Summary. In the article the adequacy of English classic G.G. Byron’s style reproduction in Lesia Ukrainka’s interpretation is evaluated, based on a linguo-stylistic analysis of Ukrainian translations of his poetic works (the extract from the mystery play “Cain” and the poem “When I dream that you love me”). The peculiarities of her translation style are clarified, and also the matter of their history is considered with the involvement of the poetess’s correspondence. Lesia Ukrainka bowed to the talent of the English romantic, and the poem “Cain” made the greatest impression on her in comparison with other Byron’s poems. The implemented textual analysis testifies to the high artistic and aesthetic value of her translations, who managed to reproduce the subtle nuances of the author’s individual manner. Lesia Ukrainka’s translations contributed to the development of national culture, acquainted with the achievements of English classics, Byron’s artistic style in particular. As for the elements of linguo-stylistic analysis, she considers them in close connection with the stylistic system of the work. This helps her to achieve the adequacy to the original. She feels the poetic fabric of the authentic text very delicately, minimizes the introduction of additional elements, the omission of separate lexemes, selects accurate equivalents. The translations are indicated by the genetic distance between the source language and the target language.

In the mystery “Cain”, Lesia Ukrainka managed to preserve the English poet’s highly poetic, solemnly sublime style through the use of Old Slavonic words. Linguistic and stylistic means of lexical, phonetic and syntactic levels are successfully reproduced: epithets, intonation drawing, a significant number of appeals, anaphora, epiphora, alliteration. The poetess emphasizes and concretizes certain images, uses morphological transformations, various inversions, uses attributes in an extended form. In the poem “When I dream that you love me...” the translator tries to convey the same aesthetic impression as from the original, by selecting rich associative images, bright figurative means. She follows the original on lexical, syntactic and rhythmic levels (exclamatory intonation, inversion, unequal length of verse lines, lack of a single size). A subtle sense of the native language, rejection of literalism, maximum preservation of poetic means, reproduction of the spirit of the original, true recreation of its content characterize the poetess’s translation style. Comparison of Lesia Ukrainka’s translations with other interpretations confirms the poetess’s skill, emphasizes her individual style, originality of reading, and preservation of the author’s idea. By the level of reproduction of the English poet’s style, her interpretations are not inferior to modern Ukrainian versions of his works.

Key words: translation, original, lexeme, spirit, style, poetry.

Problem formulation. G.G. Byron’s poetic workings occupy a prominent place in Lesia Ukrainka’s rich translational creations. The question is an excerpt from the mystery play “Cain” and the poem “When I dream that you love me”. The choice of these works is due to the poetess’s closeness of spirit and aesthetic preferences. These translations are important for us, because the English classical literary heritage has become the subject of interest of the Ukrainian classic. In addition, Lesia Ukrainka’s translation activities has been insufficiently studied, as most of scholars’ attention was attracted by her original works. The address to the poetess’s translated works in order to assess them from today’s standpoint is relevant especially at the time of the 150th anniversary of her birth celebration. The issue of adequate translation and text interpretation is a key one in modern research of literary translation. Analysis of translated works helps to determine the features of literary translation at a practical level. Thanks to the translated versions, the analysis, interpretation and evaluation of world literature works in the national space are carried out.

Analysis of recent research and publications. The problem of entry peculiarities of English-speaking poets’s works into the Ukrainian literary polysystem continues to attract the attention of theorists and practitioners of English-Ukrainian artistic and, in particular, poetic translation (P. Bekh, L. Kolomiiets, V. Kykot, V. Radchuk, P. Rykhlo, R. Zorivchak, and others). Ukrainian translations of the English romantic’s creations were the object of research by D. Kuzyk [1], P. Bekh [2], L. Cherednyk [3]. H. Pashchuk [4] and O. Nazaruk focused their attention on the translations of the English classics, made by Lesia Ukrainka [5]. O. Dzera considered Byron’s mystery “Cain” in Ukrainian translations made by I. Franko, Lesia Ukrainka and M. Kabaluk [6]. However, translations of G.G. Byron’s poetic works carried out by Lesia Ukrainka have not been the subject of a separate, more detailed study, especially in comparison with other, newer versions.

