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Translations of Serhiy Zhadan's Poetry in Intercultural Communication

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Abstract: Our investigation looks into the role of poems of the Ukrainian writer Serhiy Zhadan translated into English and used in intercultural communication, as well as peculiarities of their translation. In the Danube region, where the echoes of war and displacement are felt, Zhadan's poems find a profound connection between the struggles faced by local inhabitants and the experiences of those seeking refuge. The research objective of our work is study of inner mechanisms of translating poetry texts to reach lexico-grammatical, stylistic, and pragmatic adequacy of translation. The article analyzes imagery in Serhiy Zhadan's three poems. The use of images of war and peace, our memories, home and other motifs is investigated. The research is based on the literary and translation analysis of the poems, as well as on the use of methods of stylistic analysis and literary criticism. The role of Serhiy Zhadan's poems in promoting Ukrainian literature in international communication is highlighted.

Keywords: adaptation; imagery; impact; literary translation; translation transformations; stylistic devices

1. Introduction

Ukrainian poetry plays a significant role in intercultural communication by serving as a bridge between the Ukrainian culture and the rest of the world. Poetry is a form of artistic expression; it can transcend language barriers and express emotions, experiences, and cultural nuances. Ukrainian poets, through their works, offer unique insights into the Ukrainian identity, traditions, history, and social issues. They help readers from different linguistic and cultural backgrounds to foster a deeper understanding and appreciation of Ukrainian culture.

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One of the primary functions of Ukrainian poetry in intercultural communication is to demonstrate the diversity and richness of the Ukrainian language and literature. We can say that Ukrainian poetry serves as a medium for cultural exchange and dialogue. Translations of Ukrainian poems into different languages allow for the dissemination of Ukrainian literary works to wider audiences. The problem of rendering poems in translation is dealt with in the article explaining how through the process of translation, the themes and emotions expressed in Ukrainian poetry can be conveyed to readers who may not be familiar with the Ukrainian language or cultural context. This facilitates intercultural understanding and provides a platform for dialogue and appreciation between Ukrainian and non-Ukrainian communities.

Ukrainian poetry tackles universal themes and emotions, making it relatable to readers across cultures. While rooted in Ukrainian history, traditions, and landscapes, Ukrainian poetry often addresses fundamental human experiences such as love, loss, home, war and peace. These universal themes create points of connection between Ukrainian poets and readers from diverse cultural backgrounds, fostering empathy and a sense of shared humanity. Furthermore, Ukrainian poetry can act as a vehicle for raising awareness about social and political issues. The Danube region has become a sanctuary for many war refugees fleeing the territories of Kherson and Donbass; it has opened its doors and provided shelter to many displaced individuals. Zhadan's poetry sheds light on the experiences of common people and their longing for home. In view of the above, the problems of translating Ukrainian poetry are the ones that require attention and research.

A lot of Ukrainian poems have been translated into other languages. It is common knowledge that the translator's main role is that of a communicator. Literary translation communicates more than semantic meaning; it reproduces a range of literary features and imagery so literary untranslatability constantly threatens to hinder successful communication. Literary translation aims to capture and render multi-layered and interconnected information and feelings about another situation and community. In light of this, cross-cultural adjustment and pragmatic adaptation predicted by contextual conditioning is required in literary translation, especially when it concerns translation of poetry. The cultural factor in translation is obvious and undeniable. It is not only two languages that interact in translation process, but also two cultures having both common features and national specificity. Revealing this specificity is crucial in studying intercultural communication and translation (Kuzenko, 2017, p. 40). This explains a number of difficulties in the work of translators of poetry.

The term “poetic translation” may be considered to apply to a particular type of translating in which not only linguistic and literary rules but also creative competition and imagery matter. Poetic translation involves an unpredictable area of transformations in the probable projection of the source text onto the target language through the perception of the translator. Some transformations of this kind are not determined by interlinguistic relationship but by cultural or even personal preferences on the part of the translator. Thus, in poetic translation the source text acquires probable rather than causal character. Multiple probabilities are a particular feature of poetic translation, while another important feature is irreversibility. From this point of view, poetic translation is what sometimes described as “artistic translation” (Kozlovs’ka, 2005, p. 167).

