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e-mail: 00010705@ukr.net

silyutina@ukr.net

olgakositska@gmail.com

yaroslava.mozhova@ukr.net

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УДК: 811.111'38

ORCID: <https://orcid.org/0000-0001-8113-0509>

Web of Science Researcher ID AAY-7069-2021

Lesya Shevchuk,*Head of Foreign Philology and Translation Department,
Candidate of Pedagogical Sciences (PhD), Associate Professor,
National Transport University*

ORCID 0000-0002-7368-8518

Web of Science Researcher ID AAY-7441-2021

Iryna Siliutina,*Candidate of Pedagogical Sciences (PhD), Assistant of Foreign Philology and Translation Department,
National Transport University*

ORCID 0000-0001-9354-4856

Web of Science Researcher ID AAY-7574-2021

Olha Kositska,*Candidate of Philological Sciences (PhD), Associate Professor of Foreign Philology and Translation Department,
National Transport University*

ORCID 0000-0002-7696-5613

Web of Science Researcher ID <https://publons.com/researcher/4677401/yaroslava-mozhova/>**Yaroslava Mozghova,***Candidate of Philological Sciences (PhD), Associate Professor of Foreign Philology and Translation Department,
National Transport University***STYLISTIC ANALYSIS AND WAYS OF REPRODUCING EMOTIVE EXPRESSION
IN TRANSLATIONS OF UKRAINIAN LYRICS: INTERPRETATION OF THE IMAGE OF UKRAINE**

The article reflects the results of scientific and philological research, which made it possible to analyze the ways of translating the image of Ukraine in English translations of Ukrainian poetry.

Based on the generalization of the research results of scientific sources, the concept of literary translation as a linguistic problem is revealed. A special connection between the artistic image and the linguistic category on the basis of which it is formed is noted. The main requirements for the translation of works of art are highlighted, among them: accuracy, conciseness, clarity and literacy. It has been established that the main difficulty of literary translation is the accurate understanding of lexical units and the relationship between what the author wanted to convey to the reader and what the translator translated.

Two aspects of the Ukrainian poetry translation are highlighted: linguocognitive and linguocultural. It is determined that the linguistic and cultural aspect of translation analysis allows to identify the features of reflection in the English poetic translation of the value dominants of Ukrainian ethnoculture based on the comparison of the cultural concept name, symbols of culture and emotional expression, and linguocognitive allows to highlight the features of the concepts system reflection of the Ukrainian author in the figurative system of English translations of his lyrics.

The concept and role of the cultural concept UKRAINE in English translations, which is expressed by lexical means of a particular language, are studied. There are four components of the cultural concept: conceptual, value, symbolic and figurative. It is revealed that the elements of imagery and symbolism are structural parts of the cultural concept. It has been found that the translator's understanding of the author's system of concepts is a condition for reproducing the image of his country in translation.

The symbols of Ukrainian culture in poetic works are analyzed, which are multi-valued subject images that express values and worldviews. The artistic symbol is considered to be one of the types of figurative concept with a multilevel structure of reference and the main aspects of its analysis should include determining the depth of the original symbol and its culturological components. Analysis of the translation of symbols showed that the most commonly used way of reproducing Ukrainian poetic symbolism is tracing, less commonly used methods of transcription, transliteration and equivalent translation. It is determined that the symbolism reproduced in the translation cannot convey all the cultural components and semiological depth, because the associative connections with the place of its origin are interrupted. It causes a symbolic appropriation of the image of Ukraine in the target culture, and at the same time conveys its ethnic uniqueness.

The main ways of conveying the image of Ukraine in translations of Ukrainian lyrics are revealed, as a result of which literary translation adapts to the norms of the language of translation and becomes accurate and clear. The following lexical transformations in translation have been singled out: transcription, transliteration, equivalent translation, tracing and contextual substitution method. A comparative analysis of the translation of symbols and images of Ukraine in translations of Ukrainian poetry. Comprehensive research has shown that the most prevalent methods of translation are contextual substitution, equivalent translation and tracing.

Thus, the article fulfills all the tasks are fulfilled in the work and it is also determined that the components of symbolism and imagery are a structural part of the concept of UKRAINE in general.

Key words: fiction style, lyrics, emotivity, expressive vocabulary, source text, target text, reproduction, transformation, image.

