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## **THE PHENOMENON OF SHAKESPEARISM IN THE UKRAINIAN LITERATURE OF THE 19<sup>th</sup> CENTURY**

*The article is devoted to the phenomenon of shakespeareism in the Ukrainian literature of the nineteenth century. The main attention in the work is focused on the works of Yuri Fedkovych and Lesya Ukrainka. The article analyzes the scientific researchers from the point of view of comparative studies in relation to Shakespeare's perception in Ukraine.*

*A comparison of the English and Ukrainian texts is presented, in which there is a noticeable influence of the English writer on the works of Ukrainian authors. The author traces the process of transformation of artistic images of the heroes of the English works of Shakespeare on the original work of the Ukrainian writers. The features of the original individual artistic style of the Ukrainian translators, which were reflected in the translations of Shakespeare, are highlighted and described.*

*Based on the study of the perception of the English writer in Ukraine in the nineteenth century, it has been established that Shakespeare was at the ideological and philosophical level close to Ukrainian translators of the nineteenth century: the writers saw in Shakespeare's work an overnight universality and a prehistoric dimension of the human personality, a peculiar human "monad" that can be differently realized in every new historical time. The idea is based on the fact that the study of the perception is a purely comparative project, since it involves an appeal to two cultural-ideological codes: on the one hand, we investigate how "the other" national mentality, realized through the artistic space, affects its "own" national system, in what way is repulsion from the traditional reading of a particular work or a*

*collection of works, the author or traditional images, etc. in the new artistic system; On the other hand, the study of the perception prompts us to study the laws of the development of the national artistic system, since all influences leave a certain ideological and aesthetic footprint on the "body" of another artistic system.*

**Key words:** *perception, work, translation, writer, text, creativity, literature, reader, artistic system, poem.*

*Статтю присвячено феномену «шекспіризм» в українській літературі XIX століття. Основну увагу в роботі акцентовано на творчості Юрія Федьковича та Лесі Українки. У статті здійснено аналіз наукових пошуків з точки зору компаративістики стосовно рецепції Шекспіра в Україні.*

*Подано порівняння англійського й українського текстів, де відчувається помітний вплив англійського письменника на творчості українських авторів. Автором простежено процес трансформації художніх образів героїв англійських творів Шекспіра на оригінальній творчості українських письменників. Виділено й описано характерні особливості оригінальної індивідуальної художньої манери українських перекладачів, які знайшли відображення в перекладах Шекспіра.*

*На основі вивчення рецепції англійського письменника в Україні XIX століття встановлено, що Шекспір на світоглядно-філософському рівні був близьким українським перекладачам XIX століття: письменники розгледіли у Шекспіровому творі понадчасову універсальність і надісторичний вимір людської особистості, своєрідну людську «монаду», яка може по-різному реалізовуватися в кожному новому історичному часі.*

**Ключові слова:** *рецепція, твір, переклад, письменник, текст, творчість, література, читач, художня система, вірш.*

*Статья посвящена феномену «шекспиризм» в украинской литературе XIX века. Основное внимание в работе акцентировано на творчестве Юрия Федьковича и Леси Украинке. В статье проведен анализ научных исследований с точки зрения компаративистики относительно рецепции Шекспира в Украине.*

*Подано сравнения английского и украинского текстов, где ощущается заметное влияние английского писателя в творчестве украинских авторов. Автором прослеживается процесс трансформации художественных образов героев английских произведений Шекспира на оригинальном творчестве украинских писателей. Выделены и описаны характерные особенности оригинальной индивидуальной художественной манеры украинских переводчиков, которые нашли отражение в переводах Шекспира.*

*На основе изучения рецепции английского писателя в Украине XIX века установлено, что Шекспир на мировоззренчески-философском уровне был близок украинским переводчикам XIX века: писатели рассмотрели в шекспировских произведениях надвременную универсальность и надысторическое измерение человеческой личности, своеобразную человеческую «монаду», которая может по-разному реализовываться в каждом новом историческом времени.*

**Ключевые слова:** *рецепция, произведение, перевод, писатель, текст, творчество, литература, читатель, художественная система, стихотворение.*

**Постановка проблеми.** The phenomenon of William Shakespeare for four centuries has a significant influence on the development of world culture. The popularity of the English genius of «all times and people» is determined not only by the ideological and aesthetic depth of his creative work, but also the ability to influence the formation of a national cultural canon.

The study of the specifics of Shakespeare's perception in the cultural space of Ukraine in the nineteenth century is important in the context of clarifying the role of the English poet in the formation of European cultural paradigm in Ukrainian literature.

Significantly, the literary result of this creative contact was the Ukrainian translations of works of the English writer, which opened to Ukrainian readers not only Shakespeare-playwright, but also Shakespeare-poet, the author of the famous sonnets.

