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Эндогенные и наследуемые параллели поэтического текста

В статье рассматриваются механизмы образования параллелей в поэтическом тексте, а именно – основания и причины схожего функционирования некоторых концептов и мотивов в творчестве Т. Шевченко и А. Кальвоса, его современника, которые не могут быть проинтерпретированы как интертекстуальные (эндогенные параллели). Также проведен анализ принципов передачи в поэтическом переводе художественных элементов, которые присутствуют и в оригинальном творчестве переводчика (Я. Рицос) и являются специфическим выражением феномена интертекстуальности (наследуемые параллели).

Ключевые слова: *эндогенная параллель, наследуемая параллель, перевод, поэтический концепт, украинская поэзия, греческая поэзия.*

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Ендогенні та наслідувальні паралелі в поетичному тексті

Статтю присвячено порівняльному дослідженню механізму утворення паралелей у поетичному тексті, а саме з'ясуванню підстав для спільного функціонування деяких поетичних концептів та мотивів у творчості Т. Шевченка та А. Кальвоса, його сучасника, що не можуть бути інтерпретовані як інтертекстуальні паралелі (ендогенні паралелі), а також аналізу відтворення в перекладному поетичному тексті художніх елементів, які оприявнюються в оригінальній творчості перекладача (Я. Рицос) і є виразом специфічного функціонування явища інтертекстуальності (наслідувальні паралелі).

Ключові слова: *ендогенна паралель, наслідувальна паралель, переклад, поетичний концепт, українська поезія, грецька поезія.*

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THE ESSENTIALIZED *KOBZAR* BY TARAS SHEVCHENKO IN MICHAEL NAYDAN'S ENGLISH PROJECTION, 2014

This article discusses the selected poetry of Taras Shevchenko (1814–1861) in the English translations from Ukrainian by Michael Naydan, published as a tribute on the bicentennial of the poet's birth in 2014, and particularly focuses on various aspects of the translator's strategy. It examines the basic procedural issues of Naydan's translation strategy including literal textual meanings, accurate idiomatic equivalents, functional contextual substitutes and situational modulation of set phrases. It also observes gains, losses, and compensations in

Naydan's translations from a communicative vantage point. The discussion notes how the view of the nature of Shevchenko's oeuvre by Naydan merges with the graphic design of the 2014 book of his translations illustrated with linocuts by Ukrainian graphic artists Volodymyr and Lyudmyla Loboda. The article applies Justa Holz-Mänttäri's metaphoric definition of translation as a psychological process of constructing worlds and shows how Naydan's translation project fits into this conceptual paradigm. In addition, the discussion describes linguistic zones of narrow translatability for any translator of Shevchenko, such as paronomasia and paronymic attraction of the rhyming words, as well as indirect meanings and idiomatic phrases. The article details cases of grammatical perplexities that may be of a particular concern to English-speaking readers, related to the SL emphatic and modal syntax, as well as to the composition of Shevchenko's rhetorical discourse. The most detailed analysis in the article focuses on the instances of ostensible perspicuity of the author's poetic diction in terms of its colloquiality and idiomaticity.

Keywords: *Taras Shevchenko, Michael Naydan, translation strategy, translatability, textual equivalent, functional substitute, compensation, colloquialism.*

I. The Book of Pain and Desire

The internationally recognized author, translator and essayist Tim Parks graphically describes the translator's task using shifting as a metaphor: "Imagine shifting the Tower of Pisa into downtown Manhattan and convincing everyone it's in the right place; that's the scale of the task" [Parks].

Indeed, any view of translation as an act of shifting, moving, or relocating the edifice of the original work may trigger a somewhat facetious response in the reader's imagination to such an endeavor on the translator's part, even if the translator would have tried to assimilate, or reincarnate, the most strange-looking features of a foreign cultural edifice by repainting its elevations in order that a new chiaroscuro attenuate its undue strangeness and create an illusion that fits into the new skyline.

Michael Naydan as a translator of poetic works by Taras Shevchenko – the national emblem of Ukrainian people and their idealized oracle – tended to construct a living world of the 19th century Ukrainian classic for 21st century non-Ukrainian readers. He projected his imagination and reflection of Shevchenko's poetic diction onto the natural and familiar world of his contemporary American readers and their language of everyday communication. And thanks to the translator's intuitive sensitivity and attention to the

hypothesized viewpoints of the Ukrainian author and the English-speaking audience, his translations proved to be exceptionally communicative. Thus, of all the extant metaphors of translation as a psychological process, the most fitting one for the Shevchenko translation project by Naydan could be the metaphor of constructing worlds by the translator and putting oneself in them, or in a broader sense the metaphor of projection, suggested by Justa Holz-Mänttäri [See: Martín de León 2010, 103].

Our understanding is that Michael Naydan rather constructs the world of Taras Shevchenko anew for a new, postmodern reader rather than transferring its constituents into his own ambient culture that comes straight from the 2014 book title of his translations: *The Essential Poetry of Taras Shevchenko*. Such a title sounds almost nonsensical to the native Ukrainian ear, for there is no unessential poetry written by Taras Shevchenko in the contemporary Ukrainian literary canon. A lot of textbooks or gift editions in present-day Ukraine, of course, include selected works by Shevchenko, but one-sixth part of Shevchenko's poetry will hardly be labeled in any Ukrainian edition as the essential, or the most important, to the detriment of the remaining five sixths of the poet's oeuvre. After all, who of the Ukrainian readers of Shevchenko can tell that those 24 pieces selected by Naydan for the above-mentioned edition are more essential than, let's say, such poems as "Кавказ" (The Caucasus), "Сон (Комедія)" (Dream (A Comedy)), "Великий льох" (The Great Vault (A Mystery)), "І мертвим, і живим, і ненародженним землякам моїм в Украйні і не в Украйні моє дружнєє посланіє" (To the Dead, the Living, and to the Unborn Compatriots of mine in Ukraine and not in Ukraine My Fraternal Missive), or such cycles as "Давидові псалми" (Psalms of David), as well as many other notable items of poetry by Shevchenko? Absolutely each of the poems in Shevchenko's poetic heritage is essential as a building block of the author's poetic world and is an integral part of its entirety.

But at the same time the translator's project is indeed consistent with the artistic design of the book of his translations. The book was published in the city of Lviv, which is considered the Western Ukrainian cultural capital, to commemorate the 200th anniversary of

the birth of Taras Shevchenko in 2014. It is a bilingual Ukrainian and English edition illustrated with linocuts of Ukrainian graphic artists Volodymyr and Lyudmyla Loboda produced during 1984–86.

The book features an expressionistic black-and-white linocut matriarchal iconostasis on its flyleaves (from V. Loboda's series *A Great Journey to Ukraine. Taras Shevchenko*) with mostly the primordially simple contours of faceless women, as if they are half-naked, with their heads covered–one is heavily pregnant, another is breast feeding, another is holding a swaddled infant, or squatting, or kneeling, the other one is sitting with a pieta-like bowed head. Female figures are supplemented with grotesque-looking icons of the national bard, or the bandura-player, and a scarecrow-like crucifix at the top and bottom of the iconostasis respectively. In the centre, the onlooker can discern a tightly bound male figure that is evidently running the gauntlet. Supplemented with *The Blind Men* linocut on the cover and an enlarged profile of Shevchenko on the frontispiece–with a convexity of his augmented symbolic moustache (just in case he be mistaken for anybody else!) and a tiny star up in the sky projecting its expressive ray straight to the "third eye" spot on the poet's forehead as if informing the world of his soothsayer's gift. The book design aptly points to the nodal archetypes of the sufferers and mourners in Ukrainian culture, as well as to the empathetic sadness of Shevchenko, led by his cynosure as the saviour from the loneliness and terror of slave life in the Russian Empire.