Шевчук Леся Олексіївна,

кандидат педагогічних наук, доцент,
завідувач кафедри іноземної філології та перекладу,
Національний транспортний університет

Сілютіна Ірина Олександрівна,

кандидат педагогічних наук, асистент кафедри іноземної філології та перекладу,
Національний транспортний університет

Косіцька Ольга Михайлівна,

кандидат філологічних наук, доцент кафедри іноземної філології та перекладу,
Національний транспортний університет

Мозгова Ярослава Олександрівна,

кандидат філологічних наук, доцент кафедри іноземної філології та перекладу,
Національний транспортний університет

**СТИЛІСТИЧНИЙ АНАЛІЗ ТА СПОСОБИ ВІДТВОРЕННЯ ЕМОТИВНОЇ ЕКСПРЕСІЇ
В ПЕРЕКЛАДАХ УКРАЇНСЬКОЇ ЛІРИКИ: ІНТЕРПРЕТАЦІЯ ОБРАЗУ УКРАЇНИ**

У статті відображено результати науково-філологічного дослідження, яке дало можливість проаналізувати способи інтерпретації образу України в англомовних перекладах української поезії.

На основі узагальнення результатів дослідження наукових джерел розкрито поняття художнього перекладу як лінгвістичної проблеми. Зазначено особливий зв'язок між художнім образом і мовною категорією, на основі якої він утворюється. Виокремлено основні вимоги до перекладу художнього творів, серед них: точність, лаконічність, ясність та літературність. Встановлено, що основною труднощію художнього перекладу є точне розуміння лексичних одиниць та співвідношення того, що хотів донести читачу автор і того, як передав це перекладач.

Висвітлено два аспекти перекладу української поезії: лінгвокогнітивний та лінгвокультурний. Визначено, що лінгвокультурний аспект перекладознавчого аналізу дозволяє виявити особливості відображення в англомовному поетичному перекладі ціннісних доміант української етнокультури на основі зіставлення імені культурного концепту, символів культури та емотивної експресії, а лінгвокогнітивний дає змогу висвітлити особливості відображення системи концептів українського автора в образній системі англомовних перекладів його лірики. Досліджено поняття та роль культурного концепту УКРАЇНА в англомовних перекладах, що виражається лексичними засобами конкретної мови. Зазначено чотири складники культурного концепту: поняттєвий, ціннісний, символічний і образний. Виявлено, що елементи образності та символіки є структурними частинами культурного концепту. З'ясовано, що розуміння перекладачем системи концептів автора є умовою відтворення образу його країни в перекладі.

Проаналізовано символи української культури в поетичних творах, які являють собою багатозначні предметні образи, що виражають ціннісні і світоглядні орієнтири. Художній символ вважається одним із видів образного концепту з багаторівневою структурою референції, і основні аспекти його аналізу повинні включати визначення глибини вихідного символу та його культурологічних складників. Аналіз перекладу символів показав, що найуживанішим способом відтворення української поетичної символіки є калькування, мени уживаними є способи транскрипції, транслітерації та еквівалентний переклад. Визначено, що відтворена в перекладі символіка не може передати всіх культурологічних складників і семасіологічної глибини, тому що перериваються асоціативні зв'язки з місцем її породження. Вона спричиняє символічне привласнення образу України в цільовій культурі, та водночас передає його етнічну унікальність.

Розкрито основні способи передачі образу України в перекладах української лірики, внаслідок яких художній переклад адаптується до норм мови перекладу і стає точним та зрозумілим. Виокремлено такі лексичні трансформації при перекладі: транскрипція, транслітерація, еквівалентний переклад, калькування та спосіб контекстуальної заміни. Здійснено компаративний аналіз перекладу символіки й образу України в перекладах української поезії. Комплексне дослідження дало змогу з'ясувати, що при перекладі превалюють способи контекстуальної заміни, еквівалентного перекладу та калькування.

Отже, у статті виконано всі поставлені завдання і до того ж визначено, що компоненти символіки та образності складають структурну частину концепту УКРАЇНА загалом. Результати дослідження відображено в діаграмі.

Ключові слова: художній стиль, лірика, емоційність, експресивна лексика, текст оригіналу, текст перекладу, відтворення, трансформація, образ.

