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COGNITIVE TRANSLATION OF POETICALLY TRANSFORMED CONCEPTUAL FIGURATIVE METAPHORS IN EMILY DICKINSON'S VERSES

Abstract. The concept of metaphor, which goes beyond exclusively linguistic approaches, increasingly immersing itself in the study of dimensions of man's conceptualization of the surrounding world, was outlined in the 30s-60s of the 20th century. The comparison of theoretical generalizations made in the context of CTM showed that currently there is a conceptual and terminological inconsistency in the theory regarding the definition of the types of design embedded in the metaphor, and therefore the types of the metaphor itself. The study of metaphor within the framework of the cognitive-discursive paradigm determined the promising ways not only of linguistic studies, but also of translation studies, which determined the relevance of our research. The objective of the article is to investigate the peculiarities of cognitive translation of a poetically transformed conceptual figurative metaphors in Emily Dickinson's verses. The hypothesis of metaphor's cognitive translation in poetic discourse was framed. The aim of the proposed hypothesis is to study factors of metaphor's functioning in cognition and discourse determining the



distinctive features of its rendering. In accordance with the tasks assigned the structural factors and the factors of frame were investigated, and the differential characteristics of these factors were defined in groups of poetically transformed conventional metaphors and creative metaphors. The hypothesis was tested with an analysis of different kinds of E. Dickinson's poems and their translations by the Ukrainian poets M. Hablevych, M. Stricha, O. Hrytsenko. The analysis is performed according to the paradigm of cognitive linguistics. The main results of the conducted research are summarized and the ways and prospects of further scientific research on the selected topic are outlined. The scientific novelty and theoretical significance of the research lie in an attempt to theoretically substantiate and practically test the hypothesis of cognitive translation of metaphor in poetic discourse. The practical value of the work is determined by the fact that its results can be applied to the study of various types of metaphor in the context of applied translation studies.

Keywords: artistic discourse, metaphor, conceptual domains, frame, frame-scenario content, cognitive science, conceptual metaphor.

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КОГНІТИВНИЙ ПЕРЕКЛАД ПОЕТИЧНО ТРАНСФОРМОВАНИХ КОНЦЕПТУАЛЬНИХ ХУДОЖНІХ МЕТАФОР У ВІРШАХ ЕМІЛІ ДІКІНСОН

Анотація. Концепція метафори, яка виходить за межі виключно лінгвістичних підходів, дедалі більше занурюючись у дослідження



вимірів концептуалізації людиною навколишнього світу, окреслилася в 30-60-х роках ХХ ст. Порівняння теоретичних узагальнень, зроблених у контексті КТМ, показало, що наразі в теорії існує концептуальна та термінологічна неузгодженість щодо визначення типів утворення, закладених у метафорі, а отже, і типів самої метафори. Дослідження метафори в рамках когнітивно-дискурсивної парадигми визначило перспективні шляхи не лише лінгвістичних досліджень, а й перекладознавства, що зумовило актуальність нашого дослідження. Мета статті — дослідити особливості когнітивного перекладу поетично трансформованої концептуальної образної метафори у віршах Емілі Дікінсон. Сформульовано гіпотезу когнітивного перекладу метафори в поетичному дискурсі. Метою запропонованої гіпотези є дослідження факторів функціонування метафори в когнітивному та дискурсивному сенсі, що визначає особливості її відтворення. Відповідно до поставлених завдань досліджено структурні чинники та фактори фрейму та визначено диференційні характеристики цих факторів у групах поетично трансформованих умовних метафор і креативних метафор. Гіпотезу перевірено шляхом аналізу віршів Е. Дікінсон та їх перекладів українських поетів М. Габлевича, М. Стріхи, О. Гриценка. Аналіз виконано відповідно до парадигми когнітивної лінгвістики. Узагальнено основні результати проведеного дослідження та окреслено шляхи та перспективи подальших наукових досліджень з обраної теми. Наукова новизна та теоретичне значення дослідження полягає в спробі теоретично обґрунтувати та практично перевірити гіпотезу когнітивного перекладу метафори в поетичному дискурсі. Практична цінність роботи визначається тим, що її результати можуть бути застосовані до вивчення різних видів метафори в контексті прикладного перекладознавства.

Ключові слова: художній дискурс, метафора, концептуальні домени, фрейм, фреймово-сценарний зміст, когнівістика, концептуальна метафора.

