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Psycholinguistic and Cognitive Dimensions of Poetic Translation

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ABSTRACT

This article presents a psycholinguistic investigation of the translation of poetry, with specific focus on John Donne's metaphysical poem *A Valediction: Forbidding Mourning* (1611–1612) and its Ukrainian translations by Viktor Koptilov (twentieth century) and Bohdan Zavidnyak (twenty-first century). There is no doubt that definite factors must be considered when translating poetic works. Key factors influencing poetic translation, including the diachronic evolution of language, the historical and cultural contexts of the original and target texts, the typological “distance” between linguistic cultures, and divergences in metric and generic systems, are addressed. Departing from traditional descriptive, text-centered approaches in translation studies, the analysis foregrounds the translator's cognitive and imaginative processes, particularly the role of visualization as a mechanism for de-verbalizing source imagery and re-verbalizing it in the target language. Employing a multidisciplinary methodology combining psycholinguistic, semiotic, lexico-stylistic, and historical-literary perspectives, the study examines how emotional and evaluative vocabulary, associative cues, and universal motifs (life, death, love, and parting) are reconfigured in translation, thus producing variant affective and aesthetic impacts. The findings indicate that poetic translation functions not merely as a linguistic transfer but as a complex act of intercultural mediation, in which the translator's imaginative reconstruction of original imagery is instrumental in preserving the emotional and aesthetic integrity of the source text.

Keywords: Descriptive Theory of Translation; Poetic Translation; Psycholinguistics; Methodology of Translation Studies;

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ARTICLE INFO

Received: 3 October 2025 | Revised: 6 November 2025 | Accepted: 7 November 2025 | Published Online: 18 November 2025
DOI: <https://doi.org/10.30564/fls.v7i12.12345>

CITATION

Demetska, V., Kuzenko, H., Baniias, N., et al., 2025. Psycholinguistic and Cognitive Dimensions of Poetic Translation. *Forum for Linguistic Studies*. 7(12): 1277–1289. DOI: <https://doi.org/10.30564/fls.v7i12.12345>

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1. Introduction

Poetic translation represents one of the most intricate and intellectually demanding forms of interlingual transfer. Unlike prose or technical translation, it requires not only linguistic competence but also a profound sensitivity to rhythm, imagery, symbolism, and emotion. The translator of poetry faces the challenge of reproducing a text that is simultaneously semantic and affective, intellectual and intuitive. In this context, traditional approaches that emphasize equivalence at lexical or structural levels often prove insufficient, as they fail to capture the emotional depth and cognitive complexity that define poetic expression. Consequently, recent trends in translation studies have increasingly turned toward cognitive and affective paradigms to better understand how translators engage with poetic meaning on multiple levels.

The present study explores the emotional and cognitive dimensions of poetic translation, focusing on the translator's interpretive processes and affective responses during the act of re-creation. Specifically, it investigates how emotional resonance, empathy, and imaginative projection shape the translator's decision-making and stylistic choices. At the same time, it examines the cognitive mechanisms such as conceptual framing, metaphor comprehension, and memory activation that enable the transfer of poetic imagery and emotional tone across languages. The scope of this research thus extends beyond textual comparison to include the psychological and cognitive underpinnings of the translation act, integrating insights from cognitive poetics, psycholinguistics, and translation theory.

The ambiguity of poetic translation can be clearly seen in the long-term existence of the two opposing points of view within the translation studies' research, where the first standpoint presupposes the objective possibility of creating translational versions of poetic texts in the target linguistic cultures, while the other emphasizes the objective impossibility of translating the poetic text, which could fully re-create the form and content of the source text^[1].

What is beyond doubt is that certain conditions must be considered when translating poetic works. These include the evolutionary nature of language, the chronological con-

text of the text, the "distance" between linguistic cultures (whether they are closely related or far apart), and similarities and differences in metric systems and genre systems across comparable cultures^[2,3]. In every case of poetic translation, each of these factors plays a dominant or supplementary role. Nonetheless, all these considerations align with the classical, descriptive theory of translation, which aims to improve future translations. Therefore, it can be argued that no single theory can fully describe, if not all, then most of the challenges that translators encounter, especially when translating poetic texts.

Nevertheless, the classical translation approach, so to speak, established an "external," text-centric research paradigm; however, everything concerning the understanding of the translation process, including the inner interpreter's mechanisms for comprehending the source text, has long been on the fringes of academic research. Today, scholars have shifted their focus toward studying the internal cognitive mechanisms of the translator, which leads to a more vivid understanding of translation as both a product and a process^[4-9]. Researchers' attention is focused primarily on aspects such as analyzing the cognitive processes that take place in the translator's brain while performing translation; a set of three eye-tracking-informed process-oriented studies aimed to tap into the (re)translation task in different languages; translator's self-revision as the final phase of the translation process, being widely acknowledged as critical to achieving high-quality translation; the effects of the increasing use of technology in the translation workplace and the manifold requirements placed on translators and interpreters in a heterogeneous and fast-changing field of practice. All these research results have an essential effect on the development of descriptive translation studies, which comprises the poetic translation, in particular, and therefore help to analyze the translation versions from the perspective of their adequacy/equivalence to the source text based on understanding the translation both as a product and as a process.