English is the most widely spoken language in the world, so English – language translations of the Ukrainian artistic word are one of the most significant factors in our establishment as a nation in the world literary context.

Relevance of the topic. Taras Shevchenko's work is a timeless, ever-living treasure of World Culture. It builds bridges of fraternal unity between peoples and has become an integral part of many national cultures. Numerous experienced translators sought to convey Shevchenko's word to the English-speaking public, including such iconic personalities as Paul Selver (*Shifting Borders*, edited by Walter Cummins & Larissa Onyshkevych, 1993), John Weir (*believe D*, 1985: 2003), Alexander Ivakh (*Maksimov S. E*, 2006); Slavic professors Clarence Manning (Clarence Manning) (Clarence W. and Manning A., 1972), Kirkconnell Watson (Robinson, 2002) and many others. The poet has long been known in the circles of Ukrainian immigrants as a patriot, a symbol of the painfully beloved, but forever lost Fatherland, in academic circles-as an object of scientific research. Now the wider reading circles of the English-speaking world are getting used to perceiving the work of T. Shevchenko as an artistic embodiment of the historical memory of the Ukrainian nation, as one of the brightest pages in world literature along with the work of J. G. Byron, O. S. Pushkin, V. Whitman et al. In British, American, Canadian and Australian literature, the name T. Shevchenko enters largely in parallel. Translations of his works, books and articles about him in any of these countries, as well as Soviet English-language Shevchenkiana open his way to all four literatures.

Analysis of recent research and publications. Many researchers, such as L. S. Barkhudarov, H. V. Vasylenko, O. I. Gainicheru, R. P. Zorivchak, V. V. Koptilov, I. P. Levi, A. S. Popovich, J. S. Cafford, P. Newmark have devoted their works to the problem of reproducing the components of the literary text content, in particular imagery.

Presentation of the main research material. The emotive function of speech is a manifestation of communicative speech, and therefore the reproduction of emotional statements is especially important when conveying the author's communicative intention and achieving the proper effect. At one time, L. Barkhudarov divided emotional vocabulary into negative-emotional, neutral-emotional

and positive-emotional, paying attention to the expressive means of emotions and the difficulty of clearly distinguishing words by their pragmatic meanings (Barkhudarov, 1975: 112).

The English-speaking reader perceives in his native language the touching verbal painting of Ukraine in the poems «Dream» («Fly. I see it's getting light...»), «Haydamaki», in the ballad «causal» and feels that the translator John Vere has comprehended the skill of Shevchenko-lyricist and managed to convey in Translations at least partially the whole gamut of emotional tones of the original, for example, «the wide Dnieper roars and groans, The Angry wind howls, the Willows Bend High to the ground, the mountains raise a wave» (Shevchenko Taras, 2001: 10) – «The mighty Dnieper roars and bellows, The wind in anger howls and raves, Down to the ground it bends the willows, And mountain-high lifts up the waves» (Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 26).

«Сини мої, гайдамаки! Світ широкий – воля, Ідїть, сини, погуляйте, Пошукайте долї! (Taras Shevchenko, 2001: 13). – «Sons of mine, O haydamaki; Broad's the world, and freedom, Sons of mine, go out to reveal And to try your fate!» (Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 28). As you can see, the translation is literal. There is no attempt to give away the rhymes and rhythms of Shevchenko's poem, nor the music of his poetic word. String «Broad's the world, and freedom» not very well gives «світ широкий, воля», because in English this adjective *broad* usually doesn't match the word *world*.

In the translations of K. A. Manning strives to preserve the rhymes, rhythm and generally architectonics of Shevchenko's poetry. However, he will not be able to do this in full, so he is forced to introduce new poetic images, which are not present in the original. As an example, we present lines from the poem «Ivan The Pidkova» – «Було колись – в Україні, Ревіли гармати; Було колись – запорожці Вміли панувати!» – «At one time in Ukraine, Cannons roared like thunder, At one time the Zaporoshtsy, Knew the path to power». Already in the second line of the translation there is an unexpected poetic image, «*cannons roared like thunder*» – «гармати ревіли як громи.» This comparison weakens the power that the original has, because it limits the poetic connection: the guns roared like thunder, and not otherwise. The strength and beauty of this line attracts it with its brevity, which gives it a certain tension, and the extended English line does not have this dynamism. The words of K. A. Manning's «Knew the path to power» does not convey the meaning of Shevchenko's words, because «знати шлях до влади» and «вміти панувати» – completely different things. On the formal side, it should be noted that the rhythmic and musical quality has a Por on the full rhymes of those short lines of the гармати-панувати; волю-полю; and on the repetition of similar or the same syllables of sounds; -ати, -али, – упо, etc. (Clarence W. and Manning A., 1972: 54).

