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**LESYA UKRAINKA AND «THE RIGVEDA»:
SOCIOCULTURAL AND LINGUISTIC CONTEXT OF
TRANSLATION**

Translation can be called one of the most important technologies of culture that helps to change the environment of a person. Without this invention some cultures created in different languages would remain divided and self-isolated and it could hardly contribute to the progress of mankind. The invention of translation as a method of transferring cultures eventually allowed people to start creating a modern global world on the basis of supplementation, exchange and borrowing rather than suppression and devaluation of this or that culture.

Translation as a subject of research does not lose relevance in modern scientific discourse. Researchers focus their attention on its linguistic aspects, in particular, on the phenomena of asymmetry between sign systems, on the nature of communication in general and the limitations of translation; literary approaches are based on the study of practices which are resorted to by translators when they transmit texts of different types, genres, art forms, etc. Translation

studios through the prism of culture are becoming more and more relevant: how translation enters the broadest structure of culture and how it is conditioned by it. From these studies such approaches to translation emerged as systems theory, cultural turn, power turn, translation in the postcolonial context, translation and gender [4, pp.12-13]. The interest to the study of the history of translation also has not waned: what was translated, who translated, under what circumstances, in what cultural and socio-political context.

This exploration is devoted to the problem of the history of translation. Our purpose is to find out the socio-cultural background on which the first translation of the most outstanding remembrance of Indian people - the sacred hymns of the “Rigveda” appeared in Ukraine.

With this publication we pay tribute to the outstanding cultural achievements of Indian and Ukrainian people who had common milestones in the early stages of their historical formation and honor the outstanding personality of Ukrainian literature – a writer, a translator and a cultural figure Larysa Kosach, known worldwide as Lesya Ukrainka, whose 150th anniversary we celebrate this year.

The Rigveda or Rig Veda is an ancient Indian collection of Vedic Sanskrit hymns. It is one of the four sacred canonical texts of Hinduism known as the Vedas. The Rigveda is the oldest known Vedic Sanskrit text. Its early layers are one of the oldest extant texts

in any Indo-European language. The sounds and texts of Rigveda have been orally transmitted since the 2nd millennium BCE. The philological and linguistic evidence indicates that the bulk of the Rigveda Samhita was composed in the northwestern region of the Indian subcontinent, most likely between 1500 and 1000 BCE, although a wider approximation of 1700–1000 BCE has also been given.

The Vedas are split into 4 separate sacred texts, but are often compiled into a book referred to as the Chaturveda Samhitha.

The Rig Veda: The Book of Mantra

The Sama Veda: The Book of Song

The Yajur Veda: The Book of Ritual

The Atharva Veda: The Book of Spell

The older books contain hymns that are more devoted to the praise of various gods and goddesses. While the younger books are concerned with philosophical questions, the virtue of *dāna* (generosity, charity) in society, and other metaphysical issues. The hymns include praises, blessings, and sacrifices written in enchanting poetry and prose. And when these beautiful words are chanted, one is transported to another state of mind.

Main God of Rigveda: The fire god and guardian deity **Agni** appears in the first line of *Rig Veda*. And **Agni is one of the most prominent gods in the Rigveda**. The rest of the hymns

from Rig Veda are mainly addressed to Agni and Indra, Varuna, Mitra, the Ashvins, and the Maruts.

Writers of Rigveda

The Vedas were channeled by risis (the seers, the sages) from the very breath of “Source.” “Source” being the Paramātman: the “Primordial Self” or the “Absolute Atman.” The risis saw and interpreted the *Vedas*, but they did not compose them.

There are seven risis credited to channeling the *Rigveda*:
Atri,

Kanwa, Vashistha, Vishwamitra, Jamadagni, Goutama, and Bharadwaja

Significance for Indian:

The Vedas are recognized as the most sacred scriptures of the Hindus. In fact, the Vedas have the status of being the world’s oldest piece of literature. The Vedic text has stood the test of time and is still regarded as the highest religious authority by Hindus in particular and humankind in general.

