

EMILY DICKINSON'S POETRY IN UKRAINIAN AND RUSSIAN TRANSLATION: SYNAESTHETIC SHIFT

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This paper focuses on synaesthetic shift occurring in translation of Emily Dickinson's poetry into Ukrainian and Russian. The research is in line with Redka's (2009) view of verbal and poetic synaesthesia, a trope which is structurally represented as a word combination, a sentence or even a poem, and manifests itself in the text as the author's perception of objective reality via visual, colour, tactile, olfactory, auditory and gustatory sensation. We aim to 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.

We thus hypothesise that synaesthetic shift between source and target images leads to the change of the original image and results from changes in versification and phonetic instrumentation patterns in poetry, verbal images and conceptual cross-domain mapping.

1. INTRODUCTION

When individuals receive information and cognize the world, they eventually face the problem of expressing the fullness of their experience by means of language. It happens often that complex feelings are hard to express, and it is one of the functions of poetic language to render what is impossible or hard to express through linguistic means. Poetic language *per se* is directed towards reflecting those vague and subconscious feelings to others. Following Wordsworth, a poet "ought to a certain degree to rectify men's feelings, to give them new compositions of feeling, to render their feelings more sane, pure and permanent, in short, more constant to nature" (Wordsworth 2000, 622). Thus, the language of poetry becomes a means of cognizing the world as well as the means of reflecting the result of this cognition (Freeman 2000, 253–254).

According to Belekhoa¹ (2009) two types of images should be distinguished in poetry: (1) a poetic image, or an expression of a sense of a poem; and (2) verbal poetic

¹ Names and words in Cyrillic are transliterated according to the Library of Congress ALA-LC Romanization Tables, omitting ligatures and soft signs.

image, or a verbalized mental image or idea in the text. Such images often reflect the multitude of experiences, predominantly based on bodily (Johnson 1987; Miall 1997) experience. Within a poetic text, the variety of experiences overlap and merge, and get reflected as rhyme, rhythm and other versification and instrumentation patterns as well as verbal imagery, giving the text its emotional quality (Tsur 2002).

Perception of feelings by way of cross-sensory modalities is known as “synaesthesia”. The term, originating from Greek *syn*+*aesthesis*, meaning “joined sensation” (Cytowic 2002, 2), is defined as (a) the phenomenon referring to the perception of environment when the information stimulated by one sensory receptor triggers response coming from other receptor(s) (Cytowic 2002, 16–17); (b) verbal formations, poetic tropes and stylistic devices created by way of combining verbal images belonging to different verbal taxonomies of sense perception (Kliuev 1999, 189; Ruddick 1984, 61–62); or (c) interaction between several artistic modes as, for example, between audial and visual ones (Cytowic 2002, 295). Stemming from neurophysiology, the phenomenon is a focus of research in psychology, philosophy and semiotics; yet, it is equally crucial for linguistic studies, as there are writers who are able to stir different ideas and feelings into a unique aesthetic cocktail, and the role of a translator is to faithfully render those elements into a target language.

Synaesthesia makes synesthetes exceptional. It is sometimes hard to express verbally one’s emotions after having listened to Bach’s, Mozart’s or even Sting’s concerts, as this music evokes an array of feelings. However, there are people who allegedly can “color music” (Simner 2013, 151). Yet, in this study we focus not on what Simner and Hubbard (2013, xx) term as the “*quintessentially* multifaceted condition” of synesthetes, but rather on the “secondary qualities of synesthesia (*sic*)” (*ibid.*), that is its manifestation within an artistic mode, poetry in particular.

The image-making power of synaesthesia was originally discussed by Ullmann (1967), who in his thesis of directionality claims there is a hierarchy of lower and higher perceptual modalities (Ullmann 1967, 287). Ullmann holds that the lower senses on the left (see Figure 1 below) predominantly relate to the source domain of the metaphor. Alternatively, the higher senses on the right mainly relate to the target domain.

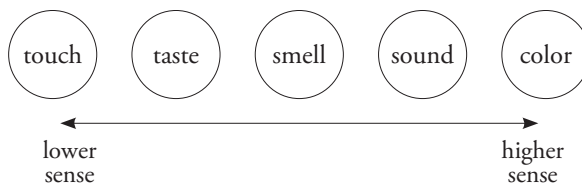


Figure 1. The hierarchy of perceptual modalities according to Ullmann (1967)

Ullmann's viewpoint was later developed by Williams (1976) and Shen (1997), to name just a few. Synaesthesia in poetry has been addressed in research, in particular, by O'Malley (1964), Ruddick (1984), Tsur (2007), Shen and Eisenamn (2008), Redka (2009), Smolina (2009) and Duffy (2013). In contrastive perspective, synaesthesia and synaesthetic metaphors in different languages were considered, among other scholars, by Yu (2003), Kitamura (2011), Hung (2013), Strik Lievers (2015), Viberg (2015), and Smirnova (2016). However, contrastive studies of synaesthesia involving Slavic languages from a cognitive poetics perspective (Tsur 2002; Stockwell 2002; Freeman 2007) have been to some extent overlooked. This leaves open the question of how synaesthesia is rendered into these languages and what leads to changes while translating.

Synaesthesia in poetry is a manifestation of the writer's worldview, his or her "aesthetic sensuousness" (Sarnavska 2009, 109). As Duffy (2013, 668) claims,

"[n]ew worlds are opened by synesthete characters, who allow readers to see life through their eyes, ears, and taste buds. New understandings are also provided by the various interpretations of them viewed through lenses of different philosophical and literary traditions. Whether Romantic, Naturalist, or Positivist, such lenses can be sign-posts that guide us on the road of our developing understanding of the diversity of worlds within the 'one world' we share".

What is of particular interest is the fact that synaesthesia in the texts of different poets reveals the worldview of those authors; yet, in translations cultural differences seem to permeate the texts.