For example, the poetic work «Садок вишневий коло хати» translated as «Beside the Cottage» is full of participles, on which its rhyme and rhythm are based. Here is the first stanza of the original, and then its translation by Herbert Marshall with an emphasis on the corresponding constructions.

Садок вишневий коло хати,
Хрущі над вишнями гудуть... (Taras Shevchenko, 2007: 224)

Beside the cottage cherry-trees are swinging
Above the cherries May-bugs winging...

We present translations of this stanza by Vera Rich, Andrusishin and Kirkconell. The corresponding stanza from the pen of Vera Rich:

Beside the house, the cherry's flowering,
Above the trees the May bugs hum... (Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 88)

The words in both translations are almost the same, but Vera Rich's translation sounds natural and matches the original. Andrusishin-Kirkconell's translation of this stanza is excellent:

A cherry grove beside the cottage stands,
The beetles hum above the cherry-trees... (Paul Norbury Publications Woodchurch, Ashford, Kent, 1986: 90).

On the one hand, the translation is more adequate than the previous one, because the phrase «cherry grove» correctly conveys «садок вишневий». However, the jet of this stanza, instead, does not float as naturally as Vera Rich's. The verb «stands», for example, at the end of a line, does not correspond to the syntactic ordinal of the English language. In all translations, you can feel the desire of translators to adhere as closely as possible to the content of the original.

«Zapovit» combines an intimate and subjective element with a political and patriotic one, that is, Shevchenko's «I» with Ukraine. The musical quality is also given to poetry by European repetitions of rhymed words: «могили – милїй, кручі – ревучий, море – гори, порвіте – окропїте. In addition, the musical quality of the poem is also due to the repetition of the same or related syllables: поховайте, вставайте, кайдани, реве ревучий, вражою злою кров'ю etc. In Shevchenko's «Zapovit», «I» gradually disappears. The poet is lost, and in his place Ukraine becomes the central word. In translations, however, the «I» dominates. This is already evident in some cases from the headlines themselves: in Ivakh – «My Last Will», in Voynich – «Dig My Grave», even Andrusishin-Kirkconell's title is «my Legacy». In all these translations, the pronoun «I» or its form «my» is often repeated, for example, the first lines of John Vir's translation, emphasizing the corresponding forms: *My Testament* When am dead, then bury *me* (Paul Norbury Publications Woodchurch, Ashford, Kent, 1986: 183).

To understand the creativity of T. G. Shevchenko, you need to feel the need to read it and you need to be able to read it. The greatest difficulty in translating Shevchenko's poetry lies in the language picture of the world encoded in it at the level of reality (*Bandura, Kytaika, Chumak, Kobzar, consecrated*), national symbols (*kalyna, barvinok*), historical allusions (*Khortytsia, Velyky Lug, Koliivshchyna, Baturyn, Subotiv*), verbal images, which are often the best guides to the poet's land («cold heart»; «and Storch looked at the sea as if at Judas»; «so that that sadness does not fall, like that Moskal, into a lonely soul») and a rich associative field of certain words (*hubbub, melancholy, sadness*) (Taras Shevchenko, 2007: 32).

The expression of emotion in original poetry and its reflection in translation is a range of tasks that need to be solved in the translation study of the image, since emotive expression organically includes the expression of imagery. The more emotional and intense the process of thinking, the more it generates images, pictures and associations. The activity of feelings is indicated by the artistic perception, memory of the poet, and his thinking (Shama I. Moscow, 1993: 216).

For A. Vezhbtskaya, the most clear parameters that make up a person's thoughts about his experiences and underlie the explanatory classification of emotional concepts in language and culture are «good», «bad», «to happen», «to want», «not to want», «I» and «someone (or «everyone»)» (Vezhbtskaya, 1996: 89). Cultural Studies in translation emphasize the linguistic challenges faced by translators who deal with emotions at a cultural distance, for them it is like translating love (Obolenskaya Yu.L., 2004: 2).

