

**Abstract.** *The article investigates the basic techniques and principles of translating the English proper nouns based on the material of scientific texts. This paper examines the transfer of onomastics and the place-name study from English into Ukrainian and vice versa. Many linguists engaged in translational activity pay enough attention to issues and ways of translating the place names. Difficulties of the cross-language place names functioning are disclosed here. It is known that the many place-names and scientific terms are constantly increasing with the development of science.*

*All proper names have the characteristics of objectivity, which means that the part of their content is the generalization of the existence of some object. Proper names are a semantic category of nouns. In addition, while common nouns distinguish one sort of living being or thing from the other sorts, proper names distinguish individuals from each other; they identify someone or something. Proper names are frequently found in reference to people, animals, geographical names, ships, airplanes, buildings, celestial bodies, time periods, organizations and institutions.*

*The translation of proper names is a non-trivial issue, closely related to the problem of the meaning of a proper name. There are four basic types of translating proper names. They are transliteration, transcription, transposition and loan translation. Transliteration is shifting the name due to conforming to the phonic or graphic rules of the target language. Transcription is the replacement of one letter of the alphabet in the source language with another letter in the target language. Still, such type of translation has some difficulties. For example, the transcription may be influenced by the translator's pronunciation, which may lead to an incorrect transcription. It is necessary to know, that the pronunciation of personal names' transcription is more difficult than that of their translation. Transposition is changing one part of speech into another without any shift in the meaning. This is a way for translating titles that play a significant role in literature for identifying particular literary works. Therefore this procedure is taken into consideration as well. Loan translation refers to borrowing the specific terms and imitating the structure of the source terms.*

*Nowadays there are no strict rules providing for absolutely equivalent translation from one language into another. It should be noted that the degree of approximation between two language systems determines the effectiveness of the translation. Proper names represent a real challenge for both professional and novice translators. They represent a translation difficulty in different text types. Whatever strategies translators apply, especially when dealing with scientific texts, they should mention the original name with a source language alphabet in the footnotes in order to facilitate further research for readers in the target language.*

**Keywords:** *translation, proper name, transliteration, transcription, transposition, tracing*

УДК 821.161.2-14.09 Франко

## **IVAN FRANKO'S "WITHERED LEAVES" IN A TRANSLATION STUDIES PERSPECTIVE (BASED ON NEW TRANSLATIONS OF THE POEM "YOU'RE MY ONLY AND TRUE LOVE INDEED...")**

**TEPLYIY Ivan M., PhD, Associate Professor of Foreign languages Department for Humanities, The Ivan Franko National University of L'viv (L'viv)**

**Abstract.** *The paper analyses key issues of reproducing the stylistic, lexical, grammatical, phonetic, poetic specificity of Ivan Franko's poem "Tak, ty odna moya pravdyvaya liubov" (The "Withered Leaves" lyrical drama). The analysis is based on the translation made by the author. The research is conducted against the background of two other translations of the poem, viz. Russian and Polish ones. The analysis is based, primarily, on I. Franko's theoretical assumptions.*

© I. M. Teplyy, 2016

**Keywords:** translation, analysis, poetics, imagery, source language, target language, target audience

Given that Ivan Franko's literary legacy (following the Ivan Franko Studies Institute at the Lviv Ivan Franko National University) numbers more than 6,000 works, wherefrom 1,020 present belles-lettres (poetry, prose, drama), 1200 are scientific / scholarly works, 1650 – journalistic and other papers, over 1,000 letters, the literary translations account for 1,130 units). Viewed from this point, the total number of translations made into other languages seems very disproportionate although it keeps steadily increasing. In this connection, R.Horak writes, "If one takes into account that the number of works translated by I.Franko considerably exceeds in his heritage those authored by him, how, then, to understand that the masterpiece of his writings, that of our poetry – "Withered Leaves" – has been remaining unknown or, to put it diplomatically, little known to foreign-language literatures, and they will not, in any way, wish to "enrich the soul of their nation" and "build the golden bridge of understanding and sympathy" between us and those not speaking Ukrainian..." [2; 4]. O. Bilets'kyi calls this collection the unprecedented in Ukrainian poetry sample of love lyric [1; 10]. It is believed to be the forerunner of Modernism [14; 110-111]. Sv. Hordyns'kyi, noting that "Dr. Koch has done a great favour to Ukrainian poetry", remarks, however: "...but as regards I.Franko, the translator has selected things of little typicality (there is not a single thing from the "Withered Leaves" showing the genuine I.Franko as poet)"[3; 429-430].