The primary translator’s objective in the process of translating poetry texts is confirming functional equivalency of the structures of target and source texts at all language levels in accordance with socio-cultural, mental, and psychological habits of speakers of different countries. Different criteria and methods of adequacy of translation of poetry were studied in the works of such foreign and home authors as M. Baker, O. Rebriy, T. Kazakova, L. Kolomiets. All investigators point out that difficulties of poetry translation are related to the problem of conveying national, ideological, psychological peculiarities of foreign language structure through the consciousness of non-native speakers, the problem of using specific language means which do not have their translation equivalents in the target language, the problem of correlation of rhythm, melody, stylistic, emotional-expressive, and compositional means (Umanets, 2017, p. 1). There arise questions related to the possibility/impossibility of preserving the rhyme and the size of the original text, as well as the possibility/impossibility to transfer all the variety of expressive means, associations, and implications of the original.

T. Kazakova writes that whatever the versification system, each poem is unique. It has an individual flavour and, even within a most conservative traditional metric pattern, is marked by a rhythm, pitch and inflection of its own. She considers it a pointless exercise to pursue absolute fidelity to the original, but she thinks that it is necessary at least to attempt to preserve as much as possible of the source’s principle of poetic arrangement and imagery (Kazakova, 2003, p. 21).

Our investigation looks into the role of poems of Serhiy Zhadan translated into English and used in intercultural communication, as well as peculiarities of their translation. The research objective of our work is study of inner mechanisms of translating poetry texts to reach lexico-grammatical, stylistic, and pragmatic

adequacy of translation. The article analyzes imagery in Serhiy Zhadan's three poems. The use of images of war and peace, people's memories, home and other motifs is investigated. The research is based on the literary and translation analysis of the poems, as well as on the use of methods of stylistic analysis and literary criticism. The role of Serhiy Zhadan's poems in promoting Ukrainian literature in international communication is highlighted. As the Danube region opens its doors to war refugees, it mirrors the themes portrayed in Zhadan's poetry.

We see the prospects of further investigation in analyzing the works of different translators of Ukrainian poetry.

2. Research Methodology

The main method of collecting relevant data for the research was comparative analysis of the source language and target language texts of poems. As a result, the typical translation transformations were singled out and described. The research is also based on the literary and translation analysis of the poems, as well as on the use of methods of stylistic analysis and literary criticism.

2.1. Peculiarities of Translation of Serhiy Zhadan's Poems into English

Serhiy Zhadan is a Ukrainian poet, writer, essayist, and translator. He was born in the Luhansk Region of Ukraine and educated in Kharkiv. Serhiy Zhadan is the author of five novels, over a dozen books of poetry, as well as many short stories and political essays. He is the most popular poet of the post-independence generation in Ukraine and the author of many books that have earned him numerous national and European awards, including the 2022 EBRD Literature Prize. His novel "Voroshilovgrad" won the Jan Michalski Prize for Literature in Switzerland; he has drawn enthusiastic audiences in Austria, Germany, Poland, and other countries.

Zhadan is among a handful of Ukrainian authors whose work has been widely translated into many languages: English, German, French, Italian, Swedish, Norwegian, Polish, Czech, Hungarian, Belarusian, Lithuanian, Latvian, and Russian. His poem "Headphones" in the English translation was published in New York Times magazine. Yale University Press published his selected poems as "What We Live For/What We Die For", translated by Virlana Tkacz and Wanda Phipps in 2019. On October 23, 2022, at the Frankfurt Book Fair, German booksellers awarded him with the Peace Prize. The same year Serhiy Zhadan got the Polish Award Named

after Sergio de Molla (The Sergio de Molla Prize is awarded in Poland for a significant contribution to the struggle for human rights, named after the Brazilian diplomat Sergio Vieira de Molla, who worked for the UN for more than 34 years). The Polish Academy of Sciences has also nominated writer Serhiy Zhadan for the Nobel Prize in Literature.

Serhiy Zhadan is known for his evocative and thought-provoking works that delve into the complexities of human existence. One of his remarkable poems, «Як ми будували свої дома?/ How did we build our homes?» was translated from Ukrainian into English by Virlana Tkacz and Wanda Phipps. The translators make careful choices in restructuring sentences and employing alternative wording to ensure the poem's impact and resonance in English. Through vivid descriptions and poignant reflections, the poem invites readers to contemplate the multifaceted nature of home, the passage of time, and the impact of personal and collective history, it is about building your home and having to leave your home for some reasons.

