

А.С. Загороднюк, аспирантка

Черноморский государственный университет имени Петра Могилы, Николаев

**СПОСОБЫ ПЕРЕВОДА АНГЛОЯЗЫЧНЫХ ЮРИДИЧЕСКИХ
ТЕРМИНОСОЕДИНЕНИЙ ЯЗЫКА ПРАВА ЕС НА УКРАИНСКИЙ ЯЗЫК
(на материале Отчета общественного мониторинга выполнения повестки
дня Ассоциации Украина-ЕС)**

В статье освещены общие вопросы перевода языка ЕС, рассмотрены сложности и пути перевода терминосоединений юридического языка ЕС на примере Отчета общественного мониторинга выполнения повестки дня Ассоциации Украина-ЕС.

Ключевые слова: *терминологическое словосочетание, язык ЕС, юридическая терминология.*

**WAYS OF TRANSLATION OF ENGLISH LEGAL TERMINOLOGICAL UNITS
OF THE LANGUAGE OF THE EU LAW INTO UKRAINIAN
(based on Report on civic monitoring of implementation of the EU-Ukraine
Association Agenda)**

The article highlights the general issues of translation of the EU language, considers the difficulties and ways of translation of terminological units of legal language of the EU at the example of Report on civic monitoring of implementation of the EU-Ukraine Association Agenda.

Key words: *terminological word-combination, the language of the EU, legal terminology.*

УДК 81'255.4=161.2:801.6:[821.111-2]Шекспир]

N. Diomova, postgraduate student

Ivan Franko Lviv national university, Lviv

**REPRODUCING KEY PROSODY FEATURES OF OPHELIA'S MAD SONGS
(SHAKESPEARE'S "HAMLET") IN THE UKRAINIAN TRANSLATIONS
BY P. KULISH, M. STARYTSKYI AND H. KOCHUR**

The article focuses on the key problems P. Kulish, M. Starytskyi and H. Kochur faced when rendering Ophelia's mad songs into Ukrainian, and discusses their role in creating Ophelia's image and reinstating leitmotifs of the Shakespeare's famous drama.

Keywords: *Ophelia's 'mad songs', meter, rhyme, stanza, English ballad.*

Thomas Stearns Elliot in his critical essay «*Hamlet and His Problems*» aptly noted one of the main reasons that tragedy stays so popular and entrancing years after it was created: «Hamlet the character has had an especial temptation for that most dangerous type of critic: the

© N. Diomova, 2014

critic with a mind which is naturally of the creative order, but which through some weakness in creative power exercises itself in criticism instead. These minds often find in Hamlet a vicarious existence for their own artistic realization» [1: 87]. The very inconsistency and complexity of Hamlet's character has been inspiring critics, actors, stage and film directors, writers and artists of different epochs and artistic trends. However, Hamlet is not the only character in the tragedy to have a complex character and symbolic significance, which overcome the boundaries of temporal and spacial frameworks of the drama. One of the continuously overlooked characters is Ophelia, who plays the role of Hamlet's "mad double", as Jacqueline A. Fox-Good put it in her essay "*Ophelia's Mad Songs: Music, Gender, Power*" [2: 223]. Indeed, Ophelia is a reverse side of Hamlet's image that she is closely linked to. Both suffered the murder of a father (though Hamlet thinks of vengeance, while Ophelia does not), both suffer insanity (Hamlet pretending it to serve his goals, and Ophelia – in truth), Hamlet thinks of suicide, and Ophelia present on-stage during the famous "To be or not to be" soliloquy – actually commits it, whether by accident or purposefully. As a result, many critics view Ophelia as a part of Hamlet's character representation and thus, more often than not – dispensable. And the fact that major English-language cinema productions of "*Hamlet*" have reduced the screen time, dialogue, and singing allotted to Ophelia by nearly half since Laurence Olivier's film of 1948 seems just another proof of the Lee R. Edwards' conclusion stated in "*The Labors of Psyche: Toward a Theory of Female Heroism*" that "we can imagine Hamlet's story without Ophelia, but Ophelia literally has no story without Hamlet" [3: 36].