The collection consists of three cycles or *bundles*, according to I.Franko, the message being unhappy love symbolized by the image of withered leaves, unabated love passion throwing the drama's character into the abyss of personal suffering, pessimism and nihilism, wherefrom he finds no exit but putting an end to his torments by one act of self-destruction [16; 93]. The first cycle (1886-1893) narrates of sincere feelings, drama of the heart, direct link of the feelings to their object. It is characterized by a sophisticated course of the dialectics, emotions [4].

**Purpose.** More than a decade ago, Lviv and Ukraine celebrated a translation of the "Withered Leaves" into the Russian (Anna Akhmatova) and Polish *та* (Kristina Angielska) languages [12]. As to the Anglophone interpretations of the masterpiece, the achievements are much humbler: only one fifth of the lyrical drama has been rendered [17]. To be more precise, three pieces from the first cycle have been translated (the brackets indicate the order of the respective poem in the cycle): *Your own eyes are like the deep sea* (VII), *Do not pass by scornfully* (XII), *I make no complaints against you, my fate* (XIX), from the second cycle – 8 (most of all): *The Noon* (II), *Green is the sycamore, green is the sycamore* (III), *Red guelder-rose, meadow's, why do you bend low?*(V), *Oh pity, my pity* (VII), *This fine path runs here* (XIII), *When at night, in the dark, by your window alone...*(XVII), *Though never will you like a flower flourish* (XVIII), *An ox in yoke, so much like day by day*(XIX). As to the third cycle, the Anglophone reader has been able to get acquainted with only one poem, viz. *My bow, Buddha, Highest!* (XVII) [17]. As of today, however, all the collected poems have been rendered into English, the collection running four editions (2006, 2007, 2009, 2011) [See 13].

The subject of the paper, properly speaking, is the sixth poem of the first cycle *Tak, ти одна моя правдивая любов...*[You're my only and true love, indeed] in the author's self-translation. As we cannot say anything about other renditions of this pearl of lyrical poetry, the analysis will be restricted to this one only.

**Methods.** Let us examine closely the poem in question in terms of the literary-theoretical and translation studies perspectives. Literary-theoretical specificity. According to I.Papusha [8], the research into the "Withered Leaves" started back in 1896, i.e. right

after the collection saw the light of day. Those were the well-known publications by V.Shchurat in the “Zoria” [The Star] magazine [15], where the author, in particular, states the propriety of the definition of the *lyrical drama* genre: “This structure of poems depicting all aspects of one ill-fated love, in the order of its natural development from the very beginning up to the end – this is, any way, novelty in our poetic literature”[15; 200]. However, researchers have been hitherto clarifying the writer’s theme of the drama, highlight I.Franko’s skills in this collection etc. There is a novelty in I.Papusha’s attempt, unlike numerous traditional approaches, at “interpreting each poem and commenting the collection on the whole” in terms of Buddhist philosophy [8; 116].

Translation Studies (TS) Specificity. A model of a TS research is I.Franko’s analysis written on the occasion of a translation into Polish of his own poem “Pavers of the Way” [11]. The analysis received a high appreciation of leading translation scholars [9]. The focus of a researcher’s attention there must by necessity include *phonetic* (alliteration, rhythm, equilinearity, *lexical, stylistic* (imagery, poeticity), *grammatical* peculiarities and their role in creating a general impression on the target reader. V.Ragoysya advocates, along with these requirements, the use of the statistical method initiated by I.Franko. Even nowadays we are too cautious to use this method, fearing accusations of formalism [9; 248]. I.Franko’s methods of TS analysis, as well as a number of his other ideas, are to be implemented yet. In fact, back in 1911, I.Franko outlined what is now comparative poetics. It alone, rather than juggling the disembodied notion of the “original spirit” or too abstract “semantic and syntactic structure” or the too general “form”, is coming to be a reliable foundation for translation criticism. A step-by-step, stanza-by-stanza contrasting the original poetics and that of the translation – this is, to quote from the author, a demonstrative lesson of TS analysis given by I.Franko. Highly important to us here is also poeticity, the so-called “poetic essence” of a piece of poetry as its most real and most important aesthetic component, as well as correlation in the process of analysis of the general and the special, part and whole, indication of the primacy of content in the dialectical unity of form and content, the need for adequacy in reproducing all the structural components of the original, viz. poetic vocabulary, tropics, metrics, phonics, poetic syntax, strophic, genre [9; 247]. It is also of importance to trace the way the translator has reproduced the writer’s theme in general, correctly identified its tonality, mood, the author’s individual style. The aesthetic impacts of the original or source text (ST) and the translation or target text (TT) be of equal value. A proper penetration into the inner world of the work, its emotional and philosophical content is promoted by a familiarity with the original author, his creativity, inner world, ability to read his intentions, which, properly speaking, T.Kulikowicz-Dutkiewicz has in mind, when characterizing K.Angielska’s creative and translational style [5; 5-8]. With these important provisions in mind, let us proceed to the consideration of the specific features in the original and translation.