The Rigveda is regarded as the most important religious texts of the Hindus. It contains “sacred knowledge” and believes about the Hindu religion. It has more than 1000 hymns dedicated to the gods and natural forces. The Rigveda is all about divine revelations received by ancient sages about divine truth or supreme knowledge. It contains the very basis of Sanatan Dharma.

The Rigveda has been organized in the form of ten books called as Mandalas. Each Mandala is associated with a certain deity. There are hymns praising gods and asking for benefits such as health, long life, wealth, protection, and victory in battle. These mantras were chanted in all religious rites. It was the primary way for the people to communicate with the gods.

So, Rigveda established Hindu beliefs. Moreover, Rigveda is considered to be the foundation of the Hindu religion. It is an important source of Hindu mythology containing descriptions about various Hindu Gods such as Indra, Agni, Varuna, Surya, Rudra, Vishnu as well as many other Hindu deities.

Significance for world culture:

After the decline of the Indus Valley Civilization, another glorious civilization flourished in India. The people who were responsible for the evolution of this civilization called themselves Aryas or Aryans. Arya' literally means the man of 'noble character', and the "free-born". They belonged to the group of people known as Indo-Europeans. They entered into India from the north-west.

The early Aryans were familiar with certain animals such as goats, dogs, pigs, cows, horses etc. and also with the trees like pine, maple, oak, willow, birch etc. which are found in Europe. This led to Prof. Giles to suggest the European origin of the Aryans. It is generally believed that they migrated to India and other parts of Asia from Europe.

It is difficult to locate the exact part of Europe where the Aryans originally lived before they migrated elsewhere. According to Giles, Balkan countries were the original home of the Aryans.

The flora and fauna and the animals with which the early Aryans were familiar could be found in the Balkan countries at that time. Some historians held the view that the Aryans entered into India from the region of ancient Ukraine.

The Rigveda plays a major role in the world culture as it says the development of the Aryans and how people can live that they say the principles of the life. By considering the importance of the Rig Veda many philosophers of the different countries of the world translated the Rigveda in many languages of the world.

What is its importance? The Rigveda consists of many importance its origin language is Sanskrit it says many important principles of the life and mainly god. The Rigveda contains 1028 hymns and as much as 10600 verses that have been written down in the form of ten Mandalas. These hymns are primarily dedicated to various Vedic Hindu Deities such as Indra, Agni, Soma, Varuna, Adityas, Vayu, Surya, Savitr, Rudra, Vishnu, and Brihaspati.

The 10 Mandalas have been grouped as follows:

Mandala 1: It is primarily dedicated to Indra and Agni. Varuna, Surya, Mitra, Rudra, and Vishnu have also been mentioned.

Mandala 2: It primarily focuses on Agni and Indra. It is believed that it was composed by Rishi Gritsamada.

Mandala 3: It contains hymns dedicated to Agni, Indra, and Vishvedevas.

Mandala 4: It mostly talks about Agni, Indra, Rbhus, and Vayu. It is believed that most of these hymns were composed by Vamdeva.

Mandala 5: Many hymns are dedicated to Agni, Indra, Vishvedevas,

Maruts, Ashvins, and Varuna. It is believed that most of these hymns were composed by the Atri clan.

Mandala 6: It has hymns dedicated to Agni, Indra, Pusan, Ashvina, etc. The hymns were composed by the Barhasaptya family.

Mandala 7: It contains 104 hymns most of which are dedicated to Agni, Indra, Maruts, and Mitra Varuna. There are also hymns dedicated to River Saraswati.

Mandala 8: Here, the hymns are dedicated to various gods and have been mostly composed by the Kanva clan.

Mandala 9: All the 114 hymns are dedicated entirely to Soma.

Mandala 10: It contains the Nadi stuti Sukta praising the Rivers. It also contains the Nasadiya Sukta and the Purush Sukta. It also contains hymns that are traditionally chanted during marriage and death rituals.

So, we see that the Rigveda is one of the most important religious texts of the Hindus. The Rigveda is the oldest of the four Vedas. Most importantly, the teachings contained in Rigveda are for

the benefit of humankind in general. So, one must endeavor to read and understand the Rigveda.

