

German-Language Literary Heritage of Ukrainian Authors: Translation Traditions and Cultural Dialogue

Німецькомовна літературна спадщина українських авторів: традиції перекладу та культурний діалог

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Анотація

This article examines the German-language literary achievements of Ukrainian authors and their translation activities between German and Ukrainian languages. The analysis focuses on two prominent figures of Ukrainian literature – Panteleimon Kulish and Ivan Franko, who are considered founders of the Ukrainian translation school. The study traces the traditions of translating German classical literature within the Ukrainian context and determines the character and purpose of translation activities of these outstanding literary figures. P. Kulish's translation work is analyzed using W. Goethe's ballad "Erlkönig" as an example, highlighting his extraordinary talent despite being self-taught in foreign languages. The article examines I. Franko's multifaceted creative legacy as a writer, poet, translator, linguist, and public figure, defining three spheres of his translation activity: literary texts, scientific works, and apocryphal literature. A comparative analysis of translations of Goethe's "Erlkönig" by P. Kulish, B. Hrynchenko, and M. Rylsky illustrates the evolution from "old" to "new" masters of Ukrainian translation, revealing differences in interpretation of imagery, emotional tone, and mood transfer from the original text.¹

У статті досліджуються німецькомовні літературні досягнення українських авторів та їхня перекладацька діяльність між німецькою та українською мовами. Аналіз зосереджено на двох визначних постатях української літератури – Пантелеймоні Кулішеві та Іванові Франкові, які вважаються засновниками української перекладацької школи. У дослідженні простежуються традиції перекладу німецької класичної літератури в українському контексті та визначається характер і мета перекладацької діяльності цих видатних літературних діячів. Перекладацьку роботу П. Куліша проаналізовано на прикладі балади В. Гете "Вільшаний король", що підкреслює його надзвичайний талант, незважаючи на самостійне вивчення іноземних мов. У статті розглядається багатогранна творча спадщина І. Франка як письменника, поета, перекладача, лінгвіста та громадського діяча, визначаються три сфери його перекладацької діяльності: літературні тексти, наукові праці та

¹This article is a translated and updated version of the article originally published in [1].

апокрифічна література. Порівняльний аналіз перекладів “Вільшаного короля” Гете, виконаних П. Кулішем, Б. Грінченком та М. Рильським, ілюструє еволюцію від “старих” до “нових” майстрів українського перекладу, виявляючи відмінності в інтерпретації образності, емоційного тону та передачі настрою оригінального тексту.

1. Introduction

The territory of modern Ukraine has always been characterized by multiculturalism, as it belonged to various European states at different times throughout history. Each period in Ukraine’s history has left linguistic traces that are still easily recognizable in the modern Ukrainian language, but literary traces are also readily discoverable: many authors wrote their works in their native languages – German, Hungarian, Polish, Czech, and Romanian. Renowned Ukrainian writers are read throughout Europe and worldwide; names of Ukrainian classics such as Taras Shevchenko, Ivan Franko, and Lesya Ukrainka are well known, with their monuments visible not only in Ukraine but also abroad. However, the literary heritage of many equally talented and beloved Ukrainian authors remains virtually unknown. Most people are also unaware that these artists are recognized as translators who, on one hand, composed their works in other languages (including German), and on the other hand, translated classical European heritage into Ukrainian to make literary masterpieces accessible to Ukrainians, thereby enriching the Ukrainian language and literature.

The scarcity of publications representing Ukrainian literature is confirmed by A. Woldan in the foreword to the anthology of Ukrainian women’s literature “Sister, Put on Your Wings! Women’s Voices from Ukraine,” published in 2019: “Ukrainian literature, including its male representatives, is little known and even less translated” [16]. The literary scholar is correct that Ukrainian authors (both male and female) of the past were not actively translated and

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published abroad in other European languages. Moreover, the majority of works published abroad by migrant authors from Ukraine were issued in the “exotic” Ukrainian language for Europe, making them accessible only to specialists whose focus was “Ukrainian literature.” Therefore, within the framework of this study, we consider it meaningful to draw attention to at least the most important representatives of Ukrainian literature who wrote or translated into German.