*Phonetic features:* The poem is, by its form, a sonnet, i.e. consists of 14 lines. This form is well suited for short expression of contemplative ideas and feelings. I.Franko’s poem (dactyl, 11-13 syllables per line, rhyming pattern: abababba and aabccb, alternation of masculine and feminine rhymes) matches neither the Italian Petrarch sonnet (*abbaabba* rhyming in two octaves), nor the English sonnet, organized in three quatrains with the rhyming pattern *ababcdcdefef / abbacddceffe* and the *gg couplet* [18; 946]. It seems to synthesize both varieties yielding a new quality as a result of combining reflection and dynamics. And really, if you closely read the poem, you experience a growth, gradation of the feeling, diversity of its expression through simile, dialogization, intimization (talk in the second person singular). Love is now explicated (You’re my only and true *love* indeed...), now further expressed through an *extended attribute* (one that is

never destined to be met), comes to be *an impulse*, the deepest, into the bargain, inmost, one that *deeply moves*. The very beginning of the poem is characteristic too, stating what has, undoubtedly, been mentioned before – whether in previous poems or in the imaginary talk with the sweetheart: one cannot simply find a greater love in this world, cf:

<p>Так, ти одна моя правдивая любов, Та, що не суджено в житті їй вдовольнитися; Ти найтайніший той порив, що бурить кров, Підносить грудь, та ба – ніколи не словниться.(13; 42)</p>	<p><i>You're my only and true love, indeed, One that is never destined to be met; You're the deepest impulse – blood will speed And breast will heave – yet never mine be let. (13; 43)</i></p>
---	---

The translation offered on the right appears as the reading of the stanza and defining its place in the “system” (poem on the whole).

The emphatic nature of the commencement (*Yes, you're my only true love*), and the repetition (see *thou* in the first and the second lines), rhyming: the respective segments have been italicized in the translation. As to the lexical peculiarities, the difficulties here arise primarily due to the so-called “long” (elongated) adjectival forms, viz. *правдивая* (true) in the line. There are some others too, e.g. *найтайніший* (inmost), *грудь* (breast), composing no more the literary stratum of present-day, but it is hardly appropriate to archaize them in translation: in the time of the original writing they did not have such a function. It is important that the general colour of the verse be reproduced this way or that. More appropriate it would be to mention it in a preface or precondition in a respective footnote. Here, we believe, one should be governed by a TS precept: “If the original written according to the linguistic norms of its time was not strange to the contemporary reader, its translation created much later should not be strange to the reader of today. The translated work’s lifetime depends on how we feel a *measure* in the use of archaisms, for it is measure that becomes a factor in achieving the natural speech, clarity of the text and the force of its influence” [6; 134].

The ST contains 12-13-12-13 syllables by the lines, the TT – 10-11-10-10, but at the expense of pauses and the length of the English vowels one manages, we believe, in a way, at least, to compensate this discrepancy, as a result of which one does not feel too much “stiffness”. The rhyming is cross, with alternating masculine (lines 1 and 3) and feminine (lines 2 and 4) rhymes. One has only partially managed to reproduce this specificity in the translation, taking into account a relatively smaller number of syllables, which is an objective peculiarity of the English lexis in view of the analytical nature of the TL itself and the semantics of the respective vocabulary. The emphatic *indeed* better, it seems, performs its function at the end of the sentence, which prevails in the linguistic practice as well. In terms of grammar [11; 19] the following specificity is to be noted: morphological: 28 words in the line (ST), 32 in the TT, out of which: nouns – 5, verbs – 6, including copulatives and verbids (ST), adjectives–2, pronouns–5, viz. “ти” (thou), used twice: as repetition and emphasis. The numeral “одна” (one, feminine gender, singular) has a specific, emphasizing meaning here. In this connection, it would be worth while distinguishing two verbs – *бурить*, *підносить* [disturbs, heaves], two adjectives – *найтайніший* і *правдивая* [inmost, true] – alongside the emphatic word *так* [yes] and the numeral *одна* [one, fem., sg.], of course. Both are used in the emphatic, later on – affirmative functions. The stanza is dominated by descriptivity, rather than dynamics, though the verbs have their important function here; *b/ syntactic*: attributive clauses, the latter combined with a compound one, the word order being direct. All these and others perhaps un verbalized, features have been taken into consideration and, as far as it is possible typologically, reproduced in the translation. Formally, the quantitative parameters have been preserved too: verbs – 6, nouns – 3, adjectives – 3. Lexically, the verbs *to meet* and *to let*, collocating with, respectively, *love* (first instant) and the implicit *доля* [fate]