All those linocut illustrations are, in fact, ominously depressive, representing the artists' self-reflection under Soviet rule in Ukraine in the 20th century and its associational projection of Shevchenko's poetry onto the oppressed Ukrainian world. This world would probably have been destroyed by the Tsarist and Soviet Russian occupational regimes had there not been such a poet as Shevchenko. And Naydan has reflected this message of the acclaimed Lviv artists Volodymyr and Lyudmyla Loboda in his own projection of Shevchenko's poetry onto the contemporary English-speaking world.

The constructed Shevchenkian world of Michael Naydan consists of the first *Kobzar* (8 poems) from 1840, a section tentatively called "intimate lyric poems" (11 short poems), and a concluding section

under the rubric as "other selected works" (5 pieces, including two longer poems, two shorter poems and the Introduction to dramatic poem "Гайдамаки" [The Haidamaks]).

Why are the poet's texts, as selected in the book, more essential than others, no less known or highly rated by the Ukrainian readership? The answer to this question, we assume, lies in the main idea of Naydan's translation project, whose primary purpose, as the reader can guess from the selections, was to construct in English a primordially syncretic, expressionistic world of an archetypal folk bard, inhabited with highly sensitive and romantic characters. The texts and illustrations in the book design are welded together by this idea of constructing a perceptible intimate world of an ethnocentric people's poet. The linocuts, created in a minimal artistic style, primarily resemble primordial petroglyphs. They schematically depict in broad straight and curved lines the crude contours of squat human figures with surly faces. Those pictographic, symbolic images of the archetypal Ukrainian destitute (the blind, the forlorn, the betrayed, and the poet-martyr himself) point to the guiding motifs of the texts selected, as well as to their minimalistic, but poignantly expressive English language projection by the translator so that the textual and illustrational parts of the book might be perceived by the reader as an integral unity.

II. A New Vista

Deliberately or not, Michael Naydan has constructed his Shevchenkian world as plain and as clear-cut in detail as the white-and-black petroglyphic-looking linocuts in the background, or virtually in the foreground of the book.

By the same token, Naydan romanticized, made intimate and, in a way, modernized Shevchenko for the present-day American reader (n.b. although the book in question was published in Ukraine, his selection of 14 pieces from *The Kobzar* appeared in the 1st volume of *Ukrainian Literature Magazine* as early as 2004). And from this perspective, Naydan's translations for the book demonstrate the integrity of his Shevchenko project: from the early, purely romantic poems of the first *Kobzar*, through the block of short lyric poems,

tentatively qualified as "intimate," and to another ethno-romantic block of "selected works," consisting of an early Romantic poem "Причинна" (The Moonstruck Girl), a romantic Introduction to "The Haidamaks," two romantic poems that may also be qualified as "intimate," grieving for the bygone glory of Ukraine and lamenting a time of its plight, "Розрита могила" (The Ransacked Grave) and "Гоголю" (To Hohol), and a short folklore-stylized poem *І багата я*... (I'm well-to-do…) at the end of this edition.

Eventually, the translator's projection of Shevchenkian poetry onto the non-Ukrainian literary landscape outlines the profile of a purely romantic (and deeply rooted into the folklore mythological tradition) poet-mourner who is grieving for a bygone antiquity and bitterly lamenting his fate. The translator is hardly troubled by the fact that readers, familiar with the entire corpus of Shevchenko's oeuvre, would probably suffer a kind of proprioceptive syndrome: an aching feeling for the amputated parts of Shevchenkian (painfully familiar) poetic world, such as his bitterly satirical poems, or old-testament-patterned prophetic verses, or his wrathful appeals to the righteous fight for freedom, among others.

Rather than drawing on the differences between the author's world and that of the readers, Naydan tends to construct the author's world in his imaginative projection on the cultural skyline familiar in the 21st century and puts himself in this world as constructed and projected by his imagination. Numerous markers of textual renovation testify to the translator's presence in it. For instance, he creates anew an important ethno-cultural reference by Shevchenko to the term *moskal'*: "The word "moskal'," which in Shevchenko's time was a pejorative term used by Ukrainians for Russians, and which particularly meant young Russian soldiers in his poetry, has been translated as "Russky," "Russky soldier boy," or "Russky boy." I have additionally used the word "Russkies" and on occasion the term "Muscovites" for the generic term for the plural "moskali," explains Naydan in his *Note on the Translation* [Naydan 2014].

On the one hand, an un-rhymed free-verse translation simplifies both the poetic form and the multilayer semantic dimension of the originals. On the other hand, it clarifies the textual meanings of the

polysemantic words and idiomatic phrases found in Shevchenko's work, and contributes to re-contextualization of the communicative value of his poetic imagery. Toward this end, it appears that the translator even eliminates some of the author's dedications, as well as most of the diminutive forms, which constitute a feature of the Ukrainian language and reflect its ethnic character.

With a communicative purpose in view, Naydan not only renames such a key historical culturally-specific term as moskal', which he argues for in the above-given quotation, but he also introduces a simplified, transliterated version of the authentic Ukrainian term Kozak, "to differentiate the indigenous Ukrainian freedom fighters of the 16th to 18th centuries from Russian Cossack troops in the Tsarist army in later times" [Naydan 2014].

As the bilingual reader can easily notice, Naydan's strategy tends to render literal textual meanings (which nevertheless do not always turn out to be most accurate) in combination with accurate idiomatic equivalents, functional contextual substitutes for the source language culture-specific lexical units and situational modulation of set phrases by means of close semantic analogues in the target language. In such a way, the translator, on the commonly-used linguistic ground of American English, displays a new, non-conventional and crossover view of the nature of Shevchenko's oeuvre merged with the graphic outlines of archetypal human figures in the book illustrations expressing universally human emotions of frustration.

III. A Record of Gain

Later we will refer to the basic constituents of Naydan's strategy that have become the major building blocks of a new English-based world of Shevchenko's oeuvre projected by the translator's creative mind and placed in juxtaposition with the original texts in the 2014 Lviv bilingual edition. These are 1) accurate idiomatic equivalents, 2) literal textual meanings, 3) functional contextual substitutes, and 4) situational modulation of set phrases.

Whenever possible, Naydan finds phrasal equivalents for the hard-to-get-at semantics of colloquial verbs, as in the stanza below (the matching phrasal verbs are highlighted):

Кобзар вшкварив, а козаки –
Ах Хортиця гнеться –
Метелиці та гопака
Гуртом ***оддирають****.*
The kobzar strummed, and the kozaks too –
Till Khortytsia was shaking –
Blizzard dances and the hopak
Tearing off *together.* [Шевченко 2014, 102]

Mostly, the translator suggests idiomatic equivalents for the verbs with a figurative or implicit meaning, as in the following odd lines (the matchings are highlighted): *Він багатий, одинокий – /Будеш* ***панувати*** *– He's rich and lonely – /And you'll* ***hold sway*** [Шевченко 2014, 48]; *За нею* ***полинув****! – I've* ***taken wing*** *after her!* [Шевченко 2014, 58]; *І гнилою колодою /По світу* ***валятись*** *– And* ***knock about*** *the entire world /Like a rotten stump* [Шевченко 2014, 70]; *І не* ***схаменеться*** *– And doesn't* ***gather his wits*** [Шевченко 2014, 102], or in the following stanza:

Зеленіють по садочку
Черешні та вишні;
Як і перше ***виходила****,*
Катерина ***вийшла****.*
The sweet and black cherry trees'
Leaves are coming out along the orchard;
As she first ***stepped out****,*
Kateryna ***stepped out****.* [Шевченко 2014, 20]

He also frequently adheres to literal textual meanings of proverbial and set phrases that enrich the target language imagery, for instance: *Скачи, враже, як пан каже* (a proverb) – *Jump, enemy, as the master says* [Шевченко 2014, 15]; *як мак процвітає* (a set phrase, the full form of which is: "гарний /вродливий /здоровий як мак процвітає" – "as beautiful /handsome /healthy as poppy flowers blooming" [about a human being or people]) – *blooming like poppy flowers* [Шевченко 2014, 58].

