

lot of rather strange and useless subjects at school, such as Drawing, Stretching, Fainting in Coils and others. It's undoubtedly the Carroll's barefaced satire on the system of education of those times [6, p. 22].

When Alice falls through the Rabbit hole, she asks: «Do cats eat gnats? Do gnats eat cats?», and later thinks it was all smooth. A scholar Elikzender affirms that «in this context Alice plays with logical positivism. She rejects the questions that are considered to be meaningless, since they can not be proved by an empirically grounded answer» [4, p. 1965].

A sea of tears, in which the main character got, according to H. Waldron, «contains a hidden satire on the theory of evolution. It is an analogue of grandocean in which life arises» [4, p. 1964].

Conclusions

So, we have the opportunity to convince ourselves with the use of many examples that «Alice's Adventures in Wonderland» is really a great masterpiece. In the every line, every word and sometimes every sound we identify a deep subtext. The so-called «surface approach» of perceiving the text just as it is – and no more – is too childish. The Lewis Carroll's work contains a lot of allusions, allegories, satires and caricatures on the life of those times. But, of course, most of the problems raised by the author – philosophical, political, social, scientific, economical and others – are equally topical nowadays. Besides, the fact the story is full of wise thoughts to the extent that it can be just quoted by heart – is the conclusive evidence of the work's genius: «You're sure to do that, if you only walk long enough», «I can't go back to yesterday because I was a different person then», «Who in the world am I? Ah, that's the great puzzle», «How puzzling all these changes are! I'm never sure what I'm going to be, from one minute to another», «If you don't know where you are going any road can take you there» [1] etc.

There are many riddles and any direct answer in fairy tales about Alice. Only skillfully delivered questions and prompts competently scattered throughout the text. But this is the case when it's better not to give all the secrets out and share the «ready» knowledge with the readers. So is it worth wondering that the creation of Lewis Carroll, being an excellent food for our minds, till nowadays disturbs our brains? The writer's thin intellectual game has the aim to reveal its secrets to someone who knows how to *look* and *see*, someone who didn't lose the ability to be surprised and to perceive the new.

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UKRAINIAN TRANSLATIONS OF SHAKESPEARE'S SONNETS

A very special and important place in literature belongs to William Shakespeare's sonnets. Shakespeare's sonnets can't be placed among his best work: only a few of them may be placed among the best English sonnets in general but they occupy a unique place in Shakespearian heritage because they are his only lyrical pieces, the only things he has, it seems, written about himself.

Shakespeare's sonnets are thus worthy to reappear in a new form in the language of various cultures.

Shakespeare's works have been translated into Ukrainian by such writers and translators as T.Osmachka, O.Tamavskyy, L.Hrebinka, Yu.Klen. Of course, the greatest interpreter of Shakespeare was Ivan Franko. Besides, he was one the first poet who introduced Shakespeare's sonnets into Ukrainian literature. The history of the Ukrainian translations of Shakespeare's sonnets covers more than one century starting from the first attempts by Ivan Franko and finishing with the last modern all-embracing and professionally edited version of Natalya Butuk.

Thus, the present research is *topical and important* in terms of the scope of works that we are dealing with and the diachronic perspective of their appearance. The previous literary and translation studies analyses of M. Shapovalova, R.Zorivchak, O. Prokopiw, H.Kochur, M. Hablevych, L.Kolomiyets and other respectable scholars were mostly dedicated to the translations of I. Franko, D.Palamarchuk, I.Kostetskyi, O. Tamavskyy and D. Pavlychko, whereas here we are also including the 21st century translations of Shakespeare's sonnets by H.Pylypenko, O. Dudyn and N. Butuk. Therefore, such a vast range of translations directly leads to the implementation of multiplicity theory.

The theory was elaborated and studied at the end of the 20th century by such scholars as P. Newmark, S. Bassnet-McGuire, A. Neubert, M. Novikova, Y. Levin and A. Fiodorov. It implies that no translation is ever perfect; it is only one of the possible variants of the translator's individual interpretations of the original.

So, the object of study of this article is the translations of the sonnets of William Shakespeare.

The purpose of the article - highlight the history development of translation of Shakespeare's sonnets in Ukrainian. Shakespeare came to Ukrainian culture through Russian language and literature.