Among the latest research on the psychological character of translation (see Metu et al., 2024; Marais 2024; Guangjiao Chen and Xiangling Wang 2025; Shirong Chen, Jia Feng & Michael Carl 2025; Dragsted, B., and M. Carl

2013^[10–14], where the main supposition is that translation studies as a science is not simply language interaction, but rather a semiotic endeavor. From this standpoint, special attention should be given to the psycholinguistic approach of Makurat-Snuzik (2024)^[15] to the process of translating with an accent to the mental processes of a translator, and especially to the system of imagination.

Although the scholars are somewhat skeptical of this technique, we consider the idea of this researcher to be worth attention, for it could be further developed and provided with additional experiments.

The essence of this approach lies in the supposition that while working on the translation of a poetic/prosaic text, a translator should visualize the core images of a source text for better de-verbalization and subsequent re-verbalization in the target text^[16]. One can assume that this research is not aimed at accurately describing the emotional and cognitive processes involved in translation; however, it has some innovative impact on the development of descriptive scientific approaches in translation studies.

From this perspective, we face the problem of how the way the translators mentally see the image, created by the author, could lead to separate, individually comprehended, and thus idiosyncrastically ornamented verbalization of the original image.

Unlike prose, poetic texts present a dual challenge of language: their language is mostly condensed and compact, while their form demonstrates the highest level of musical design, reflecting the main goal of “producing unique emotional effects in its reader”^[17]. If we assume that recreating a poetic text in translation is possible, we must also accept that all translations will inevitably involve some losses. Yet, in poetic translation, some scholars argue that the most essential thing to admit is that “<...>to produce the echo of the original, even though it is impossible to create a replica of the original text. In other words, what should be preserved are the emotions, the invisible message of the poet, and the uniqueness of the style to achieve the same effect in the TL as in the SL”^[18,19]. In other words, regardless of form, metrics, and lexico-syntactic differences between the source and target languages, the main question is how the translator re-creates not just the content of the source text but its emotional core, the author’s originality in metaphorical language, and the musical nuances of the form?

From this perspective, the primary goal of this article is to undertake a psycholinguistic analysis of two translation versions of the poetic text to illuminate the different approaches of the translators in recreating the primary images of the source text, which resulted in two distinct emotional responses to the original. Translation analysis conducted on the material of a Metaphysical love poem *A Valediction: Forbidding Mourning* (written around 1611–1612) by John Donne^[20], and two translation versions into the Ukrainian language made by Viktor Koptilov (20th century)^[21] and by Bohdan Zavidnyak (21st century)^[22].

The aim requires solving the following objectives: analyzing emotional-evaluating lexis in the original and two translation versions; identifying associatively marked lexis, and the ways of its rendering in translation; examining the means of verbalization of the universal notions such as *life:// death, love:// parting* in the source and target texts; identifying the reasons of two different emotional translation versions of the same original; tracing the chronological specificity (chronologically distant text) of the source text and its possible influence on the variety of translation versions.

2. Materials and Methods

Scientists agree that some emotions are universal and common to all cultures, which allows certain emotional manifestations to be encoded and decoded in the same way regardless of language, culture, or level of education^[23]. However, psychologists note that emotional vocabulary is ethnospecific and largely depends on the cultural context. Along with universal emotions, there are also socially conditioned emotions – moral or aesthetic in nature, which are formed under the influence of socialization and upbringing. Besides, poetic language, as a special form of communication, reflects a certain model of the world, presented in accordance with the aesthetic concept of the author. In a poetic text, basic, universal language models acquire specific features, which are primarily determined by the worldview of an individual author. In other words, poetic translation becomes more complicated with the necessity to render the author’s individual manner of perceiving the world through the verse images and emotions.

The transcoding of emotional signs in a poetic work is hampered by the lack of complete equivalents in the target

language. Many emotionally colored words do not have exact counterparts in the target language and convey emotional meaning only partially. The cultural specificity of emotions varies, as emotions are encoded differently across different cultures. What causes a strong emotional reaction in one culture may be neutral in another. Some emotional expressions that are acceptable in one language may be considered rude or unacceptable in another, reflecting the deep cultural conditioning of communicative norms. For example, in English-speaking cultures, emotional directness – such as explicitly stating “I’m angry” or “I disagree with you” – is often interpreted as a sign of honesty and self-assertion. In contrast, in many East Asian linguistic and cultural contexts, including Japanese and Korean, such direct expressions of negative emotion may be viewed as impolite or socially disruptive, as they threaten group harmony. These contrasts illustrate how emotional expression is deeply embedded in cultural value systems that shape linguistic behaviour^[24]. To further substantiate the methodological approach to examining such intercultural pragmatic differences, reference can be made to works such as *Research Methodologies in Translation Studies* by Gabriela Saldanha and Sharon O’Brien (2013), which provide a comprehensive framework for selecting appropriate research tools and justifying methodological choices within cross-linguistic and cross-cultural investigations.

