

## TRANSLATION AND TEACHING OF CLASSICAL ANCIENT GREEK LITERATURE IN UKRAINE: CULTURAL INFLUENCE AND HISTORICAL DIMENSION

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**Abstract.** *The article studies the translation of the Ancient Greek literature into Ukrainian as an important and historically conditioned process that influenced the translation tradition in Ukraine. The authors trace the history of translation dating from the period of Kyivan Rus to modern times by applying linguistic, chronological and thematic approaches. As a result of the conducted study the authors define main directions and trends of assimilation of the classical Ancient Greek literature by the Ukrainian context through translation in its cultural and historical dimension, as well as characterize the translations of the Ukrainian scientists and outline their contribution into the classical literature corpus formation. It has been revealed that in different historical periods, translated literature performed definite functions (it was used in religious worship, as the material for original literature creation, in intellectual discussions). Since the 19th century, there existed a tendency when translators (M. Zerov, I. Franko, Lesya Ukrainka, V. Svidzinskyi, P. Nishchynskyi, M. Rylskyi, G. Kochur, Borys Ten, M. Lukash, M. Moskalenko, A. Sodomora, etc.), guided by their own preferences, cultural trends, national needs, political attitudes, consciously chose*

*original texts for translation, carried out scientific investigations and added commentaries to their publications, thereby creating a scientific discussion in the Ukrainian society. It was also found out that translations of Homer's works into Ukrainian led to the emergence of a certain translational tradition (the same phenomenon is observed in Western Europe), when Ukrainian translators developed a methodology that allowed them not only to convey the ideological and content component of the original poems, but also to reproduce the rhyming of ancient poetry. The paper concludes that modern translators from the Ancient Greek language continue to popularize ancient literature and the legacy of the holy fathers, thereby supporting the continuity of the Ukrainian school of translation.*

**Keywords:** *Ancient Greek literature, translated literature, Ukrainian "Homeriana", Ukrainian school of translation.*

### **Introduction**

The cultural heritage of the ancient world influenced the formation and development of the European literature. Its assimilation through the translation of Ancient Greek and Latin samples into Ukrainian took place systematically and gradually, starting from the time of Kyivan Rus (X-XIII centuries), and was adjusted under the influence of economic, diplomatic, cultural and nation building factors.

There is a large number of scientific works of general theoretical nature devoted to the study of the history of translation from ancient civilizations to the present day (P. Burke, N. Tadmor, M. Ferguson, H. Phillips, S. Rivett), criticism of individual translation projects (K. Reiss, D. Robinson, K. Newman, J. Tylus), justification and development of translation methodology and principles (J. L. Borges, K. Harvey, E. Pound, W. Quine, E. Nida). A significant place in the history of translation is occupied by the scientific discourse around Homer's poems. Once, the translation of the Odyssey by Livius Andronicus (middle of the 3d century BC) into Latin marked the beginning of the flowering of Roman literature and the development of the Latin language as a perfect and convenient writing tool. Accordingly, numerous translations of Homer (A. Dacier, H. Motte, A. Pope, J. Voss, G. Chapman, W. Cowper, F.W. Newman) meant the expressive potential of national languages and led to the appearance of critical works and scientific debates about the quality of translations, preservation of the Homeric style and rhyming of the ancient poetry (A. Dacier, S. Johnson, A. Schlegel, M. Arnold, F.W. Newman).

The Ukrainian school of translation is represented by personalities who combined activities in various fields of science, culture and education (M. Zerov, P. Kulish, B. Grinchenko, M. Rylskyi, A. Krymskyi, G. Kochur, M. Lukash, A. Onyshko, A. Perepadya, M. Moskalenko, etc.). Poets and writers, scientists and publicists, social and political figures, literary critics and priests were involved in translation. People who knew several foreign languages (sometimes more than ten) introduced Ukrainians to the world literature. Specialists who, among others, were engaged in translations from Ancient Greek, are A. Biletskyi, I. Franko, Lesya Ukrainka, O. Navrotskyi, S. Rudanskyi, F. Samonenko, V. Svidzinskyi, P. Nishchynskyi, O. Potebnia, Borys Ten, A. Sodomora, T. Luchuk.