**Аналіз останніх досліджень.** Regarding the research history of this issue, it should be emphasized a whole range of interconnected problems in the field of literary studies and the theory of translation, at the intersection of which arose and the idea of «Ukrainian Shakespeare» became particularly important. Significant studies were carried out by foreign scientists: G.Bloom, M.Storozhenko, Y.Levin, M.Alekseev, M.Morozov, O.Smirnov, O.Anikst, M.Zakharov, O.Pervushina and others. Colossal work was performed by Ukrainian Shakespeare scholars who raised the problems of Shakespeare's perception in the other national literature; in the nineteenth century – I.Franko. In the XX - the beginning of the XXI century. – I.Vanina, M.Shapovalova, R.Zorivchak, L.Kolomiets, I.Limborsky, N.Torkut, A.Teterina, T.Khitrova-Brants, I.Devduk, Y.Chernyak, D.Drozdovsky and others.

Great and undeniable is the influence of Shakespeare on the Ukrainian literature of the XIX century. M.Kostomarov, P.Svencytsky, Y.Fedkovych, M.Staritsky, P.Kulish, L.Ukrainka, I.Franko, P.Mirny, M.Rylsky were fascinated by him. Based on the literary-critical studies and translations of the Ukrainian writers that have been updated in the Ukrainian humanitarian discourse, we present the main domains of Shakespeare's perception, answering the question of why Shakespeare became one of those writers who had a significant influence on the development of the Ukrainian literature.

**Мета статті.** The purpose of the article is to identify the features of the original individual artistic style of the Ukrainian writers, which are reflected in the translations of Shakespeare.

**Виклад основного матеріалу.** The early perception of Shakespeare in Ukraine was a reflection of the other cultural influences, it is absolutely logical that the distance between the perceptive consciousness of Ukrainians and its texts was here much larger than elsewhere.

Thus, according to Y.Chernyak, the attempt to «appropriate» the English genius that took place in Germany and the United States was unprofessional to Ukrainians. He came to our lands as a recognized world genius, whose plays were deeply honored by the representatives of the dominant cultures (as the metropolis - Russia and Austria-Hungary, as well as those countries that in the early nineteenth century had a high cultural status in the world, France, Germany, USA). In this context, the position of P.Kulish, who proclaimed Shakespeare the «universal mirror», in which the Ukrainian nation «has to look» in order to overcome its own cultural barbarism and enter the civilization path, seems quite logical. The focus on mastering the cultural achievements of a brilliant Englishman, Kulish, thought to be a kind of ideological program: the assimilation of Shakespeare was an important step for him to become in line with other European nations.

The perception of Shakespeare as a playwright is evident in the artistic work of the Ukrainian writer. Thus, in one of her poems, Lesya Ukrainka accurately reproduces the name of one of Shakespeare's plays «Сон літньої ночі», which hypnotized the reader with its wonderful world of fantasy (the dream of a summer night ever I dreamt of) (Леся Українка, 1975: 384).

Close attention to Shakespeare affected the whole idea in the lyrical drama «Блакитна троянда», where the names of the heroes from Shakespeare's works are depicted:

*Прийди! Прийди, Ромео, ти мій вдень вночі,  
Бо ти лежатимеш на крилах ночі,  
Як перший сніг на ворона крилі...  
О, мій Ромео!* (Леся Українка, 1975: 248).

The writer used in her work the Shakespearean image of Romeo, which she sought to reproduce the image of loyalty and love, and emphasized it with the words «Прийди! Прийди, Ромео, ти мій вдень вночі», which indicates that the heroine in the lyrical drama was in love with the inferno, who for days would like to be close to his beloved person. Thus, in her own work, the author shows the separate lines of Juliet's monologue. Let's compare it with the original:

*Romeo, - come, thou day in night;  
For thou wilt lie upon the wings of night  
Whiter than new snow on a raven's back*  
(Shakespeare, 1997: 451).

Immediately you can see that the author was close to the original, since the text of the original source was reproduced very accurately, but the last line is somewhat different from the text of the tragedy. This line of Shakespeare literally translates from English «more white than the first snow on the back to the crow», in translation of Lesja Ukrainka «as the first snow on a crow of wings». The writer translated the word «back» «with the word «wings», so «wings» associated with love, as many words in the Ukrainian language say: «to fly on the wings of love», «love flames», and so on. But the thing is about unlucky love, as the word «raven» speaks of. Raven is an ambivalent symbol of sin, it is often identified with Satan, which emphasizes the color of this bird. The appearance of the crow was perceived as a prediction of failure (Гура, 1997: 530).