A complex psycholinguistic approach in translation studies focuses on the study of issues of intercultural communication. Psycholinguistics, as an interdisciplinary science, helps translation scholars, translators, and translation critics to identify and interpret extratextual factors adequately that influence the formation and functioning of a text, determine the degree of their influence, and implement a comprehensive comparative analysis of the source text and the text in translation. Understanding intercultural communication as communication between speakers of different ethnic communities allows us to identify common and specific images of the linguistic consciousness of representatives of different ethnic groups. Linguistic consciousness is a set of perceptual, conceptual, and procedural knowledge of a bearer of a culture about objects of the real world^[25].

Thus, this article is an attempt to study the artistic conceptualization in the unity of mental and figurative sign formation, as far as a poetic text is seen as a holistic semiotic form of psycho-speech-thinking activity, with an emphasis

on its emotional-evaluative, aesthetically pragmatic, ethno-cultural orientation.

Fragments or images of the real world are recorded in the meanings of words and can be studied using psycholinguistic methods^[26]. From this perspective, the translation analysis presupposes the application of combined psycholinguistic methods, such as content analysis, with the intention of pointing out the most frequently used lexical units, phrases that constitute the image (s) of the poem; intent analysis is used to reconstruct the author’s subjective intentions, which are hidden within the syntactic-semantic layers of the text with the further reconstruction of the translators’ “visions” of the source text in translation. Along with the indirect methods of psycholinguistic study, the complex translation analysis anticipates the usage of the elements of semiotic analysis, lexico-stylistic analysis, and elements of historical literary analysis, which help to highlight the textual / extratextual factors that influenced the formation of the whole text, and to outline the logic of translators’ decisions. Lexico-stylistic analysis is aimed at assessing the word choice in a specific speech situation and at identifying idiosyncratic stylistic patterns in the expression of the author’s images and intentions. In its turn, semiotic analysis reveals how the author employs various stylistic devices (metaphors, symbols, allusions, etc.) to craft his artistic images of eternity, love, calmness, and the experience of passing away (death). In the process of translation studies analysis, the elements of historical literary analysis make it possible to take into account such extratextual factors as the author’s worldview and biographical facts that influenced his formation as a personality and a metaphysical poet. All these methods of analysis could lead to understanding the difference in the translators’ views in reproducing the author’s core images of the poetic text from a psycholinguistic perspective, resulting in a conclusion that one translation version emphasizes the solemnity and value of eternal love, while the other tends to convey the chamber and spiritual realm of feelings.

Commendable breadth, encompassing perspectives from psycholinguistics, semiotics, and translation theory, allows us to offer a synthesized conceptual model that integrates these theoretical strands into a coherent analytical foundation. It could explicitly benefit, demonstrate, and strengthen the justification of research tools and procedures.

3. Results and Discussion

John Donne's Baroque poetry is aimed at revealing and understanding the essence of Christianity, the issues of life and death, the relationship between man and nature, and the basic moral dogmas of that time. The established Christian symbolism influenced the stereotypes of poetic thinking and allowed the poet to understand the relationship between the sacred and the profane, heaven and earth, man and God. The commonality of philosophy and poetic creativity allowed the artist to pay attention to their essence, to learn reality and being, and to seek answers to eternal philosophical questions about the nature of life and death^[27–29].

John Donne's Baroque poetic style is highly figurative and symbolic, full of metaphors, metamorphoses, metonyms, contradictory images, and comparisons^[30]. The Baroque era is characterized by experiments in poetic creativity, deviations from traditional language norms, and rhythms in poetry^[31]. As a result, Baroque poets drew attention to the disorder in the world, the paradoxical nature of reality, and the instability of language in reflecting existence. Baroque poetry extended beyond traditional poetic boundaries and, through visual and phonetic features, approached the realms of painting, graphics, and music.

Baroque poetry expanded the meaning of words and enriched the polysemy of lexical units. The verse texts of Baroque literature are rich in tropes, filled with signs, symbols, and simulacra (“simulacra” – masking reflected reality, hyperreality)^[32]. The unity of “language-poetry” is changing, since poetic language enriches a specific language through the visual language of stylistic means of expression in the form of an additional linguistic layer. A rich inventory of tropes contributes to the fundamentalization of the poet's and the era's worldview with the help of various linguistic substrates that describe reality as a hierarchical system^[33–36].