2. MATERIAL AND METHODS

We hold that contrasting synaesthesia which appears in poetic texts and their translations may shed light on how a synaesthetic shift occurs in target texts and affects original synaesthetic images. To this end, for research purposes, we opted for poems by Emily Dickinson, an American author who has been known as "one of the most skilful practitioners" (Ruddick 1984, 60) of literary synaesthesia. One reason for choosing Dickinson's poems was the fact that the poet is viewed as a canonical author both in Ukraine and Russia, and university students of literature read and analyse her poems during their EFL and Literature classes – in the original or in translation. Out of the corpus of 1,775 poems (Johnson's edition), 216 were analysed as containing synaesthesia and equally available in translation into both Ukrainian and Russian, although the total number of translations into Russian is higher.

Our study is in line with Redka's (2009) view that differentiates three levels of synaesthesia: preconceptual, conceptual and verbal (*ibid.*, 57). While the preconceptual level remains within the domain of psychology and neurolinguistics, we focus on the conceptual and verbal. The conceptual level of synaesthesia is formed when image-schemas of source and target domains are interprojected as a synaesthetic conceptual metaphor (*ibid.*, 64). We define this as a trope where the tenor and the vehicle belong to different sensory domains. Unlike metaphor proper, synaesthetic metaphor only exploits perceptual elements, albeit broadly construed.

For the analysis of synaesthetic shift, we applied the conceptual metaphor approach by Lakoff and Johnson (1980), Turner (1996), Freeman (1998), Kövesces (2000), and Werning et al. (2006), as well as Redka's (2009) and Belekova's (1998; 2009) views on verbal poetic images and their conceptual nature. Translators' techniques were analyzed using the strategy developed by Kazakova (2001), Marugina (2008) and Solonovich (2011). The analysis will be detailed in Sections 3 and 4 of this article.

3. SYNAESTHESIA IN A POETIC TEXT

Synaesthesia, which is realized as a verbal formation, is represented, just like any linguistic sign, as a triad of a verbal image (Tabakowska 1993, 130), image schema(s) (Johnson 2005; Hampe 2005) and mental image (Miall 1997), a variety of the Piercean semiotic triad elaborated in cognitive linguistics. The verbal image is the sound (visual) representation of a certain mental formation, mirrored in language and speech as a word, word combination or even a fragment of a text. At the same time, the mental image is that very mental formation based on experience (Thomas 2003), which is tied to the linguistic sign or verbal image. Finally, image-schema is a pre-conceptual structure of a gestalt nature, which helps to structure sensory-motor experience (Hampe 2005, 1).

We will further view verbal poetic synaesthesia (henceforth – VPS) as a verbal image which forms a synaesthetic mental image (Redka 2009, 8) and is the result of natural human ability to experience multiple sensations received from several sensors simultaneously (Galeev 1992). Thus, VPS is a variety of a verbal poetic image. It is a text fragment in which a concept (or a combination of concepts) is highlighted on the ground of identity or analogy between two taxonomically different notions (Belekova 1998, 51). VPS emerges because of the author's wish to render his or her feelings by way of poetic texts (Shklovsky 1965). The reader of such texts emotionally reacts (Tsur 2007) to a piece of poetry with similar or different emotional states and images. Tsur holds that

“[o]ne must distinguish between the joining of sense impressions derived from the various sensory domains, and the joining of terms derived from the vocabularies of the various sensory domains. The former concerns synaesthesia as a neuro-psychological phenomenon, consisting in anomalous sensory perception: a stimulus in one sensory modality triggers an automatic, instantaneous, consistent response in another modality (e.g. sound evokes colour) or in a different aspect of the same modality (e.g. black text evokes colour). The latter is verbal synaesthesia. Literary synaesthesia is the exploitation of verbal synaesthesia for specific literary effects” (Tsur 2007, 30).

Tsur's approach is consistent with the view of Simner and Hubbard (2013) as it also points to the secondary nature of verbal synaesthesia. It is the verbal synaesthesia that appears in literary texts and becomes part of its author's individual style that the following paper is concerned with. Thus, we regard VPS as a type of literary synaesthesia which finds its way into poetic texts and is formed to achieve a peculiar aesthetic effect by merging verbal and non-verbal means.

4. VERBAL SYNAESTHESIA VS VERBAL POETIC SYNAESTHESIA

In line with our earlier discussion, we differentiate synaesthesia on different levels: verbal and conceptual. Verbal level synaesthesia is represented by language and speech synaesthesia. Verbal, or language, synaesthesia is represented in the language as idiomatic expressions which are formed of words or word forms that belong to different conceptual sensor categories (Vanechkina 2003), e.g., *soft sound*. Because of its trivial nature, this type of synaesthesia becomes part of the language system and is registered in dictionaries. On the conceptual level this synaesthesia is a blend of different senses: VISION, SOUND, TASTE, SMELL and TOUCH. From the linguistic point of view, verbal synaesthesia is not necessarily a verbal metaphor; but on the conceptual level a mapping occurs between the source and target domain while at least the source domain has to be of a perceptual nature (Werning et al. 2006, 2365). The target domain may or may not be perceptual (*ibid.*, 2365–2366).

Alternatively, VPS is of an artful nature. Just like the verbal one, it is represented as a word combination where each element belongs to a different category of senses: VISION, SOUND, TASTE, SMELL and TOUCH. VISION, in its turn, includes two subcategories: IMAGE and COLOUR, the latter being dramatically recurrent in Dickinson's texts. The conceptual basis of VPS is formed as a conceptual metaphor where source and target domains are represented as image-schemas connected with one of the sense categories, e.g., SOUND IS OBJECT OF TOUCH.

Synaesthetic images created in a literary text contain information about a fragment of reality which is filtered through different senses and then is transferred as a poetic text (Redka 2009, 10). VPS requires flexibility and a certain ambiguity for creation and understanding of tropes based on synaesthesia (Tsur 2007, 30). For example, in a stanza from Dickinson's poem "I taste a liquor never brewed..." (J 214²) synaesthesia permeates the whole verse:

- 1) *Inebriate of air – am I –
And Debauchee of Dew –
Reeling – thro endless summer days –
From inns of Molten Blue –* (Johnson 1960, 99).

The image is a combination of two domains: colour and touch: *Molten Blue*. The blend of feelings within the stanza thus has several layers (see Figure 2).