Emotional expression can also be expressed by imperative forms and exclamation marks. An important role is played by the final rhyme, which is reproduced in the English version of the work. This example is a manifestation of the clash in the translation of Ukrainian anarchic will and English rationalism, when in a Ukrainian lyrical work an emotion captures a person, experiences and owns it, then in the English version a person also strongly experiences emotion, but owns it.

The minor moods inherent in the lyrics acquire unexpected associations and semantic shades in the artistic reflection of images of the outside world. In M. Vorobyov, for example, the image of the plain is compared with the feeling of longing. The object spatial image thus expresses the strength and inclusivity of feeling: Рівнина – як туга. І тільки дві краплі там: я і дорога. Без краю, без горизонтів. Тільки трава, мов складені сльози. – *Flatland – like longing. Two single drops out there: me, the road. No end, no horizon. Just grass, like enfolded tears* (Myrosia Stefaniuk, 1992: 40).

The feeling of longing is large, like a space around, and the person and his fate, expressed by the symbol of the road, are depicted in a reduced form (litota). Being is perceived by the lyrical hero as cruel and painful, a life path full of losses, however, he must pass it: І не перейти нам сліз, хоч і стали вони травною, щоб не страшно рівниною йти. – *No way to escape tears though they turn to grass, to make the flatland crossing, less terrifying* (Paul Norbury Publications Woodchurch, Ashford, Kent, 1986: 265). Only two emotional words were used: туга – longing and сльози – tears but expression is achieved by a special combination of emotional and specific vocabulary in creating an image and in reproducing it.

Therefore, after analyzing the translations of Ukrainian lyrics and methods of emotive expression in the reproduction of poetry, we consider it necessary to note that the interpretations of Vera Vich and Andrusishin-Kirkconnell are successful and valuable, close to the original. Emotive expression is reproduced by means of periphrasization, modulation, interpretation from the context, stylistic neutralization of expressive means, partial erasure of the variety of expressive means of lyrical experience.

We consider it appropriate to consider in detail the specifics of the image of Ukraine in the structure of general concepts. Folk poetry is a source of nutrition for modern Ukrainian lyrics. Since the image of Ukraine is an artistic form of cultural concept, objectified in the figurative system of Ukrainian lyrics and its English-language translations, the conceptual system is associated with the typological classification of images, which includes three levels: object (objects of the external world), subject (inner world of a person) and expressive (stylistic means, synsemantic imagery).

A cultural concept is an axiological formation that has conceptual, value, symbolic, and figurative components. The conceptual component of a cultural concept includes the definition of a country and an ethnic group living on its territory. The conceptual component in Ukrainian culture is directly related to the value component, since for a Ukrainian it is not just a logically formulated concept, but his homeland, his country, his native land. When this concept is transposed into the language and culture of translation, the antinomy «own» and «alien» comes into force. For a representative of English-speaking culture, Ukraine is a distant, foreign, unknown country, one of many. In addition, the physical remoteness of the conceptual referent, a few direct cultural contacts of past times could lead to a certain restriction of knowledge and ideas about Ukraine.

The value component includes a system of value dominants of Ukrainian culture, among which the following images of material and ideal levels stand out: step, chornozem, Dnipro, Hata, bread, Cossacks, will, courage, independence, faith, language, cordocentrism, lyricism. Natural-geographical and historical factors show more similarities in comparison than spiritual guidelines, that is, what is reflected at the subject level of the image may be more complex, but interesting and unusual for the English-speaking reader to perceive and comprehend. The symbolic component includes folk poetic symbols of the image of Ukraine: Step, White Hata, Earth, mother, Tree, Dnipro, Verby.

Reproduction of the image of Ukraine in English-language poetic translation depends on the translator's understanding of the value dominants of the original culture laid down in the system of cultural concept.