However, the similarities between these two characters do not only allow to better understand Hamlet's personality in contrast to the Ophelia's one, but to grasp the moral and psychological problematics of the drama in its full complexity – for, as Hamlet is the representation of action, of the "to be" part of the drama's moral dilemma, Ophelia is the representation of the passivity, of the "not to be" choice (no matter how willing of forced it might have been). And, there is also a "method to her madness", which is a key to Ophelia's image and to the second half of the Shakespeare's masterpiece.

Both Hamlet's and Ophelia's madness is linguistically presented through old ballads, but Hamlet quotes the haunting lines as hints with the double meaning obvious to the audience familiar with the songs quoted (for example, the scene with Polonius, where Hamlet remarks on the ballad of Jephthah's daughter "The first verse of the godly ballad will tell you all"). Ophelia's madness, on the other hand, is so deeply steeped into the representation through ballads that her part in the "mad scene" almost exclusively consists of singing. As Leslie Dunn admits, "literary critics tend to stress the visual and verbal signs of her [Ophelia's – N.D.] distraction", but the very fact of singing usually goes overlooked as a frequent sign of madness [4: 51]. Paradoxically, the "mad songs" are the only opportunity for Ophelia to finally voice her feelings, though through the folklore words. Sandra Fischer rightfully notes that with Ophelia's usual speech form of half-lines and questions, which "are stunningly empty and rhetorically reflective" when examined in vacuum, it is not surprising that she repeatedly insists "Pray you mark" [5: 5-7]. But here the "effect of Cassandra" is in action – no matter how truthful she may be, nobody would take her seriously. As a result, Ophelia's mad songs have at least two functions, and signifying madness is, in fact, the lesser one of two. Much more important is the function of evoking emotional associations related to the ballads' situation, and giving yet another dimension to the main problems of Ophelia's and Hamlet's situation voiced through

them: Old Hamlet's and Polonius's murder; deception and being used; the death of one's love.

All in all, Ophelia sings three complete ballads and fragments of two more [7]. On the whole, they are quite typical of English folk song, and share such conventions as meter and harmonic structure with others of their type [2: 230] (alternating lines of four and three beats, often in quatrains, cross-rhymed). As Erin K. Minear notes, in early modern England it was exceedingly common to set multiple ballads to well-known melodies, with the choice of a tune being based more on the tune's popularity than even its suitability for the subject-matter [6: 2]. Indeed, the melody of Ophelia's first song derives from a popular sixteenth-century tune "Walsingham" [2: 220].

SONG 1		SONG 2	
1 «How should I your true love know	7 a	1 «Tomorrow is Saint Valentine's day.	9 a
2 From another one?	5 b	2 All in the morning betime,	7 b
3 By his cockle hat and staff,	7 c	3 And I a maid at your window,	8 c
4 And his sandal shoon.»	5 b	4 To be your Valentine.	6 b
<u>5 «He is dead and gone, lady,</u>	7 d	5 «Then up he rose , and donn'd his clothes ,	8 d
<u>6 He is dead and gone;</u>	5 b	6 And dupp'd the chamber-door;	6 e
<u>7 At his</u> head a grass-green turf,	7 e	7 Let in the maid , that out a maid	8 f
8 <u>At his</u> heels a stone.?"	5 b	8 Never departed more.»	6 e
9 «White his shroud as the mountain snow,» –	8 f	9 «By Gis and by Saint Charity,	8 g
10 «Larded with sweet flowers	6 g	10 Alack, and fie for shame!	6 h
11 Which bewept to the grave did <u>not</u> go	9 f	11 Young men will do't , if they come to't ;	8 i
12 With true-love showers.»	5 g	12 By cock, they are to blame.	6 h
SONG 3		13 Quoth she, 'Before you tumbled me,	8 j
1 "They bore him barefaced on the bier;	9 a	14 You promised me to wed.'	6 k
<u>2 Hey non nonny, nonny, hey nonny;</u>	9 b	15 <u><i>He answers:</i></u>	
3 And in his grave rain'd many a tear" –	10 a	16 So would I ha' done , by yonder sun ,	9 l
SONG 4		17 An thou hadst not come to my bed.>'»	8 k
1 For bonny sweet Robin is all my joy.	10 a		