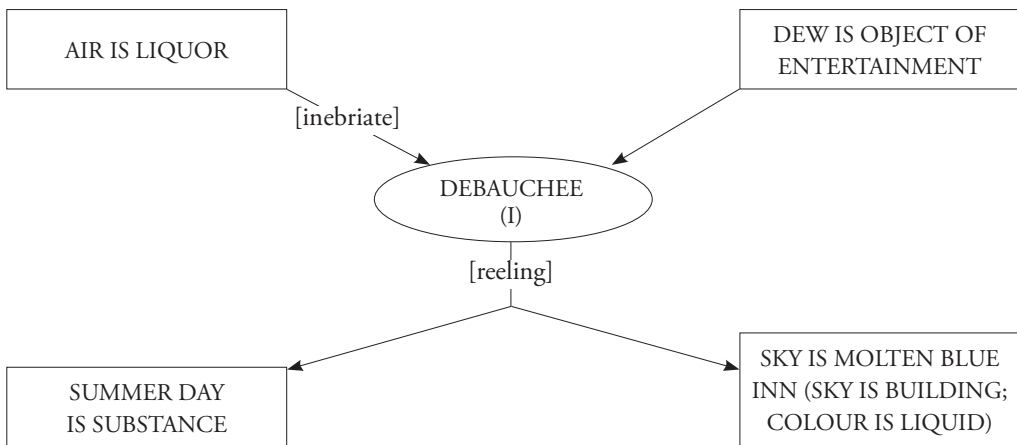


Figure 2. Metaphoric representation in Dickinson's stanza

As can be seen in Figure 2, the author associates herself with a debauchee. This state is achieved through inebriation with air, conceptually represented in the poem as LIQUID. The adjective *inebriate* indirectly points to the idea of liquid air, since the state of inebriation may be achieved through drinking alcoholic beverages. At the same time, the metaphor is not novel and may be traced to other writers' poetry. For example, a similar metaphor was found in "The Bobolinks" by Dickinson's contemporary, the

² The poems are quoted from Johnson's edition.

transcendentalist poet Christopher Cranch: *Their tribe, still drunk with air and light | And perfume of the meadow* (Cranch 1875, 121).

In line 2 of Dickinson's poem, dew is presented as the OBJECT OF ENTERTAINMENT. Because of how she feels, the lyrical hero is "reeling" through summer days perceived as SUBSTANCE. It is the preposition *thro* that points to this conceptualization. Steen (2010) holds that "many prepositions can be said to be metaphorical in language when they are used to talk about time or other abstract relations" (*ibid.*, 96). The basis for viewing the preposition as the one bearing metaphoric potential is the combination of *reel* + *days*. Since *to reel* is the verb of movement also pointing to the state of the person and the character of motion, the preposition *thro* indicates the hindrance or environment in which the walking occurs. This allows us to conclude that the word combination *endless summer days* is perceived as SUBSTANCE or medium through which the walker reels. The image created can be viewed as part of an overall synaesthetic image. Through the use of the preposition of direction and the epithet *endless*, a temporal expression *summer days* shifts to the domain of VISION and SPACE.

SKY is viewed in the poem as a BUILDING or *inn* in the author's words. Surprisingly, predominantly target domains are verbalized in this stanza, yet the only one missing is that of the SKY. The combination of LIQUID + COLOUR + OBJECT makes the VPS *inns of Molten Blue* paradoxical and ambiguous.

In a poetic text, VPS fulfils communicative, aesthetic, cognitive and modelling functions (Tsur 2002). A poetic text serves as an intellectual and creative mediator between the author and the reader. Thus, synaesthesia is used by the author, along with other linguistic and non-linguistic means, to communicate feelings and emotions encoded in the text. Synaesthesia renders information in an imaginative way, and, therefore, has a powerful aesthetic potential. It also tends towards a higher degree of novelty since every image reflects individual perception, which, in line with the tenets of the Russian formalists (Shklovsky 1965), contributes to a defamiliarization effect of the poetic text.

The author uses VPS to name the experience of perceiving the environment, which triggers the cognitive function of synaesthesia. It is at the same time a reflection of thought and feeling, so it becomes the means of reflecting complex, yet generally bodily, experiences pertaining to our basic senses of tasting, smelling, touching, hearing and seeing. The aesthetic quality of synaesthetic tropes is achieved via the unusual distribution of words and the melodic quality of a poem. Verbally, the rhetorical device

is represented as either a trope of metaphoric origin, or a combination of lexemes pertaining to one of the VISION (including IMAGE and COLOUR), SOUND, TASTE, SMELL and TOUCH image-schemas in close proximity. Since VPS helps to render the artistic perception of reality, it is also a tool for modelling a text in which it occurs. This may concern the choice of rhyme, sound symbolism, rhythm, and imagery.

5. METAPHORIC VS NON-METAPHORIC VERBAL POETIC SYNAESTHESIA

Depending on how synaesthesia is represented in poetic texts, we distinguish non-metaphoric synaesthesia, resulting from the choice of versification pattern (alliteration, rhyme, etc.), and metaphoric synaesthesia. We define the latter as synaesthesia represented in a verse by lexical units belonging to more than one image-schema, such as VISION (including IMAGE and COLOUR), SOUND, TASTE, SMELL and TOUCH. Alternatively, it may be presented by a metaphoric trope – metaphor, epithet, personification, simile, antonomasia or allegory – by way of naming one sense image in terms of another (Redka 2009, 10; Chesnokova 2011, 187). The ground for differentiation lies in the nature of synaesthesia, metaphor being at its origin.

As discussed above, non-metaphoric VPS is represented as a combination of linguistic units, which render different senses. These units do not appear as parts of metaphoric or other images, but at the macrocontextual level they contribute to the creation of poetic sense and may be used as either symbolic artistic details (Shurma 2010, 113), or part of an extended metaphor.