Simultaneously Naydan "boldly accentuates the ontological status and poetic nature of the word" (this is Haydan's own expression concerning Yuri Andrukhovych's novel *Perverzion*, which we find appropriate as applied to Haydan himself as the translator of

Shevchenko) [See: Naydan 2003, 456] and strictly observes the imaginative poeticality of Shevchenko's diction and his easy-flowing conversational style, as can be seen from the following random examples among numerous others, where he resorts to complete sentence restructuring:

Москаль любить жартуючи,
Жартуючи кине.
The Russky boy loves for a lark,
And for a lark will ditch you quickly. [Шевченко 2014, 16]
Засиніли понад Дніпром
Високі могили.
Tall grave mounds turned deep blue
Above the Dnipro. [Шевченко 2014, 94]
Насипали край дороги
Дві могили в житі.
They sprinkled the two graves in rye
To the edge of the road. [Шевченко 2014, 96]

It is noteworthy that the translator occasionally preserves rhyming in the explicit folklore-like dicta and magic formulae, as in instances (1) and (2) respectively:

(1) *Теплий кожух, тілько шкода –*
Не на мене шитий,
А розумне ваше слово
Брехнею підбите.
A warm fur coat, it's just too bad –
It's not made in my size,
And your intelligent word
Lined with lies. [Шевченко 2014, 101]
(2) *Ух! Ух!*
Солом'яний дух, дух!
Heigh-ho! Heigh-ho!
The spirit of straw, spirit!
Місяченьку!
Наш голубоньку!
Ходи до нас вечерять.
Mr. Moon!
Our ducky dove!
Come to sup with us our love. [Шевченко 2014, 93]

While rendering Ukrainian culture- or language-specific units in transliteration, Naydan amplifies the transliterated lexemes with necessary explanatory additions, as in the following cases (additions highlighted): *Як Січ будували – How they built the Sich* ***encampment*** [Шевченко 2014, 102]; *Неначе на раді, /Походжають, розмовляють – Like at a rada* ***council meeting****, /They walk about, chat away* [Шевченко 2014, 102]; *Козацтво гуляє, байрак гомонить – The Kozak* ***clan*** *parties, the ravine hums* [Шевченко 2014, 102].

By and large, the translator resorts to functional contextual substitutes for

a) culture-specific terms: *думи – thoughts in song; кватирка – pilot window; хустиночка – a little scarf; доля – good fortune; шажок – a coin; міхоноша – the old man's alms sack; чумак – an oxcart driver; рушники – embroidered cloths; ворожка – fortune-teller /gypsy; каламар – a clerk; тирса – the feather grass; китайка – a red nankeen cloth; сіряки – coarse wool coats; у запічку – on the plank bed; панове-молодці – my young swains; пан отаман – the otaman chief; Козачество – Kozakdom,* etc.;

b) words of endearment: *серденько – her tiny heart; головонька – pretty head; Тихесенько Гриця дівчина співає – A girl oh-so-quietly sings the song Hryts* [Шевченко 2014, 104]; in the cases when the lyrical subject's emotional attachment or, vice versa, his/her aversion to someone or something is involved, the translator avoids using stylistic neutralization, and in general he resorts to stylistically neutral paraphrases quite rarely: *коник вороненький – his raven-colored horse; хлоп'ята – boys; ляшки-панки – the Polish lords*);

c) language-specific (1) lexemes: *цокотухи – chatterbox; навісна – a crazed woman; нічичирк – not a sound;* (2) set phrases: *лютеє горе – fuming grief; лани широкополі – the wide-tilled fields; аж гульк – in a flash; попідтинню, сиротами – destitute, as orphans; (думка) жалю завдає – (it) inflicts a sting; на сторожі стоять – standing guard;* (3) proverbs and proverbial phrases: *От їх достобіса! – There are a helluva lot of them!* [Шевченко 2014, 34]; *При лихій годині – In an hour of misery* [Шевченко 2014, 105]; *Лихо мені з вами! – Children, a calamity for me with you!* [Шевченко 2014, 104]; *Край світа полину! – I'll take wing to the ends of the earth!* [Шевченко 2014, 43]; *Не вік дівувати! – It's not*

the age to be a maid [Шевченко 2014, 43]; *Били, а не вчили. – Beaten, still a cretin* [Шевченко 2014, 100].

Naydan tends to echo the rhythm, which is primarily a trochaic tetrameter, of those rhythmic proverbial phrases that are most obviously of folk origin, such as *Мене мати хоче дати /За старого заміж. – My mother wants to give my hand /In marriage to an old man* [Шевченко 2014, 43]. He takes cares not to drop a semantic detail or let it escape from his cognitive limelight. His carefulness pays off in mostly accurate rendering of the nuances of Shevchenko's colloquial diction. In particular, the following original phrases are entirely colloquial-patterned, yet accurately reproduced in translation: *З переполоху ну втікать! – Out of fright they run away!* [Шевченко 2014, 96]; *А я дивлюсь, поглядаю – And I look, keep an eye out* [Шевченко 2014, 102]; *Тяжко-важко нудить світом – It's hard so hard feeling sick of the world* [Шевченко 2014, 105], etc.

To attain semantic accurateness, the translator involves procedures of situational modulation of set phrases, for instance (the matching phrases are highlighted): ***Тяжко-важко*** *заспіває, / Як Січ руйнували. – He begins to sing* ***in grave tones*** *about / The destruction of Sich* [Шевченко 2014, 12]; *Журба в шинку мед-горілку /* ***Поставцем кружала****. – In a tavern sorrow* ***circulated*** */Mead vodka* ***through a cruet-stand*** [Шевченко 2014, 54]; *Зібрав шляхту всю докупи /Та й* ***ну частовати****. – He gathered the nobles all together /And* ***entertained them choicely*** [Шевченко 2014, 60].

Thus far we have attempted to demonstrate the translator's strategy of construction in action, though there still remain linguistic zones of narrow translatability for any translator of Shevchenko, such as paronomasia and paronymic attraction of the rhyming words, as well as indirect meanings and idiomatic phrases. Onwards we will consider those translatability difficulties by stages.

IV. When Literalness Is Nearly Impossible

➢ *Paronomasia and/or paronymic attraction of the rhyming words:*

The following excerpt from Shevchenko's early poem "Іван Підкова" (Ivan Pidkova) reveals the author's cross-textual opposition

between the Kozaks' glory of olden days and their grandsons' short memory of it:

Свідок слави дідівщини
З вітром розмовляє,
А внук косу несе в росу,
За ними співає. [Шевченко 2014, 54]

Naydan's translation:

A witness of the glory of olden days
Speaks with the wind,
And his grandson carries a scythe
On his shoulder singing to the dew. [Шевченко 2014, 54]

Withal, this excerpt holds a paronomastic aphorism *косу несе в росу* (in Naydan's literal translation: *carries a scythe <…> to the dew*). The aphorism is grounded on people's belief that prophesies a fair weather without atmospheric precipitation if there is dew in the morning (and the hay-maker may, thus, start mowing: "Вранці роса – гуляє в полі коса" [There's dew in the morning – the scythe is having a good time in the field]), and vice versa, if there is no dew in the morning, it is a sign that the storm is approaching (and the hay-maker should not start mowing the field: "Вранці не роса – спи коса" [There's no dew in the morning – Sleep, the scythe]).

Although the translator has shown great ingenuity here, his almost literal wording does not render the textual meaning of the aphorism that symbolizes an immanent harmony of the indigenous person's disposition and his native nature: the grandson is singing to the dew in unison with the nature that promises a lovely day.

Typical poetic folk phrases based on rhyming words are a hard nut to crack in translation. Since they always contain an element of exaggeration, their direct translation would sound illogic or even nonsensical. For instance, the following clichéd folklore expression *виплакала карі очі за чотири ночі* in literal rendition means the following: "I (or she) wept out my (or her) hazel eyes for four nights." Anyway, the adverbial phrase of time "for four nights" in its verbal context does not mean that what it literally says, but simply refers to a short period of time implying that someone has wept out her eyes very quickly. A similarly structured poetic formula will be met by the reader of Shevchenko's poem "Kateryna": *Не дві ночі*

карі очі /Любо цілувала. – More than two nights she lovingly /Kissed his hazel eyes [Шевченко 2014, 16]. As is evidenced by the translation, Naydan finds a way to explicate the referential meaning of a negative adverbial phrase of time *не дві ночі* using a comparative phrase rather than rendering literally the componential structure of this folklore-patterned author's expression.