SONG 5

<u>1 And will he not come again?</u>	7	a
<u>2 And will he not come again?</u>	7	a
<u>3 No, no, he is dead:</u>	5	b
4 Go to thy death-bed:	5	b
<u>5 He never will come again.</u>	7	c
6 His beard was as white as snow,	7	d
7 All flaxen was his poll:	6	e
<u>8 He is gone, he is gone.</u>	6	f
9 And we cast away moan:	6	f
10 God ha' mercy on his soul!	7	g

The number of syllables in a line varies from 10 to 5, with the most common pattern being 7/5 (8/6) lines regularly repeated, with the second and fourth lines rhyming in each stanza (the first and the second songs). In the second song “*Tomorrow is Saint Valentine’s Day*” this rhyming scheme is emphasized with inner rhyming in four lines, and songs 1, 3 and 5 abound in repetitions. The first song also includes an inserted word “*not*”, and the second one the explanatory phrase “*He answers*” that Ophelia added to the text of the ballads on her own.

All the deviations from the original texts as well as the rather generic nature of the songs about the death of a dear one (songs 1, 3, 5) make it possible to refer them to the death of both Polonius and late King Hamlet as well as prince Hamlet’s supposed madness (“He’s gone”). Therefore, the translators’ decisions while rendering the Ophelia’s songs into Ukrainian largely define not only the way that Ophelia herself is perceived by the readership/theatre audience, but also the extent of reproducing such problematic aspects of the drama that both Ophelia and Hamlet struggle with as dealing with lost father, lost love and being deceived.

Let’s now analyse the Ukrainian translations of the Ophelia’s mad songs by Panteleymon Kulish, Mykhailo Starytskyi, and Hryhoriy Kochur. As the fragments of the two ballads used are three- and one-line long respectively, the analysis will mostly focus on reproduction of the three full ballads, earlier indicated as SONGS 1, 2 and 5.

In his translation of “*The Tragedy of Romeo and Juliet*” [8] Kulish did not translate the first stanza of then popular English song “*Heart’s Ease*” based on Richard Edward’s verse “*In Commendation of Music*” and used instead two stanzas of the Ukrainian folk song “*Струну мої, струни*”. Fortunately, he did not use the same approach in his translation of “*The Tragedy of Hamlet*”, and translated all ballads and their fragments present in the Ophelia’s “mad scene”. Obviously, translation rather than substitution for the existing target culture song is a much better choice in terms of preserving author’s intent alongside with the context integrity. However, some of the lines are obviously domesticated and too ingrained into the Ukrainian folk tradition to preserve any similarity to the English one (*О, моя ж ти вродо пишна; Спасе мій! Свьята Покрово!; вінка мого не змявши; Голівка як льонок ясенька*).

SONG 1– Translated by Kulish		SONG 2– Translated by Kulish	
1 Як твоє коханнє вірне	8 a	1 Завтра в нас день Валентина,	8 a
2 Розпізнати від другого ?	8 b	2 Усі встануть в ранці рано.	8 b
3 По брилю черепащатім,	8 c	3 Під віконцем я, дівчина,	8 a
4 Палиці й сандалях <u>його</u> .	8 b	4 Твоя вірна Валентина.	8 a
5 Він <u>умер</u> , тебе покинув,	8 d	5 Тоді він устав, одіг ся.	8 c
6 Панно, <u>вмер</u> , тебе покинув.	8 d	6 « О, моя ж ти вродо пишна!	8 d
7 В головах трава зелена,	8 e	7 І впустив свою дівчину,	8 a
8 А в ніженьках камінь білий.	8 f	8 Та дівчиною не вийшла.	8 d
9 Саван білий – сніг нагірний –	8 g	9 Спасе мій! Свята Покрово!	8 e
10 Всипано його квітками,	8 h	10 Лелечко! який же сором!	8 f
11 Та дівочі щирі сльози	8 i	11 Всі вони таке нам роблять,	8 g
12 Не лились по нім дощами.	8 h	12 Клянусь півнем і докором .	8 f
SONG 3– Translated by Kulish		13 Ще вінка мого не змивши ,	8 h
1 Вони його з лицем одкритим понесли	12 a	14 Одружитись мав зо мною.	8 i
2 На <u>марах, горе, горе, горе!</u>	9 b	15 «Клянусь сонцем, се й зробив би,	8 j
3 І сльози на його могилу потекли...	12 a	16 Та <u>прийшла сама собою</u> ».	8 i
SONG 4– Translated by Kulish			
1 Бо любий Робін, се моя вся втіха...	10 a		