2. Translation Traditions in the Ukrainian Literary Context

Translation and interpretation play a crucial role in communication between different peoples, and translations of works often serve as valuable sources of intercultural information, mediating between cultures. One of the classics of Ukrainian literature, Ivan Franko [5, 6], emphasized that translations give broad masses of the population the opportunity “to acquaint themselves with works of the human spirit that appeared in other places and at different times.” The writer argued that translations of important and influential works of “foreign” literatures have always belonged to the foundations of every nation’s own literature, beginning with the ancient Romans [5].

Ukraine, like any other European culture, has a long history of translation. It begins with translations of non-fiction texts and mediation between embassy representatives from European states during the times of Kievan Rus. The translation of literary texts was then considered a type of intercultural communication; it was one of the instruments for establishing and maintaining contacts with the wider world [9]. This task of translation was relevant in all periods of Ukrainian history and has not lost its relevance today.

Many pages of Ukraine’s complex and contradictory history are connected with Germans (politicians, scientists, architects, musicians, writers, and poets), with German literature, culture, and history. The German-language heritage in Ukraine is represented by authors who often wrote their works in German and only later translated them into Ukrainian, authors of German or Jewish origin who lived in the western regions of modern Ukraine (Bukovina and

Galicia), and translations of the classical legacy of European German-speaking writers who made a significant contribution to popularizing German culture and language in Ukraine.

Ukraine has also developed its own traditions regarding the translation of German authors into Ukrainian. In our study, we rely on the research of M. Ivanytska, who studied the history of literary translation by Ukrainian authors and translators from German into Ukrainian over 100 years (late 19th – 20th centuries). The researcher established that these 100 years can be divided into three epochs according to the criterion of “contribution to the development of interliterary contacts”: the first epoch M. Ivanytska designates as “a window into literary Europe at the turn of the century,” the second as the poetic explosion of the 1920s-30s, and the third as the post-war years [12]. Naturally, since 1991, a completely new stage has begun in the history of German-Ukrainian translations, with its own characteristics. Each of the aforementioned epochs deserves separate study, but we limit our analysis to the “golden” times of German-Ukrainian translation at the turn of the century. This period is characterized by “active inter(cultural)literary contacts, inspired by a number of Ukrainian artists who felt equally at home in both Ukrainian and German (as well as other European) cultures” [12] and is associated with great names including Ivan Franko, Panteleimon Kulish, Lesya Ukrainka, Borys Hrynchenko, and lesser-known figures such as L. Starytska-Cherniakhivska, I. Steshenko, and P. Hrabovsky, among others.

Thanks to the translations of the aforementioned artists, translators, and scholars, the most important works of the most renowned European German-speaking authors, which constitute the common literary heritage of world literature, were made accessible to Ukrainian readers. However, this was not the only goal of translators of that time, according to M. Ivanytska. They also wanted to transform the cultural achievements of German-language literatures into a special part of their own culture, to transfer works of “foreign” culture to national soil and thereby enrich Ukrainian literature [12], and to test the Ukrainian language itself, proving that all the subtleties of “high” literature could also be expressed in Ukrainian. During this period, many works of German literature were translated

into Ukrainian, including individual fragments of the German epic “The Nibelungenlied,” many poems by J. W. Goethe [7] including his life’s work “Faust” [8], works by F. Schiller, G. E. Lessing, H. Heine, G. Keller, C.F. Meyer, N. Lenau, and other German-speaking authors.

3. “Old Masters” and Their Literary Heritage

3.1. Panteleimon Kulish – Gifted Artist and Talented Translator (1819-1897)

Panteleimon Kulish [14, 19] is an outstanding figure in the Ukrainian cultural space. His contribution to the development of Ukrainian literature and Ukrainian society is difficult to overestimate: he is equally well known as a writer and poet, as a translator from many European languages and as a researcher; P. Kulish also accomplished much in the public sphere, serving as a historian, publicist, ethnographer, editor, and publisher.

N. Demydenko analyzed P. Kulish’s creative work and asserts that researchers often note that when assessing the contribution resulting from P. Kulish’s multifaceted activities, the expression “for the first time” is frequently used. He was the first to begin writing scholarly works in Ukrainian, was the first literary critic, wrote the first Ukrainian historical novel, created the Ukrainian alphabet that is still used today almost unchanged (which is why another Ukrainian researcher called P. Kulish “the father of Ukrainian writing”), was the first to open the door to world literature for Ukrainian readers, making them familiar with works of European classics, authors of antiquity, and other masterpieces of different epochs and cultures in their native language [3].