➢ *Indirect meanings and idiomatic phrases:*

The problem with indirect meanings and idiomatic phrases is that a clear and obvious meaning in the original text might become vague and obscure in its literal translation. Take, for instance, an idiom *(з)губити себе* (to commit suicide) from the following extract: *Того в'яжуть, того ріжуть, /Той сам себе губить… – They tie up one, slaughter another, /He who does it destroys himself…* ("Kateryna") [Шевченко 2014, 24]. As a direct literal translation of the source phrase *сам себе губить* and a synonymic modulation of the English collocation *commits suicide*, a set phrase *destroys himself* is justifiably opted for, but the meaning of the whole poetic line *Той сам себе губить* has been superfluously developed in translation. That is why we suggest our clarification of the above line which ties together its idiomatic and contextual meaning: *Another one commits suicide…* In this way, a bilingual reader can see that what is meant in the example considered becomes obscure or altered in ostensibly literal translation.

Let us look at another example from the same poem: *А Йвася спитають, зараннє спитають, / Не дадуть до мови дитині дожить. – And Ivas will be asked, asked in good time, /And won't be allowed to live till he can speak* [Шевченко 2014, 32]. In the original, the second line contains an idiom *дожить/и до мови* which means "to grow up to the age when one learns to talk" (about a child). Thereby the textual meaning of this extract is that Ivas, a little son of the mother-suicide Kateryna, will be asked about the grave sin of his mother before he learns to talk. And in literal translation, again, the idiomatic meaning is tangibly obscured.

Further we may consider a few more examples of the same type: *Та ще, чуєш, не хрестися – /Бо все піде в воду…*("Тополя") – *Also, if you hear, don't cross yourself— /For everything will go into the water…* ("The Poplar Tree") [Шевченко 2014, 46]. In the source

text, the second line holds an idiom *піти в воду* which means "return to the old." Hence, the contextual, sense-for-sense translation of this line, instead of its literal rendition, would be more appropriate here: *For the sorcery will be backtracked /undone.*

In the extract *Б'ють пороги; місяць сходить, / Як і перше сходив…* ("До Основ'яненка") – *The rapids beat; the moon descends /As it descended for the first time…* ("To Osnovyanenko") [Шевченко 2014, 50], an idiom *б'ють пороги* means "the rapids roar /grumble." But in literal translation, the associative sound-based image of the roaring and foaming, highly dangerous rapids at the mouth of the river Dnipro appears somewhat distorted. Besides, a case of polysemy is well under way in this place of the source text (in the collocation *місяць сходить*): the verb *сходить* in the third person singular (inf. *схóдити*) can be used in both ascending and descending meaning: *сходити вгору* (to ascend) and *сходити донизу* (to descend), though in the collocation *місяць сходить* only the former meaning of those two is normally presupposed: *the* moon *rises*. And to specify the semantics of the entire phrase *місяць сходить, / Як і перше сходив*, we suggest our gloss of it: *the moon rises /As it did before...*

And further follows another example of Shevchenko's play with indirect meanings and the pitfalls of literal translation in this regard. The speaking persona of a lyric poem *Не для людей, тієї слави…* (It's not for fame or other people…) confides his fears to the reader: *І Бога благаю, / Щоб не приспав моїх діток /В далекому краю. – And I plead for God /Not to put my children to bed /In a far-off land* [Шевченко 2014, 80]. In the Ukrainian language, the figurative meaning of the transitive verb *приспати* (the infinitive form of *приспав*) is "to cause forgetting of something real; to make inactive, or inert." Although possible in the given context, the direct literal translation of the phrase *Щоб не приспав моїх діток*, nevertheless, reduces its expressive potential. That is why the explicitation of indirect meaning or sense-for-sense translation of this phrase would have been more emphatic: *Not to let my children fall into oblivion (or become indifferent)*.

What is even more interesting, it is the enactment of figurative meaning in an idiomatic phrase. Consider, for instance, the same

verb *приспати* in the idiom *приспати під серцем*, where it means "to induce abortion," while the entire phrase *приспати під серцем* refers to killing an unborn child in its mother's womb (*під серцем*). And, in a figurative sense, it refers to preventing a bigger trouble, or nipping it in the bud. In the poem "Розрита могила" (The Ransacked Grave) the anthropomorphized Ukraine bitterly blames her "unwise" son Bohdan (Hetman Bohdan Khmelnytsky), who in 1654 signed the Treaty of Pereiaslav with Muscovy that marked the beginning of Russian colonization of the lands formerly belonging to the Zaporozhian Kozaks. Ukraine the mother despairingly addresses Hetman Khmelnytsky with earth-shattering words of maternal damnation: *Якби була знала, /У колисці б задушила, /Під серцем приспала. – If I had known, /I would have strangled you in the cradle, /Put you down under your heart* [Шевченко 2014, 106]. The above translation of the line *Під серцем приспала* accurately renders the figurative meaning of the verb *приспала* with the help of a phrasal verb *to put down*. Anyway, the literal translation of the phrase *Під серцем* should have been at least *under my heart* since the poetic line *Під серцем приспала* unambiguously implies: *I would have killed you in my womb.*

V. A Record of Loss and Compensation

Constitutive differences between the Ukrainian and English grammatical systems can lead to a wide disparity in the syntactic structures of the original and of the translation. Among other grammatical perplexities, obscure rendering of Ukrainian emphatic syntax and modal clauses may be of a particular concern to the English-speaking readers. Further we may illustrate this kind of difficulty by a couple of solitary instances of rather unsuccessful resolution of translation problems in Naydan's constructive project, related to emphatic and modal syntax (such as inversion, emphatic particles, and the conditional mood), as well as to the composition of opposites in Shevchenko's rhetorical discourse, known as the figure of antithesis.

➢ *Emphatic and modal syntax:*

In a free word order language, such as Ukrainian, the inversion per se can pose semantic difficulties for translators into English.

Take, for example, a well-known, textbook beginning to the poem "Тополя" (The Poplar Tree):

По діброві вітер виє,
Гуляє по полю,
Край дороги гне тополю
До самого долу. [Шевченко 2014, 40]

Naydan's translation:

Along the leafy grove the wind is blowing,
Dancing along the field,
The edge of the road bends the poplar
Down to very ground. [Шевченко 2014, 40]

The third line *Край дороги гне тополю* starts with an inverted adverbial of place which is for no apparent reason turned in translation into the subject of action: *The edge of the road bends the poplar*. Such a grammatical conversion is due to the fixed word order of the English language, although *the wind* should have remained the presupposed subject of this clause. With respect to the above fragment, we may allow ourselves an additional cursory remark: frequent misspelling and, thus, misinterpretation of the original verb *виє* (howls /wails) as *віє* (blows) has grown into something of a habit among Ukrainian lay people and in folk usage. Such an instance may actually be seen even in Naydan's rendering; he also uses, in principle, a trite collocation: *the wind is blowing /whistling*.

Alongside the inversion, modal and emphatic particles should also be mentioned as other plentiful instances of emphatic syntax in Shevchenko that can challenge the translator. We may highlight some examples of this. In the above-mentioned poem "Тополя" (The Poplar Tree) a fortune-teller says to the dark-browed girl who wanted to get her fortune told: *Випий трошки сього зілля – /Все лихо загоїть. /Вип'єш – біжи якомога; /**Що б там не кричало**. – Drink a little of this portion – /It will cure all manner of misfortune. /Drink it up – run as fast as you can; /**So that no one screams there** [Шевченко 2014, 44]. The highlighted original line represents a clause of conditional modality that starts with a subject pronoun *що* followed by a modal particle *б*, then an emphatic pronoun *там* and an emphatic particle *не* (but not a negative one, as in the translation) are added, and plus a conditional form of the predicate (*кричало*): *Що б*

там не кричало; therefore the entire line means "regardless of whoever/whatever screams".