John Donne's metaphysical poetry stands out among other types of poetry with its vivid features, original ideas, and intellectual depth. It is renowned for its paradoxes, sensuality, and boldness. The artist's distinctive and popular works remain accessible for translation today, mainly because of their poetic expressiveness, rich symbolism, and religious lyricism^[37–40]. The wide range of emotions conveyed in

the poem – from despair to hope, from deep reflection to ecstatic joy – along with the unique rhythm, variability of thoughts, and use of syntactic repetitions, synonymy and antonymy, antitheses, and parallelism, has been recognized by both foreign and Ukrainian artists and poet-translators from later periods, notably V. Koptilov and B. Zavidnyak.

The assessment (neutral, ameliorative, derogative), emotionality, and expressiveness of Baroque literature enhance the pragmatic impact on the reader, evoking certain psychological reactions in order to convey the author's intention. The complexity, variability, and ambiguity of ethnocultural signs of baroque literature sometimes become a challenge for the translator and are accompanied by certain losses^[41–43].

The analysis of the original work and two translated versions reveals a range of perceptions of the poetic piece, from emotionally negative through neutral to neutral-positive, gradually shifting into a calming chamber tone^[44,45]. Consider the original title of the poem, *A Valediction: Forbidding Mourning*, and compare it with two Ukrainian translations. The first is by V. Koptilov, titled: *Розлука без туги (Separation without Longing)*. The second, and the most recent Ukrainian translation, was made by B. Zavidnyak and reads: *Прощання із забороною плачу (Farewell with the prohibition of crying)*. As observed, B. Zavidnyak's translation closely mirrors the original with minor grammatical adjustments. Notably, even the poem's title poses a challenge for the translator. The author's use of the indefinite article “a” before the abstract concept of *valediction* in the original surpasses standard English usage. Translating this grammatical feature into Ukrainian is particularly difficult due to the language's lack of an equivalent part of speech. Interpreting this indefinite article into Ukrainian typically involves using the numeral “one” or the indefinite pronoun “any” (here meaning: one of the farewells or any farewell).

Comparing the first two stanzas of the original work with the translations, we observe that the informative component of the donor poem differs imperceptibly from the translated versions, which cannot be said about the form of the translations. For comparison, we will give examples of the first two stanzas (**Table 1**):

Table 1. The English source text and two Ukrainian target texts.

<i>A Valediction: Forbidding Mourning by J. Donne</i>	<i>Translation Variant by V. Koptilov Розлука без туги</i>	<i>Translation Variant by B. Zavidnyak Прощання із заборonoю плачу</i>
As virtuous men pass mildly away, And whisper to their souls to go, Whilst some of their sad friends do say The breath goes now, and some say, No: So let us melt, and make no noise, No tear-floods, nor sigh-tempests move; 'Twere profanation of our joys To tell the laity our love.	Коли, скінчивши свій достойний вік У колі вірних друзів і сім'ї, Нас покидає чесний чоловік, Всі мужньо сльози стримують свої. Не будемо ж і ми в розлуки мить Сльозам і вигукам втрачати лік. Нехай чуття високі не сквернить Прилюдний плач і відчайдушний крик.	Спочин як чесний муж прийма Й душі, шепочучи сумні Все друзі мовлять, зокрема: «Вже відійшла», а інші ж – «Ні»; Без лементу, ледь чутні рук Ламать не будемо і ми, Любові радісний наш звук Не зганьбимо перед людьми.

Even when reading the translations in passing, one can notice that there are many more differences between them than similarities. When comparing these translations with each other, the first thing that catches the eye is the almost complete difference. Each translation variant is the translator's interpretation of the original verse, and both translations reflect the author's intentions, the melody of the poem, the modality of the statements, and even the euphony of the language of translation in different ways. There are no similarities in the lines of the stanzas either. It seems interesting that in their translations, both translators give an unusual form to the baroque poem, which, on the one hand, requires the use of additional details and uncharacteristic syntactic constructions to comply with versification formal norms, and on the other hand, strengthens the didactic orientation of the poem, harmonizes religious feeling, and philosophical prudence of thought.

In the translations, the original expression *virtuous men* in the first line of the first stanza is rendered by both translators, but in the singular. V. Koptilov retranslates the expression as *чесний чоловік* (*honest man*) in the third line of the first translated stanza. B. Zavidnyak reproduces it in the first line of the first stanza as in the original in the following way: *чесний муж* (*honest man*). And if J. Donne, being a servant of the Christian church, mentions only *sad friends* who gather around *virtuous men pass mildly away*, in translation by V. Koptilov appears *У колі вірних друзів і сім'ї* (*in the circle of loyal friends and family*). In our opinion, this addition (*and family*) could hardly be reasonable, for a metaphysical poet composing a poem in Baroque style could rather speak in terms of eternity (existential level), but not appeal to the notions and values of ordinary life (everyday level). Besides, in the translation of B. Zavidnyak, the 3rd,

the 4th and the 5th lines raise certain concerns, for the phrase *Й душі, шепочучи сумні* // *Все друзі мовлять, зокрема: «Вже відійшла»* (*And the souls, whispering sadly // All friends say, including: "It has already left,"*) sounds inappropriate, because it is not clear to what noun the verb form *шепочучи* (*whispering*) refers – to the word *soul* or *friends*.