Poetry and music are interconnected (Chesnokova 2011, 22–23; Chernysheva 2002), and we therefore claim that synaesthetic images are accentuated by poetic rhythm, rhyme and sound symbolism. Tone, tempo, timbre and rhythm are verse sense components (see Chernysheva 2002). Verse tempo is the speed of sound interchange in poetry, and its rhythm is the relation of sounds and pauses in their dynamic sequence (*ibid.*, 5). We believe that the poetic rhythm chosen by the author may reinforce the impression poetry creates as well as the concepts belonging to the group of FEELINGS.

The phonetic level of a synaesthetic image presented as sound symbolism (Jakobson 1978, 113) stresses the correlation between synaesthesia and various motions, light effects, forms, size, physical and emotional states of the lyrical hero. For example, in Dickinson's J 633, the fading sound of bells in a belfry as well as the sound of cogs in the bell is brought forward by alliteration of sounds /b/, /p/, /k/, by the abrupt rhythm created by the iambic pattern, by the dashes used to break the smooth

poetic structure, by slant ABBA rhymes as well as by initial and internal rhymes *When-When, Bells-Bells, stop-stop*:

- 2) *When Bells stop ringing — Church — begins*
The Positive — of Bells —
When Cogs — stop — that's Circumference —
The Ultimate — of Wheels (Johnson 1960, 313).

The effect is enhanced by way of interchanging 4-foot and 3-foot iambic patterns. Thus, the non-metaphoric synaesthesia is presented as a combination of lexical units belonging to the SOUND domain, poem versification, and instrumentation patterns.

Unlike non-metaphoric synaesthesia, synaesthesia as a trope (Kliuev 1999, 189) is based on projecting a sense upon a sense as the result of which we see them merged (Chesnokova 2011, 102) within one conceptual domain. Just as metaphor is created by way of projecting properties of source and target domains onto one another, VPS requires inter-projection of tenor and vehicle belonging to the domain of VISION (including IMAGE and COLOUR), SOUND, TASTE, SMELL and TOUCH. For example, in Dickinson's J 157 a metaphoric VPS is created in *Musicians wrestle everywhere — | All day — among the crowded air | I hear the silver strife —* (Johnson 1960, 74), by way of bringing into focus the projection of SOUND (through reference to musicians and use of the verb *hear*) onto the quality of SOUND, COLOUR and MATERIAL. As the attribute *silver* can refer to the qualities of either colour, material or sound, we may speak of the sound being metaphorically coded as an audial and colour image. There is a clear metaphoric projection in the fragment: MUSIC IS A FIGHT. This evokes additional visual images stipulated by the earlier *musicians wrestle* and the noun *strife*.

Such metaphoric and non-metaphoric VPS used in poetry is difficult for both reader's reception (Chesnokova 2011, 49–52, 131–132) and translation into another language. Poetic rhythm, meter and rhyme together with the form of the verse influence the verbalization both in the original and in the translation, which in its turn leads to the impossibility of an accurate rendering of all the elements of the text.

6. SYNAESTHETIC SHIFT IN DICKINSON'S POETRY IN UKRAINIAN AND RUSSIAN: TRANSLATION STRATEGIES

The greatest difficulty a translator faces is the need to disentangle the thread of multi-level contexts. "Things become complicated when, across languages, the building blocks appear to differ: when different languages prove to have conventionalized their imagery

differently” (Tabakowska 1993, 77). An adequate translation is therefore a translation which equivalently renders the richness of the sense, aesthetic value, individual style, imagery and form of the verse (Ivasiuk 1990, 94). In our paper, the adequacy (Nida, Taber 1982) implies that in the target text, verbal, iconic and conceptual equivalence is achieved. In our understanding of iconicity, we rely on Freeman’s view, who treats it as property of poetic language to evoke mental images and feeling that would be “phenomenally real” (Freeman 2007, el-ref). By conceptual equivalence we mean the correspondence of concepts that underlie the image that is formed. The aim of the translator would, thus, be to keep the translated text close to the original on semantic, iconic and conceptual levels. Yet, in translation, especially of poetry, this equivalence is hard to keep. Therefore, we treat “a conceptual shift” (Marugina 2008, 45) as the translational choice under which, apart from the change in verbalization of a synaesthetic image, there is a change in the image at the conceptual level. In fact, a conceptual shift may occur as a result of an erroneous translation strategy or typological and cultural differences between the two language systems.

Prior to contrastive analysis of Dickinson’s poems in English, Ukrainian and Russian, we searched for metaphoric and non-metaphoric synaesthetic images in the original verses. The results indicate that 83 % of the 216 poems under consideration combine synaesthetic imagery of both types. At the same time, 44 % of those verses (e.g., J 318, 448 and 1068) contain the imagery that involves visual and audial perception. Yet, Dickinson also coins more complex visual and colour (J 79), olfactory, visual and audial (J 333), audial, visual and tactile (J 47), audial, colour and tactile (J 130), gustatory, audial, colour and tactile (J 128) poetic images. However, in translations of the poems into Ukrainian and Russian, the conceptual shift occurs primarily as the result of several faulty translation strategies, which are going to be discussed later in this section.

6.1. Omission/Addition

Omission/addition is used by translators when there is a difference between ways of creating imagery in both the source and the target languages; however, there is a need to make some elements of the original either explicit or implicit (Kazakova 2001, 245). In Ukrainian and Russian translations, omission and/or addition are often applied when the length of the words in the original and translation are different. For example, the Ukrainian translation of J 533 reads in the following way:

- 2) *Two Butterflies went out at Noon —
And waltzed upon a Farm —
Then stepped straight through the Firmament
And rested, on a Beam —*
(Johnson 1960, 260)
- Opidni dvoie motylyv
At noon two moths
Do promeniv iasnykh
To fair sunrays
Kriz obrij v tantsi podalys
Through horizon went dancing
I vidpochyly v nykh
And rested in them*
(Dickinson 1991, 138).

Both omission and addition are applied by the Ukrainian translator. We see that in the original, the first line consists of eight syllables and six words while the Ukrainian translation holds eight syllables but only three words. Lack of articles as a grammatical category, prepositional verbs, the possibility of free word order and varied patterns of conjugation and declination are just some of the characteristic features that distinguish the two languages. Yet, a translator needs to take this into consideration while rendering verses, which, of course, inevitably leads to losses not only at the structural level, but also at the semantic one.