The majority of readers and researchers in Ukraine and abroad associate P. Kulish’s name with literary creativity and know him as the author of the first Ukrainian historical novel “The Black Council” (1857), which another Ukrainian classic, I. Franko, called “the best work of Ukrainian historical prose” [5]. However, his creative activity as a translator deserves no less attention than his own works.

P. Kulish knew several foreign languages. Although his native language was Ukrainian, his path to multilingualism began with Russian, as this language was one of the prerequisites for successful study in the Russian Empire. Later, the writer and translator learned other foreign languages, the number of which was quite large: French, English, German, Polish, Latin, Spanish, Italian, and Swedish. The artist's motivation for learning foreign languages, as well as the manner in which he acquired them, was non-trivial. Scholars who have researched P. Kulish's life path and literary heritage assert that he studied all foreign languages by reading works of world literature in the original. P. Kulish learned English and French in an original way, reading novels by W. Scott that he knew well in both languages in parallel.

P. Kulish translated both poetry and prose works. His favorite authors included Adam Mickiewicz, whose poems he translated from Polish, as well as German classics Wolfgang Goethe and Friedrich Schiller. To translate the Bible, the Book of Books, into Ukrainian, P. Kulish studied Hebrew, as he was convinced that every work must be translated into a foreign language from the original, not from existing translations in other languages, although he considered familiarity with the texts of these translations worthwhile. P. Kulish did not strive to master foreign languages perfectly; he acquired basic knowledge of a foreign language quite quickly, and this level was sufficient for him to understand texts of belles-lettres at a receptive level and translate them into his native language, with or without a dictionary.

P. Kulish was one of the first translators to make the transition from the Ukrainian tradition of so-called "perespiv" (retelling in verse) to literary, adequate translation [4]. The term "perespiv" in Ukrainian literary studies refers to a poem written based on motifs from a work by another author, often with elements of imitation, which is close to translation but differs from it in a number of features, such as rhythm and rhyme.

Panteleimon Kulish, although lacking what we today consider the foundation for a successful career – education confirmed by a document – left behind translations that are still studied and highly valued by readers and specialists today. This is easy to demonstrate

by comparing texts by German authors with their Ukrainian versions. It is easy to notice that P. Kulish's translations not only depict the world of characters in a work but also reflect the emotional background, the author's rhythm, verbal perspective, and momentary feeling, the mood and general atmosphere in which the author was immersed while writing the text.

The peculiarities of P. Kulish's translations can be illustrated by comparing Goethe's "Erlkönig" in the original with the Ukrainian version. We have deliberately focused on the lexical side of the translation, as in our opinion, it is precisely this that counts among P. Kulish's remarkable features as a translator. Table 1 shows passages that are very close to the original and serve as lexical correspondences are marked in italics; passages (individual lexemes, word combinations, sentences) that show verbal differences to a greater or lesser extent, such as the contrast between "Nacht" and "нічна доба" rather than "ніч," or "dein Gesicht" and "очиці," are marked in bold; and passages that are missing in one of the versions, either in the original or in the translation, or that find no correspondence, such as "Коня острогами раз по раз торкає," "кудлатий, патлатий, Сягає рукою, мов хоче піймати" or the pair "Es scheinen die alten Weiden so grau" – "в гаю на майдані Колишуться вільхи в густому тумані," are printed in a different font.

It is immediately apparent that most content and verbal features of the original are considered in the translation. Naturally, since this is a poetic text, it is not always possible to preserve the lexical expression of the source text in word and form, which is why P. Kulish uses lexical and syntactic transformations. This can be explained by the fact that Ukrainian has no strict rules regarding word order, different word-formation models are possible compared to German, and there are other characteristics typical of folk literature (German and Ukrainian) that are difficult to translate. However, the essential message that the author wanted to convey to the reader, the main idea, the mood, and the feeling are definitely expressed by the translator.

Table 1

Lexical comparison between Goethe's "Erlkönig" original and Kulish's translation.