Let's trace the peculiarities of reproducing the essence of the image of the steppe in the structure of the cultural concept using example of Yar Slavutich's poem: Ой, спіткнувся в чистім полі вороний гривун. (O. Luchuk and M. Naidan publ., 2000: 40). – *Ho! The jet-black charger floundered. In the open plain, In esparto fell this warrior* (Paul Norbury Publications Woodchurch, Ashford, Kent, 1986: 140). The above work is death scene of a Cossack horseman in his native land. The meaning of the image of the step is depicted in the original and translated images of a horse, rider, Wolf and field. The style of the original is close to folklore, which makes it difficult to reflect it. For translation purposes вороний гривун to some extent, calculus is used as *the jet-black charger* (pitch-black, warhorse); epithet чисте поле translated by the corresponding equivalent *open plain*; colorful image хвацький хоршун translated by contextual substitution with the word *warrior* (warrior).

Ukrainian for the lyrical hero, it means «his own», «native», «belonging to his people». In this regard, you should pay attention to the semantics of words corresponding to the lexeme рідний, which in the source language has an untranslatable idiomatic meaning and is one of the exponents of Ukrainian lyricism. The analysis shows that the word рідний it has a wider functional range than possible analogues in the translation language: 1) Рідні клени! Моя душа понад вами щодня літає. – *Maple trees of Ukraine, my soul Flies above your lush landscapes each day*; 2) Пише рідна мати, що наш садок вишневий забілів. – *She says the orchard's looking better, The cherry trees are blooming in white*; 3) **Land native!** Мозок мій світліє І душа ніжнішою стає. – *Native land of mine! My mind is brighter Tenderness and love in my soul grow*; 4) І здається, мої роковини Я стрічаю – на рідній землі! – *And so it seems to me that here I meet My anniversary on native soil!* In the first example, the definition рідні, what is used in the meaning: dear to the heart, inherent in the region from which the author comes, in translation is replaced by toponim – *Ukraine*, which concretizes the content by updating the local meaning and erasing the emotional connotation. In the second example рідна it means a loved one and is used in relation to the mother of the lyrical hero. In the English-language text, it corresponds to replacing it with a neutral word *she* (she), since a possible match *native* it is not used when addressing close people. The third and fourth examples illustrate the presence of complete semantic equivalents.

Synonyms for the denotative meaning of a word *Ukraine* in multilingual discourses, lexemes-hyperonyms or equivalents are used: земля – land, країна – country, батьківщина – motherland, fatherland, homeland. To illustrate this thesis, we will give examples from the famous poem by V. Simonenko «Swans of motherhood» – «The Swans of Motherhood» – «A Mother's Entreaty» Можеш вибирати друзів і дружину. Вибрати не можна тільки Батьківщину (O. Luchuk and M. Naidan publ., 2000: 40). – *You can surely choose your friends and pick a spouse, my son, But of choices for a country there is only one; One can choose one's friendships, or a maiden's hand. What one cannot choose, son, is one's fatherland* [Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 41]; Можна все на світі вибирати, сину, Вибрати не можна тільки Батьківщину (O. Luchuk and M. Naidan publ., 2000: 40). – *You can choose of everything, on this earth, my lad. What you cannot choose, though, is your homeland* (Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 42).

The native land is also compared with the image of the mother, which is an archetype of universal content. The kinship of the motherland with the mother is inherent in patriotic lyrics in different cultures. Рідна матір. – Your mother – contextual replacement.

In the work “Diary” T. G. Shevchenko recalls a Ukrainian folk song and reflects on his native land: Тече річка невеличка. З вишневого саду. Я забував, що я в казармах слухаю цю чарівну пісню. Вона мене переносила на береги Дніпра, на волю, на мою милу Батьківщину (Taras Shevchenko, 2007: 43). – *A tiny stream is flowing. Through the cherry orchard. Listening to that charming song I would forget that I was in a barracks. It carried me away to the banks of the Dnieper, to freedom, to my dear motherland* (Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 187). Expressions річка невеличка, вишневий сад, береги Дніпра they create an image of idyllic Ukrainian nature. Structural and connotative realities, namely lexemes with diminutive suffixes, are particularly difficult to translate річка невеличка, as well as an adjective вишневий, which is combined with a noun сад it acts as a symbol of the Ukrainian Village. Phrases вишневий сад and the token береги translated using lexical matches *cherry orchard* and *the banks*, and the hydronym Dniro is reproduced by transcription. However, neither the Cherry Orchard nor the Dnieper play such a symbolic role for the English-speaking reader as for the Ukrainian audience. Expression моя мила Батьківщина translated by an equivalent expression *my dear motherland*. Shevchenko's річка невеличка it appears as a small stream or stream: *a tiny stream*. Thanks to this, the connotations of the author's affectionate attitude to Ukrainian nature are partially preserved in the translation.