Introducing Shakespeare in Ukraine begins with the first decade of the XIX century, after the advent of Russian translations of the poet and the ruling of his plays. It was the era of romanticism, which in its own way, as we remember Shakespeare opened across Europe in search of his relied on it [11,5].

As it has been said, one of the first poets who introduced Shakespeare sonnets into Ukrainian literature was Ivan Franko in 1882.

Before Franko, there were other interpreters such as M. Kostomarov and

P. Svetsitsky, but Franko laid the foundation for Ukrainian Shakespeare. Throughout his career, Franko repeatedly returned to the question of the need for publication of Shakespeare on the Ukrainian language.

Ivan Franko translated 11 sonnets: XIV, LXXXVI, XCVI, CXXX, CXXXI, CXLIII, and then sonnets XXVIII, XXIX, XXX, XXXI and LXVI.

Choosing sonnets for translation was due to Franko's mental attitudes, explaining that you can find, tracing the circumstances and events of his life, and the fact that Shakespeare's sonnets perfectly reproduce the unique specificity of the sonnet.

W. Shakespeare is known for his masterly composed images, sometimes lofty and sophisticated, and sometimes stern, daring and even abrupt. Shakespeare was and still remains the king of cunning puns and vivid expressive syntax representing lexical and syntactic levels respectively. His controversial literary personality was embodied in controversial and very often ambiguous images that later became set expressions and proverbs common and widely used by English people who are sometimes unaware of their origin. Therefore, the analysis of such a bright feature of Shakespeare's style as images holds the central position on the scale of importance.

Most of the sonnets presented in this analysis belong to the first part of Shakespeare's lyrical masterpiece with only two sonnets addressing 'a dark lady'. This could be accounted for by the fact that the verses applying to the poet's friend are filled with caring and inspiring love, which is more characteristic of Franko's own style of writing.

Intelligence, admiration and gentle attitude towards women were typical in Franko's lyrics, though his 'woman' was not weak, but her strength was in her weakness. Franko could touch upon some philosophical issues while describing his feelings, but in comparison with Shakespeare, his poetic style was deeper, more spiritual and feelings-oriented.

Two of Franko's contemporaries Pavlo Hrabovsky and Maksym Slavinsky were also interested in Shakespeare sonnets. Hrabovsky published his first translated sonnet XXIX in 1900, and Slavinsky published sonnet XVIII, under the title *Vichne lito* (The Eternal Summer), and sonnet CVI, entitled *Khronika zavmerloho chasu* (The Chronicle of Deathlike Time). Their dates of publications are unknown.

It was not until the second half of the 20th century that interest in Shakespeare's sonnets was revived among Ukrainian poets. In 1953 three Ukrainian émigré poets published their translations of Shakespeare's sonnets Vasyli Onupriyenko (V, VII, XV and XVII), Yar Slavutych (XVII and LXXI), Oleh Zuyevs'ky (LIX, LX, LXXI, LXXXI, CII, CXXX and CXXXV). But all of their sonnets were published abroad. In 1956 Ihor Kostetsky published about 10 sonnets. It was in 1957 that one sonnet appeared also in Soviet Ukraine, in a collection of poetry by N. Savych. In the meantime, in 1958, Ihor Kostetsky translated the complete collection of the sonnets, *Shakepirovi sonety*. But this translation was such a maze of cumbersome technicalities that the content and ideas of the translated sonnets could be hardly grasped.

In 1960 Ostap Tarnavsky appeared on the stage with his four translated sonnets XVIII, CIV, CXVI, and CXXX, which were published in his collection of poetry *Samotnye derevo*.

In the meantime the sonnets became more popular in Soviet Ukraine, and Svyatoslav Karavansky translated thirteen of them: II, V, VII, IX, XIV, XVI, XVII, XVIII, XXI, XXIII, XIX, XXV, and LXVI. They were published in various publications in Ukraine and in Paris in the documentary *Lykha z rozumu* (The Misfortune of Intellect).

Following a debut in a number of Ukrainian journals in Soviet Ukraine, D. Palamarchuk published in 1966 a complete Ukrainian collection of sonnets. But they do not offer the clear meaning of verse – melodiousness and aphoristic precision.