Another example of difficulty in rendering a conditional modal sentence can be found in a lyric poem *N.N.*, better known by the first line *Сонце заходить, гори чорніють* (The sun sets, the mountains darken) that was written in the austere exile in Orsk Fortress (1947) and is considered an unsurpassed poetic masterpiece. In the final lines of this poem, the speaking persona visualizes in his mind's eye a paradise picture of Ukrainian nature and a brown-eyed young woman searching for a rising star in the deep blue sky. From the depth of his solitude, the poet addresses those brown eyes in the hope that they still remember him and their joint stargazing, but he curses them if they don't: *Коли забули, бодай заснули, /Про мою доленьку щоб і не чули. – If they've forgotten, they've just fallen asleep, / To keep from hearing of my fate* [Шевченко 2014, 74]. As follows from the above translation that transforms the conditional modal sentence into a cause-effect one, the overall source text emphatic structure is silenced in the target text together with its constituents, i.e. a shade of damnation has evaporated from it together with such a highly emphatic particle of conditional modality as *бодай*. That is why we find it useful to suggest our gloss translation of these two lines: *If they had forgotten [me], /It would be better if they fell asleep /And never heard of poor me again.*

➢ *The composition of opposites:*

In his *Introduction* to the poem "Гайдамаки" (The Haidamaks) Shevchenko meditates upon the immortality of human soul, the sadness and loneliness of mundane existence and the joy of creation, as well as upon the poetic creations of his own living soul–his dreamy thoughts-in-song, that are so precious to him as the real adorable children to their father! Drawing on the traditional Christian opposition of *this world* to *that world* (or the world beyond), the poet places his hopes for postmortem peace of mind in another world, *that world*, on his good fame in the real mundane world, *this world*, in which he aspires to leave for the descendants his laboured, thorny, and heartfelt poems.

A corresponding fragment of the *Introduction* follows (the oppositional pair *на тім світі – на сім світі* is highlighted):

Єсть у мене діти, та де їх подіти?

Заховать з собою? – гріх, душа жива!
А може, їй легше буде ***на тім світі****,*
Як хто прочитає ті сльози-слова,
Що так вона щиро колись виливала,
Що так вона нишком над ними ридала.
Ні, не заховаю, бо душа жива.
Як небо блакитне – нема йому краю,
Так душі почину і краю немає.
А де вона буде? Химерні слова!
Згадай же хто-небудь її ***на сім світі****, –*
Безславному тяжко сей світ покидать. [Шевченко 2014, 98]

In his lyric poem "Доля" (Destiny), which is highly symbolic in this regard–triptych "Доля" (Destiny), "Муза" (Muse), "Слава" (Fame) was written in the city of Nizhniy Novgorod (Russian Empire) on February 9, 1858 – Shevchenko asserts "А слава – заповідь моя" (And glory's my commandment [Cited from: Shevchenko 2013, 341]), as once did Horace, the greatest lyric poet of Rome, in his famous poem № 30 from the third book of odes "The Poet's Immortal Fame" (*Exegi monumentum aere perennius…* – I have raised a monument more permanent than bronze). And yet Shevchenko predicts much more than simply his personal enduring glory in this world, or the poet's immortal fame in the Horacean sense.The secular, mundane fame is embodied in his frivolous addressee of the lyric "Слава" from the triptych "Доля", "Муза", "Слава". Shevchenko's interrelated concepts of *доля* (destiny) and *слава* (glory) penetrate his works throughout. Deep in his soul, the poet finds a balance of thought in the belief that his hapless but uncorrupted earthly destiny is a way to follow the spiritual vocation he hears a calling for, (although he never declares the certainty in anything in his life as being given to him "from on high"), and this belief helps him to keep an ironic attitude towards a temporal, mundane fate and fame, even at times when his soul becomes perturbed by misfortunes. It is important that the interpreters of Shevchenko's poetry remember about the author's multi-layered concepts of glory and destiny. They are tightly entwined with each other in his works both on the secular and spiritual planes, since an

implicit contraposition of earthly, temporal, and profane fame to holy, spiritual, and sacred glory imbues the whole of *Kobzar*.

In view of this, Shevchenko's opposition of the adverbial phrase *на тім світі* (in the world beyond) to the phrase *на сім світі* (in/on this world) should have been preserved in translation, but it is actually effaced by the repetition of the same phrase *on this world* in both places. In the meanwhile, the author's emphatic elliptical phrase *душа жива*, which is important for the poet's philosophy of life and death as a spiritual link between *this world* and *that world*, is well turned in translation by means of it-clause: *it is a living soul*. The literal wording of the original phrase, inducive of its ethical contextual meaning, is as follows: "the soul is alive." And that is why even a thought of suicide is a sin despite any hardship!

It should be pointed out that notwithstanding the loss of antithesis in Naydan's projection of the above fragment, the core opposition of glorious and inglorious earthly life of a human being is still clearly seen:

I have children, what can I do with them?
Bury them with me? – a sin, a living soul!
But perhaps, it will be easier for her on this world,
When someone will read these word-tears.
That she once sincerely poured out,
That she furtively sobbed over them.
No, I won't bury them, for it is a living soul.
Like the azure sky – it has no bounds,
There is neither beginning nor end to the soul.
And where will she be? Fanciful words!
Someone remind her on this world,
For someone inglorious it is hard to leave this world. [Шевченко 2014, 98]

With literal accurateness Shevchenko asserts in English, exactly as he does in Ukrainian that for someone inglorious it is hard to leave this world. Isn't it so? To spend an effective, righteous life and leave good and glorious memories of oneself is worthier than the opposite, unburdened and inglorious existence which eventually afflicts the soul.

One more instance of emphatic syntax that does not easily lend itself to translation can be found in the final stanza of the lyric poem *Лічу в неволі дні і ночі* (In captivity I count the days and nights),

written by Shevchenko in the Russian city of Orenburg in 1850. Here the poet expresses his determination to continue writing Ukrainian verse at all costs, despite whatever would have happened to him:

Нехай як буде, так і буде.
Чи то плести, чи то брести,
Хоч доведеться розп'ястись!
А я таки мережать буду
Тихенько білії листи. [Шевченко 2014, 82]

In particular, the modal clause *Хоч доведеться розп'ястись* starts with a restrictive demonstrative particle *хоч* and implies the following meaning: *Even if I would be crucified*, i.e., *Even though I had to die innocently!* Thus the contextual meaning of the polysemantic particle *хоч* in the above subjunctive statement is *even if /even though*. It of course may be translated as "at least," but in a different context and grammatical mood, when it actually acquires that meaning of the adverb *принаймні*. As concerns Naydan's translation, his semantic option has transformed the subjunctive mood of the clause into the indicative statement: At least I'll be forced into torment! Secondly, although the translator suggests a highly expressive and well-turned collocation "be forced into torment," his option nevertheless shifts the reader's cognitive focus from the poet's free-will choice of his own destiny to a fatalistic view of it as being forced into torment.

➢ *Prosodic compensation:*

Below we will consider the entire quoted fragment in Naydan's translation:

Let be what will be.
Whether to flow on or wander,
At least I'll be forced into torment!
But I'll quietly embroider
These white pages anyway. [Шевченко 2014, 82]

What strikes the eye at once is that the lines are patterned metrically with the cross-line rhyming (*wander – embroider*) and assonances (*torment – anyway*). Those sporadically rhymed lines, with regular cadence, introduce into Naydan's English projection of Shevchenko an element of poetic brainwave and brilliance that compensates for occasional semantic inaccurateness. Sporadic

rhyming also brings the content-based translation closer to the author's propensity for sound play and versification–the features of the 19th century Romantic poetry, and of Shevchenko in particular, as its greatest Ukrainian representative.