In line 2 of the quoted stanza, the translator introduces the epithet *iasnyh* [*promeniv*] (“fair [sunrays]” to which the two butterflies fly in their midday dance), additionally creating a synaesthetic image that was absent in the original. *iasnyh* is an attribute and appears here as an epithet. In Ukrainian, it refers to the quality of light, being fair, clear and transparent. The word combination is a way to compensate for the original *Beam*. It also gives the possibility of keeping the rhythm of the poem. At the same time, the translator left out a visual image of the *Farm*. As a result, the strategy also allowed preserving the melody of the original. Though the translation is adequate as the sense is fully rendered, the conceptual shift occurs because of the loss in the translation of the elements mentioned (see Chesnokova 2009 for more detail).

In the Russian translation of the same text we see more changes. However, we will only focus on omissions/additions introduced by the translator:

- 4) *Two Butterflies went out at Noon —
And waltzed upon a Farm —
Then stepped straight through the Firmament
And rested, on a Beam —*
(Johnson 1960, 260)
- Dve Babochki iiunskim dnem
Two butterflies on a June day
Kruzbili v vyshine —
Were dancing in circles in the high
Zatem — nemnogo otdohnut —
Then — to rest a bit —
Priseli na okne —
Took a seat on a window —*
(Dickinson 2007, 53)

Dickinson creates two images that rest on the GREAT CHAIN OF BEING conceptual structure which allows one to ascribe the qualities of a human to the Butterflies, and of a material object to natural phenomena like Firmament and Beam. One more image that adds to the synaesthetic effect refers to the nature in which the Butterflies went – *waltzing*. It may be argued that the connection with the sound is limited; yet, the use of *v tantsi podalys* (“went dancing”) in the Ukrainian translation and the use of *kruzhili v vyshine* (“were dancing in circles in the high”) in the Russian one changes the nature of the dance and the sound that is associated with it. The Russian translator alters the visual image for the reader, leaving out the metaphor *Then stepped straight through the Firmament*. The word *Firmament* refers to the sky and has a connection with the Old Testament. Adding the verb of movement and prepositions of direction, the poet plays with the denotative and connotative meanings simultaneously. Dickinson’s image sets out the events in the sequence: went out – waltzed – stepped straight through – rested. There is also a change in location: Farm – Firmament – Beam. Nevertheless, the Russian translation focuses on the dance and rest actions, and the location is changed to the high and the window. The Ukrainian translation makes the beam a target for the Butterflies, which they reach dancing through the horizon and then rest on it. The omissions in both versions show how the iconic and conceptual equivalences are distorted.

However, at times it is possible to avoid the conceptual shift, as can be seen in the example of the application of the omission/addition strategy in the Russian translation of J 793:

- | | |
|---|--|
| 5) <i>Grief is a Thief – quick startled –
Pricks His Ear – report to hear
Of that Vast Dark –
That swept His Being – back –
(Johnson 1960, 387)</i> | <i>Pechal– puglivyj vorishka –
Grief – a fearful little thief –
Torchkom ego ushi – chtob slushat
With his ears sticking – to hear
Ogromnuu Noch,
A vast night,
Chto smetët ego teltse – proch.
Which will wipe his little body – away
(Dickinson 2001, el-ref).</i> |
|---|--|

The original contains a number of synaesthetic images: the personified image of *Grief* and *Vast Dark* as well as the audial image of a message or *report to hear*. In Leiter (2007, 83) these lines are interpreted in the following way:

“[w]e understand the more common metaphor of death as thief, but what can Grief be stealing, unless it is peace of mind, a moment of blessed oblivion? Grief resembles a thief in the way he is startled by a sound in the dark. But what he hears, what pursues him,

is the echo of the gunshot (“report”) of death and loss: “that Vast Dark – / That swept His Being – back –”. The Thief’s whole being is posed to detect the approach of this overwhelming darkness, threatening once more to engulf his entire being.”

Leiter (*ibid.*) points to the three images, which permeate the stanza, and interprets them as related to the concept of DEATH. The lines evoke a question as to whether every personification should be viewed as synaesthetic. We do not believe so, though any personification would still rely on the creation of a mental image. Freeman (2007, el-ref) holds that “[t]he effect of poetic iconicity is to create sensations, feelings, and images in language that enable the mind to encounter them as phenomenally real.” In this way, any personification will rely on visualization and embodiment. Yet, such an image would become part of a larger synaesthetic one only if it correlates with other images of sensory nature that may be scattered along a wider context. Here the poem draws the image of the Grief as a thief that listens, relying on the other sensory system – hearing. At the same time, Vast Dark is the source of this audial experience.

The Russian translation of the same poem proves to be rather faithful since it preserves the images of *Pechal* (“Grief”) personified as *vorishka* (“little thief”) and sound (*chtob slushat* – “to hear”). The type of sound mentioned in the verse (*report to hear / Of that Vast Dark*) is omitted in the translation. It clearly leads to generalisation of the image; yet the conceptual shift does not occur as the audial image *to hear* – *slushat* (“to hear”) is still present in the translation. The changes applied by the translator affect the images of *Vast Dark* changed to *Noch* in the target text, and *His Being* substituted by *teltse* (“little body”). Still, if we assume that *Dark* stands for “death and loss” (Leiter 2007, 83), the Russian variant of night does not contradict the original: in Russian, *temnaia noch* (“dark night”) is quite trite. In Slavic cultures, the concept of NIGHT is additionally associated with death and darkness (Beregova 2011, 21); yet, the influence of the translator’s substitution on Dickinson’s image is not strong enough to claim inadequacy or lack of equivalence.