It is worth emphasizing that this research is focused on the Ancient Greek translations into Ukrainian, although Latin translations are no less significant for the Ukrainian culture, and therefore require a separate review. The aim of the article is to

determine the main directions and trends of assimilation of the classical Ancient Greek literature by the Ukrainian context through translation in its cultural and historical dimension, as well as to characterize the translations of the Ukrainian scientists and their contribution into classical literature corpus formation. To reach the aim of the study we are to perform the following tasks: to substantiate the cultural and historical prerequisites for the emergence of translated literature in Ukraine in different time frames and to determine their correlation with the traditions of the European literary process; to reveal the genre and thematic features of the texts that made up the corpus of the translated Ancient Greek literature; to find out the peculiarities of the translation of Homer's works into Ukrainian; characterize the main directions of modern translation studies from the Ancient Greek language.

### **Literature review**

Translated literature is an important cultural factor for every nation, as it provides an opportunity to get acquainted "...with the works and masterpieces of the human spirit, which in other regions at different times caused the spread of enlightenment and the raising of the general level of culture" (Franko, 1983, p. 7). It is the material for the creation of a greater number of literary types, assimilation and use of the experience of other literatures, the formation of national literature, whose resources are limited (Even-Zohar, 2000, p. 194). Besides, it is a form of literary creativity, when the works of one language are reproduced by means of another language (Vardanyan, 2020, p. 22). Translations, renditions, imitations, variations, reworkings are often difficult, or even impossible, to define due to the change of these concepts in the historical dimension (Moskalenko, 2006), however, such receptions enrich and diversify national literatures.

Deepening the views on translation and its historical conditioning, the work "Translation, Community, Utopia" (2000) by L. Venuti is worth mentioning. In this book translation is treated not just as a communicative act, it involves intercultural communication, interpretations of literary historians and critics who may have known the text in terms of other cultural forms and practices. In the article "Local Contingencies Translation and National Identities" (2005), L. Venuti discovers a new role of translators, who through their activities "...tried to form national identity by associating the readers with a certain national discourse, which was clearly distinguished from the dominant foreign nations" (Strikha, 2020, p. 6). The same opinion is supported by M. Strikha in the fundamental work "Ukrainian translation and translators: between literature and nation building" (2020). Paying special attention to the translation and translators of the 19th and 20th centuries, the scientist notes that during a certain period translation performed not only "...an informational function (potential readers could familiarize themselves with a certain work translated into the languages of the metropolises – German, Polish, or read the original text), but above all, the nation building function" (Strikha, 2020, p. 11).

### **Historical development of the translated Greek literature in Ukraine**

Since the 17th century, an active process of translation has been observed in Western Europe and the appearance of a large number of articles demonstrated a wide thematic spectrum of research on "...linguistic and historical specificity, as well as its theoretical dimension." (Newman, 2015, p. 2). The Medieval English translation is

characterized by inaccuracies, abbreviations and interpretations of the original texts, often with an orientation towards a certain readership and even gender, whereas the cultural, historical and religious events that took place in the English society substantially changed the qualitative aspect of the translated literature, through which one could determine the level of folk writing, mastering vocabulary and literary standards, important historical events, issues of morality and Christian education (Phillips, pp. 45-68).

S. Medcalt, studying classical authors and the activities of translators of Ancient Greek texts into English, names three reasons for the appearance of translations from Latin and Greek: "In them three characteristics may be observed ... a concern for education and what Stephen Greenblatt (1980) calls Renaissance self-fashioning for the gentry; an interest in providing advice for rulers; and an interest in rhetoric, conceived both as a matter of manners and as a means of persuasion (Medcalt, 2008, p. 384).

Ukrainian researchers M. Hrushevskiy, S. Yefremov, I. Sreznevskiy, N. Solonska, and I. Franko emphasized the assimilation of the Ancient Greek literature through translated works of a various nature. The first mentions of such translations can be found in international treaties between Kyivan Rus and Byzantium and Bulgaria that had political, cultural and religious ties. Translations from the Greek language were carried out during the time of Kyivan Rus only in the Sofia scriptorium. Here, books were not only copied, but also translated from foreign languages, and the Kyivan Rus translators managed not only to create accurate, adequate translations, but also to preserve the style and rhythm of the Greek originals (Solonska, 2010, p. 100). The Holy Scriptures, works of church dogmatics and patristics, hagiography and homiletics, liturgy and hymnography were translated during the princely era. The popular collection "Bchela" (Bee) contained excerpts from Aristotle, Pythagoras, Menander, Plutarch, and the Collection of Svyatoslav (1073) – selected works of John Chrysostom, Basil the Great, Gregory the Theologian. The value of translated literature was positive: practical application in religious worship, satisfaction of aesthetic needs, formation of original literature, creation of polemics. "Translated literature in princely Ukraine-Rus was not only read, but it also caused intellectual discussions" (Strikha, 2020, p. 36).

