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BYRON'S POETRY IN LESIA UKRAINKA'S INTERPRETATION

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' 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. Kolomiets, 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. Kabaliuk [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 "Childe 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: "Somehow 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 Olha 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 zmiia y zhinky? / Ni, za shcho kara? shcho zh to був za hrikk?"

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", "saith"). 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 serafymiv 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" – "hnivu 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 of the sentence); "I have repented". – "Pokaialasia ya". (predicate before the subject).

The amount of the translated passage makes it impossible to consider all the stylistic dominants of the English poet's individual style. One of them is the use of a significant number of appeals, which are preserved in the translation: "Son Cain! My first-born, wherefore art thou silent?" – "Mii pershyi synu, Kaine, choho movchysh?" Lesya Ukrainka also pays attention to the anaphora and epiphora of the original work, many of which are used at the beginning of the poem in the prayer to God. Five-time repetition of the lexeme "God" at the beginning of each stanza and repetition of the archaism "All Hail!" at the end of the same stanzas are reproduced in the Ukrainian version.

The poetess emphasizes and concretizes certain images. Thus, "God's will, God is good" are used instead of the pronouns-euphe-

misms “he”, “his”; “morning”, “night” – “bilyi den”, “temriava nochi”. It is also important, that Lesia Ukrainka 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” – “Ti, shcho vsesylnomu tyranu posmiut / V lytse odvichne hlianut i skazaty”. The translator even adds more alliterated sounds ([t], [t’], [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!” – “Pan, khto peremih”. 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: “Vin peremih. Khai vin tsariuie!” We see the same in O. Hriaznov’s version: “Vin peremih – nekhai tsariuie!” 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 Ukrainka: “Yoho dumky ya znaiu, / I pochuttia my maiem spilni”. M. Kabaliuk: “Ya znaiu dumy smertnykh, i vony / Meni blyzki, ya spivchuvaiu vam”. O. Hriaznov: “Ya spivchuvaiu smertnym / I znaiu yikh dumky”. The expression “feel with somebody”, which means compassion, was reproduced by M. Kabaliuk and O. Hriaznov, and “feel for” meaning “feel the same” – Lesia Ukrainka 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 Ukrainka – “porokh”, M. Kabaliuk – “prakh”, “smertni”, 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 be wretched! Thou!” – “Ty, bidna hlyno! Ty, ty sebe vvzhaiesh neshchaslyvym?” (Lesia Ukrainka); “O, zhaliuhidnyi prakh! I ty shche smiiesh/ neshchasnym zvatys / Ty!” (M. Kabaliuk); “O, prakh! Ty shche smiiesh/ Neshchasnym prykydatys” (O. Hriaznov). Lesia Ukrainka and M. Kabaliuk retain repetitions, the epithet. 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 Ukrainka 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 Ukrainka 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 Ukrainka 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 rhythmic of the poem. For example: “They tell us that slumber, the sister of death” – “Smert i son –

kazhut liudy, – to brattia ridni”, “To fate how I long to resign my frail breath / If this be a foretask of heaven” – “Koly son mozhe dat krashchyi rai, nizh u sni / To ya prahnu skorishe umerty”. She retains a large number of exclamation marks, that reflect the author’s agitated state. The address is reproduced (“sweet lady” – “moia myla”, “kokhana”; “Then, Morpheus!” – “Liubyi 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” – “shchastia yasne”, “mortality’s emblem” – “obraz movchaznoi 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 prymary!”); various kinds of inversion have been preserved (“languor benign” – “bezsyllia rozkishne”, “When dreams of your presence my slumbers beguile” – “Pislia mrii charivnykh 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: anapestic tetrameter alternates with amphibrachic trimeter; in translation – anapestic tetrameter and anapestic trimeter.

If we compare the versions of Lesia Ukrainka 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 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 brovy, myla, pryypyny supytysia / Ne dumai, shcho ya vid tsioho shchaslyvyi, / Yakshcho ya hrishu u sni, ya spokutuu zaraz, / Pryrecheni spohlidaty shchastia! In Shengeli’s version: Niet, nie sdvigai broviei surovo tak i strogo! / Niet, nie zavidui mnie, perl schastia moieho! / Kogda vo snie moiom vinivien ya tak mnogo – / Znai, iskupaiu ya stradaniamy yeho. In Lesia Ukrainka’s version: Oh! Ne khmur, moia myla, brivok lahidykh, / Ne hadai, shcho ya nadto shchaslyvyi! / Koly hrishnyi buv son, – ya spokutuvav hrihk: / Znyk bez slidu mii son charivlyvyi ... The Russian version does not retain the exclamation, address, epithet, unlike the Ukrainian one, but the synonymous verb lexemes “frown” and “unbend” are transmitted by synonymous and at the same time alliterated adverbial lexemes “surovo” and “strogo”, in addition, anaphora is added. The English work does not mention the feeling of envy, there is no image of “a pearl”, but the Russian translator adheres close to the original work in the last two lines.

This interpretation is considered one of the best in the translational Byroniana. 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 Ukrainka’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. As 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.

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Ковальчук О. Я., Попадинець 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 схилилася перед талантом англійського романтика, а поема «Каїн» справила на неї найбільше враження порівняно з іншими поемами Байрона. Проведений текстуальний аналіз свідчить про високу художню та естетичну цінність її перекладів, яким вдалося відтворити найтонші нюанси індивідуальної манери автора. Переклади Лесі Українки сприяли розвитку національної культури, ознайомили зі здобутками англійських класиків, зокрема й із художнім стилем Дж. Г. Байрона. Щодо елементів лінгвостилістичного аналізу, то вона розглядає їх у тісному зв'язку зі стилістичною системою твору. Це допомагає їй досягти адекватності оригіналу. Вона дуже тонко відчуває поетичну тканину першотвору, мінімізує введення додаткових елементів, пропуск окремих лексем, підбирає точні еквіваленти. Переклади характеризуються генетичною віддаленістю між мовою вихідного твору та мовою перекладу. У містерії «Каїн» Лесі Українці вдалося зберегти високопоетичний, урочисто-піднесений стиль англійського поета завдяки використанню старослов'янізмів. Вдало відтворено мовностилістичні засоби лексичного, фонетичного та синтаксичного рівнів: епітети, інтонаційний малюнок, численні звертання, анафору, епіфору, алітерацію. Поетеса підкреслює та конкретизує певні образи, застосовує морфологічні трансформації, різні інверсії, вживає прикметники у нестягненій формі. У поезії «Коли сниться мені, що ти любиш мене...» перекладачка намагається передати те саме естетичне враження, що й від першотвору, добираючи багаті асоціативні образи, яскраві художні засоби. Вона слідує за оригіналом на лексичному, синтаксичному та ритмічному рівнях (оклична інтонація, інверсія, неоднакова довжина віршованих рядків, відсутність єдиного розміру). Тонке відчуття рідної мови, відмова від буквализму, максимальне збереження поетичних засобів, відтворення духу оригіналу, правдиве відображення його змісту характеризують перекладний стиль поетеси. Зіставлення перекладів Лесі Українки з іншими інтерпретаціями підтверджує майстерність поетеси, підкреслює її індивідуальний стиль, оригінальність прочитання та збереження авторської ідеї. За рівнем відтворення стилю англійського поета її інтерпретації не поступаються сучасним українським версіям його творів.

Ключові слова: переклад, оригінал, лексема, дух, стиль, поезія.