Problem statement. The concept of metaphor, which goes beyond exclusively linguistic approaches, increasingly immersing itself in the study of dimensions of man's conceptualization of the surrounding world, was outlined in the 30s-60s of the 20th century. The study of metaphor within the framework of the cognitive-discursive paradigm determined the promising ways not only of linguistic studies, but also of translation studies, which determined the relevance of our research. The focus of attention of modern linguists is the so-called «conventional metaphor», that is, a metaphor that «determines the structure of the conceptual system inherent in culture, correspondingly reflected at the level of everyday language» [1, p. 139]. In the



process of structuring a metaphor of this type, image-based [2, p. 65] the content of the source domain is projected into a slightly more abstract domain of the goal, or, according to G. Lakoff, into «imagistic reasoning patterns are superimposed on abstract reasoning patterns» [2, p. 39].

Analysis of recent research and publications. Models of figurative reasoning, or figurative constituent metaphors, in turn, are expressed as rich images and as image schemas [3, p. 267]. As for images-schemes, this is one of the key concepts of CTM, which means highly generalized dynamic representations of spatial connections and relations, among which, in particular, the following stand out:

- paths,
- links,
- forces,
- balance,
- contact,
- motion,
- force,
- exchange
- up-down,
- front-back,
- part-whole,
- center-periphery, etc. [3, p. 267].

Depending on the type of figurative components, G. Lakoff and his colleagues distinguish three types of conventional conceptual metaphor:

- structural,
- ontological (physical)
- orientational (each type, in turn, is expressed in multiple linguistic expressions) [4, p. 7].

This statement is reflected in the system of notation used in CTM: the metaphor is written in capital letters, while the expressions corresponding to it are written in ordinary font).

The comparison of theoretical generalizations made in the context of CTM showed that currently there is a conceptual and terminological inconsistency in the theory regarding the definition of the types of design embedded in the metaphor, and therefore the types of the metaphor itself. On the one hand, according to G. Lakoff and M. Turner, there are two distinct types of metaphorical design: conceptual and figurative, that is, design at the level of conceptual domains and at the level of images, on the other hand, as G. Lakoff's invariance hypothesis shows, for figurative design of such characteristic conceptual features, as a result of which it can again be identified as conceptual. A similar terminological conflict, as has been shown,



also exists in relation to figurative metaphor. Taking into account these conceptual and terminological nuances, we will use somewhat more loosely specified dyads of terms: «conceptual design» / «figurative conceptual design» (or, if the context allows, the abbreviated version – «figurative design», taking into account the cognitive status of this design, which in its full form is defined as «figurative conceptual») and «conceptual metaphor» / «figurative conceptual metaphor» (with the corresponding possibility of contextual shortening of the last term).

Regarding subtypes of conceptual metaphor, in accordance with the conceptual and terminological base of CTM, we will consider the division of this metaphor into

- structural,
- ontological
- orientational.

In cases of analysis of a poetically transformed conceptual metaphor, we will accordingly use conceptual reconstruction tools developed in the context of CTM, which involve the selection of cognitive mechanisms of expansion, development, revision and composition.

In modern translation studies, a cognitive direction has been clearly outlined and represented by the contribution of such researchers as E. Tabakowska, G. Steen, K. McElhanon, O. Jäkel, Ch. Schäffner, A. Al-Harrasi, Z. Kövecses, M. Shuttleworth, N. Mandelblit, A. Al-Hasnawi, A. Schmidt, S. Arduni and many others. The works of these researchers primarily study the cognitive factors of metaphor functioning, which determine the peculiarities of its reproduction in translation, namely the factors of the organization of conceptual systems (both individually authored and conceptual spheres of linguistic and cultural communities), and primarily the structural and procedural characteristics of conceptual domains and subdomains structures, as well as factors of the social and cultural context, presented through the prism of the current communicative situation, which collectively determine the experiential basis of metaphor creation and perception.

Objective. The objective of the article is to investigate the peculiarities of cognitive translation of a poetically transformed conceptual figurative metaphors in Emily Dickinson's verses

Main findings. As it was mentioned above, the formation of this direction is currently only taking place. The works made in its direction appear rather kaleidoscopically and do not cover those niches that, as it is assumed, should be systematically filled in the future. This, in particular, concerns the development of the conative foundations of the study of the translation of a poetic metaphor. Currently, a differentiated approach to the study of the peculiarities of reproduction of poetically transformed conventional conceptual metaphors and creative conceptual metaphors, and in particular creative



figurative metaphor and creative metaphor that has a structure of unconventionally designed conceptual domains, has not yet been created; the issue of reproduction of the phenomenon of extended, or megametaphor, which structures significant layers of artistic discourse, remains outside the attention of researchers. And therefore, in order to develop at least initial approaches in this direction, it is necessary first of all to review the conclusions made in the process of working with metaphor in the broadest context of cognitively oriented translation studies, including the conclusions that were formulated when studying its reproduction in various discursive dimensions, with the aim of selecting those ideas that constitute the basic principles of the metaphor translation research at all levels of its functioning. Therefore, these ideas need to be systematized and presented in a complex combination with new ones, specially developed for the purpose of researching the reproduction of metaphor in the dimension of poetic discourse.