VI. Ostensible Perspicuity of Shevchenko's Poetic Diction

Shevchenko's poetic diction is characterized by a uniquely natural, easy-flowing, and passionate conversational style imbued with vernacular colloquial meanings and idioms that not infrequently can pose a problem for the translator and threaten the accuracy of expression. Colloquial language-related pitfalls waylay Naydan's translation project as well, where the cases of a misplaced semantic accent–rare but nevertheless occurring–may be attributed to the translator's misjudgement. But as it turns out, the source colloquial language polysemy and idiomaticity do not lie on the surface, and therefore finding them requires additional lexicographic and field research.

We will later examine some instances of implied colloquial meanings in Shevchenko's diction left unrecognized by the translator.

➢ *Polysemic words in vernacular Ukrainian language:*

Although rare as they are, the cases of misinterpretation related to source language polysemy and colloquial meanings can be met in this translation project as well. To begin with, the verb *мрiти*, which means "to be barely seen in the distance," concurs with the verb мрiяти (to dream) in the third person singular and plural (*мрiє, мрiють*) because those two verbs are etymologically cognate words, with the latter being generated from the former. Moreover, Shevchenko's poetry displays a certain predilection for using the verb *мрiти* in its personal form *мрiє* in the colloquial set phrase *тiлько мрiє* (smb/smth is barely seen), and this lexical propensity is a sufficient reason for the accurateness of its rendering. The translator, nevertheless, opted for the semantics of the verb *мрiяти* in its personal representations (the respective verbs are highlighted): *За могилою могила, /А так – тiльки* ***мрiє*** *("Перебендя"). – Behind the grave another grave, /And there he just* ***dreams*** *(Perebendya)* [Шевченко 2014, 14]. (A gloss: *Behind the grave another grave, /And anything further is barely seen…*). *Пiшла… тiлько* ***мрiє*** ("Катерина"). – *And left… Just* ***daydreaming***

(Kateryna) [Шевченко 2014, 24]. (A gloss: *And left… /Her figure became barely seen in the distance*).

In fact, even an occasional, or microtextual, inattention to the problem of source language polysemy may eventually lead to a rather objectionable semantic shift at the macrotextual level. For instance, the poem "Kateryna" above is based on semantic oppositions both at the microstylistic (associational) and macrostylistic (ideational) levels. We will consider three similar cases of associational opposition in the poem.

The first quote reflects a centuries-old Ukrainian native tradition (from the Carpathian Mountains to that territory which is nowadays called the Donetsk and Luhansk region) to take a small amount of native earth when embarking on a long journey so that this same earth may be put on your coffin if death overtakes you in foreign lands.

Below follows a heartbreaking scene when Kateryna is taking leave of her home leaving for Muscovy for good:

Пішла в садок у вишневий,
Богу помолилась,
Взяла землі під вишнею,
На хрест почепила,
Промовила: "Не вернуся!
В далекому краю,
В чужу землю, чужі люде
Мене заховають;
А ***своєї ся крихотка***
Надо мною ляже
Та про долю, моє горе,
Чужим людям скаже… [Шевченко 2014, 23]

The highlighted elliptical colloquialism *своєї ся крихотка* [this ounce (of my earth)] in the above fragment is ambiguously rendered by Naydan as *my little one*:

She went into the cherry orchard
And prayed to God,
She took some earth from under a cherry tree
And hung it on a cross;
She said: "I won't return!"
In a far-off land,

In a foreign land, foreign people
Will bury me;
And ***my little one***
Will lie down over me
And will tell foreign people
About my fate and my grief... [Шевченко 2014, 23]

It may be hoped that the presupposed symbolic meaning of the highlighted phrase, namely a handful of earth from one's native land– in sharp opposition to the *far-off /foreign land*, remains clear enough for the English reader, as it is for the Ukrainian one. Interestingly, Ukrainian standard synonyms for the colloquial noun *крихотка* are *крихта* and *дрібка*, with the latter being phonetically similar to the Scottish noun *drib* in its colloquial meaning: *a very small amount of something*. This opposition between the native and the foreign land as an opposition between the protector and the prosecutor of a self-accusing guilty conscience is vital for the in-depth topical structure of the entire poem, and it should by no means be allowed to become obscure in translation.

The second quote has turned into a popular expression nowadays:

Тому доля запродала
Од краю до краю,
А другому оставила
Те, де заховають. [Шевченко 2014, 26]

This fragment starts with the dative case of the demonstrative pronoun *той* (that one) in the sentence role of inverted indirect object: *тому* (to that one), which is replaced in translation with a causative phrase "that is why":

That is why destiny betrayed
From land to land.
But for another has left
A place where they will hide him. [Шевченко 2014, 26]

This inaccurate replacement became possible because the demonstrative pronoun *той* in the form of the dative case *тому* and the conjunction *тому*, which means "that is why" in Ukrainian, are pronounced alike. Those identical forms of words are called homonymic forms, or homoforms, by Ukrainian linguists.

An idiomatic phrase *Од краю до краю* (literally: "from border to border") whose meaning is "vast expanses" (of land), or figuratively:

"a great deal" (of wealth and the like), forms a contrastive pair with the phrase *Те, де заховають*, which Naydan translates literally: *A place where they will hide him*. It should, unlike the former phrase, not be translated literally since it is used in the poem idiomatically and means "a place for a coffin," i.e. "too little space." These two lines make up a rhetorical device of contrast, so that the opposition of too much and too little is obvious and clear in the above popular quotation. Therefore it would be expedient to keep it clear in translation as well. For that matter, the clarifying prosaic paraphrase of the cited poetic lines should be suggested: *One fellow has bought from his destiny /Vast expanses, /But for another his destiny has left /[So little as just] a place where to be buried…*

By the same token, consider the third quote:

Не сироти малі діти,
Що неньку сховали –
Їм зосталась добра слова,
Могила зосталась.
Засміються злії люде
Малій сиротині;
Виллє сльози на могилу –
Серденько спочине.
А тому, тому на світі,
Що йому зосталось,
Кого батько і не бачив,
Мати одцуралась?
Що зосталось байстрюкові? [Шевченко 2014, 38]

Naydan's translation is mostly semantically accurate, yet in rendering the line *А тому, тому на світі* the translator faces another trap of homonymic forms, being misled again by the above-mentioned occurrence of homonymic forms. Specifically, in the place of the Ukrainian demonstrative pronoun *той* (that one) in the form of the dative case *тому* (to that one), the translator discerns its homoform, i.e. a causative sentence connector *тому* (therefore):

It's not the small children of an orphan
Who buried a mother:
Good glory remained for them,
A grave remained.
Wicked people will begin to laugh at

A small orphan,
He'll pour out tears on the grave –
His heart will be relieved.
And therefore, therefore in this world,
What has been left for him,
Whose father he never saw,
And whose mother shunned him
What is left for the half-breed? [Шевченко 2014, 38]

In the above excerpt, as well as elsewhere in the poem "Kateryna", there is a vital opposition between the legitimate and illegitimate child that underlies the topical structure of the poem throughout. The effacement of this story-making opposition actually shatters the in-depth topical structure of the poem.