<p>Як ми будували свої дома? Як ми будували свої дома? Коли стоїш під небесами зими, і небеса розвертаються й відпливають геть, розумієш, що жити потрібно там, де тебе не лякає смерть. Будуй стіни з водоростей і трави, рий вовчі ями й рови. Звикай жити разом з усіма день при дні. Батьківщина—це там, де тебе розуміють, коли ти говориш вві сні. Клади камінь при камені, будуй свій дім, на глині, на чорноземі твердім, вибирай у землі з кишень вугілля й сіль. Кожен повинен мати дах для поминків і весіль. Потрібно мати місце, якого буде шкода. Вода чогось варта, якщо це питна вода. Коли справді шукаєш винних, то це не ми. Все життя ми будували свої дома. Брила до брили, цвях по цвяху, стіна до стіни.</p>	<p>How Did We Build Our Homes? How did we build our homes? When you stand under a winter sky where clouds turn and float away, you know you must live where you're not afraid to die. Build walls out of reeds and grass, dig great pits, hollow out trenches. Get used to living shoulder to shoulder, day after day. Home is where they understand you, even when you talk in your sleep. Put stone next to stone, build your home on this hard dark dirt, dig coal and salt out of the pockets of earth. We all need a roof for our weddings and funerals. Everyone needs a place they'll miss— that matters. Water matters more when you miss it. If you want someone to blame, it's not us. All we did all our lives was build our homes. Brick by brick, nail by nail, wall by wall. If you can stop me, then stop me.</p>
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<p><i>Якщо можеш мене спинити, ну то спини. Але якщо хочеш, щоби мене тут не було, доведеться крім мене забрати й моє житло. Поближче до сонця, подалі від пустоти. Дерева будуть рости, діти будуть рости. На тютюновому листі виступає роса. Ми будували так, ніби вивершували небеса. Мов упорядковували висоту. Ніби словами наповнювали мову пусту. Ніби повертали речам імена. До брили брила, по цвяху цвях, до стіни стіна. Голос сильним дається для співу, слабким для молитов. Мова зникає, коли нею не говориться про любов. Ночі не мають сенсу без темноти. Світи наді мною, чорне сонце, світи.</i></p>	<p><i>But if you don't want me here, then you have to tear down my home. In the sun, far from the emptiness trees and children will grow. Dew appears on the leaves after a long night. We only built to raise the sky higher and higher. Determining the height, we filled the language of space with words. Giving names again to everything, We called brick brick, nail nail, wall wall. The voice is given to the strong for singing and to the weak for praying, A language disappears when no one speaks of love. Nights are not nights without darkness Shine over us, black sun, shine on.</i></p>
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Zhadan's skillful use of imagery in "How did we build our homes?" transports readers to the emotional landscapes he creates. The poem is filled with details that engage the reader's senses and stimulate their imagination. From "clouds turn and float away" to "dig coal and salt out of the pockets of earth," Zhadan's imagery captures both the beauty and decay of the physical world. Through vivid and often contrasting images, he creates a visual tapestry that invites readers to experience the poem's setting and painful emotions of people having to leave their homes.

"How did we build our homes?" explores the concept of home beyond its physicality. It delves into the emotional and psychological aspects of home and the sense of belonging it represents. Zhadan compares images of familiarity and comfort with those of displacement and impermanence, suggesting that the notion of home can be both grounding and elusive. The juxtaposition of past and present highlights the ephemeral nature of existence and prompts reflection on the transience of our homes and lives. The poem prompts contemplation of the ways in which our memories shape our understanding of home and influence our identities: "Home is where they understand you, even when you talk in your sleep".

The poem also questions traditional notions of home. Zhadan uses images of destruction, neglect and change to depict the unusual aspects of the construction process. This gives depth to the poetry and helps to emphasize that domesticity can be unstable and unusual, but is still an important aspect of our lives.

One of the variants of rendering poetry in translation is “rhymed translation” where it is more difficult for a translator to enter into double bondage of metre and rhyme simultaneously. In the translation of this poem the rhyming pattern is not strictly observed. However, Tkacz and Phipps employ translation strategies aimed at conveying the imagery and themes of Zhadan’s poem effectively. The translators adhere to the use of some translation transformations in rendering the poem into English. Substitution is used because of the differences in the grammatical structures of the two languages. The types of substitution treated in the English translation are substitution of grammatical forms (singular – plural), substitution of parts of speech and parts of sentences (functional), substitution of verbs for adjectives in their predicative function, substitution of nouns for verbs.

