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THE HISTORY OF TRANSLATION

guidance manual



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The guidance manual examines the features of the development of translation studies from ancient times to the present day. The genesis and evolution of translation and translation studies are outlined both in a holistic way and in the certain historical and cultural context. The basic facts, concepts, factors and tendencies of the process of development of world practice and theory of translation are thoroughly analyzed, the names of outstanding translators and translation theorists of different epochs, their most important works, the essence of contribution to translation theory and practice are specified.

The guidance manual is meant to students majoring in the speciality 035 “Philology” and all those who are interested in the history and translation.

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INTRODUCTION

The **syllabus** of the discipline “The History of Translation” is made according to the educational and professional program of preparation of the Master of Philology.

The **subject** of study is the role, place and evolution of translation as a type of activity in different historical epochs and cultural states of society, translation personalities, the influence of translation on the formation of cultures and national languages, on the spread of knowledge and religions, on the evolution of translation principles and translational thought.

Interdisciplinary links: mastering the knowledge of the history of translation is based on close relationship with other disciplines, including such as “Introduction to Translation Studies”, “The Theory of Translation”, “The History of Foreign Literature”, “The History of World Culture” and others.

The syllabus of the discipline consists of the following content modules:

1. Translation in ancient times and in the Middle Ages.
2. The history of translation during the Renaissance and Classicism.
3. The history of translation and translation studies in the XIX-XXI centuries.

1. The purpose and objectives of the discipline

1.1. The purpose of teaching the discipline “The History of Translation” is to acquaint students with the main stages and directions of development of translation – from ancient times to modernity.

1.2. The main tasks of studying the discipline are the formation of students’:
- vision of the evolution of translation and translation studies both in a holistic way and in the certain historical and cultural context;
- understanding the origins of existing concepts and principles of translation.

1.3. According to the requirements of the educational-professional program, students must **know**:

- basic facts, concepts, factors and trends in the development of world practice and theory of translation;
- the names of outstanding translators and translation theorists of different epochs, their most important works, the essence of their contribution to the practice and theory of translation;
- basic concepts and principles of translation at different historical stages;

Students must be able to:

- to characterize the main stages of development of translation theory and practice in the world;
- to differentiate the basic concepts and principles of translation, to give their characteristics in the certain historical and cultural context.

90 hours / **3 ECTS** credits are allocated for the studying of the academic discipline.

THEME 1. THE ORIGIN OF TRANSLATION IN THE ANTIQUITY

1.1. The first ancient Roman translators: Livius Andronicus and Gnaeus Naevius

Lucius Livius Andronicus – poet, translator (from Greek to Latin) and founder of the epic and lyric poetry of the ancient Romans.

He was born about 280 BC in Taranto, where he learned Greek; in 272 BC he was captured as a slave when the Romans captured the city, and from that time belonged to the Senator Livius, from whom he got his name. Livius Andronicus was a teacher and since the Greeks' primary education was based on explanatory reading, and the first text with which the student began was the Homeric epic literature, he masterfully raised the children of the Senator, so he was released from slavery. So, the captive Greek became a freed Roman citizen. Soon he made a free translation of the Homeric epic literature into Latin. Probably, he was the first to work and write for the Roman stage, carrying out the processing of Greek tragedies and comedies on the subjects of ancient Greek mythology, he paid special attention to the Trojan cycle, mythologically associated with Rome. In his performances, Livius Andronicus simultaneously performed the roles of an actor, dancer, singer, and musician. He died in 204 BC, and two years before his death, in 206 AD, the guild of actors and writers was created in his honor at the Temple of Minerva Medica.

Gnaeus Naevius was a Roman poet, an older contemporary of Plautus, who lived between 274 and 200 BC and was probably from some Latin community in Campania.

Following the example of Livius Andronicus, Naevius also wrote for the stage; contemporaries were known 5 or 6 of his tragedies and up to 37 comedies, the plots of which are partly borrowed from Greek writers, partly original. Among his tragedies are known such as Aegisthus, Lycurgus, Andromache or Hector Proficiscens, Equus Troianus, the latter performed at the opening of the Pompeii Theater (55 BC). Introduced a new genre praetexta ("Romulus" – about the founder of Rome, "Clastidius" – on the modern topic: the feat of Claudius Marcellus in 222 BC.)

He staged his first play in 235 BC. Dislike to the aristocratic circles of Rome was clearly reflected in his work, especially comedy. The pride and sense of special importance inherent in the inhabitants of Campania inspired the poet to fight for freedom of speech. Very often, Naevius touched on the aristocrats of the influential Metellus family, who had succeeded that Gnaeus was imprisoned in 206 BC. After his release, Naevius was forced to leave Rome, going into exile, probably in Utica (Africa).

The main work of Naevius was the epic poem "The Punic War", which marked the beginning of the Roman historical epic. The poem was written in the Saturnian verse. The events of the Punic war were taught in conjunction with the

mythological account of the escape of Aeneas and his companions from Troy, their arrival in Italy, and the founding of Rome by Romulus. Only fragments remained of the work.

Another technique used by Naevius in the treatment of Greek comedies was widely-spread. This is a contamination that brings interesting scenes and motifs from other comedies to the play. (The Roman public demanded stronger comic effects than the Greek). As a tragic poet, Naevius did not limit himself to reworking Greek dramas. He staged original tragedies with a Roman plot. The tragedy of these was called by the Romans "praetexta". In accordance with the character of Roman legends "praetexta" was created on a historical basis, often drawing on material from contemporary history.

1.2. Cicero's views on translation

The great writer and speaker of Rome, Marcus Tullius Cicero (106-43 BC). It is in his treatises the reader first finds references to translation, to translators, as well as some theoretical reflections that indicate an understanding of the problems of translation activity. It was Cicero who first introduced opposition to the categories of translation theory, namely the opposition of free translation to the literal.

Indeed, free translation (reproducing the basic information of the original with possible deviations-additions, omissions, etc.; is carried out at the text level, so it is irrelevant to the category of equivalence of language units) and literal translation (a copy that externally corresponds to the size and technical characteristics, because it is completely subject to the laws of a foreign language). Tracing the language and structural components of the original text without proper attention to their coordination with the expressive and stylistic features of the language into which it is translated, which often leads to distortion of its artistic value). These provisions can be considered as primary and fundamental categories of translation theory.

Cicero's main work about translation that has already become a textbook is the preface to his own translations of the famous speeches "The Wreath" by Demosthenes and Aeschines, also known as the treatise "De optimo genere oratorum" ("the best kind of speakers"), where Cicero comments his translation of the speeches of Greek speakers.

Cicero admits that he did not translate all the elements of the Greek text, but still retained its meaning. In other words, some parts of the original text in the translation were deliberately omitted. Thus, in the method of translation described by Cicero, it is easy to distinguish between actions that in modern translation theory are recognized as translation transformations, namely, substitutions, additions, and omissions. Only in the fourth type of transformation – permutations – Cicero is careful. He seeks to preserve the main decoration of the main figure and the location of elements, as well as the sequence and logic of the presentation of thoughts.

1.3. Ennius, Statius, Plautus, Terentius

Quintus Ennius is an ancient Roman poet.

All the works of Ennius came to us only in fragments. The epoch of the second Punic war experienced by Ennius prompted the poet to sing the glorious exploits of the people who welcomed him warmly. It was this epic, which Ennius called "Annales" (the chronicle; later grammarians gave it the name "Romais"), that made him famous. Most likely, Ennius worked on the Annals for a significant part of his life and released them repeatedly, adding new events to each edition. In full, the "Annals" were supposed to consist of 18 books, 1500-1800 verses each, and reflect the history of the Romans from the arrival of Aeneas in Italy to the events of 178-175 BC. A little more than 600 verses came to us; therefore, to assess the poem and determine its volume and content, it is necessary to rely primarily on the evidence of ancient writers.

Apparently, Ennius collected numerous materials for his work in the form of public and private Chronicles, family traditions, etc., and wanted to create an artistic epic like Homer. This is confirmed in the preface to the poem, where Ennius told that he saw in a dream Homer, who revealed to him the secrets of the universe and the afterlife and said that his soul, Homer, having been in the body of a peacock, had now moved to Ennius.

The imitation of Homer was also shown in the fact that Ennius wrote his poem in hexameters, using this size for the first time in Roman literature. These attempts were not always successful, which partly explains Mommsen's strict assessment of the Annals. Ennius tried his hand at other types of literature. Fragments of 22 dramas of Ennius have been preserved, from which it is clear that the subjects for tragedies he took mainly from myths about the Trojan war and, processing them, imitated, first of all, Euripides, whose skepticism found a significant response in the soul of Ennius.

With the Greek originals, Ennius behaved quite freely and probably tried to adapt them to the needs of the Roman stage; for example, in Iphigenia, the chorus of girls, which is derived from Euripides, was replaced by a chorus of soldiers. Only one play by Ennius, the Abduction of the Sabine women, is known to us for certain from Roman life. Only two titles remain of Ennius's comedies.

Publius Papinius Statius – ancient Roman poet during the reign of Emperor Domitian.

He was born in Naples. Descended from a family of Campanian romanized Greeks. His ancestors were freedmen of the genus Papineau. Publius' father originally belonged to the horsemen's fortune, but lost it due to financial turmoil due to the change of emperors after Nero. Statius' father taught Greek and Roman literature in Rome, participated in poetry competitions at the Augustalia (in Naples), the Nemean, Pythian, and Isthmian games. Probably, under the pressure of his father, Publius Statius received a primary education.

Since childhood, Statius participated in poetry competitions in Naples and Alban. Here he won three times. After his father's death in 79, Publius Statius moved to Rome, where he won the favor and support of many members of the Roman aristocracy. Here he wrote the first great poem, the Thebaid. The next significant work of Publius is the "Silva", in which a significant place is dedicated to the Emperor Domitian.

He participated in the Capitol poetry competition in 94, but failed to win. The disappointment of this failure prompted Publius Statius to return to Naples.

In Naples, he continued to work on the Silvas, releasing another book from this series. There, he also received a commitment from the local nobility. At the same time, he began work on the poem "Achelleida", but did not have time to complete it.

Titus Maccius Plautus was an ancient Roman theatrical figure, the author of numerous comedies, the content of which was affected by the influence of Greek culture.

Plautus was a prolific playwright. Of the 130 comedies attributed to him, the Roman scholar Varro selected 21, twenty of which have come down to us in full.

The Roman comedigrapher takes the plots and main characters of his palliata from Hellenistic writers, in the so-called "middle" and "new" attic Comedy. These stories, as we know, were quite monotonous. It was constantly told about children thrown up and later found, about a guy who fell in love with a hetera, sometimes a hetera turned out to be a free girl, sold into slavery, and finally found her parents.

Borrowing the plot outline and the main characters, Plautus creates original, deeply different from the Greek, plays. His comedies are designed for the broad circles of the Roman local plebs. These segments of the population are not interested in philosophical and psychological problems, they like rude Italian jokes, jugglers, dancers, and MIME performances. Novoattic comedy the Roman comedian brings to people's hilarious farce.

Plautus worked fruitfully in the genre of "palliata" or "fabula palliata", from "pallium" – the cloak, where the actors performed in Greek cloaks ("costumes"). Here Roman comedian generously borrowed plots, techniques, characters in Hellenistic Comedy (mostly novation). The traditional types of palliata characters are dexterous slaves, miserly fathers, depraved and wasteful sons, greedy pimps, boastful warriors, hetaera, freeloaders (parasites), and others. The use of the "Hellenic entourage" was due not only to the fact of borrowing from the Greeks, but also to the fact that social and political criticism (which still sometimes broke through in the texts) was easily correlated with "bad, depraved Hellas, and not with "impeccable, exemplary Rome".

In addition, the togata ("fabula togata", from "toga" – Roman outerwear) was developed in Roman literature. This type of Comedy became popular in the

mid-2nd century BC and was closer to Rome than the palliata, which approached Greek primary sources. In togata, the subject of the image was the life of Italian towns, and the leading characters were representatives of real professions of that time: bakers, weavers, seamstresses, and the like. Togati are preserved only in a few passages.

Publius Terentius Afer was an ancient Roman writer, comedian, and younger contemporary of Plautus and Statius.

By the nature of his work, Terentius differed sharply from his predecessor Plautus and had almost no popularity among the Romans. The reason for this is probably to be found in the origin of the author himself. Although the circumstances under which he became a slave are unknown, but, undoubtedly, slavery left a deep mark on his soul, he remembered it well and did everything possible so that later no one had a reason to recall his ancestry.

After entering the upper circles of society, he decided to write comedies for them. But not like Plautus, who focused on the plebeian mass of the audience, and relied on laughter. Terentius believed that the patrician class far exceeded the poor in terms of culture. The focus on the highest circles of society has significantly changed the style of comedies. Laughter, as a means to please the Roman elite, was no longer necessary, because it could offend. A smart, educated person should be interested in something else – a certain problem that would make her think. Terence's comedies are distinguished by their seriousness and lack of farcical and comedic means.

The plot of the plays depended entirely on the content of the Menander Comedy that became the basis of Terence's work. That is, this author's comedies were not original. His comedies are more like the later European "tearful comedy", designed to evoke genuine sympathy from the viewer. Intrigue as such does not interest the author. The main attention he pays to the characters of the characters, the reasons for their actions, and they are almost always noble, honest and kind. It is no accident that one of the characters of Terence proclaims the aphoristic words: "I am a human and nothing human is alien to me." There are many similar aphorisms in Terence.

However, no matter how much the poet tried not to touch the issues of Roman reality, it still reminded him of himself in a veiled form. One problem that particularly interested him was the young man's choice of path. How to live? Where to go? How to behave? For the Roman youth, there were problems that were really painful and urgent, since the decline of morals did not stop.

Already Roman researchers have paid attention to the perfect literary language of Terence, which before the appearance of his works has not yet been formed. It lacks the obsolete forms of Plautus speech. The characters of Terence speak a language devoid of rough turns, curses, and rude expressions. The language of Terence's work was carefully studied by grammarians and speakers, in particular, Cicero highly valued. Julius Caesar left his appeal to Terence, calling him "half-Menander" and "a great poet" who spoke "pure language".

There have been 6 comedies written by Terence: «Andria», «Self-taught», «Hecyra», «Heautontimorumenos», «Eunuchus», «Phormio» (the name of scout in the play), «Adelphae».

1.4. Catullus, Horace, Virgil

Gaius Valerius Catullus – Roman lyric poet, master of love poetry, neoteric.

Around the late 190s Catullus moved to Rome and quickly became one of the leading places among young neoteric.

"Neoteric poetics", or "new poets", as Cicero derisively called them, formed a circle of Roman poets of the middle of the first century BC, which included representatives of the young aristocracy. They are cultivated mostly small literary forms (the epigram, the elegy, epile), consciously contrasting them to the epos and drama. The model for neoteric poets was Greek poetry, mainly Alexandrian poetry from the circle of Callimachus. Neoteric poems were distinguished by their "learning" and perfection of form. The significance of neotericism lies in the fact that they were the first of the Romans to adopt an approach to literature as an art, to find a poetic form for expressing intimate experiences, and to establish high criteria in poetry.

Catullus was one of the first prominent poets of the late Roman Republic. He began writing at the age of 16, mostly erotic poems. A collection of Catullus' poems dedicated to the historian Cornelius Nepos, who also came from Verona, has survived to this day. There are 116 verses in total. They are divided into three parts:

- small poems (1-60) written in various lyrical sizes;
- larger poems (61-68);
- two wedding epithalamium;
- a poem about the marriage of Peleus and Thetis;
- translation of the poem of Callimachus about the hair of Queen Berenice;
- Catullus's dialogue with the door of a house in Verona;
- autobiographical message;
- the epigrams (69-116).

In the middle Ages, the works of Catullus were lost. His only collection was found again in the thirteenth century in a single copy in his native city of Verona. The manuscript was lost, but two copies were made of it. This collection includes 116 poems, varying in size and number of lines (from 2 to 480). More precisely, the Verona collection contains 113 verses numbered 1-17 and 21-116, as #18, 19, and 20 were inserted by one of the publishers, and the authorship of Catullus is doubtful, and therefore in modern editions are excluded, but the numbering remains.

The poems are arranged in accordance with the ancient principle of "diversity" (poikilia), without any chronological or thematic order, but only on formal grounds: first, short poems written in various lyrical sizes (1-60), then

large works (61-68), and then-short poems written by an elegiac distich (69-116). One can only guess at the connection between different poems and the sequence of their writing.

According to their content they can be divided into two groups:

- iambic and polemical poems (political epigrams and ridicule);

- lyrics:

- elegiac and narrative content, written on Greek models, such as, in imitation of Callimachus, the Elegy on Berenice's hair (#66), wedding songs (#61, 62), and the epithalamus of Peleus and Thetis;

- actually personal lyrical poems.

At the beginning of the XIX century, this collection appeared in Russia under the name "trinkets", after the epithet "nugae", which the poet attaches to it in the dedication. (Hence the literary game in the titles of collections by M. Karamzin and I. Dmitriev: "my trinkets" and "and my trinkets").

Quintus Horace Flaccus — poet of the "Golden Age" of Roman literature, along with Virgil and Ovid, one of the most famous authors in all world literature.

All of his works, except the fourth book of odes and the second book of Epistles, are dedicated to Maecenas. "Satires" and "Epistles" are written in hexameter, and Horace called them "conversations"; other works are written in complex lyrical dimensions.

Horatio "Odes" are distinguished by artistic perfection and thematic diversity. One of the gems of Roman poetry is the ode To Manlius Torquata, dedicated to the Roman orator, a fellow poet. Thanks to what today it is known. With its philosophy and a certain elegiac despondency, this poetry transcends the friendly message and merges with the tradition of Elegy in world literature.

In Rome, Horace's works were read in schools, comments were made on his works, and he was imitated. In the third century, Pomponius Porphyrius compiled a very valuable and interesting commentary on the works of Horace. In the middle ages, Horace was revered as a moralist, the author of hexameter-written satires. To him, the "satirist Horace," Dante assigns a place in Limbo next to Virgil and Homer. The revival really opened up Horace. Petrarch (1347) acquired a manuscript with his works, so some verses show a clear influence of Horace. Humanists considered Horace their own, but he was highly valued by the Jesuits, because emasculated or Christianized Horace had a positive moral influence on the students. The picture he painted of simple rural life was to the liking of people of a similar fate, who had the same tastes as Petrarch, Ronsard, and Montaigne. In England, the first popularizer of Horace was Ben Jonson, and some of Milton's sonnets were undoubtedly influenced by Horace. These poets, as well as the men of letters of the seventeenth century, understood Horace better than most of his admirers in the eighteenth century, whose superficial interests rather damaged his reputation. At the same time, the dimensions of Horace's lyrics were also used in Latin versification, especially successfully by the German

humanist Conrad Celtis (1459-1508), who introduced, in addition, the custom of singing Horace's odes in school, which became a common practice in the XVI century. Subsequently, Horace was translated into new European languages, the most successful in German. The treatise "the Art of poetry" influenced literary criticism. Classical principles were borrowed from it, and references to it justified attempts to curb the pretentiousness of the Baroque. In the era of romanticism, Horace's work no longer gained such popularity, because for the author, prudence, balance, and rationalism were not popular among romantics.

Publius Vergilius Maro – the greatest poet of ancient Rome and one of the most prominent poets of ancient literature, the author of the epic "Aeneid", which celebrates the legendary origin of the Roman people.

Vergilius first poetic attempts date back to his school years, and were written in the spirit of the then dominant "neoteric" direction, of which Catullus was the main representative; this direction was characterized by indifference to political and social problems that developed in the middle groups of the Roman estates ravaged by civil wars, and an individualistic attitude to life. "Neoteric" poetry, designed for a small and closed circle of educated readers, cultivated exclusively small genres, mainly epigrams and small poems on the model of Hellenistic "epilie". Mainly mythological themes were developed with an emphasis on pathetic situations and images of the characters' emotional experiences. The small size of the poems was compensated by the careful finishing of the verse, its approximation to the harsh norms of Hellenistic metrics and generously scattered spangles of "scholarship"; the originality of the work was valued less than the stylization and processing of the material already available in literature. These moods led to the choice of epicurean Sirona as a philosophical teacher, a representative of the doctrine that called for complete social indifferentism. In the literary circles with which Virgilius had formed strong connections, he managed to compose humorous epigrams in the style of Catullus.

The main work of Virgilius is the heroic poem "Aeneid". It is based on the story of the pious Trojan Aeneas, son of Anchises and Venus, who escaped during the fire of Troy to the Latin land. According to the official version, the Romans were considered descendants of the Trojans, and the family of Julius, to which Octavian Augustus counted himself, was descended from Aeneas himself. Vergil's poem was intended to be a praise for Octavian's ancestors and the ancient instructions of which he considered himself a reenactor. The new literary Canon-a return to classical models-required the creation of a large epic enriched with new socio-political and religious-philosophical content; and Virgilius created a new type of epic poem. The construction of the "Aeneid" emphasizes the desire to create a Roman analogue of Homer's poems. Vergilius found most of the motifs of the Aeneid already in existing treatments of the Aeneas legend, but the choice and arrangement of them belong to Vergilius himself and are subject to his poetic task. Not only in the General construction, but also in a number of plot details and

in stylistic treatment (comparison, metaphors, epithets, etc.) Is the desire of Virgilius to "compete" with Homer.

Very quickly, Virgilius became a classic. All later Roman poetry is full of borrowings from him. Famous grammarians who interpreted Virgilius were: Veliy Lonh, Eliy Donat, Prob, Kvint Terentsiy Skavr, Askoniy Pedian, Pristsian.

Since Virgilius was often interpreted, a significant number of his works have been preserved. Virgilius was considered a source of knowledge, even a "wizard", the bearer of the highest revelation, according to the books of Virgilius even guessed.

1.5. Hieronymus, Boetius, Cassiodorus

Hieronymus or Hieron – Christian theologian, writer, known as the translator of the text of the Bible from Greek and Hebrew into the then Latin language. Full name Sophronius Eusebius *Hieronymus*.

Its translation is called the Vulgate (lat. *Vulgata*) and is still the official biblical text of the Roman Catholic Church. *Hieronymus* is considered one of the four Catholic fathers of the Church. Probable author of the "Martyrology of Hieronymus".

The international Federation of translators declared *Hieronymus`* memorial day in the Western calendar (September 30) as the International day of translators. He is considered the patron Saint of all translators.

Boethius was an early medieval Italian philosopher, neoplatonist, mathematician, music theorist, and Christian theologian. Author of many philosophical and scientific works, the most famous of which are "Consolation by philosophy" (*De consolatione philosophiae*) and "On music" (*De institutione musica*).

Boethius' legacy includes more than twenty literary works, which can be divided into four thematic groups:

- 1) textbooks on "free Sciences" (*artes liberales*);
- 2) works on logic, translations, comments and treatises;
- 3) theological works;
- 4) artistic and philosophical treatise "Consolation by philosophy"

In treatises on quadrivia – arithmetic ("*Fundamentals of arithmetic*", the traditional Latin name – "*Libri II de institutione arithmetica*") and music ("*Fundamentals of music*" – "*Libri V de institutione musica*"), Boethius passed on to European civilization the methods and basic knowledge of the best Greek authors (mainly Pythagoreans) in the field of "mathematical" Sciences. Quadrivialni textbooks are the earliest works of Boethius: they are traditionally dated to 500-506 years. Boethius also did much in the field of translations from Greek into Latin of the most important scientific treatises of antiquity. He translated and annotated the works of Aristotle "Categories" (*Praedicamenta* – 2 translations and comments created after 510), "on interpretation" (*De interpretatione* – 3 translations and comments after 516), the first "Analysis",

"Topic", "Sophistic refutations" (only translations; perhaps the comments are not preserved). "Introduction to the "Category" of Aristotle". Porphyry (Isagoge) Boethius commented twice (504-509 – small comment; 510 – large comment). In addition, he wrote a broad commentary (in seven books) on Cicero's short work *Topica* (520-523). Boethius "translations sometimes" outgrow the genre, becoming an interpretation, and contain original reflections, concepts, and terms".

Boethius is also the author of a number of theological works: "Trinitate" (520-521), "Utrum Pater et Filius et Spiritus Sanctus de divinitate substantialiter praedicentur", "De hebdomadibus" (518-520), "de fide Catholica" (513), "contra eutychem et nestorium" (About 513).

Flavius Magnus Aurelius Cassiodorus Senator was a prominent Roman writer and scholar, and statesman during the reign of Theodoric the Great, king of the Ostrogoths in Italy.

His career developed rapidly – in 514, he was appointed Consul (without a colleague), and between 523 and 527, replacing the executed Boethius as master of the court (lat. *magister officiorum*), was responsible for accounting documents and drafting official letters. Cassiodorus' literary talents were recognized by his contemporaries, and every time he arrived in Ravenna, the capital of the ostrogothic state, he was entrusted with the preparation of important official documents. In 526, after the death of Theodoric the Great, Cassiodorus, during the time of the Regent Amalasueta, headed the civil administration of the state under the infant Atalaric. In 533, he received the high office of prefect of Pretoria (lat. *praefectus praetorio*) of Italy and Patricia (second military rank after the king), which was the peak of his career. He retained this position until 537, the beginning of the ostrogothic war with Byzantium. Because of the rebellion Teodata – the latter drawn up by Cassiodorus in documents Dating back to the era of king Witigis. In 537-538, he visited Constantinople in order to expand his religious and scientific knowledge, while at the same time establishing good relations with the entourage of the Emperor Justinian in order to preserve the spiritual and social status of his family in Italy.

Cassiodorus' successor was appointed in 540 by the Emperor Justinian after regaining control of Rome. At this time, Cassiodorus retired from public Affairs and founded a monastery on the territory of his ancestral possessions in Calabria. Not being a monk himself, he was engaged in the community he created. His long-standing idea that was supported by Pope Agapit to create a higher theological school in Rome, Cassiodorus embodies in his estate, the Vivarium, where the monastery was created, which was also a scientific and religious center, where there was everything that the science of that time could give. In particular, most of all at that time the book collection: the monks studied not only the Bible and the gospel, but also the secular Sciences. This educational center collapsed after the death of its founder, but it was revived in the monastic schools of the Carolinian era and the middle ages, where Cassiodorus ' works served as textbooks.

THEME 2. THE PROBLEM OF TRANSLATING HOLY SCRIPTURE

2.1. Ancient Greek translations of the Bible

Holy Scripture or the Bible, a collection of books that make up the Bible (Greek. τὰ βιβλία, βιβλία, "vivliya" that is, "collection of books"; also through the city of Bibl where the papyrus was imported) – the Word of God, contains books of religious (historical-educational) content. They are inspired writings on which the Jewish and Christian creeds are based.

The name "Covenant" is based on the idea of God's agreement with all mankind: the old Testament tells about the creation of the world, the fall and the Union of God with the people of Israel; the New Testament – about the salvation of mankind from sin through the atonement of Jesus Christ by his death and a new Union with God.

In addition to canonical books, there are also non-canonical books, Apocrypha, which are important for historians, philologists, and the like. The Catholic and Orthodox canons of Holy Scripture (the Bible) include 77 books, while Protestants have 66.

In Judaism, only the old Testament (Tanakh) is considered as a Holy book.

The first translations

The books of the old Testament were translated for the first time in Greek for the Egyptian Ptolemy Philadelphus (283-247 BC) by 72 Jewish sages, so this translation is called Septuagint-Seventies (Translation of the seventy). The new Testament was written in ancient Greek. In the fourth century, all Scripture was translated into Latin (382-405) by Saint Jerome. This Latin translation is known as the Vulgate (the oldest seal is 1462 in Mainz). The very name of the Bible means from the Greek proper – "books" and began to be applied to the Holy Scripture only somewhere from the end of the III-beginning of the IV centuries.

2.2. Wulfila's Gothic Bible

The Gothic Bible is an outstanding achievement.

The Goths were a political Association of Germanic tribes and apparently came from Scandinavia. During the first centuries of our era, they migrated South as far as the Black sea and the Danube to the very borders of the Roman Empire.

The first literary work published in the German language was the Gothic Bible. Only fragments of this translation have survived to our time. However, it remains a unique and valuable translation of Holy Scripture. Why?

Wulfila is a missionary and Bible translator.