SONG 5 – Translated by Kulish

<u>1 І він до нас не прийде знов?</u>	8 a
<u>2 І він до нас не прийде знов?</u>	8 a
<u>3 Ні, ні,</u> до нас не прийде мертвий.	9 b
4 Іди лягай на ложе смерти :	9 b
<u>5 Не прийде він до нас ізнов.</u>	8 a
6 Борідка як сніжок біленька,	9 c
7 Голівка як льонок ясенька,	9 c
8 <u>Од`їхав він, од`їхав він.</u>	8 d

9 Під голосінне двонить дзвін.	8	d
10 Рятуй же, Боже, душу з пекла!	9	e

In terms of prosody rendering and preserving the form of a typical English ballad peculiar to the “mad songs”, the translation cannot be considered successful.

To start with, instead of the consistent in the original combination of a *longer line* + *shorter line* (usually, shorter by exactly 2 syllables), which are shaped into a 4-line stanza with the help of rhyming, for songs 1 and 2; or a *longer couplet* + a *shorter couplet* regularly interchanging according to the same principle (77/55 or 88/66) for songs 3 and 5, Kulish almost completely “smoothed out” the texts (but for the one line of the song 4 and song 5, where the original form-shaping principle is more or less preserved). All the lines in songs 1 and 2 consist of 8 syllables, so no typical ballad pattern can be found. Combined with violations of the rhyming scheme, where instead of the original rhyming *abcdbdbefgfg* and *abcdefeghijkkl* present in very other line Kulish frequently uses parallel rhyming or omits it altogether *abcbbddefghih* and *abaccdadefghiji*, while also omitting the inner rhyming present in the original, the stanzas division and shaping is also violated. The parallel rhyming of the song 5 *aabbaccdde* in the Kulish’s translation is also “smoother” than the original *aabbcddeffg*, making it too predictable, calm and stable for a “mad song”.

As a result of lack of the original highly variable lines, focus on the folklore constituent, some omissions (e.g. “Та прийшла сама собою”) and certain lexical choices (e.g. rendering rather cheerful sounding “Hey non nonny, nonny, hey nonny” as “rope, rope, rope”), in the Ukrainian translation by Kulish Ophelia seems to be a calm, toned down (especially her “bawdy” Valentine song) folk girl, set on a single, unchanged melancholy tune.

In his translation of the “mad songs” [9] Starytskyi already pays more attention to the peculiar form of interchanging longer and shorter lines or couplets, though instead of interchanging couplets in the song 5, he uses the combination of a *shorter couplet* + *longer (usually, 10-syllabic) line*. An occasional longer line of ten syllables also regularly distorts the formula of interchanging *longer line* + *shorter line* combination, which in the variant of Starytskyi is mostly 8/5 or 8/7 instead of the consistent in the original length difference by 2 syllables. We can also mention partial success in rhyming reproduction as the peculiarities of rhyming of the first song (rhyming the 2nd and 4th lines of the first two stanzas, and full cross-rhyming in the last stanza) were reproduced. However, we cannot but note that the drawbacks of the translation drawbacks such as lengthening the songs by 1-3 lines (which is by half, for a 3-lines fragment of the song 3) and lack of inner rhyming, which is important for the ballad integrity, violate inner links between the lines and shaping the song as a whole. It results in violating the ballad/ stanza form and the original rhyming scheme: song 1 *abcdbdefeghgh* – *abcdbdbefgfg* (original); song 2 *ababcdcddefeghig* – *abcdbdefeghijkkl* (original); song 3 *abcdbc* – *aba* (original); song 5 *aabbcbdddeffe* – *aabbcddeffg* (original).