6.2. Substitution (Replacement)

Substitution is needed when, in the two languages, there is an associative mismatch between metaphoric elements (Kazakova 2001, 245; Solonovich 2011, 36). This strategy leads to the replacement of the original image by another one which is more understandable in the target culture. In fact, substitution of synaesthetic imagery is one of the most frequently used (58 % of the analysed poems) strategies in translation of Dickinson into both Ukrainian and Russian. The changes that lead to the conceptual

shift are referential alterations, substitutions of metaphorical elements and replacement of one image by another. For instance, the referential change in the Ukrainian translation of J 526 leads to a change in synaesthetic image:

- | | | |
|----|--|---|
| 6) | <i>The Fashion of the Ear</i>
<i>Attireth that it hear</i>
<i>In Dun, or fair —</i>
(Johnson 1960, 257) | <i>Bo vse – shcho vukho chuie –</i>
Because everything – that an ear can hear –
<i>Uiava rozfarbuie</i>
Imagination will paint
<i>To rajduzhno – to siro.</i>
At times rainbow-like and grey
(Dickinson 1991, 137). |
|----|--|---|

In the original version, the image is created as a combination of COLOUR, SOUND and IMAGE concepts. VPS is triggered by the lexical units which contribute to the following conceptual blend. Ambiguity of the poetic text is achieved through personification of *Ear*. Even though the vehicle *Ear* is technically a metonymy, through the use of the noun *Fashion* and the verb *Attireth* Dickinson ruins the borders of the trope. The verb *hear* connects the overall image to the concept of SOUND. The colours present in the stanza are *Dun* and *fair*.

In the Ukrainian translation, the vehicle *Ear – vukho* (“ear”) is preserved, but it is no longer perceived in association with fashion. In addition, the colour palette in the poem has changed from *Dun* and *fair* to *rajduzhno* (“rainbow-like, “multicolour”) and *siro* (“grey”). The latter substitution is rather inadequate due to colouristic symbolic references in the Ukrainian culture where brown is considered to be the colour of earth and fertility, fair – of innocence, and grey – of ominousness (Stavycka 2000, 40, 200, 258). Introduction of an additional element *uiava* (“imagination”) leads to a referential shift from EAR as the agent to IMAGINATION as the agent of the action. Thus, the conceptual shift here concerns the changes within the conceptual domains of COLOUR and IMAGE.

Alternatively, the substitution that occurs in the Russian translation of the same verse touches the conceptual domains of COLOUR and SOUND.

- | | | |
|----|--|--|
| 7) | <i>The Fashion of the Ear</i>
<i>Attireth that it hear</i>
<i>In Dun, or fair —</i>
(Johnson 1960, 257) | <i>Tolko slukh oblachit</i>
Only hearing will attire
<i>To, chto svyshe zvuchit,</i>
What sounds from above
<i>V sumrak ili vo svet.</i>
Into dusk or into light
(Dickinson 2001, el-ref). |
|----|--|--|

Here we see generalization applied by the translator as Dickinson's concrete nouns are substituted by more generic ones: *Ear* is changed to *sluh* ("hearing"), and *dun* and *fair*, to *sumrak* ("dusk") and *svet* ("light"). The translator ascribes a new sense to the poem. Using the adverb of direction *svyshe* ("from above"), and antithesis of *sumrak* and *svet*, the reference to religion becomes more prominent. Additionally, Dickinson's image is embodied, while the Russian one lacks this concreteness. This shift does not affect the conceptual layer, but lack of iconic equivalence is there.

The conceptual shift may also occur when the translator resorts to a complex replacement of verbal and instrumentation elements of the original. This may lead to significant and often undesired changes as could be seen in the Russian translation of J 498:

- | | |
|---|--|
| 8) <i>I envy Light — that wakes Him —
And Bells — that boldly ring
To tell Him it is Noon, abroad —
Myself — be Noon to Him —
(Johnson 1960, 241)</i> | <i>Kak smeeť utro budit tebia?
How dare the morning wake you?
Kolokolnyj derzkij trezvon —
Insolent chiming of bells —
Tebe — vozveshchat Polden?
To you — to announce Noon?
Ja sama — tvoj Svet i Ogon.
I myself — am your Light and Fire
(Dickinson 2001, el-ref).</i> |
|---|--|

In the original, the concept of ENVY is strengthened by alliterated /b/ sound and the broken rhythm of narration, creating the impression of a speaker's stammering, being lost for words. VPS is formed with the help of lexical units belonging to the conceptual domains of SOUND and IMAGE. The main focus of attention in the stanza is on the sound of Bells (*Bells, boldly ring, to tell*), yet there are also images of light, and two personas referred to as *I* and *Him* in the poem.

Alternatively, the Russian translation of the poem betrays the connotation of resentment, underlined by the use of rhetorical questions and the substitution of *Him* with various forms of intimate "you" and "your" – *ty* (*tebia, tebe, tvoj*). In the Russian language, there is a considerable difference between the respectful *vy* ("you") and the intimate *ty*, which is reserved for close friends and family members. Since Dickinson chooses to capitalize *Him*, it might have been a better idea to use the respectful rather than the intimate pronoun. Apart from this replacement, a new component, which refers to touch, is added: *Ogon* ("fire"). The changes to the original described above allow us to claim this translation as inadequate as the sense of the poem is considerably distorted both verbally and conceptually.

6.3. Structural Transformations

Structural transformations are virtually inevitable if grammar and syntax patterns of source and target languages are different (Kazakova 2001, 246) as is the case with English, Ukrainian and Russian. The transformations that we discuss as such are not the ones affecting word order, which is considered to be free in the two Slavic languages, but the ones on the morphological level that also lead to changes in meaning. These are applied to 27 % of synaesthetic imagery in the analyzed poems. For instance, such changes may lead, albeit rarely, to the creation of neologisms, as in the Ukrainian translation of J 374:

- | | | |
|----|--|---|
| 9) | <i>People – like the Moth –
Of Mechlin – frames –
Duties – of Gossamer –
And Eider – names –
(Johnson 1960, 178)</i> | <i>Tam liudy – mov netli
There are people – as moth
Merezhyvomasti
Lace-type
Shcho maiut imennia
That have names
Lebidko-pukhnasti
Swan-feathery
(Dickinson 1991, 106).</i> |
|----|--|---|

