Cognition and Poetics Conference 2013

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Slot III, Session C

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Emily Dickinson’s Poetry in Russian and Ukrainian Translation:
Synaesthetic Shift

Friday, April 26, Slot III, 11:00-11:30, Session C/Room 41/104

Verbalization of complex senses and feelings may take many forms. Among them, there is a
multi-faceted verbal and poetic phenomenon of synaesthesia (Day 1996; Tsur 2007; Redka
2009). Our research is in line with Redka’s (2009) view of verbal and poetic synaesthesia as a
 trope which is structurally represented as a word combination, a sentence or even a whole
 poem, and manifests itself in the text as the author’s perception of objective reality via color,
 visual, tactile, olfactory, auditory and gustatory sensation.

As there is no universally accepted theory on how synaesthetic images are adequately
 rendered in translation, the paper sets a hypothesis that synaesthetic shift between source and
target texts leads to the change of original synaesthetic image and is triggered by changes in
verification and instrumentation patterns in poetry, verbal images and conceptual cross-
domain mapping.

The study aims at illustrating how Russian and Ukrainian translators cope with the
 challenge of rendering metaphorical and non-metaphorical verbal and poetic synaesthetic
 images or fail to do so, while translating poetry by Dickinson. The results show that in
 translations of Dickinson’s verse there is certain change of non-metaphoric verbal poetic
 synaesthesia, represented by words that act as symbolic artistic details or as part of an
 extended metaphor, by sound symbolism, or by rhythm and meter. Additionally, there are
 alterations in metaphoric verbal poetic synaesthesia on verbal and conceptual levels, which
 might lead to unwanted shifts in the cognitive representation of the poet’s “conceptual
 universe” (Freeman 1995).

Literature


Poetry of Late XIX – Early XXI Century. Kyiv National Linguistic