The translator of this Bible is known by his Gothic name Wulfila. According to the historian Philostorgius, Wulfila was a descendant of prisoners taken by the Goths during a raid into Cappadocia, in what is now Turkey. Born

around 311 BC, he was ordained by Yevseviy Nikomidiy at about the age of 30 and trained to work as a missionary among the Goths.

"In order to teach and convert people," says historian Will Durant – "he patiently translated the entire Bible from Greek to Gothic, with the exception of the books of kings" ("Age of Faith"). Today, only a fragment of the book of Nehemiah and parts of the Christian Greek Holy Scripture remain from the manuscripts of the Gothic Bible.

The Goths had no written language. Therefore, Wulfila was forced to show exceptional ingenuity, shifting to the Gothic language. Church historians of antiquity attribute to him the development of a Gothic alphabet of 27 letters based on the Greek and Latin alphabets. In addition, the New British encyclopedia notes that "he introduced Germanic Christian terminology, some words of which are still used today."

Early history of the Gothic Bible

Wulfila completed his translation before ad 381 and died two or three years later. The popularity of his work is evidenced by the "American encyclopedia", which says that "this translation was in wide use among the Goths who moved to Spain and Italy". Judging by the number of surviving fragments, it seems that many copies of the Gothic Bible were made. Many manuscripts were apparently made in the scriptoriums of Ravenna and Verona, in places where the Goths established their Kingdom. Scriptoriums were rooms in monasteries where manuscripts were written and copied.

2.3. Latin translation of the Bible of St. Jerome (Vulgate)

The Vulgate is a Latin translation of the Bible from the fourth century, carried out mainly by Saint Jerome of Stridon, which replaced various versions of the Latin translations of the Bible that existed before that time.

At the end of the fourth century, there was a need for a single, reliable Latin text of the Bible: the translation was entrusted to Jerome, the largest biblical scholar and Secretary of Pope Damasius I. Since Jerome was fluent in Greek, Latin, and had considerable knowledge of Hebrew, in 386 Jerome moved to Bethlehem and worked for more than 20 years on translating the old and New Testaments into Latin. He began with the New Testament and translated it from Greek, and later the old Testament from Greek and Hebrew. Jerome's translation of the Bible became a normative Latin text called the Vulgate.

The Council of Trident (1546) approved the text of the Hieronymus Bible – and the Vulgate entered into general use in the West as an official translation, mandatory for the Roman Catholic Church. For the first time, the Vulgate was issued as Sixtus V, under the title "Biblia sacra vulgatae editionis" (Rome, 1590); then it was reprinted by Gregory XIV, Clement VIII, and others. For centuries, the Vulgate served as the source of all translations of the Bible in Western European languages.

Since 1979, there has been a revised version (Neovulgata).

2.4. English translations of the Bible

It is believed that in the VII century, the illiterate shepherd Kedmon felt the poetic gift and made the first translation of the biblical text in the Anglo-Saxon language. According to the Bede Venerable (a Benedictine monk at St Peter's monastery in Northumbria), Kedmon translated the text of the Scripture in verse under the influence of hearing the nuns read at Whitby monastery. Of his poems, only a few of the opening lines of the book of Genesis in the Northumbrian dialect have been preserved. The first translation of the Psalms of the Anglo-Saxons did Bishop Semborski Oldham. It is also known that in the eighth century Bede the Venerable made a translation of certain fragments from the New Testament (in particular, from the gospel of John), which have not survived to this day.

King Alfred the Great of Wessex (849-899), who supported the idea of Church enlightenment, performed a free translation of Deuteronomy, to which he attributed the publication of his own laws (the Truth of king Alfred), as well as moral and legal institutions from the book "Exodus". This was the very first translation of old Testament texts in the Anglo-Saxon language. By order of king Alfred, the entire Psalter was translated, but it has not been preserved.

The appearance of parts of the Anglo-Saxon language in the Latin Psalms and Gospels was quite an important point in preparing for the translation of the Bible. The most important monument of this time is the Psalter of Vespasian, which was written in the IX century.

In the Lindisfarne Gospels, glosses in the Northumbrian dialect appeared in the middle of the ninth century, the author of which was the priest Aldred. In about 975, the same glosses were presented by the priests Farman and Owen in the Rushworth Gospels. This practice is widespread in the Psalms.

The manuscript of the Paris Psalter, in which English glosses were placed not between the lines of the Latin text, but in parallel columns, belongs to the beginning of the XI century.

The Norman conquest of England (1066) led to a decline in Anglo-Saxon culture and literature. The language of the aristocracy in the XI–XII centuries became the Norman dialect of the old French language, and the language of the Church remained Latin. Since then, only some evidence has come down to us that fragments of the Bible were translated into English, in General they were Psalms that were used in services. Around 1120, Bishop Edwin compiled the so-called Triplet Psalter, in which the Latin text was accompanied by parallel translations in the Anglo-Norman and early English languages. This period includes the Oxford Psalter, translations from which formed the basis of most Anglo-Norman versions.

In the XII century, a new trend is emerging: there are poetic (metrical) paraphrases on the texts of the Gospels, the Acts of the Holy apostles, and in the XIII century, the books of the old Testament ("Genesis" and "Exit").

John Wycliffe, who is called "the harbinger of the European reformation", carried out a complete English translation of the Bible from the Vulgate in the

fourteenth century. As a student, John Wyclif began to study the Holy Scriptures and decided to devote his entire life to the service of Christ and to preach the truths revealed to him. There are two versions of the Bible, both based on the Vulgate. The first is strict and imitates the Latin text in almost everything, the other is freer and more English. The English translation of the Bible, which was performed under the direction of John Wycliffe, was the first complete translation of the Holy Scriptures in the vernacular. This translation not only laid the foundations of the English Bible language, but also served to develop English prose in General .

In the sixteenth century, the English reformer W. Tyndale decided to translate the Bible into English, and in 1523, he undertook the translation of the New Testament. Tyndale replaced several established Church terms, such as church with congregation, priest with senior, and charity with love. The model for Tyndale's translation was the New Testament in Martin Luther's German translation. The biblical vocabulary developed by W. Tyndale was an important contribution to the early new English language, which was at a stage of development.

In connection with the change in the religious policy of Henry VIII towards the reformation, there was a question of an official authorized translation of the Bible. The first official version was a translation By M. Coverdale, which was published in Zurich in 1535 and reprinted in 1537. The second edition of the Bible was dedicated to Henry VIII and Anne Boleyn and was given the unofficial name of the Royal Bible. While in exile in Germany, M. Coverdale, despite the fact that he worked together with V. Tindale, his translation was still inferior to the translation. Tyndale from the scientific and philological views. Perhaps M. Coverdale, who did not speak Hebrew, translated from the Vulgate, and also used the German version of Luther and the Bible edited by W. Zwingli. Despite this, the Bible translated By M. Coverdale was officially authorized in England and was reprinted 14 times from 1537 to 1549.

T. Matthew's translation of the Bible was published at the same time As that of M. Coverdale. It was based on the version of W. Tyndale (the Pentateuch and the New Testament) and at the same time the Bible translated by T. Matthew included the best translations Of M. Coverdale. And the real author of the publication was a friend of W. Tyndale J.Rogers, whose name was not officially mentioned, to avoid problems related to the name Tyndale.

In 1539, the so-called Great Bible was published (due to its format), the author of which, M. Coverdale used a corrected version of the Bible translated by T. Mathew.

In the second half of the sixteenth century, Protestant translations such as the Geneva Bible (1560), prepared in Switzerland by English Protestant emigrants together with J. Calvin, and the "Episcopal Bible" by Matthew Parker, appeared. The Geneva Bible differed from other publications in that its edition had marks in the margins that interpreted the text from the standpoint of Calvinism. The

Episcopal Bible was based on the text of a Large Bible, and the translation was performed at a fairly high scientific level.

The king James version, which was published in England in 1611, is considered the official Bible of the reformed Church of England. Its structure largely coincided with that of the Vulgate, with the difference that it had a special section between the books of the old Testament and the New Testament. The translators appointed by king James deliberately tried to formulate certain passages in such a way that representatives of various Protestant movements could fill them with acceptable content for themselves. The king James Bible became a model not only of translation, but also of the literary language as a whole and became a landmark in English literature of the XVII–XIX centuries. Despite the fact that new translations were published in the XIX-XX centuries, the solemn prose of the king James Bible was not superseded by them. At the request of the priest, this version can also be used in modern, especially in festive worship.

Despite the literary merits of the Officially approved translation of the king James Bible, its shortcomings became apparent over time. In addition, the development of the English language itself required updating the vocabulary and freeing it from archaisms. After much debate, by order of Queen Victoria and with the blessing of the Archbishop of Canterbury, a correction Committee was formed in 1870, most of whose members were scholars from the universities of Cambridge and Oxford, whose views on the theory and practice of translation at that time differed somewhat. As a result, the Cambridge tradition of detailed translation of the content and characteristics of the ascending text using the means of the literary language (good English style) has gained an advantage. In 1881, the New Testament was published, and in 1885, Oxford University Press and Cambridge University Press published two versions of the revised Bible – the "library edition" with large introductory articles and notes by translators, and the "General edition" with brief introductory articles and important notes by translators. The Bible, which was called the Revised Version (RV) and is now the official text of the Church of England, as well as a monument to the English literary language of the XIX century.

2.5. German translation of the Martin Luther Bible

On September 20, 1522, the New Testament appeared in German, translated by Martin Luther.

According to the famous historian Philip Cabinet, this was one of the most significant contributions to the Reformation of Luther in the German principalities, since the publication of this translation made the Bible a reference book in churches, schools, and homes of Germans. The translation was made by Martin while he was in Wartburg castle, hiding from prosecution under the name "Junker Jorg".

Although there were already translations into German before Luther, he managed to create a text that most successfully conveyed the popular slang of the

time and was understandable to most people. The translation was based on the Saxon dialect, which was enriched with words from the works of German poets and writers. Since this publication became the most widespread and influential, Martin Luther was able to influence the formation of the speech of the German people, as well as their unity, through it.

During the translation, Luther mainly used the second edition of the Greek translation of the new Testament of Erasmus, thus referring to the original language. Later, Luther's translation was widely distributed and translated into other languages, gaining popularity in other countries as well.

A little later, in 1534, a complete translation of the Bible in German was published, on which Luther was assisted by several Protestant theologians and scholars of the time.

At the beginning of the XVI century. Francisk Skorina publishes the Russian Bible in Prague (1517-1519): a number of old Testament books, whose language, having vernacular (Belarusian and Ukrainian) features, differed somewhat from the Church Slavonic book language that was common among the Slavic peoples at that time. In 1525, F. Skorina in Vilna issued an Apostle in the edited Church Slavonic language, with significant Russian-language features. When preparing his publications, F. Skorina used Holy Scripture in Church Slavonic and Czech.

The first complete translation of the fourth gospel into Ukrainian, which has survived to this day, was made in the Volyn monasteries by Archimandrite Gregory, this is the handwritten peresopnitsky gospel (1556-1561). Later, the gospel was dated: Tyapinsky (1570-1580), Zhytomyr (Volyn) (1571), The new Testament translated by Negalevsky (1581), Litkovske (1595), and others. Since the translation activity in Europe was significantly influenced by Protestants, some of the Ukrainian translations were made using their publications: the Lutheran text of the new Testament of Seclucian 1533, Simon Budny 1570, and others.

In the XVI century, the Ukrainian Apostle was translated: the krekhovsky Apostle, which has survived to this day and is located in Lviv.

A valuable monument of the Ukrainian language is the translations of the gospel initials in the handwritten Teacher's Gospels, of which about a hundred have been preserved since the XVI-XVII centuries.

The first Ukrainian-language printed Teaching gospel was published by the Vilna Orthodox brotherhood in Kiev in 1616; it was reprinted in Kiev under Metropolitan Peter Mogila in 1637. Copies of both books are in the NBU of the name.grave. Vernadsky's.

Some passages were translated by Ioanik Galyatovsky (1688).

The first translations of individual parts of the Bible in modern Ukrainian literary language were made in the first half. XIX century: FR. Markian Shashkevich translated the gospel of John and several chapters of the gospel of Matthew.

In December 1845, Taras Shevchenko performed his re-singing of Psalms. His collection "Psalms" was published during the poet's lifetime as part of the "Kobzar" in 1860. Individual poems were printed before. In 1860, David's Psalms were published separately in the rural library series.

In the middle of the XIX century, Mikhail Maksimovich also translated the Psalter. In 1859, a collection of selected 29 Psalms was published in his verse translation.

Philip Morachevsky, the inspector of the Nizhyn gymnasium of higher Sciences of Prince V. Bezborodko, decided to work more thoroughly on the translation of the Holy Scripture. In 1853, Morachevsky submitted to the Imperial Academy of Sciences a Dictionary of the little Russian language created by him on the basis of the Poltava pronunciation. Working on the Dictionary, he became convinced that the Ukrainian language, almost completely displaced from school in those days, has an almost unlimited supply of words. This gave Morachevsky the idea to translate the new Testament into the Ukrainian Language, which allowed him to do so. And he takes up the translation, knowing full well that after the translation is completed, serious problems with the publication are waiting for him. Therefore, he decided in advance to enlist the support of influential people of the Church, for which he turned to Metropolitan Isidore: "...The translation of the gospel in the little Russian language would undoubtedly bring quite important benefits to our religious people. To this end, I began translating the gospel in the little Russian language, comparing the Slavic text with the Russian text, Latin, German, French, and Polish...". Metropolitan Isidor answered Morachevsky with a categorical refusal: "After a meeting with the Holy Synod, I inform you that a translation of the gospel made by you or someone else cannot be allowed to be printed." But Philip Morachevsky continued to work, hoping now only for a miracle. He finished translating the four Gospels of the New Testament into Ukrainian in the autumn of 1861 ("Acts of the apostles", "Apocalypse", "Psalter" were translated later).

THEME 3. TRANSLATION IN THE MIDDLE AGES

3.1. Translation activity in France (translations of twelfth century, Jean de Meun, surrounding of Charles V, translation in Provence).

The genre transition in France of 12th century from epos «chanson de geste», exemplified by Song of Roland, to the chivalric romance is a case of point of the revolutionary influence that translation can have on existing literature. This change was important, because it marked a transition from traditional oral heroic narrative to author's written adventurous literature. In fact, this transition was the most significant development of literature in West European culture due to vernaculars, where translation played the central and decisive role. Just when oral epic texts began to write, competitive genres originated from translations of

Medieval Latin works appears in French literature. Translations of that time show many typical features of chivalric romance, including formal elements such as «female characters», «attention to the biography», «individual authorial voice» and the most prominent ideological components like «courtesy», «tendency to luxury and wealth», «courtly love». So, the main translation function in this case was to facilitate the transition to the chivalry romance by introducing various elements of it in France, where such authors as Chretien de Troyes perceived and improved them into Old French. And even when chivalric romance was established as an acceptable, stable literary form, translation continued to play a role in its preservation. Interestingly that many chivalric romances are actually pseudo-translations, because they presented their readers only as translations. Obviously, if a work of an innovative genre was presented as a translation from prestigious source (Latin or Greek), then it could receive a positive approval from readers. Thus, «precursors» of the chivalry romance are found in translations of 12th century in Old French.

The first significant poets (Chretien de Troyes, Marie de France, Rutebeuf and Jean de Meun) were translators, who wrote at the time when translation, imitation and original creativity were inextricably connected. «Le Roman de la Rose» (circa 1235) by Guillaume de Lorris included translations from Latin texts.

Nothing is known about the author or translator of «The Moralized Ovid», written in Middle French in the first quarter of the fourteenth century. This work is a peculiar integral compendium (abridgment) of «Metamorphoses» by Ovid, classical and medieval (including authors) commentaries, and other more recent materials of similar nature, such as Norman story about Pyramus and Thisbe and French translation of the Legend about Philomela, which is attributed to Chretien de Troyes.

Latin translations of Arabic medical treatises were translated in Old French, as well as numerous chronicles from French history, created in Latin – «Historia Francorum» (VI century) by Gregory of Tours and «History of the Kingdom of the Franks» (XIII century).

3.2. Translation in Germany (Notker, female translators of chivalry romances).

Notker the German is known as Notker Labeo, Benedictine monk, linguist, literary artist and a head of the school of Abbey of Saint Gall during its golden age. He is also known as the first commentator of Aristotle in the Middle Ages. He translated several texts from Latin into German (Old German). He mentions eleven of these translations, but unfortunately only five are preserved: (1) Boethius, «De consolatione philosophiae»; (2) Martianus Capella, «De nuptiis Philologiae et Mercurii»; (3) Aristotle, «De categoriis»; (4) Aristotle, «De interpretatione»; (5) «The Psalter». Among those lost are: «The Book of Job», at which he worked for more than five years, Virgil's «Bucolica» and the «Andria» of Terence.

Notker's own works also include «New Rhetoric», «New Computus», a few other smaller works in Latin, grammar of Old High German. Five well-known to the modern mediaevalists of small musical-theoretical treatises (on the mensuration of organ pipes, on stops and on monochord), which are sometimes attributed to Notker Labeo, may have been made by him for didactic purpose, for the initial teaching of the monks of the Abbey of Saint Gall.

Notker is considered to be the one of the founders of German literature; his achievements in this field are significant. He communicated in both Latin and German with equal fluency. Quotations from the works of the Church Fathers are common. Notker's writing style is bright and poetic.

German courtesy romance appeared in the chivalric community on the cusp of XII-XIII centuries and reflected its manner and interests. The French chivalric romance had a significant impact on its formation, but it would be wrongful to consider German samples of the genre as just imitation. Preserving typological genre features, the German courtesy romance is endowed with vivid national specificity, driven both by the later time of occurrence and by some features of world perception, peculiar to the inhabitants of medieval German lands.

3.3. Translations in Italy: Anastasius Bibliothecarius.

In the XI-XII centuries significant changes took place in the cultural life of Italy. More schools appear, first university in medieval Europe organized in Bologna. A characteristic feature of Italian schools, unlike those in France, is a well-defined applied orientation: «Italians studied grammar and dialectic (i.e. skills in debate, conversation), so they came closer to the understanding the scientific Latin text; they admired medicine and law; they preferred solid soil under their feet and the living reality of distractions, which had no practical importance». Translations of Aristotle's natural-science and philosophical books that are mostly from Sicily became known in the XII century. Despite the very intensive formation process of the Italian language, at the time it wasn't possible to speak about the creation of rich literature, but early Italian poetry appears in southern Italy, especially in Sicily.

Italian literature is influenced by French and Provençal literature from the end of XII century. This was primarily the impact of the unprecedented number of translations. French chivalric romances were translated about King Arthur, Knights of the Round Table, Charles the Great. Stories about Tristan, Lancelot, and Roland appear in Italian processing and changing works. But translations weren't dominated by fiction. The Italian society of the XIII century had a task to popularize the science, to spread useful knowledge, to use the culture of the past – both pagan and Christian. Italian «volgare» became a language that completely moved away from Latin and which was known mainly by ecclesiastics: «Vergil, Ovid, Livy, Cicero, Aristotle, Plato, Galen, Justinian, Boethius, Augustine of Hippo and Thomas Aquinas were men of the day». Volgare became the natural tool of this culture. Poets created scientific tracts in poems, prose writers

translated works of classics, moralists, philosophers from Latin. This movement (acquisition of sciences and mastering the ancient culture) lasted for centuries and had a significant influence on Italian literature.

In the IX century, a figure of translator Anastasius Bibliothecarius appears in Rome at the papal household. His name indicates a Greek origin, which is confirmed by evidence of his knowledge of Greek, quite rare in the Middle Ages, especially early. Anastasius composed a "World Chronicle" for Greek sources, used by later chroniclers. Anastasius translation activity was significant: he translated Byzantine living and historical literature into Latin. His most important work is Constantinopolitan church «Acts». He commented the translation of «Areopagiticum», performed by Eriugena, which he considered little-understood because of the literal interpretation of the text. As an opponent of literal translation, he admits that he is forced to use the same method in translation.

At the same time, Anastasius is fascinated by «the strange erudition of the Irish, the son of the barbaric nation that happened in the remote end of the world, decided to take up the translation of such complex text». Manuscript «Areopagiticum» was brought by Anastasius from Constantinople. He did some editorial treatment, reissuing the translation of Eriugena, supplementing and correcting it for other found handlists of Pseudo-Dionysius. «Areopagiticum» translation made a significant impact on the philosophical Middle-Age thought. Later, Anastasius reapplies to Dionysius, this time he is translating the work of Methodios of Constantinople «Martyrdom of Dionysius the Areopagite». Other major translation works by Anastasius are «Chronicle» by Theophanes, the life of Pope Martin. When analyzing translations of Anastasius, it becomes clear that he leans toward literal translation, calking vocabulary and syntax. There are also omissions and significant mistakes in his translations.

One of the Anastasius translations is particularly interesting: it's about a translation from the Greek language of history on finding the relics of St. Clement, written by Constantine (Cyril) from Thessaloniki. The Christian tradition attributes the remains of the buried in Chersonesus martyr to Pope Clement, who was honored as the third heir by the Saint Peter. The bishop of Veletri, where the veneration center of the Saints was located, sent to Rome a translation request of Constantine's history of finding the relics of St. Clement, and Anastasius sent his translation, together with a translation of "Praise to Clement," written by Constantine. «Anastasius mentions another work by Constantine, written due to invention of the relics of Clement – a hymn to Clement, which Anastasius didn't dare to translate into Latin because of the difficulty of transmitting his poetical form... According to Bulgarian researchers... fragments of the translation of this hymn can be found in the Slavic text of the St. Clement service».

3.4. Medieval translation in Eastern Europe and Byzantium.

In Kievan Rus, translation development occurred approximately on 911, when Prince Oleg signed a treaty in Old Russian and Greek. The translation

assumed importance at the time of the establishment of Christianity (988). According to the Nestor the Chronicler, Yaroslav the Wise gathered together in 1037 at the Saint Sophia's Cathedral many translators – «scribes» to translate books from Greek «into Slavonic language». The translation of ecclesiastical texts was literal (see Reims Bible (the first half of the 11th century); Ostromir Gospels, 1056; Mstyslaw's Bible, 1115-1117). However, the first «Psalter» and «Apostles» (1195; 1220) appeared in the 11th century, which were free interpretations of the Syrian and Egyptian legends about the life of the monks. In addition to books for worship, the theoretical works of the church fathers of the Orthodox Church (G. Nazareys'kyi, I. Sirin) were translated as well as the historical and philosophical works by Plutarch, Plato, Socrates, Aristotle. Church Slavic translation of «The Jewish Was» by Josephus Flavius (37-100?), «Physiologus» (often fantastic stories about nature and animals). Translation of excerpts from Aristotle, Plato, Socrates and Plutarch works testifies to the characteristic appearance of Old East Slavic elements, probably for better perception. Mongol-Tatar invasion (1240) caused an extraordinary blow to Old Russian and Ukrainian culture, actually preparing the division of Ukraine into Polish and Lithuanian parts (since the 14th century). However, despite this, at that time there was a trend of free translation – at that time there appeared «Polycarp's Bible» (1307), «The Book of Psalms» (1411), translated by F. Zhydovyn, versified in the 14th century versions of ecclesial works by Dionysius the Areopagite, free translations of D. Zograf and O. Kipriian, «Chronicles» and «Trojan War» by Constantine Manasses, etc. The Old East Slavic translation of the 15th century with the Polish "War between Life and Death" is also known. Syllabic-accentual versification (as opposed to pre-Mongolian accentuated prose) has intensified, bringing elements of arbitrariness.

THEME 4. TRANSLATION IN RENAISSANCE

4.1. Latin translations of humanists (Chrysoloras School, Leonardo Bruni, Marsilio Ficino, translation of scientific work, Erasmus Roterodamus).

Humanists paid close attention to the study of primary sources rather than to the interpretation of them by others. In addition, they were deeply disgusted by the barbaric Latin, spoken in church and universities. A side consequence of this thesis was the discovery of many previously lost classical texts, the search Latin and Greek manuscripts in monastery libraries, expeditions to ancient books.

Interest in antiquity becomes the defining feature of Renaissance humanism: «In it they see an ideal that needs to be revived. The Middle Ages for humanists seem as some «dark kingdom» that came after ancient culture. According to humanists, imitation of ancient culture, revival of the ancient worldview is the task of true philosophers. For this purpose, they translate from

ancient Greek to Latin and modern language virtually all ancient Greek works; and everything we now know about ancient Greece, with few exceptions, is discovered in the Renaissance. These works aren't just translated but commented on, and comments are written not from a theological point of view, but they are textual and philological, and at the same time so many new sciences arise, in particular – philology in its modern sense. This commentation was free of any dogmatic representation, and openness, freedom are also inherent to humanists».

Golden age of humanism in Florence. The homeland of humanism is Florence, which at the time was one of Italy's most important cities especially in the field of culture and art. Humanists living or studying in Florence spread humanist ideas to other cities in Italy. Florence's leading role as the center of humanism preserved until the 90s of the XV century. However, in 1494-1498, the anti-humanistic atmosphere introduced by Savonarola prevailed here.

An important figure of humanism in Florence was the philosopher Marsilio Ficino (1433-1499), whose philosophical concept combined elements of Neo-Platonism and Catholicism. Ficino translated into Latin the works of Plato and his followers. The humanist circle that formed around Ficino included Giovanni Pico della Mirandola (1463-1494), which was familiar not only with antiquity, but also with the cultural heritage of the Arab world and Judaism. Pico's «Oration on the Dignity of Man», printed posthumously, is one of the most famous Renaissance texts and is considered as a program of Renaissance anthropology. Pico brought out human dignity by free will, which he believes is the sign that distinguishes humans from animals.

Among the Florentine humanists were such figures as: Niccolò de' Niccoli (died in 1437), passionate bibliophile and searcher of ancient books and manuscripts; Leonardo Bruni, pupil of Salutati and chancellor 1427–1444, author of «The History of Florence»; Ambrogio Traversari (1386-1439), monk and translator of the Greek literature; his pupil Giannozzo Manetti (1396-1459), translator from Hebrew; Angelo Poliziano (1454-1494), poet who wrote in Italian, Latin and Greek. Francesco Filelfo, Poggio Bracciolini and Leon Battista Alberti were other famous humanists that some time lived in Florence. Vespasiano da Bisticci (1421-1498) was the first big sofer in Florence. Thanks to his efforts, many ancient manuscripts were found, and dozens of clerks hired by him made a large number of calligraphically executed copies for libraries of humanists and aristocrats. Bisticci was also the author of the collection of biographies of esteemed contemporaries.

Leonardo Bruni is an Italian thinker, writer and philosopher of the Renaissance, a pupil of Salutati, founder of civil humanism, Chancellor-Historiographer of the Republic of Florence.

Leonardo Bruni was a fine expert of ancient languages: he translated from Greek to Latin works by Aristotle and wrote a number of works on moral and pedagogical topics, as well as a volumetric, based on the documents «Historiarum Florentini populi libri», which laid the foundations of Renaissance historiography.

Expressing the mood of the Popolo (from Italian Popolo – nation) – trade and craft layers of the cities of North and Central Italy in the 12th-14th century, which united in workshops), Brunni defended the ideals of republicanism – civil liberties, including the right to choose and be elected to the magistracy, equality of all before the law (he strongly condemned the oligarchic intentions of the magnates), justice as a moral norm which in the first place should be guided by magistrates.

These principles are stated in the Constitution of the Republic of Florence, but the humanist was acutely aware of the disparity between them and reality. He saw the way to their realization in education for citizenship in the spirit of patriotism, high community relief, submission of personal benefit to the interests. This secular ethical-political concept was developed in the work of Brunni's younger contemporary, Matteo Palmieri.

In addition, Brunni was trying to formulate the basic provisions of new secular ethics that would lead a person by the shortest way to earthly happiness. Such ethics, in his judgement, would be free of religious dogmas. Its main goal would be human tutorial of the ability to do good deed in everyday life.

Marsilio Ficino is an Italian philosopher, humanist, astrologer, founder, and head of the Florentine Platonic Academy. He is one of the leading thinkers of the early Renaissance, the most significant representative of Florentine Platonism – a movement related to the renewed interest in Plato's philosophy and directed against scholastics, especially against Aristotle's scholastic teachings. In 1468, Ficino completed the translation of all Plato's works into Latin and commented several of them. Between 1469 and 1474 Ficino created his main work – a treatise of "Platonic theology of immortality of the soul" (published in 1482), in which he tried to «show the complete assonance of platonic thoughts with the Divine principle» that is, to conform and reconcile the ancient «pagan» wisdom of Christianity. The translation of all Plato's writings into Latin and brief explanations to them Ficino completed in 1468 (first published in 1484). At the same time, he began commenting some Plato's dialogues. Ficino's commentary to the Plato's dialogue «Symposium» (1469, also known as «About Love») was the source of most reasoning about love for the thinkers, poets, and prose writers of the Renaissance. Ficino believed that love was a kind of "adoration" of the infinite game of eternity.