An explicative interpretation of the given excerpt including the line in question (highlighted) may be: *They are not the orphans, those small children /Who buried their mother: /[Her] good name remained for them, /A grave remained. /When evil people start laughing at /A small orphan, /He'll pour out tears on the grave, /[And] his heart will be relieved. /**But for that one, that one**, /What has been left in this world for him, /Whose father never saw him, /Whose mother abandoned him? /What is left for the illegitimate child?*

So far the difficulties of translating source language homoforms have been discussed, and a further problem in interpreting polysemic words as such should also be examined. Take, for example, the same poem "Kateryna", and in particular, the scene when parents drive Kateryna out of their house. The heartbroken father addresses his only child: *Чого ждеш, небого?* [Шевченко 2014, 23]. "Why are you waiting, you poor thing?" – asks the father grievingly. Although Ukrainian noun *небога*, which is used in the above rhetorical question in the vocative case (*небого*), has two meanings: 1) a niece, 2) somebody down on their luck; unfortunate, unlucky fellow, poor wretch – the second one is rather obvious in the given context. For unknown reasons, the translator actualizes the first meaning, the suggestive context notwithstanding: *Why are you waiting, niece?* [Шевченко 2014, 23]

Further in the poem, Kateryna's parents–killed by her woe–did not hear the rumors that were spreading in the village after she had left: *Та не чули вже тих річей /Ні батько, ні мати…* Naydan

translates: *And neither her father nor mother /Heard those things…* [Шевченко 2014, 24]. In the given semantic context, the lexeme in question is in the genitive plural form *річей* of the polysemic noun *річ*, which means 1) thing, 2) colloquial speech, talk, conversation. As seen above, the translator opts for the meaning "thing" in plural form. But the plural form *річей* is extremely colloquial–it comes from the noun *річ* in its second, colloquial meaning and contextually means "rumours". On the other hand, the noun *річ* in the meaning "thing" belongs to the literary register of contemporary Ukrainian language, and the respective plural form in its genitive case *речей* (things) is slightly but significantly different from its colloquial near-homonym *річей* (talks). That is to say, instead of the lexeme "things", it would be more relevant to the context and more justifiable in terms of grammatical rules if the translator had used the lexemes "rumours" or "talks", or similar.

Let us consider the *Introduction* to the poem "The Haidamaks", where the lyrical subject addresses the moon. In the Ukrainian folklore and literary tradition, the moon connotes with the masculine gender, contrary to the English-language literary tradition where the moon is generally regarded as feminine (although the English language has no grammatical gender, this tradition could have been formed under the influence of the Romance languages, in which the moon is feminine). In the Ukrainian language, the common noun *місяць* (the moon) has a masculine grammatical gender, which manifests itself both in the noun and in the words related to it by means of agreement. In Ukrainian folklore, the moon is often called *білолиций* (pale-faced). The adjective *білолиций* has the masculine form, or inflection *-ий*, according to the gender of the noun it refers to (*місяць*). Such a rhetorical device is known as a standing epithet. Shevchenko follows the folklore tradition and figuratively uses the attribute *білолиций* in place of the noun (the moon). And this standing epithet for the moon substitutes for the noun itself–exactly as it does in Ukrainian folk songs.

Yet in translation, both the gender and the subject identity of the lyrical addressee are left undetermined: the translator simply shuns denomination, and the speaking persona addresses the moon as "you" instead.

What else can become confusing while translating from 19th century Ukrainian language, based on vernacular colloquial idioms, is the lack of distinction on the translator's part between the literary norm and those lexical and grammatical forms of the colloquial register that haven't entered present-day Ukrainian orthographic standards but remain functioning in speech only. Among such non-standard forms, from the contemporary language perspective, Shevchenko uses the colloquial form *сіять* (with the second syllable stressed: *сіЯть*) of the verb *сяяти* (to shine), which owing to a partial sound resemblance is transformed in translation into the verb *сіяти* (with the first syllable stressed: *сі́яти*) that means "to sow." The colloquial form of the verb "to shine" *сіЯть* and the colloquial form of the verb "to sow" *сі́ять* are near-homonyms in Ukrainian, and this phenomenon has become the source of semantic substitution in translation.

Below follows an excerpt from the *Introduction* to "The Haidamaks" with the highlighted items in question:

А сонечко встане, як перше вставало,
І зорі червоні, як перше плили,
Попливуть і потім, і ти, ***білолиций****,*
По синьому небу вийдеш погулять,
Вийдеш подивиться в жолобок, криницю
І в море безкрає, і будеш ***сіЯть****,*
Як над Вавилоном, над його садами
І над тим, що буде з нашими синами. [Шевченко 2014, 98]

Naydan's translation:

And the sun will rise, as it first had risen,
And crimson stars floated off as though for the first time,
They will float afterward, and you
Will step out to dance along the blue sky.
You step out to take a look at the gutter, the well,
And the boundless sea, and you will ***sow****,*
Like above Babylon, above its gardens,
And above what will be with our sons. [Шевченко 2014, 98]

Another interesting case of polysemy, based on the split into standard and colloquial meanings, can be found by readers of the poems "Розрита могила" (The Ransacked Grave) and "Гоголю" (To Hohol). There they will come across a colloquial ethnic appellative

and a collective noun for the Germans *німóта* (the dative case *німóті*), in both poems erroneously rendered in English as *muteness*. This is however correct only for the standard dictionary meaning of the word in question, while in colloquial usage this lexeme has acquired an additional, appellative meaning as a collective noun for Germans. Quite clearly and unambiguously, Shevchenko uses it exactly in the transferred meaning as an appellative for German settlers in Ukraine, like in the phrase *німоті плата*, which makes no contextual sense in the standard dictionary translation as *a payment for muteness* [Шевченко 2014, 109] and which actually means *fares /rent to Germans*.

A tricky and treacherous phenomenon of cross-lingual homonymy, often called translator's false friends, has actually found its way into Naydan's translation only once. In the poem "Причинна" (The Moonstruck Girl) there is a popular distich well-known to all Ukrainian high school students from the school textbooks: *Защебетав соловейко, /Пішла* ***луна*** *гаєм* [Шевченко 2014, 94]. (Our gloss: *Chirping of the nightingale /Echoed through the grove*). This expression includes a set phrase *пішла луна гаєм* that means "(something) echoed through the grove /woods." It is composed of the collocation *пішла луна* supplemented with the instrumental case *гаєм* of the noun *гай* designating woodland. In the Russian language, from which Naydan has also translated a lot, the noun *луна*, whose single propositional meaning in Ukrainian is "echo," means *the moon*, and the translator, thus, was entrapped by this cross-lingual homonymy: *A nightingale began to chirp – /The moon moved through the meadow* [Шевченко 2014, 94]. However, sense-for-sense rendering would have been much better in this instance.

➢ *Colloquial idiomatic phrases:*

This kind of difficulty for the translator can be illustrated, for instance, with a colloquial idiom *тільки й знає* that means "incessantly /continually" (about someone who is doing something without stopping) in the following excerpt from "Kateryna" (the idiom highlighted): *Бо уночі* ***тільки й знає****, /Що москаля кличе* [Шевченко 2014, 34]. Our gloss of the respective lines: *For at night she is incessantly /Calling to the Moskal*. Naydan's literal rendition of this idiom *does she only know* appears to be somewhat redundant

in the text economy (in comparison with its sense-for-sense translation): *For at night **does she only know** /That she is calling to the Russky boy* [Шевченко 2014, 34].

Applied to proverbs, literal translation can turn the source expression into a rather baffling statement. For these reasons, consider the following excerpt from Shevchenko's early poem "До Основ'яненка" (To Osnovyanenko): *Поборовся б і я, може, /Якби малось сили; /Заспівав би, – **був голосок, /Та позички з'їли***. Naydan's translation: *I would fight, perhaps, / If I had the strength; /I would sing, – I **had a voice, /And debts ate it up*** [Шевченко 2014, 52]. Self-ironically, the speaking persona uses here a colloquial proverb *був голосок, та позички з'їли* (highlighted in the above text) implying that he is no longer in the prime of life. But the translator renders this proverb literally, apparently not noticing it. Meanwhile, there is a whole series of similar proverbs with the same syntactic pattern in colloquial Ukrainian language: *був кінь, та з'їздився; були коралі, та пішли далі; були перли, та ся стерли*. They differ from each other only if translated literally, but all of them imply the same meaning: *someone is no longer in the prime of life and/or is of no account*. And all the above-mentioned colloquial Ukrainian proverbs distantly correspond to the 16th century English proverb *care killed a/the cat* (meaning that "a cat has nine lives," yet care would wear them all out), which is considered to have been popularized by William Shakespeare. The Bard used it in his play *Much Ado about Nothing* (act V, scene 1). Thanks to the Internet project *No Fear Shakespeare* that puts Shakespeare's language side-by-side with a facing-page translation into modern English, every reader may quickly avail themselves of the corresponding expression *care killed a cat* in the source text, where Claudio puns on the proverb, and its present-day English interpretation, together with a comment that "care" here means "seriousness":

Claudio (to Benedick): *What, courage, man! What though care killed a cat? Thou hast mettle enough in thee to kill care.*

Claudio (to Benedick): *Buck up, man! Care may have killed the cat, but you are strong enough to kill care. Lighten up.* [Shakespeare, 6]

Accordingly, sense-for-sense translation of the colloquial Ukrainian proverb *був голосок, та позички з'їли,* as well as of its many synonyms, would have been more appropriate.