Wer reitet so spät durch Nacht und Wind ? Es ist der Vater mit seinem Kind . Er hat <i>den Knaben wohl in dem Arm,</i> <i>Er fasst ihn sicher, er hält ihn warm.</i> Mein Sohn, was birgst du so bang dein Gesicht ? <i>Siehst Vater, du den Erlkönig nicht!</i> Den Erlenkönig mit <i>Kron' und Schweif</i> ? Mein Sohn, es ist ein Nebelstreif. <i>Du liebes Kind, komm geh' mit mir!</i> <i>Gar schöne Spiele, spiel ich mit dir,</i> <i>Manch bunte Blumen sind an dem Strand,</i> <i>Meine Mutter hat manch gülden Gewand.</i>	Хто їде під вітер нічною добою ? <i>Синка на сидельці везе під полою,</i> Коня острогами раз по раз торкає, <i>Дитину до себе в тепло пригортає.</i> "Чого се ти, синку, очиці ховаєш ?" - <i>"Вільшаний цар, тату, хіба не вбачаєш?</i> В короні вітластій, кудлатий, патлатий, Сягає рукою, мов хоче піймати ". <i>"Коханий мій хлоню, ходімо зо мною,</i> <i>Гулятимем гарно-прегарно з тобою,</i> <i>Квітками в нас пишно лука процвітає,</i> Парчею матуся мене зодягає ".
Mein Vater, mein Vater, und hörest du nicht, Was Erlenkönig mir leise verspricht ? Sei ruhig, bleibe ruhig, mein Kind, In dürrer Blättern säuselt der Wind. <i>Willst feiner Knabe du mit mir geh'n?</i> Meine Töchter sollen dich warten schön, Meine Töchter führen den nächtlichen Reihn Und wiegen und <i>tanzen und singen</i> dich ein. <i>Mein Vater, mein Vater,</i> <i>und siehst du nicht dort</i> <i>Erlkönigs Töchter am düsteren Ort?</i> Mein Sohn, mein Sohn, ich seh'es genau: Es scheinen die alten Weiden so grau Ich lieb dich, mich reizt deine schöne Gestalt, Und bist du nicht <i>willig,</i> so brauch ich Gewalt ! <i>Mein Vater, mein Vater, jetzt faßt er mich an,</i> Erlkönig hat mir ein Leids getan.	"Хіба твоє вухо , татуню не чує, Що цар той вільшаний зо мною жартує ?" "Спокойся, дитино; нічого немає, Се вітер у листі сухім завиває!" "Вродливий мій хлоню! Ходімо зо мною, Царівни гуляти там будуть з тобою, - З тобою гуляти, вночі танцювати, На вітті <i>гойдати, коточка співати</i> ". "Хіба ти не бачив, татуню, вільхівен, Танців і гойдання маленьких царівен ?" - "Я бачу, мій синку, в гаю на майдані Колишуться вільхи в густому тумані ". "Люблю тебе, хлоню, за личко принадне, Не хочеш по волі, - неволя притягне!" - "Татуню, татуню! Мене він хапає !" Вільшаний цар душу мою пориває !.."
Щомага став батько коня з ляку знами, Маленька дитина - стогнати-конати, В домівці не радість його зустрічала, Дитина мовчала, <i>дитина сконала.</i>	Dem Vater grauset's, er reitet geschwind, Er hält in den Armen das ächzende Kind, Erreicht den Hof mit Mühe und Not, In seinen Armen das Kind war tot.

3.2. German-Language Creative Work of Ivan Franko (1856-1916)

One of the most famous representatives of the Ukrainian intelligentsia, Ivan Franko, was a poet, writer, literary critic, translator, linguist, publicist, historian, ethnographer, and

philosopher. Therefore, his creative work encompasses a series of works whose thematic and genre palette is very diverse.

Ivan Franko was the son of a village blacksmith of German descent whose family name was “Frank,” from which the name “Franko” was derived. Perhaps this is partly why his literary and writerly heritage includes works in the German language. Moreover, Ivan Franko was in Vienna from 1892-93, where he completed his dissertation, which was successfully defended at the University of Vienna. I. Franko was a long-time contributor to the Viennese weekly “Die Zeit,” for which he primarily wrote cultural-historical articles but sometimes also published satires about life in his native Galicia. He also worked for a number of other German-language periodicals, particularly “Arbeiter-Zeitung,” “Aus fremden Zungen,” “Das literarische Echo,” “Magazin für die Literatur des In- und Auslandes,” “Neue Revue,” and “Vorwärts.”