(second instant) are of interest here. The semantic structure of the verb (*to meet*) includes two semes: *зустрічати* [to come across] and *вдольняти* [to satisfy], the latter, besides, being the dominant one. The statistical data whose account is, in particular, advocated by I. Franko and V. Ragoysa, can be summarized in the table given below:

Table 1

Stanza	Number of lines	Number of words	Verbs	Nouns	Adjectives	Rhyming	Rhymes	Number of syllables
I	4	28/32	6/6	5/3	2/3	abab/abab	M-f-m-f /f-m-m-f	12-13-12-13/ 11-11-12-12
II	4	33/36	6/6	6/6	4/6	abba/abba	F-m-m-f / F-m-m-f	13-12-12- 13/11-9-11- 10
III	6	39/47	6/5	10/12	5/6	Aabccb /aabccb	F-f-m-f- m-m /f-f- m-f-f-m	13-13-12 12- 13-12 /13-12- 10-10-11-10
Total	14	100/115	18/17	21/21	11/15			

(Note: The first figure corresponds to the original, the second, denominator – to the translation. Legend: m – masculine rhyme, f – feminine rhyme).

In parallel, we present two other renditions of the stanza – in Russian and Polish published in the above-mentioned book [12; 58-59], which will make it possible to set off more strikingly some aspects, at least, of the ST and the English translation:

Ты, только ты – моя единая любовь,  
Но не дано тобой мне в жизни насладиться;  
Ты темный тот порыв, что отравляет кровь,  
Вздывает грудь мою – и не осуществится.

The stanza preserves the rhyming, rhythm, alliteration, yet raises an objection lexically in view of *найтайніший* той порив, що бурить кров being rendered as *темный* (emphasis added – I.T.) тот порыв, что *отравляет* кровь [Dark is the impulse that poisons the blood]. A solution like this has the right to existence, yet it is too strong as regards the original in terms of imagery and expressivity. The reader will find more details in the report by E. Morozova and V. Popov [7]. The Polish translation reads:

Tylko ty jesteś mą miłością prawdziwą,  
Taką, która w życiu nie spełnia się, fatalną.  
Jesteś rozpalającym krew skrytym porywem,  
Który napełnia pierś, ale jest nierealny (12).

K. Angielska, reproducing the rhyming scheme, imagery of the ST, somewhat downgrades its tone in the third line: as a result of *найтайніший* [inmost] being replaced by “прихований” [hidden], the impulse stands to lose in expressivity. The rhythm is somewhat violated too; however, in view of the Polish stress being regularly penultimate, the fact may be objective, to an extent.

The lyrical hero states the verity of his love and extrapolates the subject-matter “onto himself”. All the feelings are here as if from the lyrical subject, the author having allegedly “dissolved”, so strong is the “subjectivization of the reality”, yet the attempt to penetrate the contents of the presented row of the similes willy-nilly outlines the author as the “unity of transgredient visual motifs” [10; 49]:

The second stanza is characterized by *anadiplosis*, the similes’ chain getting longer, the structure being preserved, in particular repetition, parallel constructions (italicized). Phonologically, the second stanza develops the -с/з alliteration, e.g. *слів. снів, себе, сниться, знайшов, сильний, десниця*. All of them were in the focus of attention. The -ф / -в, alliteration has been reproduced here too (lines 3 and 4). The rhyming scheme in the

stanza has been preserved as well: *абба*. The syntactic parallelism *in the first and third lines* can also be seen in the translation (emphasis added – I.T.). Lexically, two archaisms are worthy of singling out, viz. *десниця* [right hand] and *вітхнення* [inspiration], not much employed in the present-day poetic discourse. As no direct equivalents in the TL have been registered, it is most expedient to use dictionary analogues on condition they match the rhythmic stylistic and phonological patterns as well. All this is, after all subordinated to one goal – reproducing the imagery and melodiousness of the stanza:

<p><i>Ти той найкращий спів, що в час вітхнення сниться, Та ще ніколи слів для себе не знайшов; Ти славний подвиг той, що я б на нього йшов, Коб віра сильная й могучая десниця. (13; 42)</i></p>	<p>You're the best of song one dreams of when inspired, Yet never proper words it has invented; You're the deed of valour to be ventured, Were my faith <i>firm</i> and right arm were mighty. (13; 43).</p>
---	--

A.Akhmatova's Russian translation reproduces the rhyming scheme, imagery and melodiousness of the stanza, and, partially, alliteration too. However, the end of the second and the third lines (italicized) weaken, to an extent, the emotionality and loftiness of the ST (cf. *Song failing to find words* and *venture an exploit* – are not equivalent):

<p>Ты тот напев, что мне в час вдохновенья снится. <i>Но для него, увы, не нахожу я слов',</i> Ты славный подвиг мой, <i>и як нему готов,</i> Когда бы веру мне да мощную десницу! (12)</p>	<p>Jak najpiękniejszy śpiew, co śni się w czas wetchnienia, Ale nigdy słów dla siebie nie znajduje. Jesteś tym wspaniałym czynem do spełnienia, Gdyby nie silna wola, której mi brakuje (12)</p>
---	--

In K.Angielska's Polish translation the alliteration has been reproduced, as well as rhyming, grammar, yet one lacks the reiteration, fails to feel that much the force, both spiritual (faith) and physical (might).

The third stanza continues this long, started in the third line, list of similes (11, all told), but here it embraces as many as *seven* units, its centre of gravity being here. The very line is of interest too, viz.: *порив* [impulse] – *спів* [singing, song] – *подвиг* [exploit] – *згублена любов* [lost love] – *не сповнене бажання* [failed desire] – *невиспіваний спів* [song unrealized] *геройський порив* [heroic impulse], the most majestic food for the soul (fire) in a dualistic (after I.Papusha) interpretation, and, finally, by analogy, *death*. In the first two stanzas the similes only gain strength, develop, much enveloped by epithets, at that, whereas the third stanza includes the apogee or apotheosis of the similes of feelings. One can hardly mention another work, being prose or poetry, where similes could so forcefully express the writer's theme and elucidate the mighty and unrestrained flood of feelings. We did our best to reproduce all of this in translation:

<p>Як згублену любов, несповнене бажання, Невиспіваний спів, геройське поривання, Як все найвищеє, чим душу я кормлю, Як той огонь, що враз і гріє й пожирає, Як смерть, що забива й від мук ослобоняє, Отак, красавице, і я тебе люблю (12).</p>	<p>As love forever lost, failure of things desired, The song unsung, the hero's feat inspired, As all supreme with which my soul I feed, As that warm-keeping and devouring fire, As death that kills and makes all pangs expire, - Thus much, my beauty, I love you, indeed.</p>
---	---

Let us trace these peculiarities against the background of the corresponding Russian and Polish translations.

<p>Как сгубленную страсть, угасшие желанья, Не спетый мной напев, геройские дерзанья, Как все высокое, что я в душе таю, Как пламя, что меня и греет и сжигает, Как смерть, что, погубив, от мук освобождает, – Вот так, красавица, и я тебя люблю. (12)</p>	<p>Jak zagubioną miłość, niespełnione życzenie, Poryw bohaterski, niewyśpiewane pienia, Jak wszystko wzniosłe – dla duszy w potrzebie, Jak ogień, co zarazem ogrzewa i spala, Jak śmierć, która zabija i męki oddala – Tak właśnie, moja piękna, kocham ciebie. (12)</p>
--	--

The Russian translation by A.Akhmatova felicitously reproduces both formal (rhyming, strophic, rhythm, grammar etc.), and essential (lexical, imagery, stylistic, expressive etc.)

specifics of the stanza. The noun *страсть* [passion] is not alien to the original at all, owing to which a powerful strength, one could say – flood of feeling –is preserved; *напее* [chant] does not fit in the context as much, neither does the verb *таю* reproduce the due semantics. It is desirable, of course, that a better equivalent for the *огонь, що враз і гріє, й пожирє* (emphasis added – I.T.), i.e. the fire both warming and devouring should be found.