So, the purpose of the study is to substantiate the hypothesis of cognitive translation of a metaphor in poetic discourse based on a differentiated study of the characteristics that determine its reproduction in translation, namely structural and frame-scenario characteristics of a poetically transformed conventional conceptual metaphor and creative conceptual metaphors.

Creating a hypothesis of cognitive translation of a poetically transformed conceptual metaphor, we assumed that a conceptual metaphor in the context of a poetic discourse is a complex structure, the study of which should be carried out taking into account not only cognitive characteristics (image-scheme, conceptual designs, certain aspects of imagery), but and the characteristics of the communicative plan (narrative, argumentative and evaluative aspects) in combination with the characteristics of frame dispositions. For this purpose, we concluded a complex model of analysis of a poetically transformed conceptual metaphor, which includes:

- topological analysis;
- structural analysis;
- frame-scenario analysis.

The topological analysis of the poetically transformed conceptual metaphor, in particular, provides:

- definition of the type of metaphor;
- definition of the version of the metaphor (if any);
- determination of the mechanism of poetic transformation of the basic conceptual metaphor;
- identification of the epistemic model that determined the choice of this mechanism;
- delineation of the main focus of meaning.



Structural analysis, in turn, involves:

- definition of the source domain and the target domain;
- identification of the features of the poetic transformation of a metaphor as a result of the application of a certain cognitive mechanism (for original metaphors) or identification of a set of conceptual designs, as well as their transformations as a result of the application of this mechanism (for complex metaphors);
- analysis of the image scheme and additional aspects of imagery;
- outline of the story canvas (for extended metaphors).

And, finally, the frame-scenario analysis of the poetically transformed conceptual metaphor provides:

- identification of the activated frame structure;
- definition of possible scenarios and the scenario activated in the analyzed case;
- characteristics of individual components of the scenario (stages, linear sequence, causal relationships, goal);
- determination of the intentional characteristics of the scenario in the aspect of attitudes (evaluative and emotional attitudes, attitudes of expectations, action attitudes) and in the aspect of beliefs (if it is possible to determine this from the context);
- determination of the intentional characteristics of the scenario in the semantic aspect.

We emphasized the dynamic characteristics of the source images as much as possible, due to which the translation of both spatial and temporal metaphors took on the form of a complete empirical gestalt. The importance of taking into account the dynamic characteristics of the images of the source becomes especially obvious when analyzing figurative metaphors that can be traced in such works by E. Dickinson as, for example, «Will there really be a “Morning”?» [5, p. 101]. We will present this hypothesis on the example of the analysis of two poems and their translations in the versions of O. Hrytsenko [6, p. 33], M. Gablevych [6, p. 50], M. Stricha [6, p. 256] and in our own version (L. Shpak).

1619

Not knowing when the Dawn will come,
I open every Door,
Or has it Feathers, like a Bird,
Or Billows, like a Shore –

Oleksandr Hrytsenko



1619

Коли світанок прийде – я
Усі розкрию Двері!
Чи він – із крилами – як Птах —
Чи – з хвилями – як Море?

Liliia Shpak

1619

Світанок близько вже від нас,
Тож я прочиню двері:
Прийде він крилами – як птах –
Чи хвилями – як берег?

101

Will there really be a “Morning”?
Is there such a thing as “Day”?
Could I see it from the mountains
If I were as tall as they?
Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?
Oh some Scholar! Oh some Sailor!
Oh some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called “Morning” lies!

Liliia Shpak

101

Невже скоро буде світанок
І день, що приходить за ним?
Якби я на гору дісталась,
Розгледіла б, певно, крізь дим.
Можливо, вони поростають,
Як лілії, в ночі на дні;



Чи, може, з далекого краю,
Який і не снився мені,
Злітають на крилах незримих –
Хто з вас – чи мудрець, чи святий
Підкаже мені, пілігриму,
Де можна світанок знайти?

Mariia Hablevych

101

Невже і справді буде ранок?
Невже є щось таке як день?
А що як стала б я горами —
Побачила б як він іде?
У нього ноги — як в латаття?
У нього пір'я — як в птахів?
А звідки родом він? Із знатних —
Незнаних лиш мені країв?
О найученіший з людей!
О наймудріший з херувимів!
Де — звідкіля береться день?
Скажіть малому пілігриму...