The essay «I look at your pupils» in Simonenko, which is written in the form of his son's address to the mother of Ukraine, became not only one of the best in the author's heritage, but also a landmark work of the era. Let's look further at individual excerpts from the work: Задивляюся у твої зіниці, Голубі, тривожні, ніби рань. Крешуть з них червоні блискавиці. Революцій, бунтів і повстань (O. Luchuk and M. Naidan, 2000: 124). – *I peer intently in your eyes, As blue and frightening as the fire's core; And from within a scarlet lightning flies –The light of riots, revolts, and war* (Symonenko V, 1975: 55). The micro-image is reproduced by partial calculation, where the folklore reality is зіниці replaced with stylistically neutral *eyes*, comparison рань replaced by expressive substitution *fire's core* (серцевина вогню).

In one of Lina Kostenko's poems, the image of an abandoned hut is interpreted in the form of reflections on the historical memory of Ukraine, on the connection of generations: Де ж ви, ті люди, що в хаті жили? Світку мій білий, яке тут роздолля! Смуток нащадків – як танець бджоли, Танець бджоли до безсмертного поля (O. Luchuk and M. Naidan publ., 2000: 40). – *Where are you, people, who used to live in this house? My wide world, what flat lands lie here all around!? The sadness of posterity – like the dance of a bee. The dance of the bee to the immortal field* (Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 234). Note that in this example, the micro-image of the original is reproduced by means of calculation, and the keyword хата expressed stylistically neutral and commonly used equivalent *house* (House).

Symbol of *hata* associatively, logically connected with the idealized image of the village in poetry, because Ukraine is traditionally a step, agricultural country. So, in the poem V. M. Goloborodka «З дитинства: дощ» – «From Childhood: Rain» depicts a village without naming denotat, for which a number of typical rural images are used, originally combined with the image of rain, «woven by rain»: Я уплетений весь до нитки у зелене волосся дощу, уплетена дорога, що веде до батьківської хати, уплетена хата, що видніється на горі, як зелений птах, уплетене дерево, що, притихле, стоїть над дорогою, уплетена річка, наче блакитна стрічка в дівочу косу уплетена череда корів, що спочивають на тирлі (O. Luchuk and M. Naidan, 2000: 42). – *I am completely intertwined in green tresses of rain, entwined is the road that leads to my father's house, entwined is the house that shimmers on the mountain, like a green bird entwined is the tree, grown silent by the wayside, entwined is the stream's blue ribbon laced in a maiden's hair entwined is the herd of cows resting by the trough* (Paul Norbury Publications Woodchurch, Ashford and Kent, 1986: 210). The translation recreates a picturesque scene of the rural landscape by imitating the style of the original, while the reality *tirlo* replaced by the equivalent *the trough* (feeder), which narrows the semantics of an important element of rural everyday life, but the method used does not violate the integrity of the image, since it is one of the artistic details, a manifestation of the variable nature of the image; to the parent's house, the tree, the road is also translated by equivalents.

Conclusions. Linguistic and stylistic features of the English-language translation of Ukrainian poetic works are studied, indicating the complexity of translation in the embedded language pictures of the world at the level of national symbols and images. The article analyzes the difficulties of reproducing the image of Ukraine and emotive expression in translations of Ukrainian lyrics, which requires an accurate solution to explain the language elements of the text. It is revealed that Ukrainian lyrics have a rich and colorful emotionality, which is reflected in folk and symbolic images that are part of the structure of cultural concepts.

Methods of conveying the image of Ukraine in Ukrainian writers' translations are systematized. The prevalence of such methods of translating the image of Ukraine is studied: equivalent translation, the method of contextual substitution and calculation. The most commonly used methods of translating emotive expression are identified: periphrasis, modulation, and interpretation from context. It has been investigated that emotive expression includes the expression of imagery.

It is worth noting that the reproduction of the image of Ukraine in an English-language poetic translation depends on the translator's understanding of the value elements of Ukrainian culture and their accurate rendering in the translation language.

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