The formation of Ukrainian Indology is associated with the names of Mykhailo Drahomanov, Dmytro Ovsyanyko-Kulykovsky, Ivan Franko, Lesya Ukrainka, Vikenty Shertsl, Fedor Knauer, Pavel Ritter, Mykhailo Kalynovych and others.

The first researchers of the Rigveda were Dmytro Ovsyanyko-Kulykovsky, Ivan Franko, Lesya Ukrainka, Pavlo Ritter and Mykhailo Kalynovych. D. Ovsyanyko-Kulikovsky studied the ancient Indian sight in the original language. Ivan Franko in "A Short Essay on Ancient Indian (Sanskrit) Literature" characterizing the Indian literature of the Vedic period notes that the "Rigveda" is the oldest and invaluable in terms of cultural, literary and linguistic view. It became the cornerstone of the further development of the Indian nation [7, v. 38, pp. 471–472]. However, Ivan Franko did not translate hymns from the "Rigveda".

P. Ritter, who is considered the first professional Ukrainian Indologist, translated twenty hymns from the "Rigveda" from Vedic Sanskrit into Ukrainian. Mikhailo Kalynovich in his exploration "Concentrates of the Indian worldview" provides a complete translation of the famous cosmogonic anthem from the "Rigveda" accompanied by his own comments. Yu. Zavhorodniy notices a certain symbolism of this event: M. Kalynovych became the third

person after Lesya Ukrainka (1918) and P. Ritter (1927) who translated the mentioned hymn into Ukrainian [3, p. 49].

Lesya Ukrainka's translations of the "Rigveda" hymns have been thoroughly researched by Ukrainian orientalists and sanskritologists Volodymyr Shayan, Olena Ogneva, Stepan Nalyvayko, Olga Pylypyuk, Olga Teterina and others.

Lesya Ukrainka translated twelve hymns from the "Rigveda": "Hymn to the Early Dawn", "Hymns to Agni", "Hymn to Indra's Victory over Agni", "Hymn to the Sun", "Hymn to the Supreme Spirit Pramatma", "Cellar Hymns". And although the last hymn dates back to 1890, they were all first published in 1918: *Lesya Ukrainka. The Ancient history of oriental people. The first edition of Olga Kosach-Kryvnyiuk. Katerynoslav, 1918. pp. 17–25*. The hymns were illustrative material for a book about the history of people of the East, which Lesya Ukrainka planned to write for her younger sister's home schooling. As you know, on this occasion Lesya Ukrainka asked Mykhailo Drahomanov to advise her on some translations of Vedic hymns in French or German because she "terribly" liked them when she read excerpts from these hymns in the history of Louis Menard. The fact that in 1910–1911 the writer returned to edit this work and in the letter to her sister Olga she gave instructions on its printing deprives us of the idea that it was a trivial work intended for household use.

Volodymyr Shayan argues that Lesia Ukrainka based on excerpts from the "Rigveda" hymns, published in "Histoire des anciens peuples de l'Orient, par L. Menard": "It is necessary to take in hands this "History" by Menar and then it will turn out that Lesya's translations are just translations of those passages that she liked so much" [8, p. 356].

However, Olena Ogneva in her article "Lesya Ukrainka and the East" having carefully studied the correspondence between Lesya Ukrainka and Mykhailo Drahomanov refers to the latter's letter of December 24, 1890 in which he recommends a full translation of the "Rigveda" into French by SL Langlois, published in 1841–1851 and A. Ludwig's translation into German which, according to M. Drahomanov was translated as if it was written in Sanskrit, in contrast to Langlois's work, which is highly literary and of high-quality, but still too loose translation. Drahomanov also emphasizes that excerpts from the "Rigveda" in Menar's "History" were taken from Langlois. So Lesya Ukrainka translated the hymns of the "Rigveda" not from the original but from translations of the relevant texts into European languages - French and German.

In the Ukrainian translation tradition of the XIX-early XX century it is customary to distinguish two stages: 1) when literary translation plays the role of a high literary standard for the production of refined aesthetic taste. During this period there is a transition from burlesque-travesty to romantic poetics. Translation

also serves as a means of developing the Ukrainian literary language. (P. Gulak-Artemovsky, L. Borovikovsky, E. Hrebinka, M. Kostomarov); 2) when translation was perceived as a source of enrichment of national literature with the world artistic achievements and an important tool of nation-building. (P. Kulish, M. Drahomanov, I. Franko, L. Ukrainka).