Desiderius Erasmus Roterodamus is thinker of the Later Renaissance. The Latin name chosen by him consists of three parts: the name Desiderius, derived from the word «desiderium» (desire, aspiration), the Greek word "εράσμιος" meaning "darling, favourite" and the Latin name of the city in which he was born – Rotterdam.

Erasmus was the most outstanding Latin expert of his era. His works are a model of pure classical language. The thinker remained a faithful Catholic all his life, though he criticized the church for its excesses.

The work of Erasmus life was a publication of the classical text of the Bible in Greek. In addition, the famous work of the thinker is the book « In Praise of Folly». Writing Erasmus began late, first perfectly mastering Latin, but then printed a lot, expressing his reasoning on the most current issues of philosophical and religious problematics. His critic of church dogmas was caused not by doubt in the religious doctrine or hostility to church institutes, but rather a fight against a medieval formalism and liberalization of thinking. This struggle became the core of Erasmus life and provided integrity to him. In search of freedom and non-involvement, the thinker found himself at the center of European thought. More than 500 prominent political and scientific figures of the era are among those with whom Erasmus corresponded. Thus, Erasmus worked for establishing the received text ("Textus Receptus") of Christianity's most important book for many years. He devoted this work to Pope Leo X, a patron of knowledge. After finishing work, Erasmus immediately began to print "Paraphrases of the New Testament" – a popular presentation of the content of individual extracts. 6 of these books were written in Latin, but they were quickly translated into other languages.

Erasmus died in 1536 from dysentery in Basel, although there are other assumptions. It is traditionally believed that his last words were: «Dear God».

4.2. Translation in France of 16th century: the formation of French literary language and translations of works of classical times (Étienne Dolet, Jacques Amyot, Joachim du Bellay)

The Renaissance has left a large number of literary masterpieces that still attract attention of translators. In general, the Renaissance was also the golden age of translation in the world. The rapid development of science and trade has caused changes in the THEME of translations and exacerbated the problem of adequacy of translated texts from different genres. The THEME of scientific translations included astronomy and astrology, arithmetic and geometry, anatomy and medicine, and description of rare animals and plants. Globally widespread Latin at that time began to lose its leading position. French, Polish, German and English are increasingly used at this time.

The opposition to free and literal translation currents becomes more pronounced. In particular, the German humanist and translator Nicholas von Vile (XV century) posed as a supporter of literal translation, advocating the thesis: «... every word in the original is replaced by the same word in the translation». He translated Petrarch, Boccaccio, and Apuleius by such way. Despite the falsity of his theoretical approach, Vile made a significant contribution to the transformation of the Middle German language into literary language, bringing to it certain grammatical developments from Latin and Italian languages. At the same time, Martin Luther, in his famous work «About Skills of Translation» (1540), argued against misunderstood literary translations, which required translators to use the folk speech with its specific grammatical and phonetic features, which he demonstrated when translating the Bible.

In France, translators practiced predominantly free interpretations. For example, the poet and translator of Ovid's poems Joachim Du Bellay included chapters on translation problems in his book on French language, «Defense et illustration de la lanque francaise» (1549). The precise approach to the translation of ecclesiastical and philosophical works presented by Étienne Dolet in France and William Tyndale in England, although was violently criticized by the religious establishment, was continued by their followers and recognized during the late Renaissance period.

Étienne Dolet (1509 – 1546) is a well-known French translator, philosopher and publicist, burned at the stake of inquisition because of some inaccuracies (in church's view!) in translation of the Socrates and Plato dialog. He formulated five basic principles of translation in his treatise "How to translate well from one language to another" (1540):

- 1) translator should be able to understand perfectly the content of the original text and author's intentions;
- 2) translator has a complete command of the language from which he translates, and the language in which he translates;
- 3) translator should avoid «word-for-word» translation, as this may distort the content of the original text and its beauty;
- 4) translator should use common forms of expression in translation;
- 5) make an overall impression that makes the original in the appropriate tone when correctly choosing and placing words.

Jacques Amyot was born on October 30, 1513 in France in Melun in poor family. He graduated from Navarre College. He became a mentor to children close to King Jacques Colin; Jacques Colin recommended him to Marguerite de Navarre, sister of Francis I. Amyot was then appointed as a teacher of Greek and Latin at the Bourges University (1536-1543). At 1547, the king gave him abbey of Bellozane; in that year, Amyot, with a French ambassador to Venice, Jean de Morville, went to Italy. He was in Rome in 1550, where he was searching for ancient manuscripts; a year later, on behalf of the king, he goes to Trento with a special message from the Council of Trent.

On his return from Italy, Amyot was represented to the new French monarch Henry II and appointed to mentor the infantes of France – his sons, the future Charles IX and Henry III. When Charles IX came to power, he was showed much kindness by his pupil, in spite of opposition of Catherine de' Medici, appointed a State Councillor and then a custodian of the University of Paris. He was Bishop of Auxerre from 1570. In 1578 Henry III gave a title of Commander of the Order of the Holy Spirit to the Amyot (it was a rare case when such award was honored to a person of noble origin). In 1589 he was unfairly accused by the Catholic League of being involved in the murder of the Duke of Guise, but in May 1590 he was acquitted. From this moment on, he was wrapped up in the Bible study and patristic tradition.

Amyot's popularity is related primarily to his translations of Greek classics in French language. He translated virtually all of Plutarch's works, including «Parallel Lives», on which he had worked since 1542, and which first came out under the title «Vies des hommes illustres» in 1559. In 1572, he published the «Oeuvres morales» of the thinker. In addition, Amyot has published translations of seven books from «Bibliotheca historica» by Diodorus Siculus (1554) and two most famous ancient novels: «Aethiopica» by Heliodor (1547) and «Daphnis and Chloe» by Longus (1559).

Du Bellay, Joachim (1522, Liré – 01.01.1560) is French Renaissance poet, one of the leaders of Pléiade, its theorist. He was born at the Castle of La Turmelière, not far from Liré (province Angers) in a noble family. He lost his parents early and remained in the care of a brother who cared little about him. Early life spent on their own were permanently tied Du Bellay to the home grounds, which became one of the favorite themes of his works. He went to the collegial town of Poitiers to study law in 1545. He met French humanists here, in particular, Jacques Pelletier, under whose influence he began to write poetry. His familiarity with Pierre de Ronsard prompted him to leave Poitiers, jurisprudence and move to Paris (1548). He received his humanistic education from the Coker College in Paris. In 1549 three college students – Du Bellay, Pierre de Ronsard, de Baïf and their teacher and director Jean Daurat was formed by a literary circle called «Brigade». In 1553 the composition of the circle expanded to seven people (came Étienne Jodelle, Pontus de Tyard and Rémy Belleau), and its name changed to «Pléiade» (in honor of seven Alexandrian poets of the III century BC). Du Belle authored his manifesto «La Défense et illustration de la langue française» (1549).

The treatise is divided into two parts. In first part Du Bellay explains why French isn't as rich as Greek or Latin, arguing that it has infinite possibilities and should be constantly developed; that some translations of the classical texts, for all their usefulness, can't be achieved, so it is much more effective to imitate the classics; that it is necessary to abandon the illusive aim of reviving Greek or Latin literature on French basis. The second part is that the poet's natural talent can be reinforced by the persistent study of classical authors. At the same time, Du Belle analyzes the genres that must be spread in France (ode, elegy, eclogue, epic poem, comedy, tragedy and sonnet); considers techniques. The treatise ends with an appeal to the French to write in their native language.

In «The Defense», it proclaimed the need for a break with the traditions of court poetry and the problem of restoring French poetic culture by filling it with humanistic content. Du Bellay spoke sharply of the "bad poets" who disgraced France, and denied the small forms which they cultivated – rondo, ballad, virelai, royal songs, that he calls «epiceries». Du Bellay despised poetry created only for entertainment. He put forward a new criterion of artistic, borrowed from ancient: «Know, reader, only that man will be a real poet who will make me resent, calm, rejoice, suffer, love, hate, admire, to be horrified – in a word, who will manage and dispose my feelings on his own will». Du Bellay offered to borrow from

ancient art new genres that correspond to the new content of poetry. But he greatly expanded the list of these genres, including ode, satire, epistle, elegy, eclogue, epic, tragedy and comedy.

Du Bellay also argued with Latin poetry, no less dangerous enemy than court poetry. He is convinced that by "processing," a "French dialect" can create a national poetry that is capable of reaching to the antic and even surpassing it. Du Bellay offers a number of ways to enrich French literary language. On the one hand, he wanted to expand its vocabulary: 1) creating neologisms; 2) borrowing "professional" and vernacular lexicon; 3) use of undeservingly forgotten Old French words; 4) careful borrowing from ancient languages. On the other hand, he defined the problem of creating an authentically poetic style different from a prose style. In his judgement, this style should characterize periphrases, personalized epithets, sublimity of tone and «erudition».

The poet's problem is also central to the treatise. According to Du Bellay, poet isn't just an «individual» who tells about his rueful feelings, but a prophet, his chants – visionary dreams about the fate of states, nations and thrones. Poetry shouldn't be a mere servant of the truth, it's the embodiment of wisdom and beauty, and it's a gift that raises a poet above other mortals. However, the poet for Du Bellay isn't only a prophet, but also a toiler who possesses the "art of poetry" and thus, is able to create the faultless piece.

The Du Bellay poetical works appeared after «La Défense et illustration de la langue française». Sonnet is his favourite poetical form. Du Bellay significantly expanded its thematic range. The most remarkable feature of his sonnet creativity is intimacy. Du Bellay went down in history of French renaissance lyrics as a singer of «private» person and everything that directly surrounds him.

In 1550, he published the collection "Olive" ("Olive" – an anagram of the female name Viole, which addressed amatory verses of Du Bellay). The collection includes several odes and 50 sonnets, written under the influence of Petrarch, Ludovico Ariosto and other Italian poets. Subsequently, the book was reprinted in a much-expanded form. If «Olive» was largely imitative, Du Bellay personal sufferings brought more original intonations and feelings to his poetry in the early 1550s. The poem «The Complaint of the Disappointed» (1551) deals with the poet's joyless youth, his illness, and deprivation.

A new impetus of his work was a trip to Rome (April 1553 – April 1557), where he went as secretary to his relative, Cardinal Jean Du Bellay, the French ambassador to Rome. Staying in Italy, which was increasingly changing from the homeland of the Renaissance into a bonfire of counterreformation, deeply disappointed the poet.

He wrote about it, paraphrasing the famous lines of F. Petrarch in one of his sonnets:

«Нещасний рік і день, нещасна хвиля й мить,
Коли, обдурений надією пустою,
Розстався легко я з вітчизною святою

І з дорогим Анжу, щоб тут за ним тужить».
("Сонет", пер. В. Мисика).

The result of these disappointments were two collections of sonnets, «Les Regrets» (1558) and «Les antiquites de Rome» (1558), issued by Du Bellay after the returning to France. If «Les Regrets» reflected the impressions of Du Bellay about Rome from the Papal Household and nostalgia for France, then in «Les antiquites de Rome» the poet feels sorrow on the ruins of the «eternal city». Both books, modelled on Ovid's «Tristia» are imbued with sorrow for a great ancient culture, from which only ruins remained in Rome. Du Belle also acts as a satirist: «eternal city» he represents as a shelter of the dissolved princes of the church, holy men and spongers. The poet grieves for France which is designated in his sonnets «grand pays», i.e. the powerful state, and as «petit pays» are native places, Anjou and "small Liré" where he was born and grew.

The publication of «Les Regrets» and «Les antiquites de Rome» brought the poet well-deserved popularity, but caused him to break up with the "high deputy," Cardinal Du Bellay, due to the harsh, "disrespectful" statements against the Catholic Church and Roman life in general.

His Latin «Poems» (1558) date back to the same year, which showed Du Bellay's retreat from his own literary and linguistic principles, as well as a collection of small lyrical poems united by the themes of «rural life» – «Jeux rustiques» (1558). The collection included the famous «Appeal of the Winnowers to the Winds».

Rejecting from the principles of "Defense", Du Belly also published in 1552 a translation of the fourth book "Aeneid" (the sixth edition was published posthumously in 1560). The less significant works of Du Bellay include «Musagnoeomacbie» (1558), which depicts the Muses' struggle with Ignorance during the reign of Francis I; the satire «Pote courtisan» (1559), where the rhymer, who worried only with career at court, is wittily derided; as well as the series of «Discours...» (1556-1559), mostly had a political focus and prepared the appearance of P. de Ronsard's famous «Discours...».

Du Bellay died on January 1, 1560 in Paris from an apoplexy at the 37. He was buried in the chapel of the Notre-Dame de Paris. Du Belle has done little from the program he declared in «Defense...». It was made by his friend and contemporary P. de Ronsard.

4.3. Translation in England of the XVI-th – beginning of the XVI-th centuries: translations of religious, classical and secular literature

In XV of century a basic place among translations was occupied by the treatises of domestic and applied content, for example, about manners, behavior at the table, hunt, agriculture, medicine and etc. As well as before mentions happen about translations from Latin, French and Latin languages. Translations from Greek begin to appear in Europe only from the end XV of century. The circle of literacy and reading broadens. They create a large number of elementary

schools, not only church, but also schools in various guilds. The most prominent translator XV to the century was John Lydgate, monk of benedictine and court poet. One of his first translations was "The Book on Troy", it was a symbiosis of translation and original creativity. In 1425, he considered that the translator should not literally adhere to the original composition, but only to pass the plot. Lydgate translated the French verse "The Dance of Death", afterwards worked on the translation of Guillaume de degilville's poem "The Pilgrimage of Human Life", which was a kind of a compendium of medieval ideas about human life, destiny. Among translations of XV of century it is necessary worth mentioning the work of John Walton, who in 1410 made a new translation of "Comforting the Philosophy" by Boethius. 50 years earlier, J. Chaucer did the same, but something in his translation did not satisfy the readers, and that is why a necessity appeared for new translation.

The second half of the XV century. was a kind of a result of the spiritual development of this historical period, when the humanistic ideas of Renaissance age began to be embodied. Sir Thomas Melory completed the "knightly epoch" in literature with his medieval novel "The Death of Arthur", which was compiled from French sources and supplemented by the creative imagination of Melory himself. A concept "translation" is not used for this reason to this labour, although the elements of translating activity are present and here. William Caxton in 1474p. printed the first book English, and this book, "A collection of stories about Troy", was him by own translation from French. He subsequently published two more books, among that there was "Handbook of chess game" by English (translation from French, that, in turn, was translated from Latin). In 1476 he opens the first English printing-house and prints "Expressions or conversations of philosophers" there, this was translation from French. But the French text of Guillaume de Tinonville was also a translation. Except the translations, Caxton also published others: "Reflections on the Life of Christ" by Saint Bonaventure, which were translated into English by N. Lavois from a French translation by Jean de Gallop. In his translations he often is close to the Latin or French original, that is, tends to literalism. W. Caxton tried to place the borrowed words in such a linguistic context that it would not be doubted that the word was neologism. All Caxton published 90 books, many from that he translated. Yes, his Aeneid was a translation of a prose translation of the poem by Vergil from the French language. "Mirror world" was the first printed illustrated book, translated from the French prosaic translation of the Latin "encyclopedic" poems of the XIII century Gottier Metsky. W. Caxton carried out enormous influence on English orthography and stylistics at the expense of mass circulation of literature. And this influence was carried out not only by means of original literature, but also by means of translation. Another colorful personality was John Giphthorff, who encouraged translations from Greek to Latin, generously rewarding translators who dedicated their translations to him. He translated Cicero's treatises "About old age" and "About friendship", excerpts from "Notes on the Gallic War" Julius Caesar's,

which dealt with Britain. In 1481 Giptorf's translations of Cicero's works were printed. In 1481 Gperf translations from the works of Cicero was printed by W. Caxton. German translation there was realizable translation of Bible into English by theology and translator William Tyndall (1492 – 1536). His version of translation was the first scientifically reasonable and exactly translated English by Bible. This translation became the basis of a new official version of the Bible, published in 1611. Translations of XV of century mainly were "mechanical", that maximally approached originals, in other words, literal, verbatim. They performed the task of familiarizing of englishmen with foreign texts. At the same time with the literalism rendering there was quite another opposite tendency – free attitude toward an original to that something was added, something was explained, and something was withdrawn, but not translated. That is, the translation texts have been adapted as much as possible to English perception.

4.4. Translation in Germany

Renaissance age left a considerably of literary masterpieces that still attract the attention of translators and became time of bloom of translation studies. Swift development of science and trade caused changes in the subjects of translations and exacerbated the problem of adequacy / inadequacy of the translated texts of different genres. At that time, Latin was gradually giving way to national languages: French, Polish, German and English. Opposition of flows of loose and literal translation becomes most expressed. In particular, the German humanist and translator Nicholas von Ville (XV of century) to reveal himself the supporter of literal translation , defending thesis that every word must be replaced by the same word of translation. Thus he translated the works of Petrarch, Bocaccio, Apulia. Ville did a weighty contribution to the transformation of the Middle German language into literary, adding some grammatical work in Latin and Italian. Considerable is labour "On the Art of Translation" (1540) by Martin Luther, in that an author sharply condemned the literal translation that was not understood by the vast majority of the population. He marked that translators must apply a folk language with her specific grammatical and phonetic features, that himself did Bibles in the translations. The great role in the formation of German culture of modern times was played by the poet Martin Opitz (1597–1639). Even in the gymnasium Opitz began to create verses Latin , and in 1617 wrote a Latin speech "Aristarchus, or contempt for the German language" in which he called for the purity of the German language, to release her from the dominance of foreign words, defended her preferences ancient languages and considered that the German language is suitable for poetic creativity. In 1621 M. Opitz writes a large poem in four books (2300 poems), "Word of consolation among troubles of war" (given out in 1633). All horrors of war, illustrated by examples from ancient and new history (for example, Bartholomew night), are described in a poem. The poet distinguishes between wars for their aim – wars for freedom are permissible wars for profit must be severely convict. Opitz was also a Protestant, and his poem

"Word of consolation among troubles of war", is anti-Catholic, however, is not so religious as political character.

In 1624 theoretical labour of Opitz "Book on German versification" or "The Book of German Poetry" was published. In a treatise the general questions of poetic creativity are examined: role of poetic inspiration, erudition of poet, question about plausibility, about the theory of genres, concrete stylistic rules. Opitz included in his treatise a brief historical overview of German poetry from ancient times. The principal novelty of the book was the section about metric. Opitz believes that for the German verse characteristic syllabic-tonic system. Among the poem sizes, he gives first place to the Alexandrian poem. A poet analyses different types and variants of rhymes in detail, sets rhyming rules, gives descriptions of strophic structure of sonnet and ode. After the release of the "Book on German versification" glory and confession came to Opitz. His theory followers began to propagandize in all universities. A considerable number of students and followers of the poet appeared.

This imitation had both positive and negative traits. Poetry broke away from the folk word. Poets were oriented on ancient samples and despised national poetic traditions.

The Alexandrian verse (a rhyming 12-syllable with a caesura in the middle, by an obligatory accent on 6th and 12th syllables by an obligatory accent on 6th and 12th syllables and alternation of paired rhymes) became a basic verse during all XVII of century. In his lyrics, M. Opitz developed next to the theme of war traditional motives of renaissance poetry: sang sensual love, enjoyment of pictures of peaceful life in the bosom of nature. From the numerous genres of lyric poetry of Opitz, and it is a sonnet, ode, "verse on a case" and other. the most famous is in our time there are songs of Martin Opitz. A poet long time was positioned as a founder of the early German classicism, referring in basic on his poetic theory. However features of him own poetic practice are extraordinarily near to the stylistic forms of poetry baroques. M. Opitz asserted, after a thorough analysis of the stylistics of the German language, that this national language is a valuable literary language; it is not inferior to other languages in poetic and oratorical terms.

4.5. Translations in Poland (Lukasz Gornicki)

XV century – the epoch of the greatest power of the Polish state and at the same time an epoch of change in the internal structure of the state. During the reign of dynasty of kings of Jagellon there is there is a flowering of Polish culture and art. Many foreign poets and writers, for example Philip Kalimah and Conrad Celtis, are moving to Poland, bringing with them new literary traditions. Many Polish writers leaving to study abroad. Jagiellonian University become the center of art and science.

Prosperity of cities, and also prosperity and economic value of middle gentry, grew very considerably. The level of education is rising. In 1400 the

University of Krakow was founded, the so-called Academy. The academy of that time was famous for such scientists as, for example, the astronomer Wojciech from Brudzew, whose lectures The academy of that time is famous for such scientists as, for example, the astronomer Wojciech from Brudzew, whose lectures at the end of the XV century were visited by Nicolaus Copernicus.

At the Krakow Academy taught primarily scholasticism; the language of instruction, as in all schools of the time, was Latin. Began however to pay attention and to Polish language. From the Krakow Academy went out the known Polish writer XV century, historian and diplomat, known catholic hierarchy Jan Długosz (1415-1480). His main work – "History of Poland" in 12 volumes, which begins from ancient times and ended with the death of author. In spite of the fact that the Krakow Academy engaged in mainly with scholasticism, already in the first half of XV of century in Academy begin to penetrate from Italy humanistic ideas. The first Polish humanists at the Krakow Academy were Jan from Ludzisk and Grigory Sianotski. Jan of Ludzisk – Doctor and Professor of Medicine – was the first admirer of Cicero in Poland and became famous as a famous speaker. Gregory of Syanok lectured at the Academy on the idylls of Virgil (he died in the rank of Archbishop of Lviv in 1477). In 1488 the first in the world club of writers of "Sodalitas Litterarum Vistulana" is founded in Krakow. They included Albert Bruzhevsky, Vavzhinets Corvin and other well-known artists.

Also in this period by such writers as Nikolay Ray and Jan Kochanowski are created foundation of literary Polish and modern Polish grammar.

The first book goes out fully by Polish: it is the a prayer book of Biernat from Lublin "Hortulus Animae" (Ukr. "Garden of the Soul"), given out in Krakow in 1513 in the first Polish publishing house by Forian Ungler.

Humanism in general has not had a significant impact on Polish literature of the XV a century, but there is a work in which humanism has left a deep mark. It's "Monumentum pro rei publicae ordinatione" (Ukr. "Memorial on the question of the proper unit of the Commonwealth"). The author of the memorial was the Poznan nobleman Jan Ostrog. His work contains criticism of the Catholic Church in terms of the interests of the Polish state and criticism of some Polish state institutions. It the – beginning of political literature and political publicism in Poland. In the first decades of XVII of century, when writers that made debut in a past century continue to create, the Renaissance direction still plays a significant role, but, gradually weakening, he often mixes with the trends of Mannerism and Baroque, which are go out in course of time in dominant position. On a general background stands out "Rhythm Collection" (1612) by Casper Myaskovsky. The leading writer of the late Renaissance era was Shimon Shimonovich, who gained European popularity thanks to his poetry in Latin, and on a motherland got the name of "Polish Pindar ". At that time, when Polish-Latin prose of XV of century reaches level already such works, as Chronicle by Dlugosz and Ostrorog's treatise, actually Polish prose is folded almost exceptionally by the translations of different religious works, made out of Latin language, most often not from the original, but

rather from according to Czech translations. These works were essentially monuments not of Polish literature but of the Polish language, which at that time was significantly influenced by the Czech language. The most important linguistic monument of this genre is the Queen Sofia Bible.

The Polish poetry of XV of century is stylistically more rich, than prose. The first significant Polish poets of the Renaissance era were Jan Dantyszek, Andrzej Krzycki. Clemens Janitsky, who became one of the most famous Latin poets of his time, was rewarded by the Pope. The prose of this period consists mainly of religious songs that are created for women and uneducated people who did not know Latin. A lot of these songs have been preserved. Their authors are often unknown. Besides religious songs preserved the legends of the XV century, written with verses. Among them is the best processed legend aboutof St. Alexius. Also preserved (from the second half of XV of century) is a satire on the peasants, whose author is a nobleman – blames them for their laziness and ill-treatment of the masters.

Lukasz Gornicki

He was born in Oswiecim (presently city in Poland). Got education and upbringing through his to the uncle, poet and humanist S. Gensork. Was in the service on the Vice-Chancellors of the royal chancellery, S. Matsiewski and J. Przebiski, bishop of Krakow, A. Zebrzydowski. In 1557-59 studied in University of Padua (Italy), where was penetrated with humanistic ideas. Returning in 1559 to Poland, became a royal secretary and librarian, and was promoted (granting a noble title, entering the nobility) in 1561, receiving the Tikocin old age (administrative-territorial and economic unit). Author of book "Courtier is Polish" (Krakow, 1565), which was a reworking and translation from the Italian to work by B. Castiglioni (1528). Translator of the texts of the ancient Roman philosopher Seneca (1century of AD) author of political pamphlets "The Conversation of a Pole with an Italian", "The Road to True Freedom" (published posthumously in 1616 and 1650), where came forward as a supporter of strong royal power and condemned the noble gold liberty. He wrote a historical chronicle, which covers the presentation of events in the Polish Crown from 1538 to 1572 (published posthumously, Krakow, 1637). He has published in the Latin transcription a passage from the Bible, probably from the Ostroh Bible, following Ukrainian phonetics. Gornitsky is considered one of the best Polish writers of the XVI of century. His "Court Polish" was not once translated, was known in Ukraine, kept in libraries as early as XVIII of century.