SONG 1– Translated by Starytskyi		SONG 2– Translated by Starytskyi	
1 Як пізнаць твого коханця?	8 a	1 На-добридень тобі зрана!	8 a

2 По яких знаках?	5	b	2 “Валентина” ниньки – знай.	7	b
3 По шлику, по пагериці,	8	c	3 Під вікном твоя кохана –	8	a
4 Та по постолах.	5	b	4 Уставай і привітай.	7	b
5 <u>Він умер, умер</u> і зник десь, пані,	10	d	5 Він убравсь в одну хвилину,	8	c
6 <u>Вмер</u> , покинув світ;	5	e	6 Хутко двері одчинив...	7	d
7 В головах – муріг зелений,	8	f	7 Ввів до себе він дівчину,	8	c
8 У ногах – граніт.	5	e	8 Та не дівчину пустив.	7	d
9 Покрив був, як нагірний сніг білий...	10	g	9 Боже мій! Святі створіння!	8	e
10 В квіт пахучий уквітчаний скрізь,	9	h	10 Порятуйте сором мій!	7	f
11 І поліг у могилу мій милий;	10	g	11 Хіба в хлопців є сумління?	8	e
12 Під дощем <u>нерозважених</u> сліз.	9	h	12 Всяк те зробить, аби зміг.	7	f
SONG 3– Translated by Starytskyi			13– Ти ж женитись присягався	8	g
1 Понесли його геть	6	a	14 Перед тим, як скоїв жарт.	7	h
2 З непокритим лицем...	6	b	15 А він одрікає: –		
3 Ох і леле! Ніщо не споможе...	10	c	16 І їй богу повінчався б,	8	i
4 І <u>лилися, лились</u>	6	d	17 Та тепер уже не варт.	7	h
5 Сльози дрібним дощем	6	b			
6 На могилу. Пожальсь над ним, Боже!	10	c			

SONG 4 – Translated by Starytskyi

1 Робіне, ти мій коханий,	8	a
2 Ти моя єдина втіха.	8	b

SONG 5 – Translated by Starytskyi

1 <u>Чи не вернеться ж він?</u>	6	a
2 <u>Чи не вернеться ж він?</u>	6	a
3 <u>Ні, ні, ні!</u> Заснув він смертельно;	9	b
4 І заснув, голуб мій,	6	c

5 В домовині тісній,	6 c
6 Ні, не вернеться зроду він певно.	10 b
7 Голова од чола	6 d
8 Вся сріблиста була,	6 d
9 Борода, наче сніг той, біліла;	10 e
10 Він погинув, умер –	6 f
11 Марно плачем тепер...	6 f
12 Його душу там крий, божа сило.	10 e

Violations of the rhyming scheme are, in fact, related not only to the fact of additional lines, but to violating the underlying principle of the original rhyming (but for the first song, where this principle is preserved): rhyming every other line instead of the parallel rhyming with the occasional enclosed rhymes that Starytskyi uses to highlight the 10-syllabic lines.

Combined with the certain lexical choices (“мій милий”, “ти мій коханий”, “голуб мій”), the overall effect of these prolonged songs with the ballad metre/form only partially preserved transforms Ophelia’s mad scene into sorrowful and slow-paced laments for one’s lost love. As to the other aspect of grieving dead father, it goes almost unnoticed.

The translation by Kochur [10] is the best one in terms of reproducing the original prosody peculiarities of alternating *shorter + longer* lines/couplets (8/5, 8/6 and 8/7 in Kochur’s variant) and common *abcb* type of rhyming: there’s only one case of using parallel rhyming instead in song 1 (*abcdedefgfg – abcbdbebfgfg* [original]), and in the second half of the song 5, which is exacerbated due to epiphora “*ein*” (*aabbaccdde – aabbcd~~ef~~fg* [original]). In the rest of the cases the rhyming scheme, length of the lines and the stanzas form is preserved, reproducing the ballad tune of the original. Similarly to the original, the inner rhyming is also preserved in 4 lines of the song 2, even though in one of the cases it is more of a half-rhyme (*юнаки/такі*).

SONG 1 – Translated by Kochur			SONG 2 – Translated by Kochur		
1 Як пізнати, хто ваш милий,	8	a	1 Раненько в Валентинів день,	8	a
2 І шукати де?	5	b	2 В передранковий час,	6	b
3 Він убраний, як прочанин,	8	c	3 Як Валентина ваша, йду	8	c
4 З костуром іде.	5	b	4 Я під вікно до вас.	6	b
5 Ой умер він, люба пані,	8	d	5 А він у став, її ві гав,	8	d
6 Вмер, не жива.	5	e	6 І дівчина ввійшла,	6	e