V. Koptilov adequately transcodes the author's idea about the calmness, peace of passing away (death): *So let us melt, and make no // noise, // No tear-floods, nor sigh-tempests move; 'Twere profanation of our // joys // To tell the laity our love*, choosing the most appropriate wording and syntax: *Не будемо ж і ми в розлуки // мить // Сльозам і вигукам // втрачати лік. // Нехай чуття високі не // сквернить // Прилюдний плач і відчайдушний крик*. (*Let us not, in separation, lose our count for a moment // With tears and cries. // Let not our high feelings be defiled // By public weeping and desperate cries*). Even a definite shade of pathos is appropriate here, for the author's intention is to prove the human being's firmness loud and proud in the face of death.

In his turn, B. Zavidnyak speaks of a type of love, which cannot be cleared out from the context of translation: *Любові радісний наш звук // Не зганьбимо перед людьми*. (*Our sound is joyful to love // Let us not disgrace ourselves before men*). Here, the main question is why the sound of love is *joyful* on the verge of death, and what kind of love is meant here.

From a psycholinguistic perspective, the translational analysis of the first two stanzas reveals that both translators have chosen different approaches to re-create the core images of the author. V. Koptilov, in his attempt to showcase J. Donne's desire to illustrate the interconnected themes of life and death in his poetry, elevates the theme of death above, so

to speak, the everyday level and depicts it as part of infinity. However, by employing domestication tactics (the addition of the word “сім’я”, “family”), the translator aligns the aesthetic of Baroque understanding with Ukrainian linguistic and cultural traditions. As a result, his version sounds solemn yet reserved, with a touch of pathos.

On the other hand, B. Zavidnyak is guided by his own approach to the poet's work and uses his own statement that J. Donne speaks about “not just love as earthly love, but a truly unusual love – his ‘love unto death,’ in which the soul encounters its loving and beloved God”^[46]. This point of view of “a truly unusual love” leads the translator to describe the transition to another world through the “joyful” sound of love (*Любові радісний наш звук*). This approach helps the translator to recreate the author's image more intimately, with an emphasis on the individual perception of death by a person whose feelings are close to those described in his version.

In general, the rhythm of the original is smooth owing to its regular meter and the alternation of stressed and unstressed syllables, which give the text a harmonious cadence, somewhat slowed down, and ritually calm. V. Koptilov, in the translation, adheres to an even rhythm; one can observe parallelisms, and the intonation of the translation is majestic (solemn). This creates the effect of stoic calm; the psychological accent is highlighted – strength of spirit. Finally, B. Zavidnyak's translation is accompanied by shorter phrases; sometimes there is an imperceptible rhythm failure *Без лементу, (Without a lament), ледь чутні рук // Ламать не будемо і му (barely audible We will not break our hands)*, which gives the text greater emotional sincerity and sometimes nervousness.

The development of the author's poetic thought of the message, directly revealed in the nominal, attributive, verbal forms and word combinations that reveal a negative-emotional assessment in the first three stanzas, also draws attention to the original: *pass mildly away, sad friends, the breath goes now, tear-floods, sigh-tempests move, harms and fears*, etc. The dynamics of the development of the image is emphasized by the dominant constancy of the tense form of verbs of the present indefinite tense throughout the nine stanzas of the poem: *virtuous men pass mildly away, moving of th' earth brings harms and fears, ourselves know not what it is, I must go*. All this fully corresponds to the scale of the

poet's historical thinking, his unshakable confidence that the sting of death will not separate loving hearts forever, and emphasizes the artist's faith in a majestic future meeting.

John Donne implicitly appeals to the reader through biblical allusions, urging them not to fear death^[47]. Yes, death is disgusting and unpleasant; it is the result of sin. It causes a devastating, self-destructive physical feeling of loneliness in the event of the loss of a loved one. But this is not the end: it is defeated by the death of Christ on the cross of Calvary. The resurrection of Christ is the foundation of Christian faith, without which faith would be useless, and people's lives would be meaningless. In Scripture, death is equated with sleep: just as a sleeping person does not know what is happening, so a dead person does not know anything (Ecclesiastes 9:5 states that the living know they will die, but the dead know nothing, have no more rewards, and their memory is forgotten). Certainly, the bitterness of loss and the farewell to the dearest people is a seal of grief and an emotional experience, both in the original and in translations. Death in the poetry of John Donne is not scary, and this testifies to the artist's spirituality and faith in “God, who has the power to raise the dead” (2 Corinthians 1:9)^[48]. The poet's deep knowledge of Scripture, specifically the book of Job, chapter 19, verses 25–27, becomes a comfort in grief for the loved ones and relatives of the deceased: “I know that my redeemer lives, and that in the end he will stand on the earth. And after my skin has been destroyed, yet in my flesh I will see God; I myself will see him with my own eyes – I, and not another. How many heart yearns within me”^[48].