THEME 5. TRANSLATION IN WESTERN EUROPE IN THE AGE OF CLASSICISM AND EDUCATION

5.1. Translation in France in the XVII-XVIII centuries: "les belles infidels" (d'Ablancourt). Pierre-Daniel Yue is an adversary of "adorable" translation

The founding of the French Academy in 1635, which gave impetus to the powerful development of intellectual life in France and contributed to the growth of French language prestige, influenced the overall context of Europe's cultural life. A new approach to translation, in particular poetic, known as "les belles infidels", A new approach to translation, particularly poetry, known as "les belles infidels" ("magic incorrect"), was proposed by Nicolas d'Ablancourt and his followers. In his preface to translations of ancient Greek and Roman authors, D'Ablancourt outlined the basic principles of his approach. He considered that a poet-translator had a complete right on critical attitude toward an original, addition, changes and modernisation of original text, if it is required by modern literary canons and tastes and divergences between the sociocultural contexts of original and modern reader. In the spirit of the French Academy, D'Ablancourt and his followers demanded from translators more than reproduction of the original in the translation process -their aim was creation and improvement of national literary language. The highly artistic translations, characterized by the desire to domesticate the original text, make it simple and understandable for the target audience, and required translators to "satisfy the reader and improve the author", remained influential in France during the seventeenth century. and much of the XVIII century. At the same time, the approach of "les belles infidels" was not perceived by many educated people of that time. Yes, Pierre-Daniel Yue clearly demanded a greater degree of authenticity, a certain literalism, a "humble" attitude toward the original text from translators. Yue noticed that the best translation simultaneously correctly reflects opinions of author and attentively follows the language of original. Yue underlined importance of scientific translation as to the instrument of development of civilization. Pierre-Daniel Yue made history as the author of the treatise "De interpretatione", which earned him well-deserved fame and is rightly considered one of the highest achievements of French translation studies since its inception. The book appeared in 1661 amid controversy that followed in the second half of the seventeenth century. around free translations of les belles infidèles and developing translation rules. Its authors are opposed by the same patriarch of translation to Saint Hieronymus, then by Gaspar de Tandu, and even more so by Perot d'Ablancourt, as a supporter of literal translation and even "exaggerated literalism". At the same time, some translation historians consider Yue's position to be more moderate, close to the so-called "middle way" preached by Lemeter de Sassi. The second book of Yue's treatise "Clarissimus interpretibus", in addition to a detailed history of scripture translations, includes a true guide to translators' information and their translations. Yue's proposed assessments are based on his principles and rules of translation and allow him to more accurately outline his overall concept of translation. Yue fundamentally objects to including in the text explanations about the so-called

"dark", that is, obscure, places, considering that this function is not the responsibility of the translator, it is a matter of scholia and commentators. Yue rejects the practice, originally and substantiated by Augustine and widely used during the Middle Ages, the Renaissance and French translation at that time, especially by the translators of Por-Royal (de Sassi and others). The separation of functions and the juxtaposition of the translator and commentator of the text, the actual translation and paraphrase – is one of the basic principles of Yue's translation theory. As an exception, it permits deviation from this rule in two cases: to repair damaged text places (because they are ancient manuscripts) and to explain too "dark" places in the original. It is the translator's responsibility to honestly warn the reader. No less important than the true and complete communication of the content, according to Yue, is the transmission of the original form. He insists on the literal reproduction of the author's text. Yue requires complete subordination of the translator to the author, not only in qualitative terms but also in quantitative terms, down to simple arithmetic counting of words. This side of the concept of Yue's translation has attracted the greatest publicity and is somewhat one-sided in the literature. The material of Yue's critical translation discourse gives reason to speak of his search for an equilibrium between the two aspects of fidelity to translation. The literal translation should not be detrimental to the content, and in the hierarchy of requirements that is built up in Yue's critical discourse, precision in conveying the content is in the first place. In addition, in opinion of Yue's there are the natural limitations for literal translation, predefined by differences in the structure of languages. A translator must take into account differences between languages at stylistic level, in the systems of expressively-stylistic facilities, that is used by the speakers. On persuasion of Yue a content mismatch negates all the positive qualities of the style. Such a position testifies to balanced of general conception of translation of Yue, where harmoniously enough requirements combine in relation to loyalty both in the plan of maintenance and in the plan of form, in particular the correspondence of the stylistic design of the translation. Thus for time for Yue in the first place still remains the integrity of the content of the original and conformity of the form. His concept of translation, when it comes to its multivector, is still oriented first of all on a language-source. Excessive fascination by stylistic decorations, multiword grandiloquent style, characteristic for translators near to P. of d'Ablancourt, conduce to losing balance and in the end to violation of the basic requirement of loyalty to the author and accordance to the original, that must be peculiar to good translation. Thus, Yue, analysing and estimating translations of predecessors does not try to give some rules of translation, but sets the moral obligations of translator, giving to criticism of translation of deontological direction. Requirements to translation, that they are pulled out by Yue, consist in a clear enough hierarchy on top of which is true to the meaning of the original. It is thought inalienable from the fidelity of the form, which in addition to the literal reproduction of the original text also preserves the

location of the words in the sentence, the sentences of the text. No less important is stylish accordance of translation of character of authorial text, his genre. In actual fact Yue, distant from that character of categorical supporter of word for word translation, that he is often given in literature from history of translation. His looks to translation are considerably more tolerant: he assumes possibility of partial rejections both in the transmission of individual meaning elements and at the recreation of form of original, predefined main by differences between languages, on condition of maintenance of semantic safety of original. His conception of translation is near to the "middle way" that Lawrence Hamry and Isaac Lemeter de Sassi adhered to.

5.2. Catherine Phillips (1632-1664) and her ideas about translation concerning translation of "Death of Pompey" of Pierre Cornell's.

Katherine Philips (Katherine Philips), which was called "Incomparable Orinda", and "the English Sappho", was born in the family of a London merchant, and then was educated at a boarding school. When her father, John Fowler, died, the mother of Katherine repeatedly had married and gone to Wales, taking away with itself daughter. In August 1648, at the age of sixteen, Katherine was married to a wealthy welsh puritan James Phillips, who was thirty-eight years older than her. Katherine often managed her husband's affairs, but in all her free time, she devoted herself to literature and devoted herself to the pursuit of female friendship. Katherine organized a "Friendship Society" the members of that took classic pseudonyms (Orinda – the alias of Katherine Phillips herself). Through this society she communicated between free, educated and emancipated women, whose relations she represented in the poetry. In 1662 Katherine Phillips moved to Dublin to Ireland, and, while lived there, translated drama of "Pompeii" Pierre Corneille, that was put in the theatre of Smock Alley Theatre and with success went to 1662-1663. The play was published in Dublin in 1663, then by two publishing houses in London. In 1664 the London publisher produced the unauthorized edition of her poems, which made Phillips so angry, that eventually on this publisher was publicly sorry January, 18, 1664 in the London newspaper "Intelligencer" for this unauthorized edition and withdrew all drawing from a sale.

5.3. Translation in Great Britain in the XVII – XVIII centuries. (Dryden, Pop, Tytler). The liberalism of Abraham Cowley's poetic translations (1618-1667)

In a theory and practice of English translation these era also reveals features, that bring it closer to the classicist settings, although classicism and did not get such wide distribution on the British islands, as in France. Already Abraham Cowley, speaking of the principles that he followed during translation from Pindar underlined a necessity to take into account an enormous difference between his and by it sometimes, that changes perception of poetry of the Greek poet substantially enough. To this follows to add dissimilarity of morals, customs,

religions, etc., so that anyone who tries to translate Pindar literally will only resemble a madman who translates another insane. Coming from said, Cowley declares, that in his translation or inheritance he considered himself entitled to "take, omit and add what he saw fit, not so much as to seek add that considered necessary, that a reader got to know exactly, as an author was expressed, how many showing a peculiar to him method and manner of expression". John Dryden – the founder of English classicism. First of all, Dryden suggests to distinguish three possible methods of transmission a foreign language text: metaphrases, when text is recreated word in a word, line by line, paraphrase, or actually translation, at that an author is not produced from the field to sight, strictly adhering to the transmission of the content of the work, and finally, imitation (inheritance) – a translator varies and sense, and words not only, but also it changes text of original keeping only some general ideas of original, deviates from the last, as he pleases. More with restraint, but in the end, too negatively, Dryden pronounces on an inheritance or imitations. Indeed, he consents from Cowley that in concrete case with the odes of Pindar's other method would be impossible; but wherein the question is about poets that does not deviate from a norm, as, for example, Virgil, Ovid and other, work that hardly can be adopted by originally-authorial can become the result of similar method. Dryden acknowledges that by such method it can be created something a new, interesting, maybe, even such that excels original text, however a desire to become familiar with the real opinions of author becomes impracticable. A reader remains deceived in the expectations, as "far not always a man that expects satisfaction of debt will be satisfied with replacement his gift". On the whole, as counts Dryden an inheritance is the most advantageous method of transmission, that allows a maximally possible measure to the translator to declare oneself, but extremely hard on the author of original. A researcher marked that research and imitation are two extremes that must be avoided. He emphasizes that a translator, except talent, must to perfection know the language of author and own, and in addition, penetrate of idea and expressions, that are specific for this author and differ from other. A peculiar result of the development of English translation opinion of XVII – XVIII of century was the work of Alexander F. Tytler "Experience about principles of translation", the original version of which was a report that was read in 1790 at a meeting of the Royal Society. Specifying, from one side, to the poor development of translation problems in previous and modern literature and and emphasizing, on the other hand, the growing role of it with the development of science and "red writing," Tytler is stopped on a centuries-old dispute about that must pass translator – or only spirit and maintenance of original, using a form and facilities of expression, that he will consider the best, or he is under an obligation to keep loyalty of style and to the manner of author, including peculiar to work formal sign, as it require, first of all, P.D. Yue. Considering both brought points over of view opposite extremes and asserting that the "real perfection" it follows to search between them, Tytler determines good translation as equipotent to the

original after made impression on a reader. Therefore, translation must meet the following requirements:

- fully convey the ideological content of the original;
- to match the original in style and manner;
- have all the ease of the original.

Popularity of book of Tytler was predefined by simplicity and lightness of its language, and also due to collected to them to considerable actual material (the author of "Experience" considered that the didactics rules of translation were better in all grounded due to examples, that they are illustrated). Tytler notes that the duty of the translator is precisely that, to prevent the "fall" of the original.

5.4. Translation in German in XVII-XVIII century

In the XVII-XVIII centuries, there was an active discussion in the translation community about the advantages and disadvantages of three major translation tendencies : metaphrases, paraphrases, and imitations.

Followers of the third method, which was increasingly used in the XVII-XVIII centuries, required the translator to accurately convey not only the content but the artistic purpose of the original.

However, this idea wasn't supported by all translators. Along with these trends, free interpretation was also practised. Thus, the German translator and literary critic Wentzki suggested that the translation should seem native to the reader. This was not a requirement of high artistic content in the sense of modern translation, but the principle of adapting a foreign work to the reader's reality through the content free interpretation.

The rationalistic experts Johann Gottsched and Johann Breitinger, who lived in XVIII century in Germany, based their views of translation and the mission of the translator on the assumption that there is the substantial similarity of all languages, and therefore any text product of one language can be translated into another. At the same time, they admitted that different languages were not a reflection of each other.

However, Gottsched and Brightinger had different views on the translator's right to compete with the linguistic, stylistic and formal characteristics of the original and to violate the linguistic and literary canons of the target culture.

Gottsched believed that qualified translation must comply with the norms of "educated", normative poetics, and if the original does not meet these norms, the translator is obliged to transfer it to them so the product of the translation looks absolutely like a German text. He recommended to modernize and nationalize the original, using dialects in translation, which can be called as free interpretation.

These views were different from his opponent ones, the famous critic and translator J. Brightinger. He believed that the original was an individual work that had to retain the smallest its features. Brightinger insisted that the mindsets of different nations were reflected in the peculiarities of their languages, so the translator did not have to change the original idea and deviate from the source.

5.5. Translation in Baroque and Enlightenment in Italy (Melchiorre Cesarotti)

Melchiorre Cesarotti (1730-1808) was Italian scientist and poet. Also, he was a home teacher in Venice. He wrote the tragedies that he published with his articles: “Sopra l'origine ed i progressi dell'arte poetica” and “Sopra il diletto della tragedia”. His translation of Ossian (Padua, 1763 and 1772, Nice, 1789 Milan, 1826 – 1827) continued the general fascination with both the harmonious poem and the novelty of the content. It became the new life in Italian literature, which still had not gone beyond the framework of classicism. While he was translating “The Iliad” (1768 – 1794), Cesarotti allowed himself to not follow the original directly, considering many words and expressions obsolete, but adding very valuable notes to it. His most famous writing “Corso ragionato della letteratura greca” remained unfinished. His most famous work, "Saggio sulla filosofia delle lingue, applicata alla lingua italiana" (Padua, 1785, Pisa, 1800), is an imprint of an era in the Italian literary language history. In this work, the author assumes that language is not an artificial entity that depends solely on the customs and authority of academies and scholars. It is based on folk material. It does not matter what words you use in order to express it accurate, clearly and understandable for everyone. In contrast to Cesari, Cesarotti denied the need to follow the classical patterns and demanded complete freedom of expression. In his book, the influence of rationalistic and cosmopolitan philosophy of the eighteenth century, which tried to blur the borders to express the "thought of mankind", was outlined. Applying his principles in practice, Cesarotti used to express his thoughts in words and forms borrowed from everywhere, eg. foreign languages, local Italian dialects, etc. Through the clever use of all these elements, he was able to create a rich, harmonious and close to spoken, understandable to all Italians language.

THEME 6. TRANSLATION IN THE AGE OF ROMANTISM

6.1. Formation of German Romanticism a New Understanding of Translation

Considering translation in Germany, it must always be said that for this country translation was a way of forming a literary language in general, as well as a powerful means of forming a united nation. In Germany, more than in any other country, they published publications on translation theory and made translations. The German tradition, as the foundation of translation studies, defines the principle according to which neither translation theory, nor the translations themselves can be detached from the historical conditions under which they were created. Nowhere else have translations been so widely regarded and recognized as an integral part of national literature.

Along with the transition from classicism to romanticism which had a completely different general, aesthetic and literary outlook, the translators vision

of their tasks also changes. Romantics are clearly aware of the difficulty of translation (increasing the requirements for translation, together with this awareness of its difficulties), and therefore the issue of translation is of great interest to them. The liberation of individuality, the great interest in national literatures, the discovery of new avenues for creativity – all these dictated to the translators new tasks that are significantly different from the views of the classicist era.

Germany is a cradle of romanticism as the foundations of romantic worldview and romantic aesthetics were developed by representatives of the Ionian School of Romanticists, to whom such theorists and translation practitioners as the August brothers and Friedrich Schlegel, Wilhelm Humboldt, and Novaldisch-Fahrden Johann Thiek, Friedrich Schleiermacher, and many others whose translation and philosophical and literary activities have not yet lost their significance.

Romantics no longer strive for perfection, but aim to recreate the identity of the particular author and the work, which should be preserved even with all the flaws, mistakes, dark places. Therefore, romantics are really interested in issues such as the accuracy principle of translation, different interpretations of the term, determining the limit of accuracy of translation, the correlation of different national languages, and the implications of this for the possibility and quality of translation.

Romanticism opened the understanding of personality as a national personality, that had to find expression in creativity (including in translation). This had its reasons, which were formulated by the philosophers of the time. Thus, for the pragmatics of F. Schlegel's early romanticism, the main problem of translation was the historical differentiation of the original at the time of translation. History, along with people and language, are in the process of constant change, so translation cannot create an "identical work." A translation can only transfer to something, but it can never copy. Moreover, it only expresses an up-to-date understanding of the original by a translator, since there was no "objective" understanding for romantics. Much more focused on the everyday translation practice of remarks about the translation problem were expressed by A. Schlegel. It brings the original form to the basic principle of translation. Also, he suggests the possibility of violating the rules of grammar of the target language, when, under this condition, the poetic form of the source language can be preserved as best as possible.

The translation concept of the famous German philosopher and linguist Wilhelm von Humboldt (1767-1835) had a great influence on the formation of the German translation studies of the Romantic era. Humboldt emphasized that the translator should also use a rationalistic analysis of the vocabulary, syntax and rhythm of the work, and intuitively penetrate into the depths of the original. The philosopher was a little bit pessimistic about the real possibilities of translation, seeing the root of the problem much more deeply than in perfect mastery of a

foreign language. For him, the process of translation is not as simple as the transfer of thoughts from one language to another, but the reproduction of the world in another system of thinking. According to Humboldt, language is not only a product of the creativity of the individual or folk spirit, in which the unknown is hidden and opened, but it is, at the same time, a particular continuous creative activity. Therefore, in the process of translation, you must pass on your own or someone's worldview, which requires extraordinary effort. The path to the search for greater possibilities in the word begins when the soul awakens the sense of language, not simply as a means of communication and understanding, but as the real world with its own spirit and inner energy that resists the surrounding reality. The realm of creativity also resists reality, because it is in a completely different dimension – in the plane of artistic imagination. As the mystery of being lies in the individual uniqueness of an individual or nation, the key to understanding must be sought in the penetration of a single soul of man or nation.

Since the most important in translation is the reproduction of everything that is not reality and is beyond its boundaries, then, as the scientist believed, to achieve successful results in the translation process is almost impossible. In addition, according to the researcher, the sheer multiplicity of languages threatens the unity of understanding.

Despite the fact that V. Humboldt himself has worked on literary translations, in particular, the result of many years of work on Aeschylus's "Agamemnon" proved the possibility of overcoming many difficulties, and that he considered translation to be one of the most necessary cases in any literature, as a means of transferring certain forms of art, enriching and developing the nation, expanding the expressive properties of each language – he entered the history of literary criticism as a scholar who completely rejected the idea of the possibility of adequate reproduction in another language of any skin. it works. V. Humboldt's position outlined in this letter in his letter to A. Schlegel is widely publicized, where he doubts the very possibility of a successful translation, since in any case the translator must inevitably break one of two pitfalls: or accurately adhere to the original at the expense of one's own taste and language of one's own people, or resort to the subtle nuances of one's cultural tradition while sacrificing the accuracy of the original.

6.2. Shakespeare's translations by August Wilhelm von Schlegel and the theoretical views of Friedrich Ernst Daniel Schliermacher.

A. Schlegel and L. Tick translated W. Shakespeare's works; Schleiermacher translated Platon's works; Goethe's translations occupy an entire volume in his academic collection of works such as Didro, Voltaire, Racine, Italian, English, and Spanish authors. In his three-stage classification of types of translation, which is a kind of their historical "Ranks Table", he defines interlinear translation as the "highest and last" stage that the people can reach.

Shakespeare's translations into German played a key role in the translation in German-speaking countries and in their formation of cultural consciousness, linguistic and literary traditions, and the ideology of Romanticism. Translations of Shakespeare's works that belong to the romance of Augustus Wilhelm von Schlegel are still considered exemplary, although there are some romantic accents and textual changes.

Starting in 1795 with a translation of Shakespeare's play "A Midsummer Night's Dream," August Wilhelm von Schlegel published translations of another 13 plays by this brilliant English playwright in 1810. Schlegel's translation principles were based on the interpretation of works as organisms. Sharing Herder's views, he regarded each literary work as an entity consisting of form and content. Schlegel considered each play of Shakespeare to be unique, masterfully constructed by a single whole organism, in which every detail (every scene, character, etc.) connected with the whole is integral and necessary, and in turn, the details are deduced from these details. whole. Only by noticing all these nuances it can be truly translated the original in its entirety, while every change inevitably cripples and destroys the perfect organism of the work. The language of the translation should be easy and pleasant, and the reader should have the impression that he reads not the translation but the original work written in German. In other words, Schlegel tried to combine so-called "objective" and "subjective" translation plans: on the one hand, fidelity to the primary source text, and on the other, creative transformation and domestication in line with the requirements of the target culture.

The Romantic concept of translation, reflected in Augustus Wilhelm von Schlegel's theory and in his practice of Shakespeare's translation, was systematically analyzed by Friedrich Schleiermacher and acquired its apex in the latter's treatise "On different methods of translation" ("Über die verschiedenen Methoden des Übersetzens"), in which Schliermehercher contrasted, with unprecedented attention to their meaning, two translation methods: alienation and domestication. This distinction has proved to be extremely influential in contemporary translation studies and is widely used in the theoretical construction of translation scholars of the late 20th century. Since then, with his growing interest, his theoretical reflections on language and translation have continued to attract the language and translation scholars attention. This treatise by F. Schliermacher is the most complete and step-by-step formulation of a number of translation topics that have since been discussed in Germany by Martin Luther and his "Translator Letters" because translation problems have attracted the attention of many prominent cultural figures in this country (the mentioned J. Brautinger, Gottshed, and the Schlegel brothers should be named JV Goethe, V. Humboldt, J. Grimm, Novalis, and others). An important feature of the linguistic position of the German Romantics was that they tried to view the language not only abstractly, but also in its actual functioning.

August Schlegel assumed that language was "not a thing, but a common way of acting for a large number of people." Language for them is a potentiality that is embodied in the speech activity of native speakers, and is a fundamentally heterogeneous phenomenon. This heterogeneity of language implies the presence of different types of texts that arise in different types of speech, which romantics, in particular Schliermacher, consider hierarchically: the lower type is the language of household and business, serving simple practical needs and commerce, and the higher type of language is poetic and philosophical-scientific one. It is in this type of speech that the expressive and imaginative possibilities of language are most fully embodied.

Therefore, unlike Luther, Friedrich Ernst Daniel Schliermacher distinguishes between the activities of translators and interpreters, and by establishing this distinction, he undoubtedly seeks to increase the weight of the translator. Further, F. Schliermacher states that the method of translation is first and foremost determined by the nature of the translation and proposes to distinguish between the translation of vocal utterances and commercial papers, on the one hand, which directly reflect objects and actions in a particular arrangement in time and space. The translator does not have special difficulties because their content is external. On the other hand, there are scientific-philosophical and poetic works. The content of the latter is created by the authors, who freely choose objects and their locations, and who speak only in speech, and where translation is an extremely difficult problem, because each language builds its utterances differently, and over time the language of such texts begins to correlate with certain ideas, norms, canons, feelings, relationships that are conditioned by national culture. In this regard, Schliermacher distinguishes between two common methods of transmitting the following texts: paraphrase (philosophical) for philosophical and scientific texts – when the translator operates elements of both languages, as if they were mathematical signs, while maintaining the fidelity to the individual parts, while allowing himself to add and subtract discretion and imitation – for poetic texts, when the translator tries to reproduce the same impression on the reader in the source language and the reader in the target language, refusing to conform to its individual elements. However, Schliermacher does not consider them to be real translations. For Schliermacher, a "true translator" is "one who wants to bring these two wholly separate people together – his author and his reader – and who would like to give the latter an understanding of the former and enjoy it as accurately and fully as possible without it to invite him to leave the native language. "

Schliermacher emphasizes translation as the object of interpretation of the text on the one hand, and the medium of communication, that is, the "method of meeting the author and the reader," on the other. In 1813, in a lecture "On Different Methods of Translation" [6], he stated that there were only two methods of translation: an author-oriented translation or a reader-centered translation: "or the translator leaves the author alone, as far as possible. and brings the reader

closer to him, or he leaves the reader as much as possible and approaches the author. ” The author himself does not name them, but in the XX century. these methods are called domesticating and foreignizing in the English-speaking tradition (respectively, domestication and alienation). Recognizing that the translation may not be completely adequate to the foreign text, Schliermacher offers the translator to choose between the domestication method, the reduction of the foreign-language text to the cultural values of the whole culture ("bringing the author closer to the reader"), and the refinement that reigns over the dominant ("Bringing the reader closer to the author"), driven by the desire to preserve linguistic and cultural differences by deviating from the prevailing domestic values.

Schliermacher prefers the first method, forcing the reader to travel abroad in the target language. Since associative complexes differ depending on language and culture, the transfer is possible only if the "alienating" method of translation is used. The translator is determined based on the unity of form and original text content and depending on the source language. Schliermacher advocated the use of a special "translation" language, which inevitably leads to changes in the language itself. After all, only by deviating from the established norms can the alienating or extraneous element be visible in the target language. Though, the most important was that Schliermacher was convinced of the innovative nature of the translation and saw in it his main role.

Schleiermacher said that most translations were "naturalizing", but he preferred a strategy of "alienation" capable of demonstrating linguistic and cultural differences. This strategy can only detect differences by challenging the literary canon, professional standards, and ethics in the translation culture. Antoine Berman called this Schleiermacher's argument an "ethic of translation" because the text of the translation is transformed into a place where the non-cultural value is not erased, but on the contrary, it is manifested, even if this value cannot be expressed in their own concepts, but only in the concepts of the target language . Although the "alienating" translation seeks to evoke the feeling of being foreign, in reality it is necessarily a reaction to the internal situation in contemporary culture. Schleiermacher himself regarded this translation strategy as a major practice in the Prussian national movement during the Napoleonic wars: he felt that it could enrich the German language by developing an elitist literature free from French influence that dominated German literature.

The "alienation" strategy provides for the choice of a foreign text and the development of a method of translation in areas that are excluded by the dominant values of the language. Realizing that the translation may not be exactly identical to the original text, Schleiermacher suggests that the translator chooses between the method of "domestication", that is, adapting the foreign text to the cultural values of national culture ("bringing the author closer to the reader"), and the method of "alienating" , which opposes the dominant canon and seeks to revise it, which prompts the desire to preserve linguistic and cultural differences by

deviating from the dominant values of the language of translation ("bringing the reader closer to the author").

According to Schliermacher, both translators and interpreters express not only the meaning, but also their "understanding" of this meaning, which means that they rise to such a "attitude" that is not only generally not accepted but which allows the translator to feel, that it did not grow freely, but rather was prone to an unfamiliar resemblance. " Thus, the translator indicates that the proposed text is a translation. This approach is undoubtedly relevant to the translation of religious, philosophical and artistic texts.

The value of Schliermacher's lecture for contemporary translation studies is that it has formed the basis of the concept of rebellion against the dominance of "transparent" translation (that is, domestication) in the modern English-speaking tradition, and may become so in other cultures, including Russian and Ukrainian. In addition, such dominance results not only in the widespread use of naturalizing strategies, but also in the displacement of those texts in the history of translation that adhere to alternative translation practices and defend alternative theoretical thought, on the sidelines of the broken path of cultural development – which has come about with the evaluation of labor, which, paradoxically, is one of the most cited articles in translation studies, however, has not been widely known for a long time and was only first translated into English in 1977 by eye knowledge of translation Belgian Andre Lefebvre, a French and that later – 1985 (outstanding French Antoine Berman of translation).

Schliermacher presents the "purpose" of a true translator in social concepts, because translation offers an understanding of a foreign text not only nationally oriented but also of a specific group: "so the translator must aim to convey to his reader the same image and the same admiration that would be given as reading this work by any reader who has such an education that we might call it, in the best sense of the word, an amateur and an expert ("Leibhaber und Kenner"), a reader who knows a foreign language, though it leaves always foreign to him. Unlike a pupil, he shouldn't work with each part in his mother tongue before he can grasp the whole, but he is still aware of the difference between that language and his native language, even where he enjoys the beauty of a foreign language work. " In other words, the purpose of the translator is "to preserve the linguistic and cultural differences of the foreign text, but only as it is perceived in translation by a limited readership – an educated elite".

It should be noted that almost all modern translation theories, especially German-language ones, are repelled from these hypotheses by Schliermacher. It seems that fundamentally new approaches to translation have not emerged since then, although discussions around Schliermacher's work continue. Yes, Ulrich von Wilamovitz-Mellendorf and Emil Steiger defended the domestic method of translation, while Walter Benjamin preferred alienation. Attempts were also made to overcome the contradiction between domestication and alienation, to find a synthesis or a compromise.

6.3. Translations of the Romantic Age in France (Madame de Stalle, François-René de Chateaubrien, L. de Lille, P.-E. Litre)

French romanticism developed unevenly in various forms of art. The beginning of literary romanticism dates from the end of XVIII century. It is accepted that romanticism emerged as a reaction to the Enlightenment, although there was direct evidence that there was no complete gap between the Enlightenment and the Romantics in France.

The periodization of Romanticism in French literature was determined by both the historical prerequisites and the chronology of aesthetic development, the evolution of the literary process.

1795 – 1815 was the period of entry into the literature of the first romantics, the emergence of the romantic movement, the founders of which were Germain de Stal and François René de Chateaubriand. So, there were 2 schools in early French romanticism – the school de Stal and the school of Chateaubriand.

The de Stal school and its followers tried to defeat rationalism, but, unlike the Chateaubriand school, which opposed the Christian-Catholic spirituality of the Enlightenment faith in the primacy of reason, the description of individual feelings was foregrounded. Where Stal demanded that feelings not be given to human traits, but to national colors (as in *Romeo and Juliet* in Shakespeare, for example).

Because of his talent and novelty, Chateaubriand's literary style is rightly considered the father of French romanticism. Chateaubriand was the first to identify the "influence of passions" as a characteristic feature of romanticism. The novelty of his literary style was manifested primarily in the descriptions of nature, his in-depth analysis of human emotions became a true model for imitation of generations of romantic authors not only in France but also abroad. Byron, for example, was deeply impressed with his work 'Rene'. As a child, Victor Hugo was so enthusiastic about the work of Chateaubriand that in his diary he set out to "to be Chateaubriand or to be no one at all". Even those who did not share the political views of the writer and those who considered themselves as his political enemies could not escape the influence of his literary genius. For example, Stendhal, who didn't like Chateaubriand for political reasons, paid tribute to his literary abilities and, in particular, used the psychological analyzes inherent in Chateaubriand in his own book 'about Love'.

The first romantics were, first of all, philosophers and political figures, so theoretical questions and aesthetics of French romanticism from the very beginning were formed in connection with the formulation of general philosophical questions. At the centre of their aesthetics of romance laid the antithesis, which V. Hugo defined as the ability to see two sides of an object or phenomenon. Indeed, the French writers of this era loved to combine opposites: good and evil, tragic and comic, high and low, material and perfect, real and fantastic, life and death, etc.

6.4. Translation in Great Britain in the 19th Century

Since the sixteenth century, translation activity in England has become particularly widespread. At this stage, there are two trends in the history of translation in the works of poets, writers, and translators: the use of both free and literal translation of works. The free approach is dictated by the desire of the translators to convey as accurately as possible the meaning of the original and not its form. A supporter of this position is Abraham Cowley, an English poet who translated Pindar's works. His contemporary, the English poet and translator J. Dryden, did not share these ideas. He outlined his views on translation in the preface to the Pontian Epistles of Ovid (1680). J. Dryden believes that it is necessary to distinguish three types of translation: "metaphrase" – the exact transmission of the original, word for word; "Paraphrase" – the free transmission of the original, focused on the spirit of the original, not its shape; "Imitation" is a variation on the original when the translator actually ceases to be an interpreter. J. Dryden also formulates the rules of the translator according to which the translator must:

- to be a poet; speak the original language and your own language;
- understand the individual characteristics of the author of the original;
- to adapt your talent to the talent of the author of the original;
- preserve the meaning of the original;
- preserve the attractiveness of the original without sacrificing its meaning;
- keep the quality of the poem in translation;
- to force the author to speak as the modern Englishman says;
- not to keep every word of the original, so as not to lose its spirit;
- do not try to improve the original.