Under the influence of «Hamlet», Lesia Ukrainka created her lyrical poem «Adagio pensieroso», where she depicts the image of Ophelia:

*Хотіла б я уплисти за водою,  
Немов Офелія уквітчана, безумна,  
За мною вслід плили мої пісні,  
Хвилюючи, як та вода лагідна,  
Все далі, далі... (Леся Українка, 1975: 238).*

By these lines, the translator tries to convey to the Ukrainian reader the melancholy state of the hero, comparing it with the image of Ophelia from the tragedy «Hamlet». The tragic plot of this passage consists in the fact that Lesya Ukrainka presents to the Ukrainian reader the thoughts about death, where the image of Ophelia is related to death: «хотіла б я уплисти за водою, немов Офелія уквітчана, безумна». But the death of Ophelia, in Shakespeare's plot, is associated with water, where the heroine of a work fell into water and drowned.

The works of Shakespeare attracted Lesia Ukrainka's attention to their profound philosophical content, the severity of the conflict, which determined the artistic perception of the world by the English playwright. Significant role in the capture of the Ukrainian writer by Shakespeare played her uncle Mikhail Drahomanov, who constantly emphasized on the study of English. But Lesya Ukrainka did not have the opportunity to work on the translations of Shakespeare, because she did not speak English, intensively began to study it only in the early 90's (Шаповалова, 1976: 77).

The interest of Fedkovich to Shakespeare was to a large extent reflected in the original work of the Ukrainian writer himself. Drama «Довбуш», on which Fedkovich worked about the same time as the translations of plays by the English playwright, contains expressions that the author used in his own translation of «Hamlet»:

**Довбуш:** *Жіноча слабодушність! – сто крот душ!!!*

**Гамлет:** *О, слабодушносте, на ймя ти – жінка!*

(Федькович, 1906: 287).



Dovbush monologists are marked by high expressiveness, dynamism, which sometimes remind Hamlet's monologues:

**Довбуш:** *Я рад на се пристану, того мужа  
Назвати жусом і нікчемником...*

**Гамлет:** *Який же ж з мене жус це* (Федькович, 1906: 294).

For the artistic system of Y.Fedkovych, which basically appeals to the folk tradition, peculiar and fundamental semantic uncertainty, up to internal antonymism, alogism; and maximal expansion of associative fields; and a tight interaction of sound, visual, lexical, meanings, as well as the other traits derived from the folklore tradition.

The verse by M.Rylsky «Принц данський», which has the subtitle «Під хвилю зневіри», which serves as a kind of key to understanding the content of the work, which reflected some social motives, including the pursuit of a number of poets and accusations of them in apoliasm. The same situation survived M. Rylsky himself. His poem is a response to the abusers, the nobles who make him introduce «his contribution to the multi-colored treasury of generations» (Шаповалова, 1976: 292). It was they who were guilty of the difficult moral state of the hero, who is under pressure and at the extreme of moral disturbance:

*А серце тиснеться, а ніч чужа і темна,  
А день... Ні! Що вже там! Однакові всі дні!  
І марні всі слова, - і всі пісні даремно  
Грудьми кривавими у мури б'ють нічні*

(Шаповалова., 1976, с. 292).

The lyrical hero of the work is a poet who, with the help of an imaginary reincarnation, finds himself in the role of Hamlet. His monologue is a challenge to those who are guilty of his state of mind:

*Радій зневажнику, бери мене на посміх,  
На сірім стовпиську людському виставляй!  
Та ж ти не брат мені ні в перших, ані в восьмих!  
«Кваліфікуй» собі «упадництво й одчай»!  
Нехай і справді так. Це нерви, може, сплін це...*

(Шаповалова М., 1976:292)

**Висновки.** The Shakespearean text should be called «eternal» in the world literature, since it is endowed with an amazing ability to intensify creative searches, to actualize philosophical, value and aesthetic meanings. Transformation of eternal images of the work of W. Shakespeare depends on the peculiarities of the artist's artistic thinking, his socio-political beliefs and worldview. The images of Ophelia and Hamlet allow writers to talk about the deep inner experiences, to raise the problems of the poet and poetry, the relationship between the author and the authorities, the search for the meaning of being. Thus, in the work of Lesya Ukrainka, the image of Ophelia helps to convey the subtle women's emotions, to create a lyric story. Pomising is the deeper penetration of the intertextual interaction between Shakespeare's work

and other Ukrainian artists to reveal a coherent picture of the perception and transformation of texts of the English genius, both at the ideological and aesthetic, and at the poetic levels.

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**ФЕНОМЕН ШЕКСПИРИЗМУ В УКРАЇНСЬКІЙ ЛІТЕРАТУРІ ХІХ  
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ХІХ СТОЛЛЕТІЯ**