John Donne's poetry projects an interesting perception of love, which shows that J. Donne was not only a metaphysical poet. Love in his poetry can be ardent, passionate, colorful on the one hand, and rude, cynical, bizarre, unfriendly on the other. The forms of his love are presented as follows: ardent, platonic, spiritual, physical, flirtatious, cynical, harsh, poisonous, etc. In the analyzed poem, love is presented in a spiritual-platonic form, a great connoisseur of which was John Donne. The poem *A Valediction: Forbidding Mourning* is a poetic assurance that true love is not destroyed by separation, because it is based not on bodily manifestations, but on spiritual unity.

The image of love, presented in the original by J. Donne as “*sublunary lovers*” (sensual, bodily), is contrasted with spiritual, platonic love that is not afraid of separation.

J. Donne makes this contradiction explicitly vivid, beginning with “*Dull sublunary lovers’ love* <...>”, which is rendered by V. Koptilov by the addition of explanatory character «*Усім, кому кохання – чаша втіх, розлука студить полум’яну кров...*» (*To all for whom love is a cup of comfort, separation chills the fiery blood*). This emphasizes the carnal nature of everyday passion, but the words “*flaming blood*” introduce a physiological image that has a more pragmatic impact on the imagination, emotions, and feelings of the addressee. Presumably, the translator follows the author’s logic of narration, for he introduces the bright image of “body code” in the version – *полум’яна кров* (*the fiery blood*), and this means, for sure, strengthens the analyzed opposition, which is so characteristic of J. Donne’s idiosyncrasy.

In comparison to V. Koptilov’s idea of rendering the meaning of *sublunary lovers’ love* with the help of a rather earthly metaphorical epithet *полум’яна кров* (*the fiery blood*), B. Zavidnyak appeals to the notion of lofty love or, so to say, “heaven’s love”, which could hardly correspond with the author’s context, and presents the following translation version: «*Любов обранців – із // узвиш... Розлуки, бо це // частка лиш того, чого вона є суть*», (*The love of the chosen ones is from above... Separation, because it is only a part of what it is in essence*). The transformation of meaning leads to changing not only the sense of the message, but also the whole tone of narration, and thus, instead of a precise presentment of the worldly love, in the translation version, we receive quite the opposite statement about “the love from above”, the verbalization of which is enveloped in the meditative tone with a metaphysical flavor.

B. Zavidnyak also resorts to adding in the translation, which is used for explanatory purposes: «*Та ми кохаєм тонко так... І не згада ніхто з нас брак ні віч, ні уст, ні рук спочин*» (*But we love so subtly... And none of us will remember the lack of eyes, lips, or hands of rest*). However, this variant seems overly detailed, which, in its turn, shifts the rhythmic intonation of the text from compressed and metaphorical to too realistic.

Extra wording inevitably leads to changing the modality of the source text in translation. Here, one can come across the shift of the original firm, laconic, and the sound rhythm to a more meditative one. And once again, we can assume that the translators follow their own ways of rendering the author’s intentions through the core images they

accentuate differently.

The second part of the author’s opposition is the image of the eternal unity of two souls, which is also organized in the compressed wording style: *Our two souls therefore, // which are one... Like // gold to airy thinness beat*. Once again, the most amazing is the style of J. Donne, which demonstrates how he “dresses up” rather common ideas, for here the usage of metaphorical simile (*Like // gold to airy thinness beats*) seems quite unexpected. Let us see how the translators handle this task.

V. Koptilov also creates his own metaphorical device, which, however, appears to be rectilinear in comparison with the original: *Мов // золото, що по ньому // молот б’є*. (“*Like gold that a hammer hits*”). The heavenly sphere acts as a sign of cosmic harmony, a higher, unearthly level of love. And gold, as a sign of spiritual unity, can stretch, but not break. This is one of the precious metals: *Like gold to airy thinness beat*, which is highly valued, does not disappear, but becomes more refined. In the semiotic field of the 17th century, gold as a metal (for example, a wedding ring) symbolizes eternal love, which has no end, and is not subject to destruction. This image in V. Koptilov *Мов // золото, що по ньому // молот б’є*. (“*Like gold that a hammer hits*”) acquires material weight, becomes physically tangible, but slightly loses metaphysical lightness. And yet, this option is completely acceptable, also because the first part of the statement is accurately reproduced in the translation: *Бо наші душі – то // душа одна...* (*Because our souls are one soul*). The translation accuracy, the loyalty to the author, the understanding of the poetic message, and the “tender” attitude to the nuances allow the translator to render the author’s intentions mostly adequately.