Similar to the Impressionist character was the first book in England on translation issues. In 1791, A. Tutler published a treatise "An Essay on the Principles of Translation", where he sought to specify the general principles of translation, such as the translation must fully convey the ideas of the original; the style and manner of presentation of the translation must be as in the original; the translation must be as easy to read as the original. The advantage of A. Tutler's treatise is that, in understanding each of these principles, he distinguishes some linguistic features that cause some translation difficulties.

English translation studies of the early XIX century felt the influence of German romantics, who believed that the task of the translator was to convey the original as accurately as possible. M. Arnold (1822-1869), an English critic, philosopher, poet, has repeatedly noted that the translator must bring the reader into a certain era and culture of the original. Important for the translation practice of the first half of the nineteenth century. was the assertion of F. Schliermacher on the need to create a separate "sub-language", which would be used when translating fiction in order to preserve the features of the original text. This idea has been supported by many English translators: F. W. Newman, T. Carlisle, and W. Morris. W. Morris's translations differed by deliberate archaicism and

numerous linguistic features of the original, complicating the reader's perception. T. Carlisle, translating from German into English, has repeatedly written about the skill of German translators in conveying the beauty of another culture. In trying to imitate his German counterparts, T. Carlisle tried his best to preserve the constructions of the German language.

The main translation trend in England in the XIX century was the translation of the original text with the most accurate preservation of its linguistic and cultural features. The translator relied on a certain cultural level of the reader who was able to appreciate and understand his aesthetic position. At the same time, the original text was perceived by translators as a certain object of beauty. Deliberately creating translations using an archaic language that was designed for a single reader, English translators implicitly neglected the ideal of universal literacy. Because in England in the XIX century, in the society of the reader-intellectual was a rarity, the above position of translators was the reason for the lack of interest of readers in the translated literature.

In England until the end of XIX century texts were translated very little and reluctantly, attention was paid only to classical works of world literature. Occupying a leading position in the world, England did not consider translation as a possible way of enriching one's own culture. A similar stance has contributed to the devaluation of translated literature. Although most English translators focused on translating foreign texts into the culture and peculiarities of the original, which inevitably led to literal translations, however, there were some other perceptions of English translation practices. Thus, the English poet and translator Edward Fitzgerald believed that translation should bring the original closer to a receptive culture. Artistic translation must translate into another linguistic and cultural space through translation.

At the end of the XIX century under the influence of the economic crisis, when England went beyond national seclusion, interest in neighboring competing nations began to show. People were interested in French and Russian literature in particular. Translating the works of Russian classics, the translators did not use the Russian original, but French translations, which were of poor quality.

The dominant position of the XX century was the translation activity as a process of interpretation of the original, which is always the cause of reproduction and transformation. These transformations were the result of two, at that time, popular, translation concepts: functional and formal. Within the functional concept, the translation, which always performs a specific function, has been focused on contemporary cultural and political issues. Within the formalistic approach, particular attention was paid to the internal linguistic translation mechanism, due to the emergence of various innovative translation strategies that make it possible to experiment with the original text. A key figure in this development was Ezra Pound (1885–1972), a poet, writer, translator, and critic who had an incredible influence on the development of English and American literature. He translated works of ancient authors, Chinese classical lyrics, and

plays from Japanese theater from old Italian and Provençal poetry, but using a translation from the archives of the American connoisseur E. Fenollosa. E. Pound was a supporter of the Victorian era with its inherent archaicism and literalism. He considered the poetic text to be one of the most suitable forms for the implementation of modernist aesthetics, when the translator freely selects works in translation of which one can experiment with form, rhythm, rhyme and sound organization.

The most fundamental works on translation theory appeared in England in the second half of the XX century. First of all, it is necessary to mention T. Szevori's book "The Art of Translation" (1952). In it the author tried to consider a wide range of translation problems. Although the linguistic basis of this study was insufficient, the author was able to formulate a number of propositions that were further developed in the works on linguistic translation theory. First, it distinguishes four types of translation:

- perfect – translation of purely informative phrases;
- adequate – translation of works, where only the content is important, and how it was taught is insignificant ;

- the third type without title – translation of classical works, where form and content are important;

- close to "adequate" – translation of scientific and technical materials, which is practically necessary. The sixties of XX century marked by the emergence of proper linguistic research in the field of translation theory. The linguistic structure was considered in both formal and semantic terms, and attention was paid to the functional role of linguistic units in different situations of communication. One of the prominent representatives of this time is MK Helliday, for whom translation theory is part of comparable linguistics. This is how he deals with translation problems in his two works, 'Comparison and Translation' and 'Comparison of Languages'. In his opinion, translation is the basis of any comparison of linguistic units and structures. Such comparison implies the contextual equivalence of the comparative units, that is, the possibility of using them in translation for each other. Thus, the term "equivalence" becomes central not only to translation theory but also to comparable linguistics.

6.5. Discussion between M. Arnold and F. Newman on Homer's English translations

In the nineteenth century in England the conflict between the principles of domestication and alienation was reflected in the famous dispute between Matthew Arnold and Francis Newman over Homer's translation. Both scholars shared the vision of a translator's mission characteristic of the Romantic era. They considered it the duty of the translator to reproduce the original correctly, and recognized the need to be united in translating the translator with the original. However, they had different views on how to achieve the goal. Arnold defended the canonical tradition of literary translation, according to which the translator

must eliminate the discrepancy between the foreign language text and the culture of English society, bringing the text of the original in line with the literary canon and the moral values of English bourgeois society. Newman adhered to the principle of translation in order to make the reader aware of the differences between his culture and that of the original. Newman was the first in a small group of Victorian translators who developed a strategy of alienation and opposed the tradition of domestication that dominated the English translation tradition of the seventeenth century.

Newman defended a literal approach, reproducing all lexical features; Arnold insisted on the urgent removal of all details that divert attention from the main idea. The first principle makes it possible to achieve uniformity and visual adequacy; the second allows you to constantly make some new discoveries. Both are less important than the translator and his literary abilities. To translate a work in accordance with the spirit of the original is so fantastically difficult task that it can only be left to intent. To translate a work literally requires such extravagant accuracy that hardly anyone will take it. A much more serious task than these unattainable goals is to preserve or refuse to preserve certain details; far more important than these advantages and disadvantages is the syntactic construction of sentences.

THEME 7. DEVELOPMENT OF TRANSLATION THEORY AND PRACTICE IN THE TWENTIETH AND EARLY TWENTY-FIRST CENTURIES

7.1. "The Task of the Translator" Walter Benjamin

W. Benjamin strongly defends the approach to the translation formulated by Goethe and Schleiermacher. In 1923, Benjamin published his own translation of "Tableaux Parisiens", and in the preface to the book, in an essay entitled "The Translator's Mission", outlined his theory of the translation of the text. For Benjamin, the law that determines translatability should be found in the original source. He considers the translatability of a particular work as having a double meaning: "the question of translatability has a double meaning. It may mean: will there ever be a decent translator among the entire readership of the original? And, more significantly: the nature allows translation, and therefore, given the weight of the form, requires it?... Only the one, who thinks shallow, ignoring the independence of the meaning of the last question, will declare them both equal...". From Benjamin's point of view, the translatability of a text does not depend on whether the text can be translated. This is why he states "Translatability is an essential feature of certain works: this does not mean that their translation is important to them; it rather means that the specific meaning inherent in the original sources is manifested in their translatability."

Central to Benjamin's theory is the question of the importance and significance of the text. This significance exceeds both the content and the form of the text: "This transmission can never be complete, but in this area there is something in the translation that is more than just a message. More precisely, this existing core can be defined as something that in itself again cannot be translated. Even if you take the maximum of what is a message from the original source and translate it, then the work of the real translator will remain intact. It cannot be translated as the poetic word of the original source, because the relation of the content to the language in the original source and in the translation are completely different."

This elusiveness of the true meaning of the text in Benjamin's theory is not the result of a mismatch between languages. On the contrary, Benjamin reflects in detail on the "kinship of languages", which, as it seems to him, is based on the same meaning: "languages are not strangers to each other, but are, a priori and independently of all historical relationships between them, related in what they want to express." It is in translation you can catch a glimpse of "pure language", that is, "turn the symbolizing (signifying) into the symbolized (signified), find the pure language again formed in the flow of language, this is the great and only thing that translation is capable of. And the translator's task is precisely to free this pure speech in his own language, which is bound in another's, which is in the captivity of the work, when it is transmitted by the translator."

Some believe that different languages are completely heterogeneous, and translation from one language to another is a priori inaccessible. It seems to others that translation is still theoretically possible due to some common ground for all languages. This assumption, in turn, leads to a new dilemma: either the first principle should be rediscovered, and this means a more in-depth search for a proto-language; or this first principle should be constructed logically, and this actually sets linguists the task of creating a new universal language. Indeed, although translation is theoretically impossible, it is still practically done, but we have to pay for it with our doubts about the fidelity/infidelity of our source. However, when a translation exists, it can still be done. If so, then with all the diversity of languages must exist some underlying structure, or bear the signs of a lost proto-language; or these a priori structures are shared across languages that is universal, and in this case they should be detected. The concept of the proto-language was preached in the writings of the Gnostics, in Kabbalah, and in various occult teachings. The passionate nostalgia for proto-language did not escape Benjamin, who sees "perfect speech", "pure speech", as a messianic perspective in the field of translation.

The fundamental basis of translation is the universal language. The difference in the languages of the world is one of the greatest achievements of humankind. Since different peoples use different intelligible structures, each language views the world from its own point of view and therefore sees something new in it that is not available to other languages. Adopting a universal world

language would mean the standardization of thought and would cause irreparable damage to humanity. At the same time, there is no doubt that humanity is striving for a common language, such language is necessary and it will be achieved. There is an aporia, which the problem of translation depends on overcoming.

The translator would not be able to make his comparisons if he did not feel the historical conditionality of the external forms of each language. The original, locked in its specific form, is lost. The possibility of translation saves him from this isolation. Translatability demonstrates the principle, although only the potential for the existence of this original in any form. Thus, translatability reveals that in addition to the fact that the original source is written in a specific language, it is also written in a pure / universal language. So, the way of existence of a universal pure language is the translatability of individual languages, says Benjamin.

He is actually interested in a translation that reaches a pure language, which is potentially present in the selected corpus of works of any language. For him, pure speech is a force hidden in certain texts, a poetic potential, a core that seeks to go beyond the immediate shell of words. And the translator's task is to reach these potential opportunities and release them.

Benjamin turned popular notions of equivalence upside down. Raising the question of whether the work is to be translated he does not think about the transfer of content or information at all. If a simple language replacement has become commonplace, this indicates that speech is far from "the Central relationship between languages", and as such it is not translated; here it is necessary not to translate, but to perform technical actions, transfers, and settlement between languages. And translatability is related with the search among the readership of a certain work of a competent translator who would try to make this hidden meaning, present potential, visible. This potential is an echo of pure speech, indicating the points of relationship where languages converge and reflect what is beyond expression and history. Then the translation deals with the disclosure of this sound within each language, a vibration that demonstrates that this speech goes beyond its limits: it is music created by individual poets, like Mallarme, which is specific for their combinations of words from the familiar language of everyday use.

However, Benjamin's mystical flights are somewhat mitigated by a number of his apparently paradoxical statements about changes in language over time: that the translator's task is significantly elevated, separated from dictionary writer, and then reinserted to some extent in some historical process.

Translation, for the translator Benjamin, is not related to the desire for similarity with the original, because changes occur with the original. The word matures, changes its meaning, the author's sense of style can be modified, what was fresh can become ordinary. The language lives. And when the language of the original source changes, the changes also occur with the native language of the translator. Benjamin gave the translation a privilege: "a special task to track

the development of the source language and of his own." The translated work can thus revive the original source work, providing it with myriads of "lives after life", while creating new language forms among the many target languages, and approaching the hidden fundamental purity of implicit poetics in a new way; that is, approaching pure speech.

Benjamin illustrates these contradictions and contrasts in the basis of words with a specific example: the German word "Brot" and the French word "pain", which in Ukrainian means "bread". These words mean, at the same time, different things for the Germans and the French, although they mean the same thing with regard to the object that they designate. To demonstrate this difference, Benjamin distinguishes between the word as reference on a particular subject, "object marked", between a word filled with the meaning that the user puts into that word, and the potential in the word itself, independent of the user and the object, language-specific method of definition. In translation, it is the way of definition that they seek to understand, and by realizing what is hidden in a language that is not translated, they establish a connection with a pure language, an invisible "harmony of all the most diverse ways of definition". What is unlike is approaching revelation.

Thus the translation is presented as a temporary predominance of the foreign language, but it remains temporary, as a liberating and limiting vision, and as a reproduction of the original on the open path to the realm where languages agree with pure speech. A translator fulfills its task when it does not just convey a communicative meaning, but when it reaches "the element that cannot be translated".

In the primary source, the relationship between content and language resembles that of a fruit with its skin, and the language of translation is like a Royal mantle around its content; the poet works in the language thicket itself, and the translator is at the edge of the forest, working with the entire language, trying to create an "echo of the primary source" in the target language.

The translation is more intelligent, rational, less spontaneous, colorful, and direct than the original work. The translator has the role of summing up, having a General appearance, but at crucial moments, when there are possible spurts of growth, to interfere. Benjamin's argument changes one way or the other, for while this ironic distancing of translation can cause a rift between content and language, it creates an augmented language that is just an episode in the great unifying business of "integrating many languages into one true language". Such a dialectic, like a chain reaction between the original source and the derivative through translation, leads to pure speech that knows no contradictions. And this is a pure speech that lies hidden in translations "this same language, whose intuition and appearance are the only top of perfection that a philosopher can hope for". Having determined the top of philosophical truth, Benjamin admits that he made the task of the translator, perhaps, impossible, and "the problem of maturing a grain of

pure language" intractable. He describes how this grain can mature by taking decisive action against fidelity and transmitting meaning/content.

Walter Benjamin's preface begins with a statement that one should not look at the reader when evaluating a work of art. He belongs to the modernist camp, which denies the naturalness and smoothness of the translation language as its goal, and openly rejects the view that the highest praise for the translator is to say that the translation is read as if it were immediately created by the target language. Such praise negates the higher additional role of translation, since it adds to its language an element of the language of pure, original, poetic thirst for unity. The transparency of this translation is not to make the meaning transparent, but to avoid obscuring the light of this purity. And this is better achieved by literally passing the syntax. "In all speech and its works," continues Benjamin, "in addition to what is possible to convey, there is still something that is impossible to convey; and depending on the context in which it occurs, it can be both symbolizes or symbolic (*Symbolisierendes und Symbolisiertes*)."

In addition, this symbolizing symbolic contains that core of pure language that can only be reproduced in translation. Therefore, this translation deals with those works that are translated because of their high poetic qualities, which do not contain a large amount of information necessary for the transfer of information. The translator acts in the field of speech flow, "he must expand and deepen his language through a foreign language." As his ideal translation, Benjamin calls the literal translation by *Hölderlin* of the tragedy of Sophocles, and also the ideal, in his opinion, literal subscript translation of the Holy Scripture – the embodiment of his idea that "all outstanding writings, and in the highest degree, sacred, between the lines contain their potential translation." Benjamin – according to Venuti – revives the concept of "alienating translation", introduced by Schleiermacher, in which the reader is transferred as close as possible to a foreign language text by close transmission, transforming the language of translation.

So, according to Benjamin, translation is possible, because languages are imperfect, and the truth is always a little out of the way, and the translation itself is an aspiration, a movement towards the truth.

7.2. "Linguistic Aspects of Translation" by R. J. Jakobson

Having considered the concepts of "text interpretation" in detail, we will try to find common or complementary positions of translation and interpretation phenomena. In an essay on the linguistic aspects of translation, R. I. Jakobson proposed to distinguish three types of translation: intralinguistic, interlinguistic, and intersemiotic.

Interlinguistic translation takes place if a certain text is translated from one language to another, that is, when there is "interpretation of verbal signs by means of signs of a certain other language" (actually the translation in the usual sense for specialists).

Intersemiotic translation is the "interpretation of verbal signs by means of non-verbal signs", that is, when a novel is "translated" into a movie, a fairy tale into a ballet.

Intralinguistic, "intra-language translation" meant for Jakobson "interpretation of verbal signs by means of other signs of the same language". As you can see, when defining three types of translation, Jakobson used the word "interpretation" three times. However, analyzing the works of Jakobson, the famous scientist Umberto Eco comes to the conclusion that in this way he was simply talking about the fact that the concept of interpretation as a translation from one sign to another allows to avoid endless disputes about where exactly the meaning is located – in the mind or in behavior. According to Eco, Jakobson only wanted to say that one should always take into account the aspect of the problem of meaning, not that there should be a sign of absolute equality between translation and interpretation.

7.3. The concept of literary translation of Jiri Levy and his "The Art of Translation»

The most significant phenomenon in the field of artistic translation theory was the book by the Czech philologist Jiri Levy (1927 – 1967) "The Art of Translation", the first part of which is devoted to the theoretical tasks – such as evaluating the state of theoretical thought in the field of translation, reviewing the translation process and aesthetic problems, some general issues of translation theory, one of the genre's problems (translation of plays) and, finally, translation as a literary-historical problem. The second part is verse: it deals with the issues of comparative verse and the main categories of verse translation.

Literary studies and linguistics, like many other sciences, can cooperate fruitfully in the study of literary translation, and there are many confirmations of this. Among the most convincing translations is the remarkable monograph of the Czech scientist Jiri Levy "The Art of Translation", which is based on the methodological principles of the Prague Linguistic School, which have been extremely successfully applied to the study of the translation of fiction, that is, to solve a complex philological problem in which the author is most interested in its literary aspect.

Also in the mentioned work of Jiri Levy, the key issues of the interpretation of drama were identified. The main emphasis is on the need for multiple translations of the drama in the same language. J. Levy states, "It is useful for the development of the theater that even classical plays that are often staged in the theater are published in several translations with different interpretations." In particular, Levy's thesis about the appropriateness of using the "principle of uneven accuracy" in translation is innovative. This principle is characterized by a focus on "stage" translation, which should be transparent and clear.

7.4. "A Linguistic Theory of Translation" (1965) by John Catford

Among the researchers who have addressed the problem of the nature of translation equivalence are John Catford and Anthony Pym. Catford sets out the evidence on the extralinguistic realm of objects, persons, emotions, history, etc., signs that may or should find expression in this language.

Translation equivalence takes place, according to Catford, when at least some of the same attributes of this extra-linguistic reality are correlated between the source text and the target text, that is, when the source and target texts have approximately the same referents.

Thus, Catford relies on the reference theory of meaning; according to translation theorists such as S. Bassnett, the approach turns out to be narrow. Similar is the view of W. Frawley's semiotics, for which the idea that the meaning is contained somewhere outside the language, is unacceptable. "There is no meaning outside of the code," he says, adding, "worlds and possible worlds differ, and the question does not even arise for the referent."

Among others, M. Snell-Hornby also criticizes J. Catford for using simplified fictional sentences to confirm equivalence categories in translation and for limiting his analysis to the level of the sentence. Catford's approach may have been criticized, but there were few alternatives.

G. Toury's empirical category of equivalence has a lot to do with the textual equivalence of J. Catford. Textual equivalence is defined as any form of target language that is observed to be equivalent to a certain given form of the source language (text or part of it). Equivalent forms can be selected by appealing to the intuition of bilingual informants, or by applying formal procedures such as switching (replacing) the method of detecting text equivalents, which consists in asking a competent bilingual informant to translate a piece of text. Then systematically introducing changes to the text of the source language to establish how each change is reflected in the translation.

According to Catford, textual equivalence is an empirical and predictable phenomenon. The probability that a given form of the source language will be translated as a given form of the target language can be based on previous experience as a probable translation. Snell-Hornby sees the same drawback in this view of equivalence as A. Pym: it is a vicious circle – the equivalence of translation is that is considered equivalent.

7.5. Translation work of Volodymyr Nabokov (1899-1977)

Volodymyr Nabokov's translation work is unique. He translated not only European literature into Russian – the West also owes him translations into English (and partly into French, which the author was fluent in) by O. S. Pushkin and M. U. Lermontov; he is also the author of translations of his own works. He graduated from one of the most expensive educational institutions in Russia – Tenyshevs'k College, received a Doctorate in French and Russian Literature at the University of Cambridge. V. V. Nabokov is as erudite as few others in his literary

generation, and is extremely diligent in translating text. Comparison of Volodymyr Nabokov's translations from different years reveals not only the development of the artist's skill, but also the change in the author's attitude to the problem of artistic translation.

As a translator, V. V. Nabokov tries his hand at the age of 22: he writes the first verse translation from O. Sullivan, and at the same time, in spite of his father, takes up the translation from the Romain Rollan's French book "Colas Breugnon", the name of which was translated as "Nikolka Persik". The work is really difficult for a novice writer, because the work is unique due to its folk flavor. The work is almost entirely based on puns and French language. Nabokov tries to convey this subtle play of words, imbued with a powerful creative potential for communicating with nature, an imitation of ancient customs, in his artistic, deeply poetic translation, that was completed and printed in 1922. In the same vein, he performs a translation of "Alice in Wonderland" by Lewis Carroll, published in 1923: "L. L. Carroll. Anya in Wonderland. Translated from English by V. Sirin" (most of his works written during his life in Europe are published under the pseudonym Sirin).

Nabokov also translated poetry and for 10 years (from 1922 to 1932) published translations of works by Rupert Brooke, Ronsard, Verlaine, Tennyson, Yeates, Byron, Keats, Baudelaire, Shakespeare, Musset, Rimbaud, and Goethe. In 1937, Nabokov's family moved from Nazi Germany to Paris, where the writer printed translations of Pushkin's poems in French.

The translations made by the writer reflect his many-sided interests and his amazing talent for embodiment, "implantation" in the cultures of different times and peoples. At the request of Serhiy Rakhmaninov, he makes a reverse translation of Poe's poem "The Bells" into English from the Russian translation of Kostyantyn Bal'mont: the original text of the poem did not fall on the music of the romance. Here V. Nabokov had to take care, first of all, about the exact transmission of the acoustic side of the text, sacrificing the ideological and semantic content for this purpose.

He also translates several verses by Vladyslav Khodasevych into English, adding a short preface. Together with Edmund Wilson, he translated Pushkin's "Mozart and Salieri"; later, in 1945, the book "Three Russian poets" was published in English (translations from Pushkin, Lermontov, and Tyutchev). Next, he is working on translating the text of M. Lermontov's novel "The Hero of Our Time" into English.

V. Nabokov has thought about how he should translate many times throughout his creative life, moreover, his views have changed significantly over the years. Created in America, where he emigrated in 1940, translations from the Russian language are made in a completely new manner. By this time, the writer is convinced that a literary work (both prose and poetry) should be translated only literally, although Nabokov's literalism does not result in a lexically clumsy or syntactically cumbersome subscript translation. "The expression "literal

translation" as I understand it, he writes in 1964 in a commentary on his translation of "Eugene Onegin" is a kind of tautology, because only the literal transmission of the text is a translation in the true sense of the word. However, the writer is in a hurry to add: "First of all, "literal translation" involves following not only the direct meaning of the word or sentence, but also the meaning of the implied, it is a semantically accurate interpretation, not necessarily lexical (referring to the transfer of the meaning of a word taken out of context) or structural (following the grammatical order of words in the text). In other words, translation can be, and often is, lexical and structural, but it will become literal only when the context is accurately reproduced, when the subtle nuances and intonations of the original text are transmitted."

The history of V. Nabokov's translation work is connected to the difficult internal restructuring of the writer in the process of his formation as an English-language writer. In 1939, after many years of emigration, realizing that he would never return to his homeland, he wrote a poem "To Russia", in which, by the words of Zinayida Shakhovs'ka, "in pain ... from despair, he is now denying her." From this moment, a new period in his work begins. He stops writing about Russia, at least in Russian. A few years later, he will give up his native language for a long time.

7.6. Translation studies of Eugene Albert Nida (1914-2011). Dynamic equivalence theory

The outstanding American linguist E. A. Nida had a great influence on the development of the linguistic theory of translation not only in the United States, but all over the world. Eugene Albert Nida was engaged in many languages, both classical and modern, has published a number of significant works on the problems of syntax and semantics. He became interested in translation issues through his long-term work at The American Bible Society, where he served as Executive Secretary and Research Advisor for the translation of the Bible into 200 languages in seventy-five countries. Based on the experience of this work, Nida wrote a number of books and articles that addressed many important aspects of translation activities. The most important role in the development of linguistic translation studies was played by his book "Toward a *Science of Translating*", published in 1964.

The book is devoted to the problems of translation of the Bible, as well as a number of organizational problems related to the selection of a team of translators and consultants interpretation of "misty" places in the Bible, special requirements for the piety of the translator, the need for him to receive the "divine blessing" of his work. However, the main part of the book contains a review of fundamental questions of translation theory, which go far beyond the specifics of Bible translations.

Back in 1959 in the article "Principles of translation on the example of a Bible translation" Naida clearly stated that the basis of translation are the main

characteristic features of the language system, namely: 1) the systematicity of linguistic signs; 2) the arbitrariness of the linguistic sign in relation to the subject; 3) an arbitrary membership of reality by linguistic and non-linguistic signs; 4) the difference in how different languages organize signs into meaningful expressions. It follows from this that the main problems of translation lie in the field of language semantics. This idea was fully developed in the book "Toward a *Science of Translating*".

According to the content, the work of E. A. Nida is divided into three unequal parts. The first two chapters are devoted to the problem statement and a brief overview of the history of translation concepts in the "Western World". The next four chapters, which are purely linguistic in nature, analyze various aspects of the problem of meaning. Finally, the last six chapters are devoted to the analysis of translation problems, both theoretical and organizational. These problems are grouped under the heading: "Translator's Role", "Principles of conformity", "Types of correspondences and differences", "Substitution Techniques", "Translation Procedure", and "Machine translation".

Chapters on semantics are central to the book in terms of volume and content. The linguistic approach to the content of the original text, which should be reproduced in translation, makes it possible to detail this concept and get a set of semantic components that can be compared in the original and the translation and draw conclusions about the degree of their equivalence. Such components are found in each of the three types of meaning of language units: linguistic, referential, and emotional.

After the general definition of language as a code system and its summary of possible ways to describe the content of language units (Chapter 3), Nida devotes the fourth and fifth chapters of the book to a detailed review of methods for analyzing their meanings.

First of all, we analyze the linguistic meaning (Chapter 4), that Nida proposes to describe in terms of combinations of four functional classes of words and morphemes: objects, events, abstracts (determinants) and relatives (connections). A single word can belong to several such classes at the same time, for example, "ruler" expresses both an object and an event, that is, "the one who rules".

Functional relationships are found by elevating any units or combinations to "nuclear" or "near-nuclear", that is, "structurally the simplest and semantically the most obvious". Using numerous examples, Nida demonstrates the feasibility of using such a procedure to identify differences in the values of combinations of the same syntactic structure. Thus, "his failure" is transformed into "he failed", and "his arrest" is transformed into "(they) arrested him". Here, the following translation procedure is proposed for linguistic meaning: (1) reducing the original to nuclear structures; (2) transferring the meaning to the translation language at the level of these simplest structures; (3) converting nuclear structures into stylistically acceptable structures in the translation language. Later Nida gave the

three stages of the process of translation the title: "analysis", "transfer" and "restructuring".

The fifth chapter of the book is devoted to the description of methods for analyzing reference and emotional values. It examines in detail the reference values of both groups of words that make up the semantic subsystem (kinship terms, synonyms, etc.) and semantically isolated words. The description of individual methods of value analysis (chain, hierarchical, component – for groups of words; derivational, component, distributive – for isolated words) is extremely clear.