The incomplete edition of I. Franko’s German-language works published in 1963 comprises hundreds of pages. As S. Simonek notes, I. Franko’s German-language works were of great importance because they transcended the national literary approach. The portrayal of struggles between past and present, between the foreign and the familiar, was a sign of the pluralism of his artistic texts at the linguistic level [18, p. 2]. Recognizing the value of Ivan Franko’s German-language works as those of a significant, multilingual, politically active Ukrainian writer, translator, and journalist, Austrian researchers of his activity believe that it occupies a significant place in the Viennese literary environment.

I. Franko conducted translation activities in three main areas: literary and scholarly translations, as well as translations of sacred and apocryphal writings. Franko did much for his compatriots through German literature, culture, and science, as well as the cultural heritage of other nations. Regarding the educational significance of translation activity, Franko argued that translations of world literature make it part of Ukrainian culture. The monumental reproduction of many European authors from different times – writers of various

literatures and cultural epochs of world history – by Franko the translator contributed to this. Franko understood the educational and enlightening role of translations very broadly.

As a translator, “he did not feel obligated to translate literally from one language to another; he adapted texts so that they would be understandable even to readers who were not above the average educational level” [11]. Among the two dozen literatures of the 19th century from which Franko translated, German and German-language literature were perhaps closest to him (at least among Western European literatures). His translation legacy includes translations from German literature – Johann Wolfgang Goethe and Heinrich Heine.

Conversely, Franko did much to familiarize Germans with Ukrainian literature through his general reviews of Ukrainian literature, articles about writers, and translations of Ukrainian poetry and prose. Franko translated works by Taras Shevchenko, Panteleimon Kulish, and Vasyl Stefanyk from Ukrainian into German. The translations of prose and poetic works by Ukrainian authors that he produced in German occupy a special place in Franko’s legacy. He made translations of some Ukrainian folk songs and poems by Taras Shevchenko into German. For example, Franko made a translation of Shevchenko’s “І небо невимите...” (“And the Sky is Unwashed...”) in 1848:

AM ARALSEE

Ungewaschen der Himmel
und verschlafen die Hellen
und am Ufer, so weit man nur blickt,
Schilf und Schilf wie betrunken,
ohne Wind hingesunken
neigt sich, beugt sich und raschelt und nickt.

Mein Gott, soll ich noch lange
an dem elenden Tange,
in dem offenen Kerker zumal,
in den dumpfigen Mauern
meine Tage vertrauern
und versauern mir selber zur Qual?

Keine Antwort! Beständig
nickt das Gras wie lebendig,
will die Wahrheit mir nimmermehr sagen;
ach, und sonst
hab' ich niemand zu fragen [13, p. 207].

Ivan Franko himself was primarily influenced by German poetry in his texts. In his youth, he was devoted to German Romanticism and wrote under its influence. In his own German-language poems, I. Franko tried to convey to the German-speaking reader his love for his homeland, understanding of its difficult situation, but also faith in the happy future of his homeland and its sons:

Voll Schwere ist dein Joch, so schwer ist es zu tragen,
O du, mein Vaterland!
Als wäre es ein Kreuz, muss ich darunter sinken.
Und einen Becher voll von Gift zu Neige trinke
Aus deiner Vaterland.

Ich segne dich dennoch! Und mag die ferne Zukunft
Mit Glanz und Ansehen krön dich zuletzt –
Ich flehe, dass nur Eins der Himmel dir vergönne:

Dass sie von dir nicht fliehn – die besten deiner Söhne
Durch Qual und Hunger weggesetzt.
(From “Mein Ismavogd”)

Goethe’s “Faust” [8] is the principal work of Franko’s translation activity. He began working on this translation as early as the 1870s. In 1875, excerpts from “Faust” appeared in the magazine “Friend.” In the 1870s and 1880s, Franko continued to publish his translations of this work. Only in 1881 did he complete the translation of the first part and add detailed commentary. In 1882, the translation appeared under the title “Faust, the Tragedy by Johann Wolfgang Goethe, translated from German and explained by I. Franko.”

The organic part of Franko’s translation context, directly connected with the deep foundations of world culture, was, as M. Moskalenko emphasizes, his translations of folklore from various peoples. Some of these translations were made directly from the original languages (Slavic and common European languages), while in the case of other, less familiar languages, Franko translated with the help of intermediate texts, mostly in German. In this, as in countless other cases, Franko was an innovator and discoverer with Ukrainian translations of English and Scottish ballads, Spanish romances, or German folk songs [15].