The original contains the VPS consisting of visual (*People – like the Moth – | Of Mechlin – frames – | Duties – of Gossamer –*) and tactile (*Eider – names –*) tropes, similes and epithets. In the Ukrainian translation, there is an attempt to preserve the image and sound pattern of the original by making up two nonce adjectives: *mereshyvomasti* and *lebidko-pukhnasti*. The first one is coined with the help of nouns *mereshyvo* (“lace”) and *mast* (“colour” or “direction / type”). In this way, the translator tried to render Dickinson’s *of Mechlin – frames*. The second coinage is a compound formed of a noun *lebidka* (the diminutive word which at the same time denotes a female swan and an intimate name of a young girl) and an adjective *pukhnastyj* (“feathery”). Additionally, *Duties – of Gossamer –* is omitted, thus ruining one of the synaesthetic visual images. The conceptual shift, which occurs in this verse, involves the change in the cultural code. Thus, the culturally specific *mechlin* is substituted with the general word meaning “lace”, and *eider* with the meaning “of swan”. In the poem, there are elements difficult for translation (Tabakowska 1993, 75): unable to fit close equivalents into the target text, the translator chose to change the cultural code.

Generally, in poetic translation, structural transformations cannot be avoided, and when applied thoughtfully they predominantly result in adequate translations. At the same time, in combination with other strategies, they may only contribute to the conceptual shift, like in the Russian translation of J 347:

- 10) *When Night is almost done –
And Sunrise grows so near
That we can touch the Spaces –
It's time to smooth the Hair –*
(Johnson 1960, 164–165)
- K ishodu dolgoj nochi
By the end of a long night
Tak blizok stal rassvet,
The dawn has become so close
Chto mozhno den potrogat,
That you can touch the day
I strakha bolshe net.
And there is no fear anymore
(Dickinson 2001, el-ref).*

The original version comprises tactile and visual images: *Sunrise grows so near, we can touch the Spaces, to smooth the Hair*. The Russian translator combined structural transformation with image substitution. In the original, the subordinate clause consists of the subject (*we*), the modal verbal predicate (*can touch*) and the object (*the Spaces*). The word order in the Russian translation is changed, and *the Spaces* is replaced by *den* (“day”). With the applied change, the last line of the stanza becomes abstract, while the original tactile image is lost. In addition, the Russian clause is indefinite-personal, and the replacement of spatial image with the temporal one is hardly motivated, thus making the translation inadequate.

In the Ukrainian translation of the same poem, there are also structural transformations combined with the substitution of image in the line *That we can touch the Spaces* –:

- 11) *When Night is almost done –
And Sunrise grows so near
That we can touch the Spaces –
It's time to smooth the Hair –*
(Johnson 1960, 164–165)
- Koly roztane nich
When the night melts
I nad zemli hrudmy,
And over the breast of the earth
Zasiaie sontse blyzko –
The sun will shine close
Prycheshem volos my
We will comb our hair
(Dickinson 1991, 99)*

Dickinson's tactile image is lost here as it is substituted by *zemli hrudmy* (“the breast of the earth”). For some reason, the image *That we can touch the Spaces* turned out to be difficult for both translators, and we believe it is empirical research of readers' response that may cast light on why some images are harder to translate than others and how real readers from different cultures react to them in the original and translation (Chesnokova et al. 2009, Chesnokova et al. 2017). Because of the structural transformation, the translator also shifted the position of the pronoun *we* – *my*. This

again changes the synaesthetic image of the original. The visual and tactile feelings are experienced by *we*, which becomes a deictic centre and appears closer to the middle of the verse. In the Ukrainian translation, only visual image is preserved, while *my* (“we”) is placed in the final position. Perceptually, this creates the distance between the natural change and the human in it.

Thus, with different languages, structural changes are hard to avoid, yet, a translator should take extra care not to change the author’s intention with the way translation is applied.

6.4. Image Omission

The strategy of image omission always leads to a conceptual shift, and (consciously or not) translators apply it if they believe an image is redundant (Newmark 1981, 91), or the versification pattern and language properties force them to omit it. For instance, in the Ukrainian translation of J 375 the elements *Emerald Bough* and *Diamonds* are missing:

- | | |
|--|---|
| 12) <i>The Seasons — shift — my Picture —
Upon my Emerald Bough,
I wake — to find no — Emeralds —
Then — Diamonds — which the Snow
From Polar Caskets — fetched me —
(Johnson 1960, 179)</i> | <i>Mij kraievdyd sezony
My scenery the seasons
Mynaiut — Khto b tak mih?
Change — Who can do such a thing?
Os bachu — iashma i smaragd
Here I see — the imperial jade and emerald
Propaly — tse ikh Snih
Are lost — this is their Snow
(Dickinson 1991, 107).</i> |
|--|---|

The original stanza combines visual and colour images such as *Picture*, *Emerald Bough*, *Emeralds*, *Diamonds* and *Snow*, through which Dickinson “studies the patterns and features of the landscape as the physiognomist would survey a visage, or phrenologist measure that prime indicator of intellect, the forehead, or the palmist trace an individual destiny in the lines and contours of the hand” (St. Armand 1986, 223). In the Ukrainian version, the translator recreated the following elements of the VPS: *kraievdyd* (“scenery”), *iashma i smaragd* (“the imperial jade and emerald”), *Snih* (“Snow”). Basically, there are changes to visual images and omissions of colour ones. These transformations lead to additional losses on other levels: that of internal identical rhyme and of emerald colour. In the poem, Dickinson juxtaposes sleep and non-sleep. Being awake, her lyrical hero sees different things from her window, and emeralds and diamonds become allegories of rapid seasonal and lifetime changes.