Special attention is paid to the procedure for distinguishing the meanings of a multi-valued word by the method of semantic markers. The analysis constantly notes the possibility of mismatch in the structure of the reference value of words in different languages that are used to name the same objects or phenomena.

The procedure proposed in the chapter for analyzing emotional values is less obvious, since, according to Nida, it is impossible to use methods of structural oppositions here. Therefore, in relation to emotional meanings, it is suggested to identify them, either by studying the reaction of native speakers, or by observing the use of a word with other words in which the presence of an emotional meaning has already been established.

The great interest is the consideration of the dynamic dimension in communication (Chapter 6). Describing the process of communication in terms of information theory, Nida justifies the importance of the concept of "information load" for the translation theory. As you know, the reliability of receiving (understanding) any message by the receptor (listening or reading) is provided due to the redundancy of the language. The difficulty of understanding the text depends on the amount of information, measured by the degree of uncertainty, the unexpected appearance of new elements in the text. Increasing the amount of information by using rare words, unusual syntax, and other elements that are unusual for the receptor (that is, they have a lot of uncertainty) makes it difficult to accept "decoding" the received message. Since the translator's task is to ensure that the receptor receives the message contained in the source text reliably, the problem arises of maintaining a sufficient degree of redundancy and ease of decoding in the translation. Therefore, when translating, it is necessary to create additional redundancy in the translation text itself in order to balance its absence from the translation receptor and thus avoid excessive information load.

The concept of information load makes it possible to formulate more clearly such a traditional position of the translation theory as the inadmissibility of literal translation. Literal translation overloads the message with information (a high degree of uncertainty, unusual forms), complicating decoding.

The concept of translation equivalence, described by Nida in Chapter 8, was about great importance for the further development of the linguistic theory of translation. It is proposed to distinguish two types of equivalence: formal and

dynamic. Formal equivalence, as defined by Nida, is "original-oriented" and aims to enable direct comparison of multilingual texts. This equivalence is achieved by the mandatory preservation of part of speech in translation, the absence of division or rearrangement of the original sentence members, the preservation of punctuation, splitting into paragraphs, as well as the application of the principle of concordance (i.e., the translation of a certain word is always the same equivalent). In addition, all idioms are calculated, any deviations from the original letter are explained in footnotes, and so on. Dynamic equivalence is "focused on the receptor response" and seeks to ensure equality of impact on the reader of the translation. This involves adapting the vocabulary and grammar so that the translation sounds "like the author would have written in a different language".

The author's sympathies with this concept are clearly on the side of dynamic equivalence. Nida considers the task of translation to be the creation of the "closest natural equivalent" of the original text in the translation language. It is obvious that a formally equivalent translation cannot be natural, and the greatest proximity is determined primarily by the equality of the receptor response, which is provided only for dynamic equivalence. Apparently, the very term "formal" implies that such equivalence is flawed and questionable.

The richness of the linguistic material used in the book (chapters 9 – 10) when describing the reasons and types of transformations performed by the translator in the translation process should be particularly noted. Nida considers various types of correspondences and differences between statements in two languages and gives numerous examples of overcoming such differences in the translation process using three types of translation modifications: additions, omissions, and substitutions.

The theoretical concept of Nida is so detailed in the book "*Toward a Science of Translating*", it was further developed and concretized in the book "*Theory and practice of translation*", written together with Ch. Taber and intended as a practical guide for translators.

Numerous works of Nida and his followers played an outstanding role in the development of linguistic translation studies and created a fairly fruitful theoretical school, which has a number of features that are primarily related to the scientific views and practical experience of the founder of this school.

The translation school of Nida was formed under the influence of his linguistic views and many years of practical work in the field of Bible translation. This determined the main features of this school.

Nida belongs to the generation of American linguists-descriptivists, the founders of the structuralist stage in linguistics. In his translation works, he uses methods of structural analysis. A student of L. Bloomfield and Ch. Fries, Nida went further than his teachers, putting the question of semantics at the center of his linguistic works. This gave him the opportunity to link linguistics with translation, which is based on operations on meaning.

The work on Bible translations prompted Nida to pay special attention to the problem of transmitting the communicative effect of the original, its pragmatic effect on the receptor, when translating. Translation of the Bible differs from all other types of translation both in the nature of the translation of materials, the attitude of translators to them, and the tasks that translators pursue in their work. These tasks consist primarily in the translator's desire to convey the "Word of God" to the translation receptors, strengthen their faith or attach to it, and achieve the desired effect. To achieve its goal, the translator must always keep in mind features of people for whom he appoints to consider the extent to which and how a particular translation may affect their mind and senses in the desired direction, what will be their reaction to the translated message. Therefore, it is not surprising that the central notion of the translation of the Nida concept, became "the response of the receptor". It is recognized as the main criterion for evaluating the quality of translation, which is determined not by comparison with the original, but by presenting the translation to the receptors and observing their reaction.

Such an approach quite logically led Nida to the concept of "dynamic equivalence" described above, which has found many admirers among translation scholars around the world.

According to Nida, dynamic equivalence should ensure that the main function of translation – a full-fledged communicative replacement of the original text – is fulfilled. In this case, the orientation to the receptor inevitably acquires a self-sufficient value. This orientation is most clearly expressed in a frequently repeated thesis: the traditional question is "Is the translation correct?" - requires clarification – "For whom?".

The focus on Bible translations has led to another feature of Nida's translation school – its emphasis on cultural and ethnic aspects of translation. Translators from the American Bible society translate the Bible mainly into the languages of numerous tribes living in remote areas of Africa or the American continent in relative cultural isolation from the rest of the world. It is assumed that the necessary effect on receptors of this kind can be provided only if the translation text does not contain foreign cultural and ethnic facts or images or associations based on such facts. This implies the need for significant cultural adaptation of the text in translation. So, since the inhabitants of the tropics have never seen snow, the expression "white as snow" is suggested to be translated into their language – "White as a Heron's feather". If Christ speaks of himself as "the bread of life", then when translating into the language of the Mexican Indians, for whom the main food is not bread, but corn cake – tortillas – he will compare himself not with bread, but with the cake. If the translation receptors have never seen wolves, but are familiar with coyotes, then "wolves" in the original will turn out to be "coyotes" in the translation.

Thus, the principle of dynamic equivalence was supplemented by the requirement of significant adaptation of translation, hypertrophied cultural and ethnic differences between peoples and underestimation of a person's ability to

absorb elements of another's culture, to understand that other people may have different customs, live in different conditions, and so on.

This concept has become widespread in the numerous writings of E. A. Nida. However, it should be noted that the author of the concept in a later work (1976), specifically devoted to the role of cultural differences in translation, moved away from the extreme of the previous monographs.

THEME 8. THE HISTORY OF TRANSLATION IN UKRAINE IN THE XX-XXI CENTURIES

8.1. Periodization of translation history in Ukraine

In the first decades of the twentieth century, two Russian revolutions took place in 1905 and 1917, which stirred up the Empire. In 1918, an independent Ukrainian state appeared – the Ukrainian People's Republic, recognized abroad. Among its Ministers were translators. Ivan Ohiyenko, historian, philologist, philosopher, and Minister of national education, who submits his translation of the Bible. The growth of Ukrainian self-awareness gave a strong impetus to original and translation creativity. It did not stop even after the Bolshevik Repressions of the 20 – 30s, through which Ukrainian literature suffered huge losses. The so-called neoclassical circle, founded in the early 20s, aimed to fill in the gaps in the translation heritage of Ukrainian literature in order to introduce it into the world context. It brought together talented poets and writers such as M. Zerov, M. Dray-Khmara, P. Fylypovych, M. Ryl's'kyy, Yu. Klen. All of them spoke several languages and proved themselves in translating different genres.

Zerov's concept was a significant achievement in the study of translation studies in Ukraine. Realizing the literary process as the unity of the original and the translated, Zerov identifies three stages: the era of travesties, chants, and actual translations. This classification is based on the characteristic of the translator's poetic style and personality.

A prominent place as a theorist and practitioner of Ukrainian literary translation of the twentieth century is occupied by M. Ryl's'kyy (1895-1964). In particular, he translated *Mickiewicz's* poem "Pan Tadeusz", Voltaire's poem "The Maid of Orleans", Pushkin's novel "Eugene Onegin", Guy de Maupassant's novellas, Jack London's stories, Mykola' novellas, William Shakespeare's tragedies, and hundreds of lyrical works by Russian, Belarusian, French, and German authors.

The end of the 1950s – beginning of the 1960s was a period of thaw, during which Moscow's ideological control was weakened, which made it possible to partially correct the situation with translations. "Vsesvit" magazine, dedicated specifically to translations of foreign-language works of art, is starting to be published. Translated literature departments are being opened in publishing houses. Dnipro publishing house starts printing a series of translated books

"World Classics Library", "Tops of World Literature", "Pearls of World Lyrics", "Foreign Novella". Anthologies and collections of works by classic foreign authors are published. They are beginning to actively translate not only from well-known European languages, but also from Spanish, Italian, Swedish, Danish, Greek, Eastern languages, and so on. A well-known Ukrainian school of literary translation is formed from a combination of translation practice and theoretical developments.

Mykola Lukash was a prominent figure in the world of literary translation in the twentieth century. He was a polyglot and translated from 14 languages. His peculiarity was a bold approach to solving complex translation problems, and he often experimented with language tools.

Hryhoriy Kochura translated "Hamlet" and submitted his own versions of the works of ancient and new Greek, Roman, Austrian, German, English, French, Italian, Russian, Polish, Czech, Slovak, Belarusian, Georgian, Lithuanian, Latvian, Estonian, and other poets. Thanks to Kochur's translations, representatives of almost thirty literatures of the world appeared before the Ukrainian reader. He was convicted and spent 10 years in the camps on charges of Ukrainian nationalism. After returning to Ukraine, he became an organizer of literary forces, especially young translators. Pursued by the regime, accused of nationalism, excluded from the writers' Union, he was able to remain on his own and retain his translation self. In his academism, Kochur imitated the neoclassics, whom he considered his teachers. He made a great contribution not only to the practice, but also to the history and theory of literary translation. Kochur's essays on the famous Ukrainian translators of the twentieth century, Mykola Zerov, Maksym Ryl's'kyy, Vasyl' Mysyk, deserve special attention from the point of view of the interpretative theory of translation.

Kochur's position on individual stages is similar. Kotlyarevs'ky poetics also serves as a starting point for him. He explains the decrease in the tone of the translated works by the imperfection of the literary language of that time. Hulak-Artemovs'kyy, Hrebinka, Rudans'kyy, Nishchyns'kyy are representatives of the Kharkiv group of romantics in the Shevchenko era practiced travesting. At the third stage, the translation overcomes the limitations of travesting and is enriched with lexical and rhythmic possibilities.

The interpretative position of translators is determined by several factors. It is significantly influenced by the general context of translation, more precisely, the contextual system, which covers several types of contexts: national-cultural, literary, genre-stylistic, and individual author's. The peculiarity of the contextual translation system is that it is not closed by the contextual system of the original, with which it constantly interacts and under the influence of which it changes and enriches itself. The hierarchy of translation contexts almost coincides with the hierarchy of the original contexts, but there is a difference between them: in any literary original, the individual author's context dominates, which is not (and

actually should not be) in the translation. In an adequate translation, the translator's context is always inferior to the original author.

8.2. Translation in Ukraine in the XX century. Achievements of neoclassics (20-30 years) – M. Zerov, M. Dray-Khmara

The period from the end of the 1910s to the beginning of the 1940s is the period of formation of translation studies as a scientific and educational discipline in Ukraine. From the beginning of the twentieth century to the first World War, the foundations of the theory of translation were laid, and the translation analysis within literary studies were formed. According to H. Kochur, P. Kulish, M. Staryts'kyy, I. Franko, I. Pulyuy, I. Nechuy-Levyts'kyy, O. Bachyns'kyy, L. Ukrayinka and a group of translators based on the greatest use in the development of translation studies before the First World War around it (M. Steshenko, M. Slavyns'kyy, A. Kryms'kyy).

In 1910, an informal group of five poets (Mykola Zerov, Pavlo Fylypovych, Mykhaylo Dray-Khmara, Maksym Ryl's'kyy, Osva'd Burhardt) the so-called "Neoclassicists", was formed. On the day of Ukrainization, the translation gained formal public recognition.

In the 1920s, the history of translation studies was separated as a separate branch of translation studios. During these years, deep research in the field of translation studies was conducted within the framework of scientific institutions and higher state educational institutions, and theoretical facts were worked out on the basis of which conclusions were made. The translation strategy of ancient works changed, because the reader of that time, deprived of the corresponding worldview and associations, did not understand the author's attitudes.

In the 1920s – 1930s, Mykola Zerov (1890-1937) translated from Latin ("Anthology of Roman Poetry"), Polish (drama by Slovats'kyy "Mazepa"), French, Italian, English, Russian, and Belarusian. These are the works of *Béranger*, de l'Isle Adam, Baudelaire, Petrarca, Byron, Mickiewicz, Pushkin, Gogol, Yanka Kupala. Zerov was also interested in theoretical issues of translation studies, in particular, the articles "Into the case of verse translation" and "Bryusov – translator of Latin poets".

Mykhaylo Dray-Khmara knew 19 languages. These are almost all Slavic languages (after all, his specialty as a scientist was Slavic studies): Ukrainian, Russian, Belarusian, Polish, Kashubian, Czech, Serbian, Croatian, Bulgarian. He knew a number of ancient languages – old Slavonic, ancient Greek, Latin, and Sanskrit. He knew new European languages – Romanian, French, German, Italian, and Finnish. The last language that Mykhaylo Panasovych studied was English.

Dray-Khmara works include translations of works of art from the following languages: Russian (Oleksandr Pushkin, Mykhaylo Lyermontov, Afanasiy Fet), Belarusian (Maksym Bohdanovych), Polish, Czech, German (Stefan Zweig), French (Gérard de Nerval, Théophile Gautier, Charles Marie René Leconte de

Lisle, Charles Pierre Baudelaire, *Paul Verlaine*, Jules Laforgue, Paul Claudel), Finnish, Italian: somewhere in the depths of repressive bodies his translation of "Hell", the first part of Dante's "Divine Comedy", was lost.

Pavlo Fylypovych belonged to the literary group of "neoclassics", whose positions he defended in the "literary discussion" of 1925-1928. He believed that the harmonious development of national literature requires the basis of classical world literature. He did not accept the official ideological line in the poetry of that time, advocated the improvement of the cultural and artistic level of literary works. P. Fylypovych's poetic work is marked by cultural saturation, understanding of human ethical and aesthetic values. He made translations from French (Charles Baudelaire, Paul Verlaine, Pierre-Jean de Béranger), Russian (O. Pushkin, V. Bryusov, YE. Baratyns'kyy).

Like other neoclassicists, the famous Ukrainian soviet poet, translator, publicist, public figure, linguist Maksym Ryl's'kyy did not react directly to political events and during the 1920s completely isolated himself from soviet reality, only in some cases (for example, in the poem "There is a singing Lyangedok in the world") or in the form of ironic "digressions" (as in "Chumaky" or the poem "Sashko") expressed outrage over the ideological, political and literary atmosphere, that reigned then. This behavior of the poet caused sharp attacks of official criticism, which eventually ended with the arrest of the NKVD in 1931, after which he spent almost a year in Luk'yaniv prison. His neoclassical comrades D. Zahul, M. Dray-Khmara, P. Fylypovych, M. Zerov were repressed and died in concentration camps. After his imprisonment, since 1931, Ryl's'kyy work has changed, and in the collection "Sign of Libra" (1932), the poet proclaimed an active perception of Soviet reality, thanks to which he was the only neoclassical saved from the Stalin's terror and in the number of official Soviet poets was included. Known theoretical work of M. Ryl's'kyy – the book "The Art of Translation".

8.3. Prose translations by Valer'yan Pidmohyl'nyy

Valer'yan Pidmohyl'nyy is a Ukrainian writer and translator, one of the greatest prose writers of the Ukrainian "Shot Renaissance".

In the rapid crushing 1920s, he captured a sensual picture of the human nature of the revolutionary era. His work is full of humanity, the confusion of the soul in competition with the machine of deadly time.

Valer'yan Pidmohyl'nyy worked in literary studies, giving an interesting and courageous attempt of the psychoanalytic consideration of I. Nechuy-Levyts'kyy work in his "Ivan Nechuy-Levyts'kyy" ("Life and Revolution", vol. 9, 1927). He was the author of a critical assessment of M. Ryl's'kyy poetry entitled "Without a Rudder" ("Life and Revolution", 1927).

Together with Yevhen Pluzhnyk, he concluded the dictionary "Phraseology of Business Language" (1926, 1927).

Valer'yan Pidmohyl'nyy is one of the most prominent Ukrainian translators of French literature. His translations of Anatole France, Balzac, Maupassant, Stendhal, Helvétius, Voltaire, Diderot, Alphonse Daudet, Prosper *Mérimée*, *Gustave Flaubert*, Victor Hugo, and Georges Duhamel are still considered unequalled for their stylistic accuracy and linguistic virtuosity.

Pidmohyl'nyy was the organizer, editor, and translator of the multi-volume editions of Guy de Maupassant (10 volumes), Honoré de Balzac (only the first volume of the planned multi-volume edition was published in 1934), and Anatole France (25 volumes).

8.4. Translation activities of Ahatanhel Krymsky (1871-1942)

Ahatanhel Kryms'kyy – Ukrainian historian, writer and translator, one of the organizers of the Academy of Sciences of Ukraine (1918). Victim of Stalin's terror.

A. Kryms'kyy was a world-class polyglot – he was fluent in many Western and Eastern languages, including such rare ones as Abyssinian (Ethiopian) and Babylonian. According to a former graduate student of A. Kryms'kyy, when asked how many languages he knows, the scientist replied: "Probably sixty, or even more...". On the same occasion, he wrote: "in my childhood, I perfectly knew German, French, Polish, and English. In his youth, he was fluent in Greek, Turkish, Italian, Hebrew, and Sanskrit. Some of my close friends spoke many languages. Valeriy Bryusov knew several European and Eastern languages. Academician Korsh studied about 40 languages. Many languages were known by academicians Miller, Fortunatov, Slavist Brandt, Lesya Ukrayinka, Ivan Franko... Cardinal Mezzofanti, who lived in the second half of the nineteenth century, knew 98 languages."

Knowledge of languages helped A. Kryms'kyy to work on scientific research in the field of Arabic studies, semitology, turkology, and Iranian studies. He owns "The History of Persia and its Literature", "The History of Turkey", "The Turks, their Language and Literature", and others. By the way, Kryms'kyy deeply studied the national character of the peoples he wrote about. The book "Islam and its future" explores the current causes of terrorism, and talks about the possible consequences of religious "Fatalistic stagnation and fanatical hatred of everything else, not Muslim."

From linguistic works, we will call "Old Kiev Dialect", "Ukrainian language, where it came from and how it developed", "Essay on the history of Ukrainian spelling before 1927". He proved, in particular, that the language of Ancient Kyiv was the ancient Ukrainian language.

The main and most famous fruit of A. Kryms'kyy translation work is the book "The Palm Branch", which was published in three parts (1901, 1908, 1922). In the first two parts, the original poetry plays a significant role in singing and translation. The third part, with the exception of the introductory cycle "In Trapezunt", consists entirely of works of translation. In a review of the first part

of "The Palm Branch" Franco reproached Kryms'kyy for mixing original works with translated works in the collection. In that mix, Franco saw "something uneven, unharmonised: oriental tones and landscapes and native, close and familiar to us reviews of the modern European, and even Ukrainian heart...". The modern historians of literature, with all three parts of "The Palm Branch" in the deliberate mishmash of original and translated works, linked by common purpose, see the display of diverse talents Ahatanhel Kryms'kyy, which was an interesting poet-modernist and at the same time a major scholar.

8.5. Maksym Ryl's'kyy (1895-1964) and the theory development of verse translation

Maksym Ryl's'kyy is an unsurpassed translator and a deep theorist of translation. During his life, he translated more than two hundred thousand lines of poetry into Ukrainian. In addition, he translated stories, novels, and plays. He owns scientific works "Problems of literary translation", "Literary translation from one Slavic language to another", "Pushkin in Ukrainian" and a number of others. The poet considered translations an important political and cultural matter: "It is an instrument of communication between peoples, an instrument of spreading advanced ideas and exchanging cultural values, an instrument of strengthening and growing international consciousness." The main features of the Soviet translation style in the understanding of Ryl's'kyy are the accuracy in transmitting the content and form of the original, the harmonious unity of the idea and artistic image, and the primacy of content over form.

Maksym Ryl's'kyy emphasized that the translator must find the creative dominant in every great poet – the most characteristic, essential thing that is peculiar only to his work. In the translator's practice, this means to convey the irony of Heinrich Heine and Anatole France, the angry pathos of Taras Shevchenko i Mykola Nekrasov, the sarcasm of Volodymyr Mayakovs'kyy, and so on. To achieve this, the translator must have some kinship with the original author, be the creator, and select the original text for translation. The task of the translator, according to Ryl's'kyy, is to preserve the national specifics of images, life, culture, and preferences of the people from whose language he translated. "The Black," writes Ryl's'kyy, "compares the beloved girl with a slender palm tree, the Russian with a white birch, the Ukrainian with a flexible poplar. What about being a translator of Black, Russian, Ukrainian songs? Of course, not to replace the palm with birch or poplar, but to bring the image of the palm to the consciousness and imagination of readers...". If it is impossible to convey a particular image in Ukrainian, Ryl's'kyy seeks to replace it with an equivalent or approximate one.

Maksym Ryl's'kyy organically combined the poet and the scientist, a talented translator and thoughtful theorist of translation. Some of his provisions concerning the specifics of translation, its functions in the recipient culture, and its role in the process of interethnic cultural interaction have not lost their

relevance and, to some extent, precede modern research in the field of translation studies, as well as comparative studies and theories of intercultural communication. A lot has already been written about M. Ryl's'kyy as a translator (works of A. Novychenko, H. Verves, V. Koptilov, etc.). And it was his activity as an interpreter of foreign poetic works that gave the poet valuable material for observations, analysis, practical advice, as well as deep theoretical reflections on the numerous and complex problems of translation work.

M. Ryl's'kyy was engaged in translations from the 20s of the last century until the last months of his life. He owns more than 50 books of translated works, and the list of poets from different eras and countries, to whose works he addressed, is extremely revealing. Ryl's'kyy translated "The Tale of Igor's Campaign", Serbian epic songs (the collection was released in 1946), outstanding works by O. Pushkin and A. Mickiewicz (including "Eugene Onegin" and "Pan Tadeusz"). He translated Russian poets of the Silver age (V. Bryusov, O. Blok, M. Voloshyn et al.) and Soviet times, as well as poems by famous poets of other Slavic peoples-Belarusians, poles, Slovaks, Czechs, Bulgarians (Ya. Kupala, Ya. Kolas, Yu. Slovats'kyy, M. Konopnits'ka, Yu. Tuvim, I. Krasko, Ya. Kral', P. Hvyездoslav, S. Khalupka, A. Shtur, Ya. Vrkhlits'kyy, V. Nezval, Ya. Neruda, H. Zhechev, Kh. Smyrnens'kyy, K. Kyulyavkov, etc.). A special place in his translation heritage is occupied by works of French poetry and drama of the XVII-XX centuries. (Corneille, Racine, Boileau, Walter, Béranger, Hugo, de Musset, Gautier, Mallarme, Verlaine, Rostand, etc.) – here, knowing the French language perfectly, he translated without contractors (and in general, he recognized the contractor only in an exceptional case).

Ryl's'kyy translated Shakespeare, Andersen, Goethe, Eminescu, Heine, Italian, Spanish, Norwegian, Latin, Turkmen, Bashkir, Jewish, and Armenian poets.

Since the 30s, translation work in Ukraine has become relevant, and there have been shifts in the field of its theory. However, at the end of the 40s, M. Ryl's'kyy remained almost the only universal master of literary translation.

But Ryl's'kyy activity in this area is marked primarily by its universality: the breadth of coverage of foreign literature, the variety of solved theoretical and practical problems of translation studies, a serious contribution to the organization and coordination of translation work in Ukraine, a large volume of editing of Ukrainian-language publications of Pushkin, Mickiewicz, Slovak, and other writers. Translations of Ryl's'kyy often became an event in the cultural life of Slavic countries. Thus, the famous Polish Slavist M. Yakubets wrote: "His translation of "Pan Tadeusz" is still unsurpassed on the world level. It caused a sensation both in the Ukrainian and Polish environment."

It should be noted that the poet worked on "Pan Tadeusz" for more than 40 years: he started in 1923, published it for the first time in 1927, remade and improved it until the last year of his life.

Even today, Ryl's'kyy remains the most profound interpreter of Pushkin's work. Lev Ozerov recalls: " The work on translations was for Ryl's'kyy a kind of interview with Pushkin and Mickiewicz. He worked seriously and cheerfully, without forcing "the number of lines" out of himself, he worked without wiping his pants like some craftsmen from a pen. He kept hundreds of lines in his memory, which he turned in his mind and fixed on paper in a solved form."

Ryl's'kyy extensive creative experience and encyclopedic knowledge formed the basis for a number of articles, speeches, and reviews devoted to both general and applied problems of translation theory (about 40 publications in total). The concept of literary translation was first proclaimed by Ryl's'kyy in the report "Literary translations of the literature of the peoples of the USSR" at the II Congress of writers of the USSR (1954). His report "Literary translation from one Slavic language to another", delivered at the IV Congress of Slavists (Moscow, 1958), is also well-known; here, the specifics of translation from related languages are revealed using vivid examples. His greatest work "Problems of literary translation" (1962) combines a number of works of the 50s-early 60s, published in various publications.

Ryl's'kyy is sincerely concerned about the quality of contemporary literary translations. In the early article "Chekhov in Ukrainian" (first published in the book by Chekhov. Selected works. – Vol. 2. – H.; K., 1930. – P. 5-24) he states that "the general level of our translations, especially in the field of fiction, is low and once again low. Sometimes you even think that those little Russian words, the half-traditions given by Hrebinka or Hulak-Artemovs'kyy are still higher in their language culture, or at least in their element, than our pale, anemic, colorless, though honest in their own way, "innocent".

And then puts the "eternal" question for translation studies: "What is a good translation?". Should it be "accurate", "complete", "close to the original", "talented", should it give all the features, details of the original? "Translation "exact", theoretically speaking, is a hopeless and impossible thing", the author of the article believes. Much later, in response to his doctoral dissertation A. V. Fedorov "Introduction to the Theory of Translation" (1958, Ryl's'kyy acted as an official opponent), generally praising the work, he denies the theorist's claim to "completeness" and "accuracy": "Concern for accuracy in practice leads to literalism, literalism".

The poet-translator needs the same talent as the poet-author of the original. Ryl's'kyy is impressed by the opinion of A. Finkel (expressed in the book "Theory and practice of translation", 1929) that translation should be "bold", because only then does it contribute to the fulfillment of the cultural and aesthetic role that the translator seeks.

Ryl's'kyy repeatedly underlined that the translation should not be "slave", but "creative", that is, not completely subordinate to the "foreign language element" or the identity of the original author:"... I consider it impossible that the author of a poetic translation, and therefore the poet himself, completely forgot

about himself, completely submitted to the individuality of another poet, but it is desirable that "between the author of the original and the translator there was an internal relationship".

Already in the article "Chekhov in Ukrainian", M. Ryl's'kyy adds an important thesis about "giving the main feature of the author" to the thesis about "courage". Getting acquainted with Ryl's'kyy translation works in chronological order, you observe how the opinion expressed in one of the early articles develops, transforms, "grows flesh" in the following, turning into clear provisions, supported by convincing translations. Thus, in the short article "Creative joy" (1936), which refers to the experience of translating "Eugene Onegin", Ryl's'kyy writes about the need to "take care of the maximum reflection of what is in this work, speaking curly, artistically dominant, sacrificing sometimes (it is necessary!) secondary features." Later, he formulates a statement about the "creative dominant" of the poet, whom you translate: "the fact is that it is impossible to give all the sides of the original literally exactly."

M. Ryl's'kyy demanded that the translator first of all "understand and feel the first creation, the ability to enter the world of the author chosen for translation, and therefore, to a certain extent, to conquer his individuality. To a certain extent, for an artist cannot completely renounce himself when he is really an artist."