After Ukraine gained independence in 1991, a significant rise of poetic translation has not happened. Among the interpreters of Shakespeare sonnets end of the twentieth century includes such names as D. Pavlychko, M. Moskalenko, I. and A. Selezinka, G. Pylypenko. And perhaps the most famous of the above is a translation of the full cycle of Shakespeare's sonnets by D. Pavlychko, edited by M. Hablevych, who also did a lot for the Ukrainian Shakespeare.

Among translation attempts XXI century features bilingual translation G. Pylypenko published in 2004. Speaking about this translation, Doctor of Philology, professor N. Torhut says he is "beautiful invitation" to the thoughts of the discovery of new, previously unsung nuanced translation, adding: "With this book very interesting to work in the student audience. Although sometimes Shakespearean mystery in it somewhat reduced ... it stimulates thought, inspires comparative analysis, gives a true aesthetic pleasure" [4].

Another brilliant interpreter of sonnets in the twentieth century is Natalia Butuk. For her translations of Shakespeare's sonnets she won the contest "Golden Vine", held in Odessa in 2001 and devoted to the 95th anniversary S. Kirsanov [16].

As for the scientific analysis of translations, the O. Prokopiv exhaustively analyzed texts of the sonnets of Ukrainian translators: Ivan Franko, Paul Grabowski, Maxim Slavinsky Basil Onufrienko, Yara Slavutych,

Zuevskaya Oleg, Igor Kostecki, T.Savycha, Ostap Tarnavskoho Sviatoslav Gordinskogo, Sviatoslav Karavansky, including the complete collection of D. Palamarchuk - William Shakespeare Sonnets (Kyiv: "Sky," 1966).

What are the most valuable in the work of O. Prokopiv is a comparative experiment method translation confrontation with their original Shakespeare, analyzing the content and form of individual authors, and a fine sense of characterization of positives and negatives transmission of Shakespeare's ideas by Ukrainian translators and the first attempt at estimating the Ukrainian Shakespeare translators picked up the hard task – to convey the world of ideas, and the felt experiences of the great English poet and playwright.

Studio consists of historical revision of Ukrainian translations, discussions of sonnet "structure" in general, the analyzes of 'rhetorical figures', conclusions, bibliography, and index transliteration of names [4].

Before, Shakespeare scholars have solid scientific seasoned studio, which in some aspects is important not only for the specific issue of English-Ukrainian translations of Shakespeare sonnets, but provides material for general theoretical issues, and questions put forward by the author of these lines at the international congress literature at Cambridge 1972.

Many writers, poets wanted to bring Shakespeare's work to Ukrainian reader. In this regard, there was also a significant number of scientific publications in Ukrainian, dedicated to his dramas, sonnets and analyses of their translations.

This work traces back the history of origin and development of the sonnet and analyses poetic translations of W. Shakespeare's sonnets made by Ivan Franko and others. It studies the authors' inspirations in selecting motives and aesthetics of translated sonnets. The work also conducts a general survey of W. Shakespeare's translators into Ukrainian, the translators of his sonnets in particular.

Works of William Shakespeare profoundly influenced the development of Ukrainian literature, as many artists were doing translations of his works and many have benefited from the experience of playwright. Sonnets of Shakespeare, despite some delay, were and are very popular in Ukraine, and it is largely thanks to outstanding Ukrainian translations of poetry: I.Franko, D. Palamarchuk, J. Kostecki, H.Pylypenka, O.Tamavsky, O. Prokopiv and others.

The translation of the sonnets is quite complex, we must not only convey inner experience, the world of ideas, choose the most appropriate word, but keep the very structure of the sonnet, acetate is not an easy task, not least because the structure of English and Ukrainian languages is very different.

English words are shorter, mostly one-two components, while their Ukrainian equivalents are longer than two or three syllables. So translator must completely rebuild the sentences, condense the content and transmit it in other words, letting less important, especially adjectives, because every generation of writers, translators that time refers to the sonnets, creates new and new ways of more perfect translation. Each translator reflects "his" original, which would be contrary intention of the empirical author, conventional concepts of work, etc., but always with the intention of the text suggests that it does not exhaust one interpretation.

Therefore, the issue on the history of Ukrainian reception of the sonnets of William Shakespeare, in our opinion, will always be relevant because each subsequent generation will seek for perfect and create new translation of sonnets in Ukrainian [18, 44].

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