The end of the XIX - beginning of the XX century is difficult to describe as favorable for Ukraine, its culture and language. Divided between the Russian and Austro-Hungarian empires it fell under the cultural, linguistic, religious and political expansion of these countries. From 1876 the Ems decree of Alexander II on the prohibition of book printing, import books, magazines, etc. in Ukrainian language from abroad was in force. Since 1892 there was a ban on translating literary works into Ukrainian. After the compromise agreement of 1867 the situation of the Ukrainian language in Austria-Hungary was also uncertain, although noticeably better than in sub-Russian Ukraine. Ukrainians mostly represented the lower social strata did not have important positions in government and administrations. Respectively, the segment of readers of Ukrainian-language literature in the 30-40s of the XIX century, according to the observations of Pavel Filipovych, was not numerous [6, p. 224].

External factors that influenced the functioning of Ukrainian language and culture were destructive but “events and phenomena

inspired from the outside and aimed at the destruction, elimination of language and state suddenly triggered creative mechanisms of survival, gave impetus to the search of new ways and ways of self-preservation" [1, p. 363]. One of them was the translation business, which gave a vital force to Ukrainian culture and language. And no matter how narrow the circle of readers of translated texts are - their presence provides acquaintance with the best examples of the world literature, the distribution of progressive ideas, forms a certain literary tradition, the way of thinking and maintains the tradition of spiritual life in unfavorable periods of historical development.

Ivan Franko emphasized that translation activities would help to create the Ukrainian nation from the huge ethnic mass of the Ukrainian people, a continuous cultural organism capable of independent cultural and political life [7, vol. 45, p. 404].

Mykhailo Drahomanov, who had a decisive influence on Lesya Ukrainka formation, believed that the translations would contribute to the Europeanization of Ukrainian literature which he considered in a broad international context and would help to throw off the tight clothes of "domestic literature."

The name of Lesya Ukrainka, her original literary and translation activities are associated with a qualitatively new level of understanding translation as a scientific problem. Artistic translation for the writer is a search for the new artistic and aesthetic forms and their transformation on the native land and a means of updating

Ukrainian literature and its development and an entering factor for the native literature into the world context. Lesya Ukrainka was a supporter of the accurate reproduction of the content and form of the original, the preservation of the poetic size, rhythm, tone of the original work and its melody.

It is important to emphasize on one more aspect of this translation: as the researchers note the acquaintance with ancient Indian mythology became the impetus for writing the drama extravaganza "Forest Song", which is unanimously recognized as the pinnacle of the writer, and "Rigveda" is one of the sources of this work of art. It is difficult not to notice the common features of Ushas and Mavka, Agni and Perelesnyk, Vritra and the One who is sitting in the rock. O. Zabuzhko wrote that "Forest Song" completes the whole Ukrainian mythological universe and synthesizes in itself pulling into a single node all its basic structural components and giving it a final integrity [2, p. 233].

Thus, the socio-cultural context of sacred hymns "Rigveda" appeared on Ukrainian land and translated by Lesya Ukrainka is: 1) European romanticism of the XIX - early XX centuries with its cult of the ideal opposed to reality and fascination with oriental, in particular, Indian history, mythology and literature. Lesya Ukrainka considered herself a "neo-romantic"; 2) the attitude of the Ukrainian cultural elite to the Europeanization of Ukrainian literature, its inclusion in the world context: according to the words of Mikhailo

Drahomanov "with his feet in his native land and his head in Europe"; 3) awareness of translation not only as a communicative, aesthetic tool in the hands of the writer, but also as a tool of a nation-formation; 4) the figure of the writer herself, often called the Ukrainian spiritual knight, who initiated a new phenomenon in Ukrainian literature and Ukrainian translation - original works on the worldwide themes and thus, speaking modern language, began the process of globalization of Ukrainian literature.

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ГАДЖИ ЗЕЙНАЛАБДИН ТАГИЕВ: ЛИЧНОСТЬ И ИСТОРИЯ

На протяжении долгих лет не