Коли стоїш під небесами зими (plural) – When you stand under a winter sky (singular)

жити потрібно там, де тебе не лякає смерть (verb, noun) – you must live where you’re not afraid to die (adjective, verb)

Коли справді шукаєш винних (adjective) – If you want someone to blame (verb)

Addition is often related to some stylistic objectives and pragmatic factors to decode the information that was implied in the source text. In this case it depends on the communicative intention of the translator to fill in the implicit paradigm forms missing in the source text or used for the sake of preserving the metre of the poem: *Потрібно мати місце, якого буде шкода – Everyone needs a place they’ll miss—that matters.*

Omission is used in cases where the elimination of the concept does not alter the meaning of the original sentence or it is not relevant for its understanding: *На тютюновому листі виступає роса – Dew appears on the leaves.*

Modulation means using a phrase that is different in the source and target languages to convey the same idea. We come across this translation transformation in this part of the poem: *Вода чогось варта, якщо це питна вода – Water matters more when you miss it.*

What is especially important in translating poetry is preservation of imagery. This is often the case in the translation of this poem: *чорне сонце – black sun, вибирай у землі з кишень вугілля й сіль – dig coal and salt out of the pockets of earth*. Change of image occurs in such cases: *і небеса розвертаються й відпливають геть – where clouds turn and float away*. Loss of image (or neutralization of image) is used when a translator cannot preserve the stylistic device, for example an epithet: *вовчі ями – great pits*. A simile can be replaced by a metaphor with the same image: *Ми будували так, ніби вивершували небеса. – We only built to raise the sky higher and higher*. Metaphorization was used in translating the neutral Ukrainian adverb by an idiomatic expression: *разом – shoulder to shoulder*.

We can conclude that the translators of this poem employ various translation transformations to convey the richness of Zhadan's language and imagery. They navigate the linguistic nuances by employing free verse and maintaining the poem's structure while making slight modifications to ensure the flow and impact of the English rendition. The translation retains the essence of Zhadan's exploration of home, belonging, and pain of leaving home while adapting the poem to resonate with English-speaking readers. They use a combination of literal translation and creative adaptation to maintain the core message and spirit of Zhadan's poem. Their efforts show the intricate balance between faithfulness to the original text and the need to convey the poem's impact in the target language. By exploring the peculiarities of these translations, we gain a deeper appreciation for the artistry and skill required to convey Zhadan's poetry across linguistic and cultural boundaries, enriching the global readership's understanding of his work.

Serhiy Zhadan has crafted numerous works that describe the complexities of human existence and societal shifts. The second poem taken for analysis is "Що ти будеш згадувати про ці часи? / What Will You Remember About These Times?" (translated by Ellen S. Poplavska).

<p>Що ти будеш згадувати про ці часи? Що ти будеш згадувати про ці часи? Адже пам'ять змиває всі голоси, адже пам'ять не пам'ятає жодних імен, жодних назв, але ти все одно згадуєш, згадуєш про кожного з нас. Згадуєш про нашу закоханість у твоє лице, навіть якщо тобі це не подобалося – згадуєш про це,</p>	<p>What Will You Remember About These Times? What will you remember about these times? For memory washes away all voices and all of their lines, for memory does not remember a name or what anything's called, but still you must remember, remember us all. Remember the way we fell in love with your face,</p>
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<p>навіть якщо ти не вірила в серйозність наших хвороб, навіть якщо не сумнівалась у марності наших спроб, навіть якщо не зможеш згадати наших імен, і якщо тебе завжди драгував колір наших знамен, мова наших освідчень, біографії наших святих, кількість у наших будинках зброї, вина і книг. Згадуй усе, що ми писали тобі в листах, згадуй, скільки нас полягло в чужих містах, згадуй, скільки з нас зламалося й продалося, згадуй, хоча б між іншим, хоча б когось. Згадуй, як ми ловили твої слова, згадуй наші поразки й наші дива, нашу вірність, нашу відвагу, наші страхи, носи при собі нашу любов, ніби старі гріхи. Без тебе нічого не буде, хочеш чи ні. Наші серця, як підводні міни, стоять в глибині. Згадуй кожну з утеч, згадуй кожну з атак – скільки зможеш, хоча б до смерті, хоча би так.</p>	<p>remember it even if you never liked it in the first place, even if you did not believe how ill we were when you heard our cries, even if you did not doubt the futility of all of our tries, even if our names have been lost between memory's crags, and even if you were always annoyed by the hue of our flags, the language of our confessions, the saints' lives in our tomes, the amount of wine, weapons, and books in our homes. Remember all of the things that we wrote in our letters to you, remember how many of us fell in cities we never knew, remember how many of us broke and were sold — oh, you must remember, at least among other things, at least one of us. Remember how we caught your words without cease, remember our miracles and our retreats, our faith and our fears and our courage in wins, and keep our love with you like primeval sins. There will be nothing without you, whether you like it or not. Our hearts are like naval mines that stand in the depths, even if you forgot. Remember every recoil — recall every attack — as much as you can, at least until death, at least that.</p>
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His poem captivates readers with its poignant exploration of memory, nostalgia, and the fleeting nature of time. The central theme of Zhadan's poem revolves around the process of recollection and reflection. The poem invites introspection and challenges readers to consider how the choices, experiences, and societal changes of the present will shape their recollections in the future. It explores the concept of fragmented memories and is rich in stylistic devices.