Yet as F. Arvat noted, Ivan Franko was not only an unsurpassed translator but also an outstanding theoretician in the art of translation. His theoretical articles, numerous preambles to his own and others’ translations, reviews, and accompanying comments on translation in his critical works are clear evidence that he reached the pinnacle in the development of translation theory in the pre-October Revolution period [2, p. 3].

Ivan Franko’s translation activity was of great importance for the emergence of Ukrainian literary translation. Ivan Franko is considered the founder of the classical school of Ukrainian translation. Franko developed the method of translation analysis and substantiated the concept of translation as the unity of a series of factors – literary, linguistic, stylistic, ethno-linguistic, psychological, psycholinguistic, and aesthetic. Franko defended the idea that the

accuracy of the translated text lies not in literal translation of the original but in conveying the ideas of the original while preserving the unity of content and form. In his theoretical positions, he spoke out against distortion of the images created by the author of the original and advocated for a simple translation style and clarity of content. Therefore, I. Franko often made free poetic transformations at the genre boundary between original and translated works.

4. “Old Masters” vs. “New Masters”: A Comparative Analysis of Goethe’s “Erlkönig”

Johann Wolfgang Goethe’s ballad “Erlkönig” is one of the most famous German ballads. It has only one plot: a father and small son ride at night through a dark forest, in whose darkness the boy sees the Forest King. He beckons the child to him, and the father takes it for a vision and tries to calm his son. But after completing the journey and arriving home, he sees that the child is dead. Unlike the ballads of other German authors of his time, Goethe reflected nature not lyrically and aesthetically, but mystically and tragically. The mysticism, dynamics, and subtle psychology of the ballad attracted masters of the poetic word who translated it into various languages and interpreted the figure of the Forest King in the context of their epoch or a particular literary movement. Even translations in the same language differ in their interpretation of the main image, which embodies majestic nature with its dualism – charm and deadly effect.

The translations by Ukrainian poets Maxym Rylsky, Panteleimon Kulish, and Borys Hrynchenko can be compared from this perspective.

The Ukrainian poet Maxym Rylsky [17] belongs to a cohort of recognized theoreticians and translators. He is the author of the translation-theoretical book “The Art of Translation.” Moreover, he translated dozens of poems by German poets. M. Rylsky believed that the existence of an inner kinship between the author of the original and the translator is necessary. The translator should also have creative choice so that their translations are creative.

Borys Hrynchenko [10] translated poems by Johann W. Goethe, lyrics and dramas by F. Schiller, and poems by H. Heine. B. Hrynchenko's translations of German lyrics are characterized by stylistic richness, linguistic proximity to the reader, and special attention to the subtleties and details of the original.

The differences in the compared translation works can already be seen in the title of the translation: M. Rytsky uses "The Alder King" ("Вільшаний король"), P. Kulish "The Alder Tsar" ("Вільшаний цар"), and B. Hrynchenko – "The Forest Tsar" ("Лісовий цар"). The name of the ballad "Erlkönig," and thus the key figure, comes from the German words "die Erle" (alder) and "der König" (king). B. Hrynchenko explains the main figure as the Forest Tsar and emphasizes that he is a powerful ruler of the forest that surrounds the father and his small son. He can do whatever he wants to them. The translator's intention is thus quite clear – he wants to show the power of the Forest Tsar and the helplessness of humans, which leaves no room for doubt.

However, analysis of the semantics of the components of the German name and its connotations reveals other motives for the decision to represent nature in the translations by M. Rytsky and P. Kulish. The alder is associated with death in German folklore, so the lexeme "вільшаний" ("King" by M. Rytsky and "Tsar" by P. Kulish) is close to the original source and more accurately conveys the tragedy and inevitability of human death.

The variants of rendering the Erlkönig's appearance by the translators also differ. J. W. Goethe presents him "mit Kron und Schweif" (with crown and tail). In M. Rytsky's translation, the king of the forest is also described concisely and succinctly: "Він у короні, хвостатий пан!" (He's in a crown, a tailed lord!)

B. Hrynchenko also portrays the Erlkönig laconically, although he deviates from the author's intention and somewhat "humanizes" the Forest Tsar: "У довгій кеpeї, в короні..." (In a long cloak, in a crown...)

P. Kulish uses additional definitions and supplements the description of the Erlkönig through his action. This is intentionally and obviously done to heighten emotionality: "В

короні вітлостій, кудлатий, патлатий, / Сягає рукою, мов хоче піймати” (In a branched crown, shaggy, disheveled, / Reaching with his hand as if wanting to catch).