The period of the Mongol-Tatar invasion (XIII–XV centuries) was not marked by bright translational projects, religious and non-religious texts were in circulation ("Tales of the Indian Kingdom", "Trojan War"). During the reign of the Muscovite Empire and the Polish-Lithuanian Commonwealth (16th–18th centuries), new editions of the Old Testament and the Gospel, translations of religious and secular books (philosophical and didactic treatises, compilation works), diplomatic and legal documents appeared.

Kyiv-Mohyla Academy (17th–18th centuries) became an important cultural, educational and translation center, which united talented scientists and professors (H. Filalet, G. and M. Smotrytskyi, L. Zyzanii, Z. Kopystenskyi, P. Mohyla, F. Prokopovich, G. Konyskyi), who knew several languages, including Latin, Greek, Church Slavonic, and Polish. One of the graduates of the Academy was the philosopher and thinker H. Skovoroda, who, having thorough knowledge of ancient philosophy and literature, adhered to the ancient ideas of self-knowledge and self-sufficiency of the individual in his writings, and freely used Latin and Ancient Greek in his correspondence and his own philosophical treatises. His translation of Plutarch's works enriched the corpus of translated literature.

XIX-XX centuries were characterized by significant historical events that affected the cultural life of the Ukrainian society and led to the ban on the Ukrainian language, political repressions by the Soviet authorities (persecution, interrogations, publication bans, exile to Siberia, camps). But even this could not stop or suppress the flowering of the new Ukrainian literature and the quantitative growth of translated literature. The translation heritage of the outstanding Ukrainian poet and novelist I. Franko (1856-1916), a great scientist and researcher of Ancient Greece and Rome, includes the tragedies by Sophocles ("Antigone", "Electra", "Oedipus the King", "Oedipus at Colonus"), Hesiod's poems, Homeric hymns, fragments from Aristophanes' comedies ("Clouds", "Frogs"), two songs from Homer's "Odyssey", poetry of Sappho, Alcaeus, Pindar, Menander. I. Franko considered ancient poetry to be the treasury of the world literature, provided research and thorough prefaces to his translations written on the basis of profound studies of the works of poetry, taking into account critical European thought (Turhan, 2013, p. 78).

The famous Ukrainian poetess Lesya Ukrainka (1871-1913), realizing the undeveloped nature of the literary field, put forward her own concept of translation from foreign languages, taking into account the needs of modernization of the Ukrainian literature (Pavlychko, 1999, p. 44). Her literary heritage has extensively absorbed various approaches to perception of Antiquity, and the list of her numerous translations from foreign languages includes fragments of Homer's "Odyssey".

The Hellenistic translator P. Nishchynsky (pseudonym – Petro Bayda) (1832-1896) graduated from the philological and theological faculties in Athens. Having his views on the development of the ancient heritage, he translated the tragedy of Sophocles "Antigone" (published in 1883) and the entire "Odyssey" by Homer. Due to the censorship ban on translation, the manuscript was taken to Lviv in 1887 and published there with the assistance of I. Franko (1889 – the first twelve songs, 1892 – the next twelve songs) (Moskalenko, 1993).

The popularization of ancient literature was facilitated by the circle of Kyiv "neoclassicists" (1920s, M. Zerov, M. Dry-Khmara, P. Filipovych, O. Burghardt), one of the activities of which was the translation of classical authors. Besides, at the time in Western Ukraine and the diaspora, new, little-known names appear, for example, O. Lutskiy published his translations of Alcaeus, Sappho, Anacreon (1920); Yu. Shkrumelyak – that of Aesop's fables (1920s); V. Lypinsky – Plato's "Laws"; D. Nikol'yshyn – "Olympic Speeches" by Demosthenes (1923); T. Kostruba – "Description of Scythia" by Herodotus (1937); M. Sonevtskyi – Plato's dialogues, Herodotus' works (destroyed at the end of World War II), Xenophon's "Anabasis" (found after the scientist's death and published in 1986); V. Simonovych – Aeschylus' tragedy "The Oresteia" (1937); T. Franko – Euripides' tragedies "Medea" and "Hippolyte" (were not printed and remained only in the manuscript form) (Moskalenko, 2018, p. 23).