The purpose of the article is on the basis of linguistic and stylistic analysis to assess the adequacy of G.G. Byron’s style reproduction in Lesia Ukrainka’s interpretation to find out the peculiarities of her translation style, as well as to touch upon the question of their history of these translations with the involvement of the poetess’s correspondence.

Presenting main material. At the end of the 19th century, translation became more active, which facilitated the direct communication of Ukrainian culture with foreign literatures. The addressees of translations of foreign works were the bilingual (multilingual)
intellectuals, and Ukrainian-speaking, mostly illiterate peasants did not need them. Lesia Ukrainka understood that and believed, that the common people did not need, at least at that time, Byron, Schiller, Goethe and some other poets. Their creations were necessary primarily for the development of the Ukrainian language, its enrichment. In the late 1880s and early 1890s, Kyiv literary youth group “Pleiada” began its activities, the main task of which was to translate the best works of world literature. English was not widely spoken in Ukraine at that time, and there was no one among the members of the circle, who was fluent in the language. The poetess herself did not know it then either: “And there will be nothing with English poetry until one of our society learns English” [7, p. 40].

Therefore, she began to study English persistently, despite its difficulties, trying to master all the aspects. The poetess wrote to her brother, that, unlike prose works, “poems must be translated from the original”, and remarked jokingly, “Well, I’ll snatch something from Byron someday until it seems hot to the devil”. Drawing up a plan of work in the field of translation for members of Kyiv literary youth group “Pleiada”, to which she belonged, the poetess included there also Byron’s creations “Child Harold” and “Manfred” among 65 authors.

Lesia Ukrainka wrote for a five-volume edition of Byron’s works, which is kept in her personal library (IL Manuscripts Department, f. 2, 132 1314–1317). Her mother brought her the books and later sent them. The poetess was especially fond of reading “Cain” in the original: “Somewhere I haven’t read any translation of “Cain” before, and it’s probably better because it has made the freshest and most complete impression on me, than all the other Byron’s poems I have known from the translations before… No, you can’t steal from Byron, you have to be him, and whoever can’t be, has the right only to translate, and then without writing on one’s own” [8, p. 39].

Lesia Ukrainka bowed to Byron’s talent, calling him “God in literature”. The dramatic poem or, according to the author’s definition, the mystery play “Cain” was translated during her stay in Yalta for treatment in the spring of 1898. This is evidenced by a letter dated April 19, 1898, addressed to her mother: “Yesterday I started translating Byron’s “Cain”, I really want to send its piece to Kyiv. After you read it, send it to Steshenko, because he and I decided to join the Union for Byron’s translations… “ [9, p. 43].

Ivan Steshenko was one of the most active Pleiadian translators, mentioned since 1929 only as a “bourgeois nationalist”; the figure’s name returned to Ukraine only in the early 1990s. In 1906 the non-periodical edition “World Library” was created on his initiative in Kyiv. Lesia Ukrainka together with other writers took part in its organization. In this regard, she noted: “… from time to time Mr Steshenko himself publishes books of translations from classical or famous European authors… and I have to give my translation of “Cain” from Byron to that publishing house” [10, p. 184].

Lesia Ukrainka translated only about 380 lines of the first act of the poem (there are about 1,400 lines in the first act in total). We learn from the correspondence, that she intended to translate a piece of “Manfred” or «Cain» and pass it on through her sisters Oksana and Oksana, who were visiting Yalta at the time (letter to her mother from April 11, 1898). They left Yalta on April 23, and if Lesia handed them the manuscripts, it can be assumed that the translation was made on April 18–22, at least no later than the end of May. It was then that Lesia left Yalta for Hadiach, and only the intention to complete it is mentioned in further correspondence.

It is no coincidence, that the poetess chose “Cain” for translation, because biblical issues cover almost half of her legacy. Lesia Ukrainka was not familiar with the first Ukrainian-language version of Cain, made by Ivan Franko (1879), who was her assistant in translational activities and taught her translation techniques. And after her the mystery play was interpreted by Ye. Tymchenko (1925), Yu. Koretskyi (1939), M. Kabaliuk (1984), O. Hriaznov (2007). Byron’s poem was also one of its favorite works in Russian translational literature, with five versions appearing along a quarter of a century (1880–1905).