7 У ногах у нього камінь,	8	d	7 Коли ж виходила, то вже	8	f
8 В головах трава.	5	e	8 Не дівчина була.	6	e
9 Саван білий, наче сніг...	7	f	9 Я присягнуь ім'ям Христа,	8	g
10 Запахуці квіти,	6	g	10 Що це ж ганьба сама!	6	h
11 А любов сльозами їх	7	f	11 Ті юнаки усі такі ,	8	i
12 Не змогла омити.	6	g	12 І стиду їм нема.	6	h
SONG 3 – Translated by Kochur			13 Хотів же ти до шлюбу йти ,	8	j
1 Його пронесли у відкритій труні, –	11	a	14 За жінку брать мене.	6	k
2 <u>Ой леле, ой леле, ой леле!</u>	9	b	15 А він відказує:		
3 В могилу котилися сльози рясні...	11	a	16 І був би взяв , та переспав ,	8	l
SONG 4 – Translated by Kochur			17 То й так тепер мине .	6	k
1 Коханий мій Робін – вся радість моя...	11	a			

SONG 5 – Translated by Kochur

1 Невже не вернеться він?	7	a
2 Невже не вернеться він?	7	a
3 Лежить він, лежить у труні,	8	b
4 Не жити, не жити й мені,	8	b
5 Бо вже не вернеться він.	7	a
6 Як сніг, борода біліє,	8	c
7 Волосся, як льон, леліє –	8	c
8 Так він у труні лежить.	7	d
9 А ми почнімо за нього	8	e
10 Ревно молитися Богу!	8	e

The more generic nature of the “he’s dead”/“he’s gone” songs is also preserved, making it possible to encompass all the topics that Ophelia’s songs refer to in the Shakespeare’s drama. The difference between the Shakespeare’s and Kochur’s Ophelia, though, is that the latter one seems to be more reserved, soft-spoken and courteous (usage of “Ви” in the “*Tomorrow is Saint*

Valentine's Day” song, for example). Still, there are no additions/omissions that could greatly violate the perception of Ophelia's image or the whole mad scene.

As a conclusion, it is necessary to note that it is typical of Shakespeare to use texts of other genres (sonnets, verses, songs) or even the same genre (play-within-a-play) within his dramas. Transformed by the performability requirements, they acquire additional meaning and value, often reflected at the external/form level as certain prosodic peculiarities. If for sonnets it may result in a peculiar form of a dialogue-sonnet (“*The Tragedy Romeo and Juliet*”) or abrupt, incomplete sonnet on the way to its disintegration (“*Love's Labours Lost*”), songs that are a combination of words, music and singing voice (which obviously “behaves differently from the speaking voice” [4: 52]) even more so should not be treated lightly in terms of their prosodic peculiarities reproduction. Thus, we fully agree with Jacquelyn Fox-Good that Shakespeare's songs “are not ‘incidental’, not ‘pauses’ in a play's action symbolic of some transcendent and elusive ‘order’” [2: 217]. And as the analysis showed, ignoring (fully or partially) the prosodic principles that play a key role in shaping the songs form (as in the translations by Kulish and Starytskyi) results in corresponding violations of the mad songs’ – and the whole mad scene dominated by them – meaning as well.

