the message, caused by the addition of the interjection phrase “*ради Бога*” and the replacement of the adjective “*frugal*” (“*бережливий; заощадливий*”) by “*убогий*”. Thus, in Christian terminology, “*убогий духом*” denotes a humble, generous, non-selfish person who is convinced that without

God's help he is worthless, and in a religious context such a characteristic would be considered positive. But, unlike this, the general readership will perceive this epithet contrary to its meaning, since in the Ukrainian language the adjective “убогий” has a negative connotation, unlike the adjective “frugal”, which has a positive connotation in the English language. According to its direct meaning, the term “убогий” denotes a miserable person who lives in poverty or has a certain physical defect, and in a figurative sense this word describes a spiritually limited, worthless person. Also, the interjectional phrase “ради Бога” is perceived in Ukrainian culture as a manifestation of the greatest despair, which gives the poetic work an excessively negative emotional colour, and is inappropriate due to the absence of any mention of God in the original text

*“Багач між би й не добачить*

*А мені убогій*

*Нема золота над нього.*

*Знайдіть ради Бога!”*

Thus, basing on our stylistic and translation analysis, we can conclude that the Ukrainian translation of E. Dickinson's poem “I lost a World – the other day!”, carried out by the translator M. Hablevych, can be quite justifiably considered a translation loss, since due to excessive domestication, neglect of the author's syntax and changing the meaning of words, metaphors and symbols important for the poetic work were destroyed, which led to a complete loss of the poem's content and style.

**Conclusions and prospects of the investigation.** Emily Dickinson's poetry is characterized by the combination of different verse meters in one poem, the special use of punctuation marks, in particular the frequent use of dashes. E. Dickinson's poems are also distinguished by such stylistic means and techniques as assonance, alliteration, graphon (in the form of capitalization of individual nouns), paradoxes, epithets, metaphors, etc. During the translation, O. Zuevskyi resorts to contextual substitution, grammatical restructuring of sentences, modulation, concretization and domestication, uses archaic Ukrainian vocabulary in order to compensate for the loss of some original lexical units of the official style of speech, which strengthens the artistic values of the poems in the translated language. The translator O. Hrytsenko tries to reproduce the original syntactic structure, but, resorting to such translational transformations as grammatical substitution, deletion, contextual substitution, addition, and concretization, he loses key stylistic techniques – the author's paradox, antonomasia, epithets, irony and satire, which in total formed the content and expressed the main thoughts and ideas expressed in the poetic work. Anyway in certain cases, due to the combination of various verse meters, the lack of a clear rhythm and the unjustified use of certain vocabulary, the architecture and compositional structure of the verse text are not preserved. We see the prospects of the investigation in creating practical tasks for the advanced level learners of the Ukrainian language to compare the original and the translated text under consideration.

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## УКРАЇНСЬКІ ПЕРЕКЛАДИ АНГЛІЙСЬКОЇ ПОЕЗІЇ В АСПЕКТІ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ

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The relevance of the problem is explained by the fact the Ukrainian language is arising more and more interest in the world nowadays and it's quite urgent to analyse its possibilities to translate the well-known English poetry. For those who are interested in poetry in their native language and are studying Ukrainian as a foreign one it is both useful and pleasant to make the analysis of the two languages abilities to create an aspect of intercultural communication. Our investigation is based on Emily Dickinson's poetic works and their Ukrainian translations made by N. Tuchynska, O. Zuyevsky, M. Gablevych, and O. Hrytsenko. The purpose of the research is to identify the possibilities of the Ukrainian language as a target language in poetic translation and to characterize translation finds and losses. Emily Dickinson's poetry is characterized by the combination of different verse

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meters in one poem, the special use of punctuation marks, in particular the frequent use of dashes. E. Dickinson's poems are also distinguished by such stylistic means and techniques as assonance, alliteration, graphon (in the form of capitalization of individual nouns), paradoxes, epithets, metaphors, etc. Different translators resort to different ways of adequate translation. O. Zuyevskiy prefers contextual substitution, grammatical restructuring of sentences, modulation, concretization and domestication, uses archaic Ukrainian vocabulary in order to compensate for the loss of some original lexical units of the official style of speech. O. Hrytsenko tries to reproduce the original syntactic structure, but, resorting to such translational transformations as grammatical substitution, deletion, contextual substitution, addition, and concretization, he loses key stylistic techniques – the author's paradox, antonomasia, epithets, irony and satire. Anyway in certain cases, due to the combination of various verse meters, the lack of a clear rhythm and the unjustified use of certain vocabulary, the architecture and compositional structure of the verse text are not preserved. We see the prospects of the investigation in creating practical tasks for the advanced level learners of the Ukrainian language to compare the original and the translated text under consideration.

*Key words:* the Ukrainian language, the English language, poetry, translation.

*Стаття надійшла до редакції 29.07.2022*

*доопрацьована 05.07.2022*

*прийнята до друку 09.08.2022*