The flattery of the Erlkönig’s speech when he first addresses the boy and tries to seduce him, to make him come voluntarily, is emphasized in the original by the interrogative sentence: “Willst, feiner Knabe, du mit mir gehn?” (Will you, fine boy, come with me?)

However, in one of the translations, this appeal is not rendered equivalently. M. Rylsky’s Erlkönig calls to the child: “Хлопчику любий, іди ж до нас!” (Dear boy, come to us!)

We see such a call in P. Kulish’s translation: “Вродливий мій хлоню, ходімо зо мною!” (My handsome lad, come with me!)

But B. Hrynchenko’s translation contains neither a question nor an appeal, but a direct command: “До мене, мій хлопче...” (To me, my boy...)

When the boy began to resist, the Erlkönig changed his imaginary friendliness and resorted to violence, which is also reflected differently in various translations. In the original, he grabs the boy and hurts him: “Mein Vater, mein Vater, jetzt fasst er mich an! / Erlkönig hat mir ein Leids getan!”

M. Rylsky conveys only “painful embraces”: “Мій тату, мій тату, він нас догнав! / Ой, як болюче мене він обняв!” (My daddy, my daddy, he caught up with us! / Oh, how painfully he embraced me!)

P. Kulish places special emphasis on violent actions directed not against the poor child’s physical nature but against his soul: “Татуню, татуню! Мене він хапає! / Вільшаний цар душу мою пориває...” (Daddy, daddy! He’s grabbing me! / The Alder Tsar is tearing away my soul...)

B. Hrynchenko, on the other hand, represents the Forest Tsar’s power in the physical dimension: “Ой тату, вже близько!.. Він нас дожене! / Він давить, він душить, він тягне мене!...” (Oh father, he’s already close!.. He’ll catch us! / He presses, he chokes, he pulls me!...)

After a comparative analysis of the translations of Goethe's ballad "Erlkönig" by M. Rylsky, P. Kulish, and B. Hrynchenko, one can establish that their interpretation of the figure of natural force depicted in the ballad differs in many details. The differences, as well as deviations from the original, are established based on the authors' interpretations of the main figure.

5. Conclusion

The role of the translator of belles-lettres who is capable of offering an adequate translation is very important. The translator is the creator of a new text, and their role in representing the "foreign" work of belles-lettres is no less than the role of the author themselves. Unfortunately, today it is not uncommon for translations of works of modern belles-lettres to only partially depict the content and emotional coloring of the original text. Often this is connected with the translator's worldview, their language level, sometimes even with their political attitudes and other less recognizable factors. Sometimes translators abandon the necessity of correctly rendering the text at least at the verbal level and do not make the effort to immerse themselves in the linguistic context, to use all possible lexicographic and media resources to find the appropriate word, and convey the general content relying only on existing knowledge. This often distorts not only the content but even more so the emotional coloring of the text.

The Ukrainian translation tradition, shaped primarily by famous personalities such as P. Kulish and I. Franko, who laid the foundations for the processes of mutual rapprochement between Ukrainian and German literature and culture, immersed the Ukrainian reader in the atmosphere of the poetics of great German poets and writers while simultaneously familiarizing the German reader with works by Ukrainian authors. In this context, research into the peculiarities of the translation activities of the classics of Ukrainian literature and the subtleties of translating belles-lettres, and thus research into the mutual influence of German and Ukrainian literature within the framework of the pan-European cultural

process, becomes important and relevant. Reference to the historical context of translating Ukrainian and German belles-lettres, comparison of the interpretative understanding of “old” and “new” masters of Ukrainian literature – well-known Ukrainian translators, understanding of their activities creates a foundation for further enrichment of traditions and development of Ukrainian-German cultural cooperation.

Building on the German-language heritage of Ukrainian translators, who are considered either “old” or “new” masters of the Ukrainian translation tradition, certain conclusions can be drawn: The mastery of the translator of a work of belles-lettres consists in their readiness and ability to adequately convey and correctly understand and interpret the author’s intention and messages, to perceive stylistic and emotional coloring, mood, and general atmosphere of the given information through the prism of contemporary notions of general, everyday, human things, as well as phenomena and processes that lie in areas far removed from the human and everyday.

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