LITERATURE

1. Eliot T.S. *The Sacred Wood : Essays on Poetry and Criticism* by T. S. Eliot / Thomas Stearns Eliot. – New York : Alfred A. Knopf, 1921. – 188 p.
2. Fox-Good J. *Ophelia's Mad Songs: Music, Gender, Power* / Jacquelyn A. Fox-Good // *Subjects on the World's Stage: Essays on British Literature of the Middle Ages and the Renaissance*. – London : Associated University Presses, Inc., 1995. – Pp. 217–238.
3. Edwards L. *The Labors of Psyche: Toward a Theory of Female Heroism* / Lee R. Edwards. – *Critical Inquiry*. – 1979. – Vol. 6. – No. 1 (Autumn). – Pp. 33–49.
4. Dunn L. *Ophelia's Songs in Hamlet : Music, Madness, and the Feminine* / Leslie C. Dunn // *Embodied Voices: Representing Female Vocality in Western Culture*. – Cambridge : Cambridge University Press, 1996. – Pp. 50–64.
5. Fischer S. *Hearing Ophelia: Gender and Tragic Discourse in Hamlet* / Sandra K. Fischer. – *Canadian Society for Renaissance Studies*. – 1990. – Vol. 26. – No. 1. – Pp. 1–10.
6. Minear E. “A Verse to This Note”: *Shakespeare's Haunted Songs* / Erin K. Minear. – *Upstart Crow : A Shakespeare Journal*. – 2010/2011. – Vol. 29. – Pp. 11–23.
7. Shakespeare W. *The Tragedy of Hamlet, Prince of Denmark* / William Shakespeare ; edited by William George Clark and William Aldis Wright // *The Unabridged William Shakespeare (Courage Unabridged Classics)*. – Philadelphia ; London : Running Press, 1997. – Pp. 1007–1052.
8. Шекспір У. Гамлет, принц данський // Уїлліям Шекспір ; переклад П. А. Куліша виданий з передмовою і поясненнями Др. Ів. Франка. – Львів : Накл. Українсько-руської видавничої спілки, 1899. – XX, 171 с.
9. Шекспір В. Гамлет, принц данський // Вільям Шекспір ; пер. М. Старицький ; стаття С. Родзевича. – Харків : Книгоспілка, 1928. – XXXVII, 192, XXXIII с.
10. Шекспір В. Гамлет, принц данський // Вільям Шекспір ; з англ. переклав Григорій Кочур / Кочур Г. П. *Друге відлуння : Переклади*. – Київ : Дніпро, 1991. – С. 410–540.

Стаття надійшла до редакції 13.08.14

Н. Дьомова, аспірант
ЛНУ імені Івана Франка, Львів

**ВІДТВОРЕННЯ ПРОСОДІЙНИХ ОСОБЛИВОСТЕЙ
БОЖЕВІЛЬНИХ ПІСЕНЬ ОФЕЛІЇ (ІЗ ДРАМИ «ГАМЛЕТ, ПРИНЦ
ДАТСЬКИЙ» В. ШЕКСПІРА) В УКРАЇНСЬКИХ ПЕРЕКЛАДАХ
П. КУЛИША, М. СТАРИЦЬКОГО ТА Г. КОЧУРА**

У статті розглянуто проблеми, що постали перед П. Кулішем, М. Старицьким та Г. Кочуром при перекладі божевільних пісень Офелії на українську мову, а також їхню роль у створенні образу Офелії і підкресленні лейтмотивів відомої драми Шекспіра.

Ключові слова: «божевільні пісні» Офелії, метрика, рима, строфа, англійська балада.

Н. Дёмова, аспирант
ЛНУ имени Ивана Франко, Львов

**ВОСПРОИЗВЕДЕНИЕ ПРОСОДИЧЕСКИХ ОСОБЕННОСТЕЙ
БЕЗУМНЫХ ПЕСЕН ОФЕЛИИ (ИЗ ДРАМЫ «ГАМЛЕТ, ПРИНЦ
ДАТСКИЙ» В. ШЕКСПИРА) В УКРАИНСКИХ ПЕРЕВОДАХ П. КУЛИША,
М. СТАРИЦКОГО И Г. КОЧУРА**

В статье рассматриваются проблемы, с которыми столкнулись П. Кулиш, М. Старицкий и Г. Кочур при переводе безумных песен Офелии на украинский язык, а также их роль для создания образа Офелии и подчеркивания лейтмотивов известной драмы Шекспира.

Ключевые слова: «безумные песни» Офелии, метрика, рифма, строфа, английская балада.

УДК 821.10/03

М. Гриценко, аспірант
КНУ імені Тараса Шевченка, Київ

**КУЛЬТУРНИЙ ІМПОРТ ЦІННОСТЕЙ ЯК СТРАТЕГІЯ ВІКОВОЇ
ПЕРЕОРІЄНТАЦІЇ ХУДОЖНЬОГО ТВОРУ В ПЕРЕКЛАДІ**

Стаття присвячена дослідженню культурного імпорту цінностей як засобу зміни вікової групи цільових читачів художнього твору для різновікової аудиторії в перекладі.

Ключові слова: кросовер-література, культурний імпорт цінностей, цільова аудиторія, адаптація, вікова переорієнтація, культурний маркер.

Перекладацький проект передбачає скоординовану роботу всіх його учасників, а отже – перекладацьку стратегію, яка від суто перекладацької роботи з текстом має

© М. Гриценко, 2014