The mystery play “Cain” in the interpretation of Lesia Ukrainka first became known to the general public with the appearance of a five-volume edition of the poetess (1954). This is a deeply philosophical work with a symbolic implication, a high level of abstraction, which allows a multivalent interpretation of the problem depending on a particular era and people. Textual observations allow us to claim, that Lesia Ukrainka has shown a special translation skill, significant experience in this field of work. She tries to approach the original with the utmost closeness, while avoiding literalism. We will give an example for argumentation: “Why did he / Yield to the serpent and the woman? Or / Yielding, why suffer? / What was there in this?” – “Navishcho batko slukhav zmia y zhinky? / Ni, za shcho kara? shcho to buv za hrikh?”

The poetess uses attributes in an extended form, which gives fluidity, melodiousness to the verses (“naikrashchii stvorinnia”, “za maluiiu pratsiu”, “tuiu pastku”, “siaia khmara”). The intonation drawing is preserved – exclamatory and interrogative constructions, that reflect the protagonist’s rebellious nature and his desire for knowledge, the attempt to find answers to painful questions of life.

Some words are obsolete (“zakazane” in the sense of “forbidden”, “novyna” in the sense of “new year’s harvest”, “oprich”, “oddilyv”, “od”, “se”), there are Old Slavonic words (“mana”, “tverd”, “imennia”). But in Byron’s stylistic system we also find archaisms, that give the poem a solemn sublimity, high poetic character (“tis”, “thee”, “thou”, “saih”). The translator often resorts to morphological transformations due to the genetic remoteness of the languages: “… So I have heard / His seraphs sing; and so my father saith. “Pro se ya chuv / Spiv serafyviv i – rozpovid batka”. Another feature of the poetess’s translation style is transition of the epithet from preposition to postposition for the denoted word, which also adds poetic character to the Ukrainian version: “My beloved Cain” – “Mii Kaine kokhanyi!”, “The eternal anger” – “hniivu odvichnoho!”. There are other types of inversion, that create a heightened emotional meaning of syntactic unity: “You know my thoughts?” “Moi dumky ty znaiesh?” (object at the beginning before … No, you can’t steal from Byron, you have to be him, and whoever can’t be, has the right only to translate, and then without writing on one’s own” [8, p. 39].
misms “he”, “his”, “morning”, “night” – “bilyi den”, “temriava noch”. It is also important, that Lesia Ukraina follows the original at a phonetic level, which Ukrainian translators from English do not always succeed in doing. Let’s compare: “Souls who dare look the Omnipotent tyrant in / His everlasting face, and tell him, that” – “Ти, шхо весялому тирану посмігся! / Іть юзвичне лицьо і сказати”. The translator even adds more alliterated sounds ([t], [t]v, [v], [v]v, [s]) here than in the original work. This underscores Lucifer’s refractory nature, who experiences feelings similar to Cain. The poetess feels the poetic fabric of the original very subtly, minimizes the introduction of additional elements, the omission of individual lexemes, selects accurate equivalents. The translational solutions of other fragments are interesting: “He conquer’d; let him reign!” – “Пан, кхто переміг”. The content is preserved, there is a morphological transformation. And how do modern translators interpret these lines? M. Kabaliuk reproduces the original literally, keeps the exclamatory intonation: “Вин переміг. Хай вин тащирує!” We see the same in O. Hriaznov’s version: “Вин переміг – некхай тащирує!” There is unequal degree of approximation to the authentic text in the following example: “I know the thoughts / Of dust, and feel for it, and with you”. – Lesia Ukraina: “Yoho dumky ya znaiu, / I pochuttia my maiem spilni”. O. Hriaznov: “Я і знати думки людей / Я ти притнув через спілку”. M. Kabaliuk: “Ya znaiu dumy smertynkiv, i vony / Meni blyzki, i shcho ya nadto shchyslywi / Koly hrishnyi buv son, – ya spoku / Kanu po enykh vozvychih”. The expression “feel with somebody”, which means compassion, was reproduced by M. Kabaliuk and O. Hriaznov, and “feel for” meaning “feel the same” – Lesia Ukraina and M. Kabaliuk. As we can see, only M. Kabaliuk preserved both verb lexemes. Translators convey the meaning of the word “dust” using various lexemes: Lesia Ukraina – “porokh”, M. Kabaliuk – “prakh”, “smertnii”, O. Hriaznov – “smertni”; all the options in this context are correct. Lucifer arouses in Cain a spirit of protest and doubt in a conversation with him. To Cain’s question, “Am I happy? Look!” – he answers: “Poor clay! / And thou pretend to / His everlasting face, and feel for now, / Thus doom’d but to gaze upon bliss. Literal translation: Oh! Ne nasupliui bryvy, myla, pryptutsia / Ne dumai, shcho ya nadto shchylstviy! / Koly hrishnyi buv son, – ya spoku / Kanu po enykh vozvychih”. The address is reproduced (“sweet lady” – “moia myla”, “false lady” – “moia myla, pryspyvay pryptutsia / Ne dumai, shcho ya nadto shchylstviy! / Koly