He believed that translation is a purely linguistic problem (and argued about this with A. V. Fedorov), but at the same time underlined the need to take into account the phonetic, lexical, syntactical features of the original language: "Phonetic features of the poem, phonogram, alliteration, and others, as well as the nature of rhyme in the translation it is necessary to give – without violence against mother tongue".

For M. Ryl's'kyy, the problem of translation is primarily "artistic", "creative", so he chooses the concept of "true", "faithful" to the original to define a "good" translation. "Something may be old-fashioned", as he writes, is a word, but it conveys the essence of the case as well as possible, because it is about the "aesthetic equivalence" of the original and its foreign-language interpretation; Ryl's'kyy prefers it over the "foreign" term "adequacy".

M. Rylsky's arguments on preserving the "creative dominance" of the original in translation is to some extent preceded by later translation theories. For example, G. Gachechiladze in the early 70s put forward a thesis about the correspondence between the "artistic idea of the original and the translation".

Rylsky's translation style, his attitude to translation as a creative act, during which the interpreter passes the work through himself and fills it with his aesthetic essence, corresponds to some provisions of the modern theory of "egocentric translation". In this type of translation, the reader's personality is particularly expressive, and the main component is "creating an emotional field with the help of artistic techniques developed by the translator that can strengthen or reproduce the poetic thought of the original in the translation", because this phenomenon "reproduces purely national features of the literary era, situations that somehow

relate to the creative life of the individual. Then both the choice of the work and the method of translation will preserve the signs of his talent, aesthetic tastes, manner of thinking, and what constitutes his style."

Ryl's'kyy quite sceptical about the possibility of absolutely "equilinear" and "equirhythmic" translation: Polish syllabic, for example, it is possible in principle to transfer Ukrainian syllabic, but this translation would sound archaic; the same applies to syllabic verse Shevchenko, who comes from folk tradition. Translation is a fact of a different literature, a different language system, and must take into account its laws.

Important thoughts were also expressed by M. Ryl's'kyy regarding the translation functions. Along with the task of promoting understanding and understanding of peoples, translation should create new approaches, new artistic forms that have not yet been implemented in the literature that perceives this work. Noting, for example, the influence of Mayakovs'kyy on the poetry of the Slavic countries, Ryl's'kyy writes: "the translator is obliged to transfer to the native language both the civil pathos of Mayakovs'kyy, and his powerful "oratorical" language, and his irony, and his contemptuous sarcasm, and his intentional prose, and peculiarities of breaking any and all canons.

M. Rylsky's thoughts that translation is primarily a creative act echo the thesis of the famous Slovak comparatist D. Dyuryshyn about bringing to the fore (due to the language-expressive) artistic and creative function of translation in the conditions of literary bilingualism or linguistic proximity between the "ascending" and "target" cultures.

"Actually, this is not a choice, but the creation of an equivalent, in which the translator's artistic personality is realized in a unique way, his artistic participation in the implementation of the original's ideas using the means of another literary code," says D. Dyuryshyn. This position of the Slovak scientist encourages us to recall the thoughts of Ryl's'kyy, as "co-creation", about the relationship between the identity of the original author and the identity of the poet-interpreter, expressed much earlier.

He denies the idea of the fundamental "untranslatability" of a work from one language to another, expressed by Humboldt, and expresses the belief: "translation from any language into any language is fundamentally possible, regardless of what stage of development a particular speech stands at."

Of course, in the process of translation, you have to overcome serious difficulties if, for example, the native language of the translator has not produced (due to historical and other conditions) exact equivalents of the concepts used in the original; difficulties arise when transmitting archaisms, dialect words and expressions, neologisms, specific references, formulas of politeness, etc. Here it is necessary to activate all the resources of the native language of the translator, search for verbal equivalents (or "at least parallels"), "tactfully and skillfully" use foreign words, sometimes unknown to the reader, in some cases to give explanations. Thus, in the translation of "Eugene Onegin" Ryl's'kyy conveys the

words "light", "secular" as "world", "secular", often used by Pushkin, giving the words available in the Ukrainian language a broader meaning.

"The Ukrainian language" Ryl's'kyy confidently declared, is certainly rich and flexible enough to use its treasures and expand the meaning of words and expressions as necessary, reproduce it both in Onegin's conversations with his friends, and the brilliant author's text of Pushkin, which is full of lyricism, ironic, sublime etc, and Lens'kyy elegiac death poems, and the song of girls in the garden with its purely folk system, and Tatyana's simple-heartedly beautiful letter."

M. Ryl's'kyy paid special attention to the problem of translation from Slavic languages. On the basis of his own and other people's experience, he wrote that in a certain sense it is more difficult to translate from close languages than from distant ones that are not similar to each other. "The proximity of languages creates the temptation of literal translation," we read in the article "Translations and translators"; Ryl's'kyy, as already emphasized, consistently opposed "literalism", defending creative translation. The poet also warned against subordinating the translation to a foreign language element, and against attempts to "dress up the language of translation in very national, specifically national clothes", as L. Borovykovs'kyy, Ye. Hrebinka, S. Rudans'kyy once did (note that their translations were created in accordance with the translation tradition of that time).

In translations from close languages, the typical "tricky traps" that lie in wait for every interpreter of foreign literature sometimes become especially dangerous. Interference at all linguistic levels, inter-linguistic homonyms (such as "moon", "gate", "mug", "vigilant", etc.) are often interfered with, mismatch of nouns ("pain" – "pain", "bird" – "bird", "Moon" – "moon", etc.), which requires the search for new images, meaningful substitutions (for example, in the VII Chapter of "Eugene Onegin" Ryl's'kyy replaced the comparison of beauty with "majestic echo" with "morning star").

He saw a significant danger in "the dissimilarity of the life depicted in the original (people, everyday life, relationships, etc.) with the life of the people into whose language the translation is being made." For example, it is difficult for a resident of the African tropics to imagine "blizzard", "hoarfrost", for those who live in the desert, the incomprehensible concept of "summer rain", and the appeal of the son to the father on "you" in Gogol's "Taras Bulba " in the Ukrainian translation sounds unnatural, unusual. In modern terminology, in this case we are talking about the so-called "extralinguistic elements of the text associated with historical, natural realities, everyday life, customs, and the like.

8.6. Activities of Borys Ten (1897 – 1994), Mykola Lukash (1919 – 1988), and others

Borys Ten – poet and translator, former priest of The Ukrainian Autocephalous Orthodox Church, member of the Union of writers of Ukraine. Mykola Khomychevs'kyy, better known under the pseudonym Borys Ten (Borysfen – the ancient name of the main river of Ukraine – the Dniro) was born

on December 9, 1897 in the ancient Ukrainian village of Derman, Rivne region. The village was one of the centers of Ukrainian culture. There was a monastery here, at the beginning of the XVII century. a printing house was founded, and later a teacher's seminary.

M. Khomychevs'kyi – intellectual in the third generation. His grandmother, Ol'ha Ivanyts'ka, was a teacher at the Derman rural folk school. In the same school, also as a teacher, worked his mother – Vira Dormydomivna (died in 1929). According to his paternal line, he is from a priest's family, but father Vasyl' Ivanovych also worked in the field of public education.

After primary school, he studied at the Klevan Theological School and the Volyn Theological Seminary.

In 1914, the Khomychev family moved to Zhytomyr. Here he received a pedagogical education, studying at the faculty of Humanities of the current Ivan Franko Zhytomyr State University, which was opened on October 16, 1919 under the name of the Volyn Institute of Public Education. A capable young man was admitted to the Institute immediately for the second year. He graduated from the Institute in 1922, it was the first graduation of the institution.

In 1919-1923, he taught Ukrainian in schools and technical schools in Zhytomyr. At the same time with his studying at the Institute and pedagogical activity, Borys Ten is interested in theater and music. In 1919, for the "Independent Theater", he translated from Polish into Ukrainian Yu. Zhulavsky's drama "Yola". As a student of the Institute of Public Education, together with Ye. M. Kudryts'kyi began to translate "The Dialogues" of Platon.

Even in his youth Mykola Khomychevs'kyi was incredibly attracted classical languages. The future translator had an exceptional talent for learning languages. A certain set of circumstances also came in handy. Mykola was taught mathematics at school by a German. He learned Latin and Greek at the grammar school, and learned French from an uncle who had emigrated to France. He learned English from his uncle, who returned from America, where he lived as emigre. There was also a Polish family living next to the Khomychevs'k, and in the neighboring village there were mostly Czechs. That's why Mykola grew up and studied in an environment of people of different nationalities, getting acquainted with different languages and different cultures.

As a lecturer, propagandist of song and music, he participates in the work of the first Volyn Soviet choir, which was led by Mykhaylo Petrovych Hayday (1878-1965) – the father of the choir's soloist, later a famous singer, people's artist of the USSR Zoya Hayday (1902-1965). Before the concerts, B. Ten had an introductory speech with a general description of the performed works. By the way, the pianist and accompanist of the choir was V. S. Kosenko, who created a cycle of songs in Zhytomyr and grew up as a composer. B. Ten received his musical education at the Moscow Musical and Pedagogical Institute. But this was much later.

The early 20's accounted for the first literary attempts of B. Ten. His first poem "Illusions of lace... " dated October 20, 1921.

From 1924 B. Ten in Kiev. In 1924-1926, he was rector of the Church of St. Sophia in Kyiv, and later – rector of the Peter and Paul Church in Podol. In Kyiv, he met the poet and literary critic, translator of Roman poets, Professor of Kyiv University Mykola Zerov, who became his great friend. It was M. Zerov who contributed to the translation work and the development of B. Ten's interest in ancient Greek poetry. M. Zerov introduced Mykola Vasyl'ovych to academician A. I. Beletsky, as well as to M. T. Ryl's'kyy; their ties remained until the last days of his life. Together with O. I. Bilets'kyy B Ten was preparing a "Textbook of Western European literature". It was released in 1931. It contains translations of B. Ten's works by A. Chenier, songs of the French Revolution, and an excerpt from Goethe's "Faust". Ten published his works in both secular and ecclesiastical publications.

When M. Khomychevs'kyy accepted the priesthood, he made efforts for the revival of the Ukrainian Autocephalous Orthodox Church. But for a long time Ukraine had to have an autocephalous church. The government began a fierce struggle with it until it was destroyed. M. Khomychevs'kyy was repressed. Archival documents show that he was arrested on August 7, 1929 and sentenced to 10 years in labor camps. He served his penalty in the far East. They saved Khomychevs'kyy in exiled singing, music and knowledge of foreign languages. In the camp, he was allowed to create a choir of prisoners.

Khomychevs'k family helped to overcome all life's difficulties. On June 8, 1931, he married Apollinaria (Nora) Kovalchuk. His wife, a chamber and opera singer, vocal teacher, gave up everything: Kyiv, the stage, the first marriage – and went to the Far East to Mykola. There they began their married life. And on April 2, 1933, their only son Vasyl'ko was born, exactly Vasyl'ko, as the old Russian princes were called.

Khomychevs'kyy seven years wandered too far from the Ukraine area. After being release on September 1, 1936, he returned to Ukraine. First he worked in Kyiv, then he had to look for a job in Russia, because he was "undesirable" in Ukraine. Since 1938, he studied in absentia at the Moscow Musical and Pedagogical Institute. During his studies he translated a lot of texts of the romances by Mozart, Chopin, Chaykovs'kyy, Hlynka.

With the beginning of the Soviet-German War of 1941-1945, he was mobilized to the ranks of the Red Army. At the front, he was surrounded and captured. Tried to escape, was transported to a camp in Germany. Released in 1945. In 1945, he returned to the city of his youth and permanently lived in Zhytomyr. Wherever his fate threw him, he continued to work creatively, showing his unwavering character. He was a teacher, worked in theater and music-pedagogical work.

But most of all Borys Ten became famous as an outstanding translator, an expert in ancient and modern languages. He translated from ancient Greek, Latin,

English, Spanish, Italian, German, French, Polish, Slovak, Czech, and Russian. Even in the life of Ten, 1982, published a collection of translations of ancient works "Ancient Greek Tragedy". His main contribution to Ukrainian culture, the main business of his life – is the translation into Russian from the ancient Greek "Odyssey" and "Iliad" of Homer.

Music played a significant role in B. Ten's life. For more than twenty years, he headed the Association of Zhytomyr Composers, created and published "A Guide for the Head of the Amateur Choir", which was highly appreciated by professionals, created a number of choral songs, wrote music for performances, was one of the organizers and the first artistic Head of the Polis'kyy Folk Choir "L'onok", now – the academic song and dance ensemble. I. Sl'ot. 3 of his students on the musical line especially distinguished Oleksandr Bilash and Vadym Hnyedash. The first became a famous composer, the second – the head of a Symphony Orchestra.

B. Ten's pedagogical activity was different. He taught Latin at the Zhytomyr Institute of Foreign Languages and the Pedagogical Institute. He worked at the music school and the school of culture. His son Vasyl'ko also worked at the school of culture. In addition, he headed the literary part of the regional music and drama theater, was a scientific Secretary of the Scientific and Methodological Council on Literature and Art of the Regional Organization of the Knowledge Society; worked a lot with creative youth, raised, taught, nurtured, inspired, and helped.

In 1957, Borys Ten became a member of the Union of Writers of Ukraine. The idea to give Ukrainian literature translations of Homer's poems matured slowly in the poet. When he started translating the "Odyssey" and then the "Iliad", he did a tremendous amount of preparatory research: he had to become an ethnographer, historian, and literary theorist. It took ten years to translate each of the poems.

Excellent knowledge of ancient Greek, mastery of Ukrainian language made these translations beyond the level of perfection unique. They are now considered as the best Slavic translations of Homer. These works were published in 1963 and 1978 in a proper way. For these translations, Borys Ten became laureate of the Republican Prize named after Maxym Ryl's'kyy.

For achievements in the promotion of Polish culture and art, he was awarded as "Honored Worker of Polish Culture".

While working on the translation of the Iliad, Mykola suffered a great grief: the death of his only son and his wife. "There is only one irreparable thing – death: it is impossible to argue with it " the artist said. – Everything else, absolutely everything can be corrected and improved."

Fate allowed him to carry out the case of his life: Borys Ten not only managed to translate the Iliad, but also admired the beautiful publication. He is also the author of the collection of sonnets "Star Gardens" (1970) and a number

of original works collected in the collection "Desire and Thoughts"(1988). Borys Ten died on March 12, 1983 in Zhytomyr.

Ten's "Odyssey" continued after his death. He had the only request: that his ashes be buried next to his mother, wife, and son. But the last wish was not fulfilled at first. He was buried in the Korbutivs'k cemetery. Only much later, on March 23, 1990, his will was fulfilled, reburied at the Smolyans'kyy cemetery. Now there is a memorial complex and a monument by the sculptor Anton Matvienko that was installed on his grave. He also designed a memorial medal with a bas-relief of the hero of the day.

The monument to the outstanding Zhytomyr citizen is also open in the yard of Zhytomyr Ecological Lyceum №24, where his son Vasyl'ko studied. On May 6, 1989, in Zhytomyr, the street where the writer lived was renamed to Borys Ten Street. It is named after Zhytomyr Regional Literary Association, as well as the streets in the city of Rivne and Zdolbuniv. There is a memorial plaque on the houses in Zhytomyr where he lived. The same board is installed in the village of Derman on the house where the writer was born.

Regional Literary and Artistic Awards in Zhytomyr and Rivne, and a personal scholarship in the Rivne Institute of Culture are named after Borys Ten.

Mykola Lukash is a brilliant poet and linguist, knows more than 20 languages, a brilliant artist who in Soviet times gave the Ukrainian reader more than 1000 outstanding works of world literature from 100 authors.

In 1937, Mykola Lukash entered the History Faculty of the Kiev National University, gradually made his first, later lost, translation of Johann Goethe's "Faust", but soon took an academic leave and in 1939 – 1940 he taught Russian and German at school in the Kyiv region.

He restored the translation of Goethe's "Faust", which was lost in the war, and carried out other large-scale plans. His workplace at different times was a room for two in a student dormitory, a "corner" on Zhuravlivka, a sofa provided for the night time in the office of the Director of the Forestry Research Institute, and a "private" table in the scientific library named after V. Korolenko, where he became a regular visitor...".

Around 1950, his translation skills were finally noticed by the already recognized writer and translator Maxym Ryl's'kyy.

In 1953, the first translation of Mykola Lukash was published, and in 1955, his "mega work", the author's favorite "Faust" by Goethe, was finally published, which brought the artist his first and eternal fame as a translator.

In 1956, Mykola Lukash joined The Union of Writers of Ukraine, returned to Kyiv in 1958, and worked in the magazine of foreign literature "Universe", which became a popular Ukrainian monthly with a circulation of 50 thousand copies.

From the mid-1950s to 1973, Mykola Lukash performed most of his best translations – "Don Quixote" by Miguel Cervantes, "Decameron" by Giovanni Boccaccio, "Madame Bovary" by Gustave Flaubert, poetry by Burns and Heine,

Schiller and Verlaine, Rilke, Hugo, Mickiewicz, Tuvim, Mayakovs'kyy, and many others – poetry and prose of all directions and styles.

The outstanding poet and prose writer, master of epigrams and parodies, irrepressible improviser and folklorist Mykola Lukash was not just a gifted polyglot and translator with a phenomenal memory, but an artist-innovator.

His legendary cossack Herr Bruder you can hear of the heroes of "Faust", a brilliant adaptation of Mayakovs'kyy "I went up, I went down, I built a bridge to socialism" – witnessed the emergence in Ukraine of not just a skillful, but the most talented translator, thanks to which the distant heroes of Cervantes or Heine speak Ukrainian vividly, naturally and completely at ease, even though his "domestication" of many texts sometimes turns out to be too far from the original.

It is Mykola Lukash who almost for the first time in European literature makes a bold experiment, shifting to the Ukrainian poetry of Federico Garcia Lorca, written in the Galician dialect of Spanish, with the help of the Hutsul dialect as well.

Having a phenomenal vocabulary from the very depths of folk speech, Lukash is not afraid of other creative know-how. Mostly, he successfully uses little-used Ukrainian words in his translations, including native Polesie, and creates neologisms.

Maestro almost does not use drafts, very rarely makes edits to already published translations... Not all of his experiments are obviously successful in terms of translation practice, but Lukash continues to fill in gaps in Ukrainian literature with inspiration, collecting a wealth of lexicographic material, translating from English, German, French, Italian, Spanish, Lithuanian, Russian, Polish, and many other languages.

Live, bright and unique Ukrainian translations of the world's poetry tops that would ensure their author instant fame in any free country are almost unnoticed in the sub-Soviet Ukraine. A wide range of readers, among Ukrainians, increasingly prefer translations in Russian.

Added to this criticism from conservative translators of the Soviet school, who cannot forgive Lukash for violating the Russian translation canons, according to which Faust should not "speak" in a vivid way, but speak "high-flown".

Despite these unambiguous trends, Lukash's bright and freedom-loving talent leads him to continue his work, as well as an active life in literary circles, because the artist writes only by inspiration – and when this is not the case, Lukash can often be found in the "Dnipro" restaurant opened in 1964 on Kyiv European Square.

"He was a flamboyant person in public, in life, and in the artistic sense. However, this outrage was natural, not contrived or specially planned... Mykola Lukash was first of all a poet, a creator, that is, he belonged to the number of translators who care not so much about the correspondence of the translation to the original, as for the organic assimilation of canonical works of world literature

in the Ukrainian language. His translations had to correspond to the Ukrainian worldview and not to be afraid of this word, to the Ukrainian spirit", – says the goddaughter of the master Roksana Kharchuk.

Lukash still remains a simple and open person in communicating with his friends, without any pathos and glamour, and actively supports capable translators-beginners. Having survived the Holodomor and the Bolshevik Repressions in the late 30s, the war and the occupation, he got used to the Soviet reality.

On August 29, 1988, Mykola Lukash passed away, leaving gaps in the translation of "Don Quixote", not implementing the intended translation of "Gargantua and Pantagruel", and not waiting for the publication of his fundamental phraseological dictionary, which he collected for decades.

No less valuable material from lexicographic cards of Ukrainian profanity, which were prepared by Lukash for the translation of works by Francois Rabelais and the desired dictionary "My matyukolohiya", where some synonyms of the word "prostitute" could be 286 pieces, was burned after the artist's death by his sister Paraskeva Borysenko, according to whom "these words" compromised her brother.

Only 15 years after the death of the Maestro in the capital was issued his richest dictionary-reference "Phraseology of Translations of Mykola Lukash" from the compilers Olexander Skopnenko and Tetyana Tsymbalyuk, which contained idiomatics, paremiology, periphrases, tautological phrases, stable comparisons, wishes, oaths, deities, curses, pun phrases, expressions of colloquial cliches and all other depths of the language used in Lukash's translations.

8.7. Hryhory Kochur's contribution (1908-1994) to the practice and theory of translation

Hryhory Kochur. The amazing combination of the poet, translator, historian, theorist and critic of translation in one person made it possible for H. Kochur to leave a deep mark in the Ukrainian translation studies. Among the numerous poetic translations of the Master, which were included in the collection "Third Echo", are works of ancient literature (ancient Greek and Roman) and modern literature of the world (English, German, French, Spanish, Italian, Romanian, Polish, Russian, Belarusian, Slovak, Czech, Estonian, Latvian, Lithuanian, and so on). They are the best and most complete manifestation of the translator's creative manner, a model of the embodiment of his concept of poetic translation.

Hryhory Kochur laid the foundations of the modern history of Ukrainian literary translation. He was interested not only in the results, but also in the entire translation process in Ukraine. It is quite obvious that his works "Shakespeare in Ukraine", "Dante in Ukrainian literature", "French literature in Ukrainian translations", articles about Czech and Slovak literature in Ukrainian translations, about the achievements and prospects of Ukrainian literary translation, etc., are

aimed at developing a historical view of the translation process in Ukraine and can be considered as ready chapters for a full-fledged history of Ukrainian literary translation, which has yet to be created. At the same time, it goes beyond the borders of Ukraine in order to study the issue of translation development and distribution of works of Ukrainian literature in the world. His articles on Shevchenko's translations into Polish and French, Lesya Ukrainka's works in Italy, and others are dedicated to this goal.

As a translation theorist, H. Kochur justified the thesis about the multiplicity of translation interpretations, which is caused by a number of objective (the complexity of the object and the historical and cultural context of the translation) and subjective factors (the interpretative position and the individual style of the translator). In the article "Masters of translation", he used a comparison of artistic translation with the performance of a musical work, which is the only one, but is performed by each musician in different ways. Kochurov's comparison has already become a classic and textbook. In the article "Verlaine's" Poetic Art", H. Kochur presented a sample of the method of comparable analysis of translations, comparing the poetic versions of the poem by P. Verlaine, belonging to M. Ryl's'kyy, M. Orest, M. Tereshchenko and I. Kostets'kyy.

Theoretically significant is Kochur's conclusion about the need to preserve the national identity of the original in poetic translation, in particular when reproducing the rhythm of the verse.

Kochur confessed the principle of sourceoriented translation (en. sourceoriented, fr. traduction sourciste), which assumes that the reader of the translation is as close as possible to the original. Moreover, this principle was applied by the Meter in translations of works of both ancient and modern literature.

The sourceoriented method excludes "domestication" as a form of assimilation of the original, and allows moderate use of the translation text, focusing on the foreign language of the original. This approach encourages the translator to self-restraint, restraining his own "Ego" to accurately imitate the figurative-semantic structure and stylistic form of the original and completely fits into the neoclassical school of shifting, to which Kochur belonged.

As Maryna Novukova rightly notes in the introductory article to the "Third Echo", H. Kochur, calling himself an adept of neoclassics, relied on the traditions of Zerov and Ryl's'kyy, whom he considered the first authorities in translation. "Like Ryl's'kyy, who evaded (as Kochur later writes about him) risky stylistic experiments, but had impeccable taste, erudition, and a broad and organic knowledge of his native language, Kochur is also most afraid of "re-transcribing" his translations, replacing the reproduction of the original with his free rewriting, and "dressing" the author in a decorative "Ukrainian costume". Hence, the extreme accuracy and concreteness of the figurative language of H. Kochur, which is close to the original, attention to figurative details, verbal economy, and

the desire to diversify the poetic vocabulary through direct foreign-language borrowings.

L. V. Kolomiets also emphasizes such features of Kochurov's manner of shifting. Comparing the Ukrainian versions of T. S. Eliot's poem "East Coker" in the interpretations of H. Kochur and M. Moskalenko, she points out that "in his handwriting, H. Kochur is ascetic-laconic, fundamentally accurate in the transfer of poetic detail. His poetic language is rational, detached from direct emotion, and his poetic vocabulary boldly includes such direct borrowings as imposing, panorama, ecstasy, raid, intensity, etc."

Recognizing the multiplicity of interpretations as an organic property of the translation process, Kochur obviously did not exclude adaptation as a form of reincarnation of the original in translation. How he treated this type of translation interpretation is another matter. It can be argued that the translation Meter was not a proponent of adaptation, which saw a complete form of processing of the original like travesty.

In this context, can we say that adaptation has no right to exist in today's translation theory and practice? Before answering this question, we should focus on the definition of adaptation. As it turns out, it is not unambiguous. In the Explanatory Dictionary by L. L. Nelyubin adaptation is defined as: 1. A technique for creating matches by changing the described situation in order to achieve the same effect on the receptor. 2. Various processing of text: simplification of its content and form, as well as reduction of the text in order to adapt it to the perception of readers who are not prepared to get acquainted with it in its authentic form. 3. Adaptation of the text for insufficiently prepared readers. For example, "facilitating" the text of a literary and artistic work for beginners in learning foreign languages. Obviously, the second and third interpretations of the term intersect and, in our opinion, they could be combined.

So, the main opposition lies between the first and second meaning of the term. If the second one is related to the type of interpretation that has historically emerged in the translation process, the former is more fashionable and is associated with a set of actions aimed at adapting the translated text to the peculiarities of the target language and culture. This adaptation, known today as "pragmatic translation adaptation", accompanies any reproduction of any text.

8.8. Systematization and theoretical development of the main provisions of the Ukrainian School of Translation studies by Viktor Koptilov

Viktor Viktorovych Koptilov (1930-2009) – an outstanding translator, theorist, historian and translation critic, Professor of Taras Shevchenko National University of Kyiv, Ukraine's first Doctor of Philology in Translation Studies (since 1971), member of the National Academy of Sciences, the winner of the Maksym Ryl's'kyy literary awards (2000), Ivan Koshelevts (2001), Mykola Lukash (2002).

Viktor Viktorovych had the opportunity to taste different languages since childhood: he was taught German by his father, who was a painter and at home communicated with his son in German. Since then, the poet-translator has not parted with this language and carried his love for it through his life, translating from German the poets of the Baroque, Hölderlin, Heine, Rilke, Fontane, Becher, and others.

Koptilov also knew the Polish language from the childhood, because his grandmother, Tetyana Yuzefivna Hlybovs'ka, was a noble Polish woman, and his love for Polish poetry was crowned with translations of works by Kochanovs'kyy, Ray, Bronevs'kyy, Leśmian, Slonims'kyy, Staff, Wyspiański, Kasprowicz, Słowacki and other outstanding Polish poets. In the 1990s, professor Koptilov worked at the University of Lublin. He is the editor of the "Anthology of Polish poetry"(1975). His translations from Polish poets were published in many Ukrainian and Russian magazines.

Russia cannot be ignored, because the Ukrainian translator also had Russian roots, knew Russian perfectly, and gave us an adequate Ukrainian sound of Nekrasov's works, poems of Russian poets of the "Silver Age" (Blok, Bryusov, etc.).

At the age of 45, Viktor studied French and within a year was able to communicate and give reports in this language, and later translated French poets of the twentieth century, such as Valery, Claudel, Aragon, Char, Michaux, Prévert, Soupault, Anouilh and Guillevic. However, the range of French-speaking interests of Professor Koptilov was not limited to modern French literature. His translation works includes reprints of "The Novel of Tristan and Isolde" and "The Novel of Renata" from old French, translations of works by Hugo and Voltaire. From French, Viktor also prepared collections of poems by Swiss and Canadian authors, poets of the Indian Ocean and the Caribbean region, prose translations of novels by F. Sagan "Un Profil Perdu" and A. Lopez "New Romance" and his stories. Viktor also translated the famous "Chronicle of Little Russia, or the history of the Cossacks" by J. B. Scherer, also his prose translations – "The Knights of the Round table".