Maksym Strikha

101

Чи справді настане — Ранок?
Чи День — десь насправді сія?
Чи — ставши за гори вищою —
їх побачила б я?
Чи в нього ніжки — що в лілій?
Чи крила — мов у пташок?
Чи привозять його із краю
Про який не чути й чуток?
Хоч один Моряче! Учений
Що стежиш небесну путь!
Відкрий пілігриму малому —
Де місце що Ранком звать?



This poem presents two clearly delineated alternative figurative metaphors to reveal the poetically reinterpreted conceptual characteristics of dawn: «DAWN IS A WATER LILY» and «DAWN IS A BIRD». As for the third («Dawn is an exotic object»), due to its semi-abstract nature, it can be used in the translation as a supplement to one of them.

The source images of these metaphors have two types of characteristics: static (attributive structure) and dynamic. Static, in particular, includes long stalks and feathers, which was actually reproduced in the translations of M. Hablevych and M. Strikha, which actually represent a static version of the reproduction of the analyzed metaphor.

Compared to these versions, our translation is again experimental in nature, as it represents a dynamic version. When creating this version of the reproduction of the analyzed metaphor, we proceeded from its frame-scenario parameters, and first of all from the basic knowledge that organizes the visual and procedural characteristics of the perception of the arrival of dawn, the sprouting of flowers and the flight of birds. From this point of view, in the process of dawn, the light first appears above the horizon, and then rises higher and higher, filling the sky with itself; in the process of germination of flowers, small sprouts first appear, which then grow and rise higher and higher above the ground; in the process of the bird's flight, it breaks away from the ground and rises higher and higher above it. This frame arrangement is correspondingly reflected on the structural block: if we consider this reflection in the context of the interaction of the conceptual domains being projected, then if the target domain - the domain of the dawn - has a dynamic character, as it arrives, and the light rises higher and higher above the horizon, gradually filling the entire sky, a similar dynamic process of rising above the earth's surface is obviously to be expected from birds or water lilies. It is with this dynamic, procedural correspondence of scenario and frame dispositions that the intentional characteristics of the scenario in their semantic aspect are obviously connected: the world is unified in its harmony, and therefore separate phenomena can be known through each other. We carried out a practical test of the hypothesis of cognitive translation proposed by us for a conceptual figurative metaphor and a creative metaphor that has a structure of unconventionally designed conceptual domains, created taking into account the attributive structure and dynamic characteristics of projected images (for figurative metaphor) and the correspondence of the structure of conceptual designs to the structure of visual models (for a metaphor that has a structure of unconventionally designed domains), as well as frame-scenario dispositions (for both cases). Using a stencil model of the analysis of a poetically transformed conceptual metaphor, which we specially concluded, which



includes: topological analysis, structural analysis and frame-scenario analysis, we showed the possibilities of applying this analysis on the example of both figurative metaphors and metaphors that have a structure of unconventionally designed domains and various variants of their translation.

From the presented results of the research, all the advantages of highlighting in the context of creating a hypothesis of cognitive translation of a separate block, which includes a creative metaphor and a metaphor that has a structure of unconventionally designed domains, become obvious. Since the communicative goal embedded in such metaphors is to reconceptualize the source domain mediated by the target domain with the help of new and vivid images, the common feature of these metaphors is a visual model, which constitutes the main structural characteristic of a figurative metaphor, and in the structure of a metaphor, which has a structure of unconventionally designed domains, functions at the level of individual conceptual designs. Supplementing these structural characteristics of the reconceptualization of the figurative content with the characteristics of the reconceptualization of its structural and frame-scenario content, it is possible to trace the main patterns of the functioning of such metaphors in the original texts and their reproduction in the translated texts.

Conclusion and prospects for further research. The research proved advantages of combining structural and frame-scenario types of rendering of a poetically transformed conceptual metaphor. It helps to evaluate the structural characteristics of the metaphor through its potential perception by the target reader audience as well as to predict the degree and features of involvement in this perception of various types of frame dispositions, starting from propositional-orientational dispositions and ending with dispositions of intentionality. The hypothesis of metaphor's cognitive translation in poetic discourse was framed. The aim of the proposed hypothesis is to study factors of metaphor's functioning in cognition and discourse determining the distinctive features of its rendering. In accordance with the tasks assigned the structural factors and the factors of frame were investigated, and the differential characteristics of these factors were defined in groups of poetically transformed conventional metaphors and creative metaphors. The hypothesis was tested with an analysis of different kinds of E. Dickinson's poems and their translations by the Ukrainian poets M. Hablevych, M. Stricha, O. Hrytsenko. The analysis is performed according to the paradigm of cognitive linguistics. The research proved advantages of combining structural and frame-scenario types of rendering of a poetically transformed conceptual metaphor. It helps to evaluate the structural characteristics of the metaphor through its potential perception by the target reader audience as well as to



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