And finally, one more example: in the lyric poem *Минають дні, минають ночі…* (The days pass, the nights pass…) the speaking persona ponders on the vanity of philistine, slumberous, useless existence while appealing to Fate and fervently praying for guidance toward an active and fruitful earthly life. The speaker's search for agitation is opposed in the poem to his inner feeling of trifling futility and aimless wandering about. This feeling becomes concentrated in a colloquial set phrase *волочитися по світу* that means "to wander through the world /conduct a purposeless life." The translator suggests for the inverted emphatic personal form of this phrase (*так по світу волочусь*) a corresponding phrase *I'm rushing like this through the world* with an overly active predicate verb *rushing* and a superfluous literal rendering of the demonstrative pronominal adverb *так* (like this) that in the author's text obviously plays an emphatic role solely, meaning there "at loose ends /loiteringly." Whereas the whole poetic line that contains the above colloquial phrase *Чи так по світу волочусь* in sense-for-sense rendering reads: *Or whether I'm wandering purposelessly /loiteringly through the world.*

Further follows the excerpt in question from the poem *The days pass, the nights pass…* in the original and Naydan's translation (the matching phrases are highlighted):

Заснули думи, серце спить,
І все заснуло, і не знаю,
Чи я живу, чи доживаю,
Чи ***так по світу волочусь****,*
Бо вже не плачу й не сміюсь…
Thoughts have fallen asleep, the heart sleeps,
All has gone to rest, and I don't know
Whether I'm alive or will live,
Or whether ***I'm rushing like this through the world****,*
For I'm no longer sleeping or laughing… [Шевченко 2014, 70]

At the same time, Naydan's successful resolutions for translatability problems that require broad textual, literary and cultural considerations significantly outnumber the instances of doubtful or narrow choices in

his Shevchenko project. To summarize our view of such an estimable translation work, we should stress once again 1) the newness and consistency of translation strategy, 2) its integrity with the graphic design of the 2014 bilingual edition, 3) the translator's ingenuity in succeeding in projecting the Ukrainian vernacular colloquial language of Shevchenko (often considered untranslatable by literary critics) onto present-day conversational English.

VII. Who Will Read the Book?

As we mentioned at the beginning of this review, the book aims to reach a large audience of both mono- and bilingual readers. Taking into account the fact that there's dismally little experience of such dual language publications of works by Shevchenko, with parallel texts in Ukrainian and English, this is a significant literary event.

No doubt, the growing interest in the Ukrainian world substantiates the importance of the bilingual, Ukrainian and English edition of Shevchenko's oeuvre, as well as the need for new translations that would be able to counter the idea of *The Kobzar* as a museum of ethnographic artifacts and to manifest its relevance to present-day worries and disputes. The 2013 Euro-Maidan and the 2014 Revolution of Dignity in Ukraine have enhanced the topicality of Shevchenko's poetry and its popularity in the midst of both contemporary Ukrainian citizens and Ukrainian communities abroad, whether native language-speaking or those who speak English as their first or second language. And because of that, the Ukrainian-English edition, titled *The Essential Poetry of Taras Shevchenko* and published in Ukraine in 2014, may be a very opportune publication, which undeniably draws attention even by its title and broadens the reading audience of Shevchenko–whether a curious office clerk or a graduate student or professor, and from a social activist to literary Bohemia. The modernistic art design of the book increases its cultural value and attractiveness as a gift book.

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Существенное из *Кобзаря* Тараса Шевченко в англоязычной проекции Михаила Найдана 2014 года

В статье рассматривается избранная поэзия Тараса Шевченко в англоязычных переводах Михаила Найдана, изданных в связи с 200-летним юбилеем писателя в 2014 году. Внимание сосредоточено на различных аспектах переводческой стратегии. Изучаются основные переводческие приемы Найдана в рамках избранной им стратегии, такие как дословное воспроизведение текстуальних значений, подбор точных идиоматических эквивалентов и функциональных контекстуальных замен, а также ситуативная модуляция устойчивых фраз. Осуществляется обзор достижений, утрат и компенсаций в переводах Найдана с коммуникативной точки зрения. Освещается взаимодействие взгляда переводчика на природу творчества Шевченко с графическим оформлением книги его переводов репродукциями линогравюр украинских художников-графиков Владимира и Людмилы Лободы. При помощи метафоры конструирования миров в статье использовано определение перевода как особенного психологического процесса, предложенное финской исследовательницей перевода Юстой Гольц-Мэнтэрри, а также показано, как переводческий проект Найдана соотносится с этой концептуальной парадигмой. Кроме того, рассматриваются языковые участки, на которых для любого переводчика поэзии Шевченко возможности переводческих маневров предельно суживаются: это такие зоны узкой переводимости, как парономазия и паро-

нимическая аттракция в рифмах, а также непрямые значения и идиоматические фразы. В статье перечисляются разновидности грамматических трудностей, которые могут особенно отдалить от оригинала англоязычных читателей и которые связаны с эмфатическим и модальным синтаксисом украинского языка, с риторической композицией поэтической речи Шевченко. Особенно детально в статье анализируются случаи обманчивой прозрачности авторского дискурса, построенного на разговорности и идиоматичности.

Ключевые слова: *Тарас Шевченко, Михаил Найдан, переводческая стратегия, переводимость, текстуальный эквивалент, функциональная замена, компенсация, колоквиализм.*

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Значуще з *Кобзаря* Тараса Шевченка в англомовній проекції Михайла Найдана 2014 року

У статті розглядається вибрана поезія Тараса Шевченка в англомовних перекладах Михайла Найдана, виданих на вшанування 200-річного ювілею поета у 2014 році. Увага зосереджується на різних аспектах перекладацької стратегії. Вивчаються основні перекладацькі прийоми Найдана в межах обраної ним стратегії, такі як дослівне відтворення текстуальних значень, підбір точних ідіоматичних еквівалентів та функціональних контекстуальних замінників, а також ситуативна модуляція усталених зворотів. Робиться огляд здобутків, втрат та компенсацій у перекладах Найдана з комунікативного погляду. Висвітлюється взаємодія бачення перекладачем природи Шевченкової творчості з графічним оформленням книжки його перекладів репродукціями ліногравюр українських художників-графіків Володимира та Людмили Лободи. За допомогою метафори конструювання світів у статті застосовано визначення перекладу як особливого психологічного процесу, запропоноване фінською дослідницею перекладу Юстою Гольц-Ментеррі, та показано, як перекладацький проект Найдана співвідноситься з цією концептуальною парадигмою. Крім того, розглядаються мовні ділянки, на яких для будь-якого перекладача Шевченкових поезій можливості перекладацьких маневрів украй звужуються: це такі зони вузької перекладності, як пароноімазія та паронімічна атракція у римах, а також непрямі значення та ідіоматичні вирази. У статті перелічуються різновиди граматичних труднощів, які можуть особливо віддалити від першотвору англомовних читачів і які пов'язані з емфатичним та модальним синтаксисом української мови, з риторичною композицією поетичного мовлення Шевченка. Особливо детально у статті аналізуються випадки оманливої прозорості авторського вислову, побудованого на засадах розмовності та ідіоматичності.

Ключові слова: *Тарас Шевченко, Михайло Найдан, перекладацька стратегія, перекладність, текстуальний еквівалент, функціональний замінник, компенсація, колоквіалізм.*