Zhadan employs repetition to create a rhythmic flow and emphasize key phrases and concepts. The repetition of the word “згадуї” translated as “remember” serves as a recurring motif throughout the poem, drawing attention to the central idea.

There are a lot of repetitions of words in the poem: *згадуї, навіть якщо, нас, наших*, which are repeated in the translation, too: *remember, even if, us, our*. The pronouns “we, us, our” show that the people described in the poem are united by common memories. The metaphor and simile “*нам’ять змиває всі голоси*”, “*наші серця, як підводні міни, стоять в глибині*” are rendered with the same images – “*For memory washes away all voices*”, “*Our hearts are like naval mines that stand in the depth*”. Another stylistic device is contrast. The poem juxtaposes contrasting images and emotions, such as hope and despair, beauty and decay, to underscore the complexity of life. This contrast serves to highlight the multifaceted nature of human experiences during times of changes. The words that are used for the sake of contrast are “*поразки – дива*” (*retreats – miracles*), “*відвагу – страху*” (*courage – fears*), “*кожну з утеч – кожну з атак*” (*every recoil – every attack*).

The translator uses the same rhyming pattern as the author of the poem – AABB. For the sake of keeping to this pattern the translator often applies the translation transformation of addition, which helps to find the word rhyming with the previous line:

Що ти будеш згадувати про ці часи?

Адже нам’ять змиває всі голоси –

What will you remember about these times?

For memory washes away all voices and all of their lines

In the translated verse “and all of their lines” is added to rhyme with “times”. In the last stanza “even if you forgot” is added for the rhyming purpose:

Без тебе нічого не буде, хочеш чи ні.

Наші серця, як підводні міни, стоять в глибині –

There will be nothing without you, whether you like it or not.

Our hearts are like naval mines that stand in the depths, even if you forgot.

The next poem for analysis is “Візьми лише найважливіше/ Take only what is most important.” It was translated from Ukrainian by Virlana Tkacz and Wanda Phipps.