B. Zavidnyak, for his part, looks more philosophical and meditative in rendering this fragment of the poem: *То ж двоє душ, нас // двоє нас... Як нитка // золота, ковка*. (*So two souls, two of us (two)... Like a thread of gold, wrought*). In the language of B. Zavidnyak’s translation, there is a semiotic shift of emphasis into the sphere of fragility: *Як нитка // золота, ковка*. (*Like a thread of gold, wrought*), indicating a close connection between loved ones, psychologically connected feelings of thread-fate.

The usage of the singular *нитка золота* (*a thread of gold*) could hardly evoke the image of two lovers in the sense of their heavenly unity. Besides, there is a need to comment

on the first part of the phrase *Тож двоє душ, нас двоє нас* (*So two souls, two of us*), where the double repetition of the lexemes *двоє, нас* (*two, us, two*), in our opinion, only burdens the text and, thus, dilutes the author's thought embedded in the original. Such an approach made it possible to create the translator's individual way of understanding the author's message, which hardly coincides with the original, for it turns out to be more philosophical, but at the same time a little obscure through the use of extra repetitions.

The key images/signs in J. Donne's original work are the following: marriage, death, a natural element in the form of an earthquake, the celestial sphere, and gold as a precious metal. Interpreting the poetic original, we are once again convinced that the author interprets it from a biblical perspective. For example, J. Donne's concept of marriage completely coincides with Jesus' statement: "For this reason a man will leave his father and mother and be united to his wife, and the two will become one flesh" (Mathew 19:5)^[48]. A similar reading is found in the original of the first line of the sixth stanza: *Our two souls therefore, which are one*, and the first line of the seventh stanza further reinforces the expressed idea: *If they be two, they are two so*, which can be translated by the word-for-word translation as *якщо їх двоє, нехай так і будуть* (*if they be two, let them be so*). A biblical expression can serve as confirmation of what the author said: "Therefore, what God has joined together, let no one separate" (Mark 10:9)^[48].

In our opinion, V. Koptilov managed to convey this image / sign adequately to the source text: *Бо наші душі – то душа одна // Отак зрослись моя й твоя душа//* (*For our souls are one soul // Thus my soul and yours have grown together //*), the lines and stanzas completely coincide, the content is essentially preserved and conveyed. In B. Zavidnyak's translation, the first lines of the sixth and seventh stanzas are combined into one, where the first two lines of the seventh stanza reinforce the image: *Тож двоє душ, нас двоє нас, // Так ставши в колі все удвох, // У парі стійко на носок.* (*So, two souls, two of us, // Thus, having become in a circle, all together; // In a pair, standing on tiptoe*). However, the image of being in a pair (*У парі стійко на носок, standing on tiptoe*) somewhat degrades and trivializes the high level of loving unity presented in the original. From a psycholinguistic point of view, one can notice that this kind of "understandable" image is generally characteristic of B.

Zavidnyak's translation worldview.

As Carey. J. stated, the poem is dedicated to John Donne's wife^[27], whom he loved and adored incredibly. Her unexpected death separated them, but he continues to address her as the one who lives in his heart and memory. In V. Koptilov's translation, the opposite happened, as if the author had died, and his beloved stands and meets him where he stood and moved yesterday. The language in V. Koptilov's translation uses more metaphors within the poetic text compared to B. Zavidnyak, mainly through the use of figurative phrases not found in the original. In the last stanza, J. Donne claims: *Such wit thou be to mee, who must // Like th'other foot, obliquely runne; // Thy firmness makes my circle just, // And makes me end, where I begunne*. In the translation version of V. Koptilov, one can find the more explicit variant of the last line: *Ти там стоїш, де я колись стояв, // І зустріваси там, де я рушав* (*You stand where I once stood, // And meet me where I left off*).

In his translation variant, B. Zavidnyak adds some romantic flavor: *Щоб стріла ти мене, то в крок // Нехитна твоя ніжка хай // Схиляється, щоб мій виток // Спинився, де покинув край.* (*If you want to meet me, then in a step // Let your unwavering leg // Bend so that my spiral // Stops where it left the edge*). Compared to V. Koptilov, this version reminds the reader not of the metaphysical Baroque with its compressed language, subtle syntax, and highly metaphorical style of presenting the human being's aspiration to unite with God. Obviously, the addition of *Нехитна твоя ніжка хай // Схиляється, <...>* (*Let your unwavering leg // Bend so <...>*) most likely indicates not a desire to bring the original closer to the target linguistic culture, but rather an adaptation of the Baroque text to romantic lyrical poems, which can also be considered a translation approach. Diminutive lexeme *ніжка* (*leglet, small/little leg*) is characteristic of the Ukrainian romantic literary period, and from this perspective sounds in Ukrainian rather organically, if not the presupposition that one of the main goals of a translator is to present the original in all its stylistic and idiosyncratic aspects. This way of adapting the source text to the target readers' expectations is reasonable, for it is up to the translator.