The heritage of the poet and translator V. Svidzinskyi (1885-1941) was banned for a long time and he only could publish an excerpt from Hesiod's poem "Works and Days" in his poetry book "September" (1927), it was a translation of more than two thirds of the poem. He included two excerpts from the poem in the second collection, and O. Biletskii was able to publish five more excerpts in the book "Antique Anthology" (1938). In his work, V. Svidzinsky preserved the division of Hesiod's continuous text into fragments, introduced by I. Franko, but partially modified the names of the thematic fragments proposed by

Franko, and combined some of them. He brilliantly translated three comedies by Aristophanes ("Clouds", "Frogs", "Wasps"), which in 1939 were published under one cover on very poor quality paper, but at the end of the book detailed rhyming schemes of Aristophanes' verse were introduced. In 1941, V. Svidzinsky died a terrible death: as the German troops approached Kharkiv, he was arrested by the Soviet authorities along with other representatives of the Ukrainian intelligentsia and burnt alive in the barn in the village of Nepokryte near Saltov together with other prisoners (Strikha, 2020, p. 236).

The fundamental anthology "Ancient Literature" (1938), published by O. Biletskyi, who knowingly did not mention the translators' names either in the "Contents" or after the texts, he could only indicate in the preface some of the names which were not banned (F. Samonenko, V. Svidzinsky, G. Kochur, V. Derzhavin, B. Zdanevich, M. Sagard, A. Biletsky, and even Borys Ten, who had just come out of exile). And then there was a sentence: "For all the translations included in the anthology, and which do not belong to the previously listed translators, the compiler himself is responsible." Thus, O. Biletsky took responsibility for the translations of M. Zerov (who had already been shot at that time), and then transferred the fee to his wife (Strikha, 2020, p. 246).

The translator Borys Ten (M. Khomychevskyi, 1897-1983) was also subjected to political repression, as he was a priest of the Ukrainian Autocephalous Orthodox Church. During 1930-1936, he was in exile in the Far East, and then underwent repressions (1937-1938). During the war, he was at the front and was captured by the Germans, where he should have been shot as a former writer and priest, but he survived by chance. His authorship includes numerous translations from Western literature, but Borys Ten's "life's work" was classical literature – the tragedies by Aeschylus and Sophocles, the comedies of Aristophanes ("Clouds", "Lysistrata", "Frogs"). And, of course, translations of Homer's "Iliad" and "Odyssey", which we will dwell on in more detail. He receives favorable reviews from M. Zerov, O. Biletskyi, and in M. Rylskyi's letter (dated January 28, 1963) you can read the following: "Finally, I finished reading... your "Odyssey" – and now I rightfully congratulate, congratulate and congratulate You: You have accomplished a great feat!" (Bilous, 2009).

### **Translations of Homer's poems into Ukrainian**

As noted before, the translation of Homer's poems was iconic both for the Ancient Romans and later for the Europeans. A. Dacier made a French translation of the Iliad (1699) and the Odyssey (1708), and in her letter she wrote that her work was aimed not at those who read ancient Greek, but at those who are not familiar with the ancient poet, or trying to read the original. In any case, her "...labor will not be lost, but will serve to make him known to the former, and intelligible to the latter..." (Robinson, 2002, p. 188). S. Johnson, analyzing the translations of Homer made by A. Pope, notes that the Greeks practically did not translate and did not turn to the barbarians in search for poetic lines, since they already had Homer. S. Johnson praised the translations of both poems and numerous comments made to the texts (p. 206). M. Arnold, researching the English translations of Homer, suggests that readers and translators should turn to Homer not because he is included in the course of classical literature, but because his works are the most important poetic masterpieces "... and the number of readers increases, attention will be more and more directed to the poetry of Homer, not indeed as part of a classical course, but as the most important poetical monument existing." (p. 251).