K.Angielska (Polish translation) has, on the whole, managed to find appropriate equivalents in the target language. The repetitions, phonetic means, rhyming, melodiousness, grammatical and lexical means have been reproduced. In particular, the image of *fire* as a force capable both of warming and burning is not deprived of attention, if at the cost of equilinearity (12 syllables in the ST vs.14 in the TT, some lines), which, however, does not seem to affect the target reader’s perception of the work so negatively. The table given below enables one to summarize the quantitative indices of the translations in question, the “numerators” characterizing A.Akhmatova’s translations, “denominators” – those by K.Angielska:

Table 2

Stanza	Number of lines	Number of words	Verbs	Nouns	Adjectives	Rhyming	Rhymes	Number of syllables
I	4	28/25	5/5	5/5	2/5	abab/abab	M-f-m-f /f-f-f-f	11-13-12- 12/-
II	4	33/29	4/5	6/7	2/3	abba/abba	F-m-m-m /F-f-f-f	13-11-12- 13
III	3 3	19 /16 22 /20	1/ 0 4 /5	5/7 4/4	4/4 0/0	Aabccb /aabccb	F-f-m-f- f-m/f-f- f-f-f-f	12-13-11- 11/16-13- 12-12-11
All told	14	102/90	14/15	20/23	8/12			

**Results.** The topicality of bringing I.Franko’s word to the Anglophone reader is not to be called into any question. Despite the effort made by translators, in the diaspora and Ukraine alike, far from all the enormous creative heritage of I.Franko has been rendered into English. Much has been written on the place of eminence occupied by the “Withered Leaves”. Unlike any other collection, it presents I.Franko the poet most strikingly, which necessitates the translation of these immortal lines into English. These are, to borrow from I.Franko, the external conditions of translation. A proper level of conveying the lofty word of I.Franko is largely dependent on the translator’s poetics, his/her knowledge and skills, gift, inclusive of the feeling for poetic parlance, not only linguistic, but cross-cultural competence, comparative literature, expansive and profound knowledge in the area of Ivan Franko Studies, cognition of the Poet’s inner realm (internal conditions of translation). On the other hand, the quality of translation depends on the typology of the TL. Being an Indo-European language, it has, over more than a thousand years of its evolution acquired a number of differences, viz. grammar, lexical, phonological, stylistic etc., including versification. English, unlike Ukrainian, has no elongated forms (like *правдивая*), which requires a search for ways of compensation. A choice of the work to be translated is suggested both subjectively and objectively, the latter case presupposing a strategy.

#### Список літератури

1. Білецький О. І. Велич Івана Франка// Вісник Академії наук Української Радянської Соціалістичної республіки. – №7(236) – Липень – К.: Вид-во АН УРСР, 1956 – С. 3-18.