<p>***</p> <p><i>Візьми лише найважливіше. Візьми листи. Візьми лише те, що зможеш сама нести. Візьми рушники та ікони, візьми срібні ножі, візьми дерев'яні розп'яття, золочені муляжі.</i></p> <p><i>Візьми хліб і городину, потім іди. Ми ніколи більше не повернемося сюди. Ми ніколи більше не побачимо наші міста. Візьми листи. Всі. До останнього злого листа.</i></p> <p><i>Нам ніколи не повернутись до наших нічних крамниць. Нам ніколи не пити з сухих криниць. Нам ніколи більше не бачити знайомих облич. Ми з тобою біженці. Нам з тобою бігти крізь ніч.</i></p> <p><i>Нам з тобою бігти вздовж соняшникових полів. Нам з тобою тікати від псів, спати поміж волів.</i></p> <p><i>Нам збирати воду в долоні, чекаючи в таборах, дратувати драконів на бойових прапорах.</i></p> <p><i>Друзі не вернуться, і ти не прийдеши назад. Не буде задимлених кухонь, не буде звичних посад, не буде сонного світла серед нічних осель, не буде зелених долин і замських пустель.</i></p> <p><i>Буде розмазане сонце за плацкартним вікном. Буде холерна яма, залита ванном.</i></p>	<p>Take Only What Is Most Important <i>Take only what is most important. Take the letters. Take only what you can carry. Take the icons and the embroidery, take the silver, Take the wooden crucifix and the golden replicas. Take some bread, the vegetables from the garden, then leave. We will never return again. We will never see our city again. Take the letters, all of them, every last piece of bad news. We will never see our corner store again. We will never drink from that dry well again. We will never see familiar faces again. We are refugees. We will run all night. We will run past fields of sunflowers. We will run from dogs, rest with cows. We will scoop up water with our bare hands, sit waiting in camps, annoying the dragons of war. You will not return and friends will never come back. There will be no smoky kitchens, no usual jobs, There will be no dreamy lights in sleepy towns, no green valleys, no suburban wastelands. The sun will be a smudge on the window of a cheap train, rushing past cholera pits covered with lime. There will be blood on your heels, tired guards on borderlands covered with snow, a postman with empty bags shot down, a priest with a hapless smile hung by his ribs, the quiet of a cemetery, the noise of a command post, and unedited lists of the dead,</i></p>
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<p><i>Буде криваве взуття на жіночих ногах, вимучені вартіві в прикордонних снігах, підстрелений листоноша з порожнім мішком, підвішений за ребро священик із безжурним смішком, цвинтарна тиша, гамір комендатур, списки загиблих, друковані без коректур, такі безкінечні, що навіть часу не стає шукати в них щоранку ім'я своє.</i></p>	<p><i>so long that there won't be time to check them for your own name.</i></p>
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The main motive of the poem is the tragedy of refugees in Ukraine in 2014-2015. People are forced to flee from the war and leave their native places. They take with them not only what makes it possible to survive (bread, vegetables), but also letters, towels, icons, a wooden crucifix and the embroidery. The author acknowledges that they will never return to their city or see their corner store, the dry well, or familiar faces again. They describe themselves as refugees who must flee, running through fields of sunflowers, seeking temporary respite with cows and gathering water with their bare hands. The poem is full of repetitions (*візьми лише – take only, нам ніколи – we will never, буде – there will be*), which focus the reader's attention on the main idea. The images that create the atmosphere of the poem are translated literally keeping to the original image: *холерна яма – cholera pits, підстрелений листоноша – a postman...shot down, цвинтарна тиша – the quiet of a cemetery*. The rhyming pattern AABB is not preserved in the translation. The translators use grammatical form substitutions (*яма – pits, міста – city, крамниця – store*), descriptive explaining (*за плацкартним вікном – on the window of a cheap train*), modulation (*до останнього злого листа – every last piece of bad news*). The poem highlights the loss and absence that refugees endure. There will be no more smoky kitchens, regular jobs, dreamy lights in sleepy towns, green valleys, or suburban wastelands. Instead, the sun becomes a mere smudge on a train window, rushing past cholera pits. The imagery invokes a sense of danger and desolation. The contrast between the quiet of a cemetery and the noise of a command post creates a sense of chaos and unease. The poem serves as a poignant reminder of the human cost of war and displacement.

Concluding Remarks

Poetic work of the self-proclaimed “last Ukrainian lyricist” Serhiy Zhadan stands out in the modern Ukrainian literary space with its provocativeness and stylistic richness. Over the years, his works even became classics in his homeland. And now, thanks to the publication of English translations of his poems, Zhadan's texts are

immersed in an English-speaking context with a completely different target audience. So we can say that his poetic works are recontextualized in English translations.

In summary, Ukrainian poetry plays a vital role in intercultural communication by offering a glimpse into the Ukrainian cultural identity, promoting dialogue between different cultures, and fostering a deeper understanding of Ukraine's history, traditions, and contemporary challenges. Through translations and the universal themes they explore, Ukrainian poems contribute to a broader intercultural exchange and facilitate connections among people across borders, fostering mutual respect, appreciation, and cultural enrichment. We witness the power of literature to transcend boundaries, contributing to a sense of belonging, solidarity and collective healing. Zhadan's poetry becomes a voice for the voiceless, shedding light on the struggles faced by the common Ukrainian people, while the Danube region becomes a place of compassion, offering refuge and support to those in need.

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