hrishnyi buv son, – ya spoku / Kanu po enykh vozvychih”). If we compare the versions of Lesia Ukraina and the Russian poet, translator and poet G. Shengeli (1894–1956), it is obvious that the Ukrainian interpretation is closer to the source work. To reproduce the first stanza, G. Shengeli needed two stanzas, and the third one is missed altogether. There are places more successful and less successful, while the Ukrainian poetess tries to preserve the images, phrases, syntactic features of the original throughout the poem. Let’s compare the fragments: Ah! frown not, sweet lady, unbend your soft brow, / Nor deem me to be happy in this; / If I sin in my dream, I atone it for now, / Thus doom’d but to gaze upon bliss. Literal translation: Oh! Ne nasupliui bryvy, myla, pryptutsia / Ne dumai, shcho ya nadto shchylstviy! / Koly hrishnyi buv son, – ya spoku / Kanu po enykh vozvychih”. The meaning of the verb lexeme “pretend” was most subtly felt by M. Kabaliuk (“have the courage to do something”), although Lesia’s translation of this fragment does not contradict the content of the author’s work. In O. Hriaznov’s version, Cain “behaves so as to make it appear” to be unhappy, which is not true, because in fact he suffers deeply. Lesia Ukraina used the lexeme “clay” in the meaning of “a dead person’s remains”, so both “clay” and “dust” are adequate equivalents for all translators. The poem “To M.S.G.” (“When I dream that you love me”) belongs to Byron’s early poetry (1806). Lesia Ukraina worked on its translation at the same time as on “Cain” (1898). The work was first published in the journal “Native land” in 1906 (№ 50), that is during the poetess’s life. The lyrical hero is overwhelmed by deep feelings for his beloved, which reflects the subjective beginning. Emotionally expressive coloring of the poem is created with the help of appropriate vocabulary and syntactic means. Lesia Ukraina tries to convey the same aesthetic impression as from the original, by selecting rich associative images, bright figurative means close to the Ukrainian reader as well as the rhythms of the poem. For example: “They tell us that slumber, the sister of death” – “Smert i son – kazhut ludy, – to bratia ridni”, “To fate how I long to resign my frail breath / If this be a foretaste of heaven” – “Koly son mozhne dat krashchy ri, nizh u sny / Ty prahnu skorishre umerty”. She retains a large number of exclamation marks, that reflect the author’s agitated state. The address is reproduced (“sweet lady” – “moia myla”, “kohonana”; “Then, Morpheus!” – “Liuby son!”, the omitted image of the god of dreams is compensated by the epithet here). If some epithets are missed, the translator adds them from herself in other places, preserving the spirit of the original: “affection” – “schchas tia yasne”, “morality’s emblem” – “obraz movchazni smerty”. Morphological changes often occur in the reproduction of lexemes denoting emotions (“it leaves me to weep” – “oplakana zhuba”, “If I sin in my dream” – “koly hrishnyi buv son”, “Oh, think not my penance deficient!” – “Ne karai ty mene za prvymy!); various kinds of inversion have been preserved (“languor benign” – “bezysliva rozkiskhne”, “When dreams of your presence my slum bers beguile” – “Pislia mri charinvynkh prokydatys meni”). There is the same unequal length of verse lines, which is a characteristic feature of Byron’s lyrics. Another feature of the original is the lack of a single size: anapest tetrameter alternates with amphibrachic trimeter, in translation – anapest tetrameter and anapestic trimeter. This interpretation is considered one of the best in the translational Byronicana. And although more than a century has passed since its appearance, it can serve as a model for future translators, competing seriously for those who will try to match it. Indeed, even a meticulous critic will not find fault with it. Conclusions. The conducted textual analysis testifies to the high artistic and aesthetic value of Lesia Ukraina’s translations, who managed to reproduce the subtle nuances of the author’s individual manner. Her interpretations contributed to the development of national culture, acquainted with the achievements of English classics, Byron’s artistic style in particular. For the elements of linguistic and stylistic analysis, she considers them in close
connection with the stylistic system of the work. This helps her to achieve the adequacy to the original. The translations indicate the genetic distance between the source language and the target language. A subtle sense of the native language, rejection of literalism, maximum preservation of poetic means, reproduction of the spirit of the original, true recreation of its content characterize the poetess’s translation style. Comparison of Lesia Ukrainka’s translations with other interpretations confirms the poetess’s skill, emphasizes her individual style, originality of reading, and preservation of the author’s idea. By the level of reproduction of the English poet’s style, her interpretations are not inferior to modern Ukrainian versions of his works.