In addition to what was mentioned above, the loss of synaesthetic images of the original (see J 505, for example) may trigger changes in readings of the translated poems, as in the Russian translation:

- | | |
|---|---|
| <p>13) <i>Its bright impossibility</i>
 <i>To dwell — delicious — on —</i>
 <i>And wonder how the fingers feel</i>
 <i>Whose rare — celestial — stir —</i>
 <i>Evokes so sweet a Torment —</i>
 (Johnson 1960, 245)</p> | <p><i>S prekrasnoj nevozmozhnostiu —</i>
 With a beautiful impossibility —
 <i>Kak gost chuzhoj sudby.</i>
 As a guest of someone else's destiny.
 <i>Chto palty chuvstvovat dolzhny —</i>
 What should fingers feel —
 <i>Kogda oni rodjat</i>
 When they give birth to
 <i>Takuiu radugu skorbej —</i>
 Such a rainbow of grievance —
 (Dickinson 2001, el-ref)</p> |
|---|---|

The synaesthetic imagery in the poem belongs to the domains of TASTE (*delicious, sweet*), TOUCH (*how the fingers feel*) and IMAGE (*bright, celestial*). In the Russian translation, new images are created, such as *gost chuzhoj sudby* (“a guest of someone else’s destiny”) and *radugu skorbej* (“a rainbow of grievance”). The epithet *bright* is changed to *prekrasnyj* (“beautiful”, “great”), while the taste adjectives *delicious* and *sweet* are omitted. The tactile image of the fingers feeling is faithfully rendered as *palty chuvstvovat dolzhny* (“fingers [should] feel”), but then the image is extended to the personification of fingers – *kogda oni rodjat* (“when they give birth to”). The loss of these metaphoric images brings about the loss of irony, which Dickinson frequently uses (Freeman 1998, 260). In the author’s world, one can taste the impossibility and torment: they are *delicious* and *sweet*. If backtranslated, the Russian version sounds completely un-Dickinsonian. The translation is more of a poetic interpretation of the original than a translation *per se*.

7. CONCLUSION AND DISCUSSION

To conclude, synaesthetic shift is a conceptual shift which is traced in the target text and changes the VPS of the original on verbal and/or conceptual levels. As the research has indicated, the shift is predominantly triggered by the verbal changes inevitable in any translation; however, the change in phonetic instrumentation patterns adds to its shift.

While translating Dickinson’s poetry, a translator faces the challenge of transferring metaphorical and non-metaphorical VPS. In the poet’s works, non-metaphoric synaesthesia is created by the use of a lexis combining different senses,

rhythmic and melodic text organization which highlights audio-visual effect, and concepts connected with synaesthetic perception of the world. While translating Dickinson's non-metaphorical imagery, Ukrainian and Russian translators deviate from the rhythmical and melodic pattern in 55 % and 46 % of the analyzed poems respectively. Interestingly, the verbal shape of non-metaphoric synaesthetic imagery is lost or changed in over 80 % of Ukrainian and Russian texts. Dickinsonian metaphoric VPS imagery is created by metaphors, personifications, epithets, similes and allegories. It relies on the inter-projections of VISION, SOUND, TASTE, SMELL and TOUCH conceptual domains. VPS which relies on the projections onto the domain of VISION prevails both in the original texts and in their translations. However, both Ukrainian and Russian translators tend to use more direct and concrete images and thus alter the imagery of the original on lexical and conceptual levels. All these changes certainly lead to the synaesthetic shift and none of the strategies used by Ukrainian and Russian translators lead to fully adequate renderings. Overall about 70 % of the original is lost in Ukrainian and Russian target texts.

Despite the fact that conceptual shift is something that a reader will always find in the target text, we hope that, on a practical note, the analysis offered will help future translators to minimize conceptual and verbal losses. As discussed above, the translator's task is never an easy one because it requires their fidelity to the original, which is so hard to achieve. Criticizing translations in an attempt to set the limits for adequate output is a hopeless task; nevertheless, the criteria for evaluation is something that might become a tool for those gifted, skilled and set on performing this arduous, yet rewarding task.

We hope that the article, by discussing the roots and dangers of synaesthetic shift, has offered those working with literary texts a vision which could help them deal with the quality of the final draft. The conceptual level is often disregarded by practicing translators; therefore, it is by way of recommendation that we suggest they do a conceptual analysis of the poem before rendering it. It would be a good idea if the specialist, before getting to work, did thorough research on what the text has to offer, including reconstruction of conceptual domains behind the verse, and peculiarities of the individual style. If synaesthesia is one of the noticeably important elements in the style of the poet, its nature should be observed and preserved in the target text. Keeping the writer's style and yet making it close to the target audience is the balance that needs to become an objective. Post-translational analysis of the output will, in this respect, become an important and often necessary step.

A number of questions remain open for further investigation, such as what changes in cultural code, which we noticed in the target texts, affect translators most. For future research, it would be worthwhile to discuss the nature of conceptual changes that occur in translations so as to allow more general conclusions about the perceptual nature of VPS.

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EMILY DICKINSON POEZIJA VERTIMAI Į UKRAINIEČIŲ IR RUSŲ KALBAS: SINESTETINĖ SLINKTIS

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S a n t r a u k a

Straipsnis skirtas sinestetinės slinkties, kuri įvyksta verčiant Emily Dickinson poeziją iš anglų kalbos į ukrainiečių ir rusų kalbas, analizei. Autorės remiasi I. A. Redkos (2009) poetinės sinestezijos samprata: sinestezija – tai tropas, pagrįstas daiktų ir (arba) reiškinių gretinimu. Struktūriškai jis pateikiamas kaip

žodžių junginys, sakinys ar net visas eilėraštis, o išreiškia autoriaus, šiuo atveju – amerikiečių poetės Emily Dickinson – objektyvios realybės suvokimą per regėjimo, spalvos, lytėjimo, uoslės, klausos ir skonio jautimus. Autorės skiria du poetinės sinestezijos tipus: metaforinį, kuris tekste realizuojamas kaip tam tikras įvaizdis ir grindžiamas konceptualiąja metafora ar metonimija, ir nemetaforinį, kurį sukelia verbalinių bei fonetinių sąskambių visuma ir tam tikra metrinė eilėraščio struktūra. Autorės daro išvadą, kad autentiškas įvaizdis gali kisti dėl verčiant neišvengiamai vykstančios sinestetinės slinkties. Ji vyksta dėl pakitusios eilėraščio metrinės struktūros, dėl naujų fonetinių sąskambių, verbalinių įvaizdžių ir vertėjo pasirinktų kitokių konceptualiųjų metaforų.