2. Горак Р. Подув "Зів'ялого листя" // Літературна Україна: Газета письменників України. – 25 березня 2004 р. – С.4.
3. Гординський С. На переломі епох. Літературознавчі статті, огляди, есеї. рецензії, спогади / Серія "Ad Fontes – До джерел". – Львів: Світ, 2004. – 504 с.
4. Ільницький М. Біль, обернений у слово // Франко Іван "Зів'яле листя": Лірична драма / Пер. пол. мовою К.Ф. Ангельської; пер. рос. мовою А.А. Ахматової; худ. оформл. Б.Р. Пікулицького. – Львів: Каменяр, 2003 – С.6-17.
5. Кулікович-Дуткевич Т. Вступ/ Ангельська К.Ф. На крилах спогадів: Поезія – Львів: Каменяр, 2004 – С. 3-6.
6. Лилова А. Введение в общую теорию перевода. М.: Высш. шк., 1985. – 256 с.
7. Морозова Э.Ф., Попов В.П. "Зів'яле листя" Івана Франко в перекладі Анни Ахматової // Іван Франко і світова культура: Матеріали міжнародного симпозиуму ЮНЕСКО (Львів, 11-15 вересня 1986): У 3 кн. / Упоряд. Б.З. Якимович. – К.: Наук. думка, 1989 – Кн. 2. – С.239–242.
8. Папуша І.В. Буддійська символіка в структурі "Зів'ялого листя" // Літературознавча рецепція і компаративістський дискурс: Монографія / За ред. Р. Гром'яка – Тернопіль: Підручники і посібники, 2004. – С. 116-127.
9. Рагойша В.П. Іван Франко і актуальні питання беларуска – українського взаємаперекладу // Іван Франко і світова культура: Матеріали міжнародного симпозиуму ЮНЕСКО (Львів, 11-15 вересня 1986): У 3 кн. / Упоряд. Б.З. Якимович. – К.: Наукова думка, К.: Наук. думка, 1989 – Кн. 2. – С.245–248.
10. Сенік Л.Т. "Зів'яле листя" Івана Франка в контексті модернізму // Франкознавчі студії: Збірник наукових праць. Редкол. Є. Пшеничний (голов. ред), А. Войтюк, В. Винницький та ін. – Дрогобич: Вимір, 2001. – Випуск перший. – С.43-49.
11. Франко І. "Каменярі". Український текст і польський переклад. Дещо про штуку перекладання // Франко І.Я. Зібрання творів: У 50-ти томах. Томи 26-43. Літ.-крит. праці. – Том 39. Літ.-крит. праці (1911-1914). – К.: Вид-во Наук. думка, 1983. – С.7-20.
12. Франко І. "Зів'яле листя": Лірична драма / Перекл. пол. мовою К.Ф. Ангельської; пер. рос. мовою А.А. Ахматової. Упоряд. і вступ, стаття М. М. Ільницького; худ. оформл. Б. Р. Пікулицького. – Львів: Каменяр, 2003 – 183 с.
13. Франко І.Я. Зів'яле листя: Лірична драма. – Вид. четв., переробл. і доп. / Перекл. англ. І.Теплий. – Львів: СПОЛОМ, 2011. – С.30-137 (До 155-річчя від дня народження І. Франка).
14. Шалата М. Іван Франко і письменники "Молодої Музи" // Франкознавчі студії: Збірник наукових праць. Редкол. Є. Пшеничний (голов. ред) та ін. – Дрогобич: Вимір, 2001. – Випуск перший. – С.108 –126.
15. Щурат В. Поезія зів'ялого листя в виду суспільних завдань штуки (Прочитавши ліричну драму І. Франка "Зів'яле листя") // Франкознавчі студії: Збірник наук. праць. Є. Пшеничний (голов. ред) та ін. – Дрогобич: Вимір, 2001. – Випуск перший. – С. 189-203.
16. Ярема Я. До проблеми ідейного змісту "ліричної драми" Івана Франка "Зів'яле листя" // Іван Франко. Статті і матеріали. – Л. : Видання Львів. держ. ун-ту, 1948.– Збірник 1. – С. 91–123.
17. Andrusyshen C.H. Ukrainian Literature and Its Guiding Light Taras Shevchenko. Winnipeg: Dominion Executive of the Ukrainian National Youth Federation of Canada, 1949. – 32 pp.
18. New Webster's Dictionary and Thesaurus of the English Language. –Danbury, CT.: LEXICON Publications, 1993. – 1048 pp.