References:

Ковальчук О. Я., Попадінець О. О. Поезія Дж. Г. Байрона в інтерпретації Лесі Українки
Анотація. У статті оцінено адекватність відтворення стилю англійського класика Дж. Г. Байрона в інтерпретації Лесі Українки на основі лінгвостилістичного аналізу українських перекладів його поетичних творів (уривка з містерії «Каїн» та вірша «Коли сниться мені, що ти любиш мене»). З’ясовано особливості її перекладного стилю, а також розглянуто історію цих перекладів із залученням епістолярію поетеси. Леся Українка вдалося зберегти високий поетичний тон у перекладах, що дуже відчутно відображається в поетичному творі Дж. Г. Байрона. Щодо елементів лінгвостилістичного аналізу, то вона розглядає їх у тісному зв’язку зі стилістичною системою твору. Це допомагає її досягти адекватності оригіналу. Вона дуже тонко відчуває поетичну тканину першотвору, мінімізує введення додаткових елементів, пропускає інших лексем, підбирає точні еквіваленти. Переклади характеризуються генетичною віддаленістю між мовною вихідного твору та мовою перекладу. У містера «Каїн» Лесі Українці вдалося зберегти високі поетичні елементи, усунуваючи незначні фрагменти відбивши вірші речі, що відображають індивідуальну манеру автора. Переклади Лесі Українки підкреслюють розвиток національної культури, ознайомлюючи читачів з добами англійських класиків, зокрема й зі здобутками англійської мови, зокрема й зі здобутками англійської мови. Вони дуже тонко відчувають поетичну тканину першотвору, мінімізують введення додаткових елементів, пропускають окремих лексем, підбирають точні еквіваленти. Переклади характеризуються генетичною віддаленістю між мовною вихідного твору та мовою перекладу. У містера «Каїн» Лесі Українці вдалося зберегти високі поетичні елементи, усунуваючи незначні фрагменти відбивши вірші речі, що відображають індивідуальну манеру автора. Переклади Лесі Українки підкреслюють розвиток національної культури, ознайомлюючи читачів з добами англійських класиків, зокрема й зі здобутками англійської мови.

Ключові слова: переклад, оригінал, лексема, дух, індивідуальний стиль, адекватність, лінгвостилістика, поетичний стиль, історія перекладів, здобутки англійської мови, епістолярія поетеси.