From English, Viktor's translations include works by British, American and Irish poets: Blake, Donne, Shelley, Poe, Whitman, Yates, and Joyce. He translated Shakespeare's "Winter's Tale" to complete 6-volume edition of the works of the British classic. The scientist also loved the Bulgarian language, which is close to us, and translated mostly children's stories from it.

Professor Koptilov knew twelve languages, was an outstanding scholar of encyclopedic knowledge, the actual founder and leader of the first scientific school of translators, the head of many dissertants, the compiler and editor of scientific and translated publications. His monographs "Current issues of Ukrainian literary translation" (1971), "Source text and translation" (1972), textbook "Theory and Practice of Translation" (1982, 2003), anthology "Winged expressions in the Ukrainian literary language" (co-authored with A. P. Koval),

reference book " Let's Speak Ukrainian Language and Culture" (1995), numerous articles on translation issues have become a significant contribution to Russian Philology.

Viktor can rightfully be called an Ambassador of Ukrainian Culture in Europe.

In the 1970s and 80s, he taught Slavistics at the Paris Institute of Oriental Languages and Civilizations, in 1981-1996 worked in the UNESCO Education Department (specialist in language programs of the UNESCO Secretariat), taught in Sorbonne (Paris) and UFU (Munich), was an employee of the SSS in Sorbonne, and co-authored the French-language anthology "Ukrainian Literature of the XI-XX centuries", published in Paris. In the late 1990s and early 2000s, Professor Koptilov taught a course in translation theory and practice at NaUKMA (Kyiv).

8.9. The transformation of translation studies into an interdisciplinary branch of knowledge in the last quarter of the twentieth century. Art translations by I. Steshenko, V. Mysyk, A. Sodomora, M. Moskalenko, A. Perepadi, etc.

In the twentieth century, significant quantitative and qualitative changes took place in translation studies, largely affecting both the nature of translation activities and the requirements for translation and translators. There was a need for translation theory as an independent discipline, and the first translation theorists were the translators themselves. It was the twentieth century that gave us many talented translators and scientists, thanks to whom a new discipline appeared – translation studies.

After the revolution of 1917 in Russia, translation activity is on the rise. A very responsible and rather difficult direction in interpretation, namely simultaneous translation, appeared in the 20s of the twentieth century. The new method has gained enormous popularity due to its practicality and rationality, and politicians were the first to appreciate its advantages during international negotiations and conferences. But this type of translation requires a lot of professional skills and qualities that are taught over time. This is also an important period in the history of Ukrainian literary translation. Among the first translators we see writers and poets who try to fully reflect the language and style of the original in their translations. A lot of classical literature is being translated.

In the second half of the twentieth century, international contacts in all fields of political, economic, cultural, and social life were extremely intensified. Scientific and technological progress is accompanied by the so-called "information explosion". The world is covered by various conferences, symposiums, forums with the participation of hundreds and thousands of people. The first consequence of the "information eruption" was the "translation explosion". New currents around the world would be unthinkable without translators. At the same time, the very nature of their work has changed a lot. The number of scientific and technical translations has increased significantly (with

divisions: technical, medical, economic and commercial, legal and legislative, etc.), and there are separate interpreters and translators of conferences, without which any international relations would be impossible. In the age of the scientific and technical revolution and complex financial and economic relations, the translator often had to translate materials that would be difficult for specialists to understand. And many translators, such as those who worked at the UN, constantly had to switch from one field to another. Technical translation is highly appreciated, but is difficult to perform.

An additional impetus for the development of linguistic translation theory was the attempts to create various machine translation systems. The idea of machine translation stimulated the development of research in theoretical and applied linguistics all over the world. There were theories of formal grammars, much attention was paid to the modeling of language and its individual aspects, speech and mental activity, issues of language form and quantitative distributions of linguistic phenomena.

In the second half of the XX century, there was a rapid development of linguistics: new linguistic disciplines and research areas appeared: cognitive linguistics, psycholinguistics, sociolinguistics, biolinguistics, text linguistics, speech act theory, and neuro-linguistics. Translation problems have also come to the attention of linguistics. Comparative analysis of several translations of the same text can be considered as a natural experiment for comparing language and speech units in two or more languages in real acts of inter-language communication. In this case, the translation acts as a litmus test, indicating the fundamental differences between the linguistic and non-linguistic units of different languages. It is in the second half of the XX century that there is an urgent need for inter-language communication, and, consequently, the need for mass training of professional translators. Numerous translation schools and departments were created at the linguistic departments of universities and institutes, and it was philologists and linguists who, along with practical translators, found themselves as a translation teachers.

Steshenko Ivan Matviyovych – social and political figure, teacher, literary critic, writer. Member of the Shevchenko Scientific Society since 1917.

He was born in Poltava. He graduated from the Poltava classical gymnasium. In 1892-1896 he studied at the Historical and Philological Faculty of Kyiv University. During 1897 – 1900 he was in Chernihiv region, where he was engaged in translation and scientific work.

He studied the work of I. P. Kotlyarevs'kyy, critically edited his poem "The Aeneid". In 1898-1900, he published several special studies ("Poetry of I. P. Kotlyarevs'kyy", "I. P. Kotlyarevs'kyy, author of the Ukrainian "Aeneid", etc.). In 1899 and 1901, a collection of his poems "The Farm Sonnets" and "Steppe Motives" was published. After a sanction on teaching, he worked in the management of the South-Western Railway, then – in the Kyiv city Duma.

I. Steshenko publishes thorough scientific research ("History of Ukrainian Drama", 1908; "Ukrainian Sixties", 1908), studied the work of Ukrainian writers O. Storozhenko, M. Gogol, Lesya Ukrainka, Panas Myrny, M. Staryts'ky, M. Kotsyubynsky, P. Kulish. He concluded a Ukrainian-Russian dictionary with his wife O. Steshenko (1909). In 1908, he was elected as a secretary, and later – Deputy Chairman of the Ukrainian Scientific Society in Kyiv. In 1913-1914, he edited the pedagogical magazine "Radiance", which was issued by Steshenko, Rusova, V. Prokopovych and D. Antonovych.

In 1915, Steshenko headed the Tetyanyns'k Gymnasium for refugees, which was attended by children of Galicians who were forcibly taken to Kyiv during the occupation of Galicia by the Russian Army. In 1914 – 1918, fundamental studies of Taras Shevchenko's work were published ("Taras Shevchenko as a great artist of the word", 1914; "To characterized the works by Taras Shevchenko", 1915; "The Life and Writings of Taras Shevchenko", 1918, etc.).

In 1917, I. Steshenko was one of the organizers of the Ukrainian Central Rada, led the work of the school and editorial commissions of the UCR, and was a member of the Small Council.

In 1917-1918, he headed the movement for the Ukrainian school and managed the activities of the society for the promotion of school education in Ukraine.

In June 1917, he was appointed General Secretary of Education. While in this post, Steshenko resolutely carried out the Ukrainization of schools, contributed to the publication of Ukrainian textbooks and curricula, the organization of Ukrainian high schools (in particular, of the 39 opened in 1917, 25 were rural high schools) and courses in Ukrainian studies.

After the resignation of the office, V. Vynnuchenko worked as the Chief Instructor of the Ministry of Education.

With the restoration of Ukrainian statehood, there was a need to develop a set of clear spelling rules that are mandatory for all and officially approved.

The first Minister of Education of the Central Rada, I.

Steshenko, in 1917, instructed I. Ogienko, a Professor at Kyiv University, to draw up brief rules of Ukrainian spelling.

The Central Council laid the basic principles of educational and scientific policy.

As a proof – first separate sources and facts: on June 26, 1917, a thorough program of the national system of education and training for it was created. On its basis, a Declaration of the General Secretariat on educational directions, problems, and prospects was drawn up and published. On this basis, two pedagogical congresses were held – in April and August 1917 and the all-Ukrainian Professional Congress (August 13 – 15, 1917), where the main task was to promote the educational development of the people by fighting the

darkness that "covered our Land after a foreign domination" (from the materials of the meeting on December 15 – 20, 1917). On October 5, the Kyiv People's University was opened, and on November 7, 1917, the Pedagogical Academy was created, whose task was to train teachers of Ukrainian studies.

No less impressive is the motivation and direction of the education system reforms. And first of all – their conduct on the principles of Ukrainian studies. More specifically, Ukrainian studies are becoming the policy and philosophy not only of the General Secretariat, but also, as we can see, of the entire Central Rada.

It should be noted that for the system of Ukrainian studies, the authors of "Materials for the subjects of Ukrainian studies" (prepared in 1917, and issued in 1918) I. Steshenko and E. Doroshkevich included: the history of the people, geography, Ukrainian language and artistic literature. So, they saw Ukraine in a complex of disciplines, moreover, in organic integrity.

No less important reasons, goals, and orientations of Ukrainian studies.

As stated in the General Secretariat's promotion "To the Ukrainian People" on October 13, 1917, "now, everything will be done to enlighten the people in order to bring their children to such high science as is necessary for human happiness."

An important chord is not just to give knowledge, but to enlighten the mind and heart, to raise spiritually, so: to combine training and education, the interests of the teacher and the student, the individual and the state.

In the materials prepared by I. Steshenko and O. Doroshkevych in 1917 about teaching Ukrainian studies in educational institutions, there were 4 sections: history, geography, language, and art literature. And in the textbook by S. Yefremov "Ukrainian Studies" (published in 1920) were 11 concentrics: national problem; Ukrainian business; history; geography; ethnography; economy; language; literature; art; memoirs; pointers (reference books).

Vasyl Mysyk is a Ukrainian poet and translator. Prisoner of Stalin concentration camps. In 1922, he graduated from the seven-year school, where he studied language and literature with Arkadiy Kazka, who noticed the young man's poetic talent. Kazka sent a notebook with his poems to his friend Pavlo Tychyna, who, in turn, showed the schoolboy's poetry to Mykola Zerov, Maxym Ryl's'kyy, and Pavlo Fylypovych. Since then, after the publication (1923) of several poems in the magazine "Red Way" Vasyl Mysyk began to be interested at literature. While studying at school, he showed a great interest in foreign languages: he studied German and French on his own. While living in Kharkiv, he started taking English courses. There he entered the College of Oriental Studies. Mysyk translated from Russian, Belarusian, Esperanto, Jewish, Polish, German, French, and most of all from English, Persian, and Tajik. He is considered the first translator from Esperanto to Ukrainian: "lullaby " (Lulkanto) by Yevheniy Mykhal's'kyy (1929).

Special attention should be paid to the fruitful translation of V. Mysyk, for which the poet was awarded The Ryl's'kyy Prize in 1977.

Mysykov's interpretations of the Ukrainian language saw the light of poetry by Byron, Shakespeare, Pushkin, Shelley, Burns, Longfellow, Keats, Whitman, Goethe, Gelderlin, Beranger, Jacques Prevert and other European authors. As a professional orientalist, V. Mysyk translated the works of many Eastern poets: Rudaki (Selected, 1962), Omar Khayyam (Rubai, 1965), Gafiz (Lyric, 1971), Firdousi (from Shah-Nameh, 1975). In 1990, Dnipro Publishing House published the book "West and East. (Masters of poetic translation)" contains samples of the best translations by Mysyk.

Sodomora Andriy Oleksandrovuch – Ukrainian translator, writer, and scientist. Translated from the ancient Greek works of Aristophanes, Euripides, Sophocles, Menander, Aeschylus; from Latin-Horace, Lucretius, Ovidus, Seneca; as well as prose works "Living Antiquity", "Alone With the Word", "Under a Strange Shadow", "Gray Wind", "Lines of Fate", "Studio of one verse"; poetry collection "Alone with Lviv".

Andriy Sodomora is a laureate of the Maxym Ryl's'kyy Award and the Kochur State Literary Award, and also received the Antonovych Literary Award and the Regional Award of M. Woznyak.

Moskalenko Mykhaylo Nykonovych – Ukrainian translator, historian and translation theorist. Translated from French, Spanish, English, Polish, old Russian and old Ukrainian. Member of the National Union of Writers of Ukraine since 1988.

In his translations into Ukrainian was passages from the Bible, works of ancient Russian and Ukrainian literature, poems by Magtunghuli, poetry by Agrippa d' Aubigné, Victor Hugo, Prosper Mérimée, Charles Baudelaire, Arthur Rimbaud, Stephane Mallarme, Paul Valery, Paul Eluard, Blaise Cendrars, Paul Claudel, Saint-John Perse, Rene Char, Thomas Stearns Eliot, Rainer Maria Rilke, Luis de Gongora, Francisco de Quevedo, Federico Garcia Lorca, Jose Marti, Pablo Neruda, Gabriela Mistral, Krzysztof Baczynski, Leopold Staff, Julian Tuvim, Anna Akhmatova, and others.

As a compiler and translator, he prepared several collections and anthologies for publication: "Poetic Space of Ancient Russia" (1988), "On the Rivers of Babylon. From the ancient literature of Sumer, Babylon, Palestine" (co-authored with V. Afanas'yeva and I. Dyakonov, 1991), "Millennium. Poetic Translation of Ukraine-Rus' (1995).

Author of works on foreign literature of the XX century, history and theory of translation, as well as articles about the work of Les' Kurbas, Mykola Zerov, Hrygoriy Kochur, Mykola Lukash, Ivan Svitlychnyy, Viktor Kordun, Mykhaylo Hryhoriv, and others.

As an editor, he prepared and published editions of works by foreign authors (Lucretius, Ovidius, Phaedrus, Seneca, Boethius, Spinoza, F. Klonowic, Van Wei, Matsuo Basse, Luis de Camoes, Miguel de Cervantes, George Byron,

Percy Bysshe Shelley, Charles Baudelaire, Albert Camus, Gabriel Garcia Marquez) and Ukrainian writers (Vasyl' Hryhorovych-Bars'kyy, Lesya Ukrainka, Mykola Voronyy, Symon Petlyura, Maksym Ryl's'kyy, Mykola Zerov, Les' Kurbas, Mykhaylo Dry-Khmara, Yuriy Klen, Leonid Hrebinka, Mykhaylo Orest, Bohdan-Ihor Antonych, Vasyl' Mysyk, Mykola Lukash, Hryhoriy Kochur, Yevhen Hutsalo, Solomiya Pavlychko, and others.)

PRACTICAL PART

Procedure for learning outcomes assessment:

Formative assessment is carried out during practical, laboratory and seminar classes and aims to check the students' performance level for specific work. The formative assessment form during classes and the knowledge assessment system are determined by the department.

Final control is carried out in order to assess learning outcomes at a certain level of higher education or at some of its completed stages. The final control includes student's semester control in the form of an exam or a differentiated test.

Semester control is carried out in the amount of educational material defined by the working program of the academic discipline, and in the terms established by the curriculum.

The final assessment of the student's academic performance is determined by the 100-point scale, the ECTS scale and the national assessment scale as follows:

100-point scale	ECTS grade	National grade
90 – 100	A – Excellent	5 – Excellent
82 – 89	B – Very good	4 – Good
74 – 81	C – Good	
64 – 73	D – Satisfactory	3 – Satisfactory
60 – 63	E- Enough (satisfy minimum criteria)	
35 – 59	FX – Unsatisfactory	2 – Unsatisfactory
0 – 34	F – Fail (additional work is required).	

To determine the final grade for the discipline, the distribution of points is as follows:

- for disciplines in which the final control is an exam, 50 points are assigned to the formative assessment, and 50 points – to the exam (for admission to the exam a student must have at least 25 points of formative assessment);

- for disciplines in which the semester control is a differentiated test, to the formative assessment can be assigned from 70 to 100 points (for admission to the differentiated test a student must have at least 35 – 60 points of formative

assessment).

Practical lesson №1

THE ORIGIN OF TRANSLATION IN THE ANTIQUITY

(2 hours)

Plan

1. The first ancient Roman translators: Livius Andronicus and Gnaeus Naevius.
2. Cicero, Horace, Pliny the Younger, Quintilian and Aulus Heliuss's views on translation.
3. Dramatic works' translations: Ennius, Statius, Plautus, Terentius.
4. Poetry translations: Catullus, Horace, Virgil.
5. Prose translations: Hieronymus, Boetius, Cassiodorus.

Tasks:

- School of translators in ancient Egypt.
- Translations of Babylonian and Assyrian king's orders in conquered people's languages.
- Bilingual Sumerian-Akkadian dictionaries.
- Translators in the service of the government and merchants in ancient China.
- Translations of Buddhist texts.
- Development of drama and storytelling in India and translation practice.

Literature:

1. Кальниченко О. А. Історія перекладу та думок про переклад у стародавні часи : навчальний посібник для студентів 5 курсу факультету іноземних мов освітньо-кваліфікаційного рівня «магістр/спеціаліст» денної форми навчання. Х. : ХНУ імені В. Н. Каразіна, 2013. 184 с.
2. Кальниченко О. А. Історія перекладу та думок про переклад у текстах та коментарях. Ч. 2. Пізня античність. Перекладачі – творці писемностей : навч. посіб. для студ. вищих навч. закл. Х. : Вид-во НУА, 2012. 172 с.
3. Корунець І.В. Теорія і практика перекладу (аспектний переклад). Вінниця: Нова книга, 2003. 448 с.
4. Кияк Т. Р. Перекладознавство (німецько-український напрям) : підручник. К.: Видавничо-поліграфічний центр «Київський університет», 2008. 543 с.
5. Нелюбин Л.Л., Хухуни Г.Т. Наука о переводе (история и теория с древнейших времен до наших дней). М.: Флинта: МПСИ, 2008. 416 с.

Practical lesson №2

THE PROBLEM OF TRANSLATING HOLY SCRIPTURE

(2 hours)

Plan

1. Ancient Greek translations of the Bible.
2. Wulfila's Gothic Bible.
3. Latin translation of the St. Jerome's Bible (Vulgate).
4. English translations of the Bible.
5. German translation of the Martin Luther Bible.
6. Church Slavonic translations of the Bible.

Task: write an essay on one of the given topics:

- Alexandrian translation of the Old Testament books in ancient Greek in the 3rd-2nd centuries. B.C.
- Greek translation of the Old Testament by Symmachus (2-3 centuries).
- Glosses as a method of interpreting the original.
- Bibles of Cyril and Methodius (9th century) and Metropolitan Alexy (14th century).
- The first Bible translation into English by John Wycliffe (14th century).
- The Great Bible of Henry the Great (16th century) is the first authorized Bible in English.
- Authorized translation of the King James Bible (1611).
- Church Slavonic "Elizabethan" Bible (1751).

Literature:

1. Кальниченко О. А. Історія перекладу та думок про переклад у текстах та коментарях. Ч. 2. Пізня античність. Перекладачі – творці писемностей. Х. : Вид-во НУА, 2012. 172 с.
2. Кияк Т. Р. Перекладознавство (німецько-український напрям) : підручник. К.: Видавничо-поліграфічний центр «Київський університет», 2008. 543 с.
3. Нелюбин Л.Л., Хухуни Г.Т. Наука о переводе (история и теория с древнейших времен до наших дней). М.: Флинта: МПСИ, 2008. 416 с.

Practical lesson №3

TRANSLATION IN THE MIDDLE AGE

(2 hours)

Plan

1. Translation activity in France (translations of twelfth century, Jean de Meun, surrounding of Charles V, translation in Provence).
2. Translation in Germany (Notker, female translators of chivalry romances).
3. Translations in Italy: Anastasius Bibliothecarius.
4. Medieval translation in Eastern Europe and Byzantium.

Task: write an essay on one of the given topics:

- Gerard of Cremona's activities (1114-1187).
- Constantine the African's translations from Arabic (1020-1087).
- King Alfred's translation activities (9th century).
- Translation of the Elfric's Latin grammar – the first Latin grammar in the native language in medieval Europe.
- Roger Bacon (1214-1294) and the art of translation.
- "Dialogue between the Lord and the Clerk on Translation" from the "Polychronicon" translation.

Literature:

1. Кальниченко О.А., Подмінгін В.О. Переклад та поширення знань: на прикладі середньовічного латинського перекладу. Вісн. Житомир. держ. ун-ту ім. Івана Франка. Житомир: Вид-во Житомир. держ. ун-ту ім. Івана Франка. 2007. Вип. 32. С. 145-150.

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Practical lesson №4

TRANSLATION IN RENAISSANCE

(2 hours)

Plan

1. Latin translations of humanists (Chrysoloras School, Leonardo Bruni, Marsilio Ficino, translation of scientific work, Erasmus Roterodamus).
2. Translation in France of XVI century: the formation of French literary language and translations of works of classical times (Étienne Dolet, Jacques Amyot, Joachim du Bellay)
- 3 Translation in England of the XVI – beginning of the XVII centuries: translations of religious, classical and secular literature.
4. Translation in Germany (A. von Eyb, Heinrich Steinhofel, Nicholas von Vile, Martin Opitz).

5. Translations in Poland (Lukasz Gornicki).

Task: make a presentation on the given topic:

- Venice as a center of printing and translation in the Renaissance.
- The first Archimedes and Euclid's translations in Italian by Niccolo Tartaglia (1499-1557).
- Palladius's treatise on agriculture translation by Pietro Marino da Foligno.
- The influence of the Council of Trent's decisions (1545-1563) on the printing and scientific works translation.
- Translations of the Aeneid and Daphnis and Chloe by Annibale Caro (1507-1566).

Literature:

1. Кальниченко О.А., Подміногін В.О. Історія перекладу та перекладацької думки в текстах та коментарях. Х.: Вид-во ХГУ «НУА», 2005. 132 с.
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3. Копанев П. И. Вопросы теории и истории художественного перевода. Минск: БГУ , 1972.

Practical lesson №5

TRANSLATION IN WESTERN EUROPE IN THE AGE OF CLASSICISM AND EDUCATION

(2 hours)

Plan

1. Translation in France in the XVII-XVIII centuries: "les belles infidels" (d'Ablancourt). Pierre-Daniel Yue is an adversary of "adorable" translation.
2. Catherine Phillips (1632-1664) and her ideas about translation concerning translation of "Death of Pompey" of Pierre Cornell's.
3. Translation in Great Britain in the XVII – XVIII centuries. (Dryden, Pop, Tytler). The liberalism of Abraham Cowley's poetic translations (1618-1667).
4. Translation in Germany in the age of rationalism (J. Gottsched and the Leipzig Society; Swiss circle of Baudelaire and Breitinger).
5. Translation in Baroque and Enlightenment in Italy (Melchior Cesarotti).

Task: write an essay on one of the given topics:

- Samuel Johnson (1709-1784) about translation.
- Discussion on the principles of Homer's poems translation.
- Declining popularity of translations from classical languages in the XVIII century and growing interest to Western European cultures of the time.

- Translation in Russia in the XVIII century. (M. Lomonosov, V. Trediakovsky, technical translation).
- Creation of the "Russian Assembly" – the first professional translators' organization.
- Activity of O.P Sumarokov (1717-1777).
- Center of translation activities at the Ostroh Academy in the first half of the XVII century.
- Translation activity of Feofan Prokopovich

Literature:

1. Кальниченко О.А., Подміногін В.О. Історія перекладу та перекладацької думки в текстах та коментарях. Х.: Вид-во ХГУ «НУА», 2005. 132 с.
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Practical lesson №6

TRANSLATION IN THE AGE OF ROMANTISM (2 hours)

Plan

1. Formation of German Romanticism a New Understanding of Translation.
2. Shakespeare's translations by August Wilhelm von Schlegel and the theoretical views of Friedrich Ernst Daniel Schliermacher.
3. Translations of the Romantic Age in France (Madame de Stalle, François-Reneg de Chateaubrien, L. de Lille, P.-E.Litre).
4. Translation in Great Britain in the XIX century. (S.T. Coleridge, G.F Carey, D.G. Rossetti, translations from Oriental languages – R. Barton, J. Fitzgerald).
5. Discussion between M. Arnold and F. Newman on Homer's English translations.

Task: prepare a report on one of the given topics:

- The concept of "spirit's" priority of the original by Friedrich Gottlieb Klopstock (1724-1803) and Johann Gottfried Herder (1744-1803).
- Johann Wolfgang von Goethe's ideas (1749-1832) about translation.
- Alexander Tytler and his "Essays on the Principles of Translation" (1791).
- The ultra-literalism of Robert Browning (1812-1889).

Literature:

1. Кальниченко О.А., Подміногін В.О. Історія перекладу та перекладацької думки в текстах та коментарях. Х.: Вид-во ХГУ «НУА», 2005. 132 с.
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Practical lesson №7

DEVELOPMENT OF TRANSLATION THEORY AND PRACTICE IN THE TWENTIETH AND EARLY TWENTY-FIRST CENTURIES

(2 hours)

Plan

1. "The Task of the Translator" Walter Benjamin.
2. "Linguistic Aspects of Translation" by R. J. Jakobson.
3. The concept of literary translation of Jiri Levy and his "The Art of Translation».
4. "A Linguistic Theory of Translation" (1965) by John Catford.
5. Translation work of Volodymyr Nabokov (1899-1977).
6. Translation studies of Eugene Albert Nida (1914-2011). Dynamic equivalence theory.

Task: write a report on one of the given topics:

- English translations of Russian classics by Constance Garnett (1861-1946).
- Consideration of the essence, types and principles of translation in Theodore Severy's book "The Art of Translation" (1952).

- Peter Newmark's contribution to the theory and practice of translation.
- Mary Snell-Hornby's integrative concept. Lawrence Venuti and The Translator's Invisibility.
- Development of translation studies in Russia: L.S Barkhudarov (1923-1985), Y.I. Recker (1897-1984), O.D. Schweitzer (1923-2002), W.N. Komissarov(1924-2005).
- Development of translation studies in Russia: V.G Hak (1924-2004), V.S. Vinogradov (1925-2009). E.H. Etkind (1918-1999), Y.D. Levin (1920-2006).

Literature:

1. Кальниченко О.А., Подміногін В.О. Історія перекладу та перекладацької думки в текстах та коментарях. Х.: Вид-во ХГУ «НУА», 2005. 132 с.
2. Кияк Т. Р. Перекладознавство (німецько-український напрям) : підручник. К.: Видавничо-поліграфічний центр «Київський університет», 2008. 543 с.
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Practical lesson №8

THE HISTORY OF TRANSLATION IN UKRAINE IN THE XX-XXI CENTURIES

(2 hours)

Plan

1. Periodization of translation history in Ukraine (M. Zerov, G. Kochur).
2. Translation in Ukraine in the XX century. Achievements of neoclassics (20-30 years) – M. Zerov, M. Dray-Khmara.
3. Prose translations by Valer'yan Pidmohyl'nyy.
4. Translation activities of Ahatanhel Krymsky (1871-1942).
5. Maksym Ryl's'kyy (1895-1964) and the theory development of verse translation.
6. Activities of Borys Ten (1897 – 1994), Mykola Lukash (1919 – 1988) , and others.
7. Hryhory Kochur's contribution (1908-1994) to the practice and theory of translation.
8. Systematization and theoretical development of the main provisions of the Ukrainian government of Translation studies by Viktor Koptilov.

9. The transformation of translation studies into an interdisciplinary branch of knowledge in the last quarter of the twentieth century. Art translations by I. Steshenko, V. Mysyk, A. Sodomora, M. Moskalenko, A. Perepadi, etc

Task: make a report on one of the topics:

- XIX century – the "golden age" of Russian translation. Translation activity of M.M Karamzin (1766-1826).
- Poetic translations. Zhukovsky – "genius of translation"; Vyazemsky, I. Gnedych; O. Pushkin, M. Lermontov, A. Fet.
- Translations by Charles Dickens and W. Thackeray by Irinarkh Vvedensky (1813-1855).
- Translation in Russia at the beginning. XX century (V. Bryusov, I. Annensky).
- Translation in Ukraine in the XIX century. – beginning XX century. Masters of Ukrainian translation in the past: Kharkiv romantics, P. Kulish, M. Starytskyi, I. Franko, L. Ukrainka, V. Samiilenko, I. Ohienko).
- Prominent representatives of the Russian school of translation studies: M. Lozynsky, S. Marshak, M. Liubimov, E. Kalashnikov.
- Academic formalism in translation in the 30's.

Literature:

1. Івасюк О. Я. Сучасне українське перекладознавство на шляху до філологічної інтердисциплінарності. Актуальні проблеми германської філології. Чернівці : Книги-XXI, 2008.С. 7-10.
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