The accuracy of poetic translation is often achieved not by direct translation, but by departing from the original and making appropriate substitutions. To accurately convey a thought, image, or phrase, in poetic translation, it is

sometimes necessary to change them^[49–52]. The translator has to think in images, skillfully relay them, using a variety of linguistic means and techniques available in the target language. When starting a translation, it is necessary to conduct a detailed analysis of the author's stylistic means and devices, rhythm, and metrical patterns in comparison with those of the target language. The translator must convey as accurately as possible the degree of pragmatic influence of the original text on the native speaker and preserve it when reading the translated version of the original. Only by taking into account all these factors can a high-quality translation of a work of art be achieved^[53–57].

The translation analysis, along with the elements of psycholinguistic analysis, shows, in general, that V. Koptilov follows the sublime and reserved style of the original, presenting the foreignization strategy. On the other hand, B. Zavidnyak adheres to the more intimate, delicate style of rendering the message of J. Donne, which leads to another musical orchestration of the target text.

4. Conclusions

Within the descriptive theory of translation studies, the psychological approach allows us to distinguish the transcoding strategies that translators use while working on the poetic original. The results of content analysis show the translator's decisions in choosing the key lexical units for rendering the author's images, while the intent analysis highlights the level and character of the translators' comprehension of the author's intentions. The application of both the elements of semiotic and historical literary analysis makes it possible to obtain results regarding the Baroque specificity of J. Donne's poetry, along with the interpretation of the author's idiolect (idiostyle)^[58,59]. The translation analysis makes clear the logic of the translators' decision-making, which led us to the understanding of the different trends of translation versions received.

Summarizing the analysis of the two translations, we conclude that both translations convey the main content of J. Donne's poem, but their translations affect the reader differently from a psycholinguistic perspective. For example, in reproducing the image of love, V. Koptilov is closer to the stoic J. Donne, emphasizing the courage, solemnity, and value of love. His translation has a psychological impact through the strong, large-scale images. And B. Zavidnyak's

translation is closer to the intimate J. Donne, subtly conveys the chamber, spiritual realm of feelings, and has a psychological impact on the recipient through the tenderness and delicacy of the images.

From a chronological perspective, one can observe that the poetic text under analysis is a perfect imprint of Baroque culture, and, generally speaking, the variant of V. Koptilov (20th century) strives to render adequately the extratextual and textual specificity of the original. The far distant translation by B. Zavidnyak (21st century) shows the tendency to adapt the source text to the target audience, and thus to blur and erase the outlines of the original's style. However. This study has some limitations, especially its pure qualitative design, for the poem is only eight lines long with the same quantity in both translation versions. Further research presupposes the usage of other tools on a larger scale to sketch the whole picture of psycholinguistic dimensions of a literary work through the prism of translation analysis.

The perspectives of this research can be seen in the attempts to study the semiosphere of the European Baroque cultural tradition from a translation perspective, i.e. the translation of its prosaic and poetic heritage, with an emphasis on studying the impact of the translation on the development of European national literary traditions.

Author Contributions

V.D.: the article concept development, methodology, and methods involved justification; H.K.: theoretical research background on Baroque literature, translation analysis of the source and target text by V. Koptilov; N.B.: theoretical research background on translation issues relevant to the tasks of the article; E.N.-K.: references' preparation and design, abstract and conclusions writing; K.L.: translation analysis of the source and target text by B. Zavidnyak. All authors have read and agreed to the published version of the manuscript.

Funding

This work received no external funding.

Institutional Review Board Statement

Not applicable. This article doesn't involve any research with human or animal subjects.

Informed Consent Statement

Not applicable. This article doesn't involve any research with human or animal subjects.

Data Availability Statement

The data is publicly available, for it consists of one (in English) poetic source text and two translation versions (in Ukrainian). The source text by John Donne, "A Valediction: Forbidding Mourning", is published in the book "The Collected Poems of John Donne" (2002), which can be purchased freely. Two respective translation versions can be retrieved from the Internet sources, as listed in the references (translation by V. Koptilov is presented in a full version in the research article – <http://publications.lnu.edu.ua/bulletins/index.php/lingua/article/view/5553>; translation by B. Zavidnyak – <https://www.vsesvit-journal.com/old/content/view/936/41/>).

Conflicts of Interest

The authors declare no conflict of interest.

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