## References

1. Bilets'kyi O. I. (1956) The Grandeur of Ivan Franko // Journal of the Academy of Sciences of the Ukrainian Soviet Socialist Republic – No.7 (236) – July – Kyiv: Academy of Sciences of the Ukr. SSR Publishers – P. 3-18 (in Ukrainian).
2. Horak R. (2004) Whiff of the “Withered Leaves”// Literary Ukraine: Newspaper of the Ukrainian Writers. – 25 March 2004 – P.4.
3. Hordyns'kyi Sv. (2004). At the Turn of Eras. Literary studies articles, surveys, essays, reviews, memoirs / “Ad Fontes – To Sources” Series – Lviv: Svit publ., 2004. – 504 p.
4. Ilnyts'kyi M. (2003). The Throe Turned Into Word // Franko Ivan “Withered Leaves”: Lyrical drama / Tr. into Pol. by K.F. Angielska; tr. into Russ. by A.A. Akhmatova; Art design by B.R. Pikulyts'kyi – L'viv: Kameniar Publ. – P.6-17 (in Ukr., Pol., Russ.).
5. Kulikowicz-Dutkiewicz T. (2004) Introduction / Angielska K.F. On the Wings of Memoirs: Poetry – L'viv: Kameniar Publ. – P. 3-6.
6. Lilova A. (1985) Introduction into the General Theory of a Word. – Moscow: Vysšaja Škola Publishers. – 256 p (in Rus.).
7. Morozova E.F., Popov V.P. (1989). Ivan Franko's “Withered Leaves” as Translated by Anna Akhmatova (in Rus.) // Ivan Franko and World Culture: Materials of UNESCO's International Symposium (Lviv, 11-15 September 1986): In 3 books / Compiled by ББ.З. Yakymovych; Ed. Board: I.I. Lukinov, M.V. Bryk, H.D. Verves a.o. – Kyiv: Scientific Thought Publ. – Book 2. – P.239–242 (in Ukr.).
8. Papusha I. V. (2004). The Buddhist Symbolics in the Structure of the “Withered Leaves”// Literary Studies Reception and the Comparative Discourse i: Monograph / Ed. by R. Hromyak. – Ternopil: Textbooks and Manuals Publ. House. – P. 116-127 (in Ukr.).
9. Ragoysa V.P. (1989) Ivan Franko and the Topical Issues of Belarussian-Ukrainian Intertranslation // Ivan Franko and World Culture: Materials of UNESCO's International Symposium (Lviv, 11-15 September 1986): In 3 books / Compiled by ББ.З. Yakymovych; Ed. Board: I.I. Lukinov, M.V. Bryk, H.D. Verves a.o. – Kyiv: Nauk. Dumka Publishers – Book 2. – P.245–248.
10. Senyk L.T. (2001) Ivan Franko's “Withered Leaves” in the Context of Modernism // Ivan Franko Studies Research: Collected scholarly papers. Ed. Board: Ye. Pshenychnyi (Ed.-in-Chief ), A. Voytiuk, V. Vynnyts'kyi a.o. – Drohobych: Vymir Publ. – First issue – P.43-49.
11. Franko I. (1983). “Pavers of the Way”. Ukrainian Text and Polish Translation. Something on the Art of Translating // Franko I. Ya. Collected Works: In 50 vols. Volumes 26-43. Literary-critical papers. – Vol.39. Lit.-crit. Papers (1911-1914). – Kyiv: Scientific Thought Publ. – P.7-20.
12. Franko I. (2003) “Withered Leaves”: Lyrical drama / Pol. transl. by K.F. Angielska; Russ. transl. by A.A. Akhmatova. Compiled and introduced by M.M. Ilnyts'kyi; art design by B.R. Pikulyts'kyi. – Lviv: Kameniar Publ. – 183 p. (in Ukr., Pol., Russ.)
13. Franko I. Ya. (2011). Withered Leaves: Lyrical drama. – Fourth edition, revised and updated / Transl. by I. Teplyy. – Lviv: SPOLOM Publ. – P.30-137 (Towards I. Franko's 155<sup>th</sup> Birthday) [Ukr., Engl.].
14. Shalata M. (2001). Ivan Franko and the “Young Muse” Writers // Ivan Franko Studies Research: Scholarly collected papers. Ed. Board: Ye. Pshenychnyi (Ed.-in-Chief ) a.o. – Drohobych: Vymir Publ. – First issue. – P.108 –126 (in Ukr.).
15. Shchurat V. (2001). The Poetry of Withered Leaves in View of the Social Problems of Art (On Reading I. Franko's Lyrical Drama “Withered Leaves”)// Ivan Franko Studies Research: Scholarly collected papers. Ed. Board: Ye. Pshenychnyi (Ed.-in-Chief ) a.o. – Drohobych: Vymir Publ. – First issue. – P.108 –126 (in Ukr.). – P. 189-203.

16. Yarema Ya. (1948). To the Problem of the Writer's Theme in Ivan Franko's "Lyrical Drama" "Withered Leaves" // Ivan Franko. Articles and Materials. – Lviv: Lviv State University Press. – Collection 1. – P. 91–123 (in Ukr.).

17. Andrusyshen C.H. (1949). Ukrainian Literature and Its Guiding Light Taras Shevchenko. Winnipeg: Dominion Executive of the Ukrainian National Youth Federation of Canada. – 32 pp. (in Engl.)

18. New Webster's Dictionary and Thesaurus of the English Language (1993). – Danbury, CT.: LEXICON Publications. – 1048 pp (in Engl.).

**Анотація.** В роботі аналізуються ключові проблеми відтворення стилістичних, лексичних фонетичних особливостей поезії І.Франка «Ти, тільки ти – моя єдина любов» («Зів'яле листя»). У центрі уваги – авторський переклад вірша на англійську мову. Дослідження проводиться на тлі двох інших перекладів – на російську та польську мови. Аналіз ґрунтується, в першу чергу, на теоретичних напрацюваннях І.Франка.

**Ключові слова:** переклад, аналіз, поетика, образність, перекладна мова, мова перекладу, цільова аудиторія

**Аннотация.** В работе анализируются ключевые проблемы воссоздания стилистических, лексических фонетических особенностей поэзии И.Франко «Ты, только ты – моя единственная любовь» («Увявшие листья»). В центре внимания – авторский перевод стихотворения на английский язык. Исследование проводится на фоне двух других переводов – на русский и польский языки. Анализ основывается, в первую очередь, на теоретических наработках И.Франко.

**Ключевые слова:** перевод, анализ, поэтика, образность, переводящий язык, язык перевода, целевая аудитория