The issue of preserving ancient rhyming in translations of Homer was also relevant for foreign scientific research. In particular, A.W. Schlegel noted the ability of the German language to reproduce the rhyming of ancient art and the fact that this "...gives it a distinct advantage over other languages, which may be more modern and even in part more elevated, but whose development has been less well rounded" (Robinson, 2002, p. 216). H. J. Vermeer noted that Homer's "Odyssey" was also translated in the form of a novel, which changed its text variety: "... its text variety has thus changed from epic to novel ..." (Vermeer, 2000, p. 232). E. Nida substantiated that the translation of some poetry into prose can be dictated by important cultural considerations: the English poetic form seems ancient and strange, "with nothing of the liveliness and spontaneity characteristic of Homer's style" (Nida, 2000, p. 127), the English are not used to listening to stories in the poetic form. "For this reason E.V. Rieu chose prose rather than poetry as the more appropriate medium through which to render *The Iliad* and *The Odyssey*" (Nida, 2000, p. 127).

Ukrainian specialists faced serious challenges to translate Homer into Ukrainian respecting at the same time its content, style and, most importantly, the rhyming of the ancient author. The assimilation of the ancient verse is connected with the study of the theory of artistic language in the courses of poetics taught at Kyiv-Mohyla Academy (XVII century). In the course of lectures by F. Prokopovych in 1705 (the treatise "De arte poëtica libri III"), original observations and rules for the use of hexameter, which were based on the analysis of the ancient texts, were outlined. However, there is no evidence of works written in those days using the ancient rhyming, and in recitations and translations, poets, according to tradition, continued to use a syllabic verse. The first attempts to imitate the Ukrainian hexameter belong to M. Kostomarov and K. Dumitrashko (19th century), who developed the most promising model – "a mixed dactylic and trochaic six-foot rhyming with unrhymed lines and feminine line endings" (Chamata, 2010, p. 106), and used it in the original poems and translations of both high and low styles. It was their creative ideas that prompted the development of the Ukrainian hexameter.

Giving Ukrainians the opportunity to read the best works of the world treasury in their native language became the goal of the Ukrainian cultural and literary figures. O. Navrotskyi (1823-1892) made a complete translation of the "Iliad" (in six-step trochee, close to the meter of a folk song) and an incomplete translation of the "Odyssey" (a damaged manuscript which survived). S. Rudanskyi (1834-1873) made a complete verse translation of the "Iliad" (1862-1863), however, not using hexameter, but in folk twelve-step syllabic-tonic verse. While preserving the plot and main plot lines of the poem, he brought the ancient Greek epic closer to the Ukrainian reality by using specific vocabulary (names, titles, realities, obsolete vocabulary, phraseology, rhythm). Excerpts of the "Iliad" were translated by V. Samiilenko (he was able to publish only the first song in 1887), A. Biletskyi and F. Samonenko (fragments of the poem that were published).

Excerpts of "Odyssey" were translated by I. Franko, Lesya Ukrainka, and P. Kulish. P. Nishchynsky translated twenty songs of the "Iliad" (only six were published) and a complete translation of the "Odyssey" using hexameter. This translation was highly appreciated by reviewers and the Ukrainian public. Prominent Ukrainian researcher O. Potebnia, who contributed greatly to the assimilation of the ancient culture, translated 275 lines of the third canto, the entire seventh and almost the entire eighth canto of the *Odyssey*. His hexameter was somewhat underdeveloped, but the language is remarkably

good. Using the expressive means of his native language, he did not try to adapt the Greek world to the Ukrainian background. In order to adequately reproduce the original, the translator did a tremendous job: he collected several thousand excerpts from Ukrainian sources to form a linguistic corpus, which included combinations of words, synonyms, homonyms, constant epithets, phraseological units in comparison with their ancient Greek, Polish, and Czech equivalents (Moskalenko, 1993). Borys Ten noted that such work by O. Potebnia "...prepared the ground for Homer's further steps in Ukrainian literature." (Moskalenko, 1993).

Actually, Borys Ten, whose translation activities were mentioned earlier, first translated "Odyssey" (1963), and 15 years later "Iliad" (1978). He was worried that due to his elderly age, he would not have time to complete his work, but during his lifetime, he even received the "literary prize named after M. Rylsky for achievements in the field of literary translation" (1979) (Strikha, 2020, p. 278). The translations were preceded by a comprehensive study of the already existing variants in the Ukrainian language and the nature of the hexameter in the Ukrainian verse system. Borys Ten set out his reasoning in a thorough investigation "Notes on the Rhythm of the Hexameter" (1967), where he determined the connection between Homeric poems and the hexameter, which "is neither external nor accidental, it is organically characteristic of Homer's poetry and has deep roots" (Ten, 1967). Difficulties due to inconsistency between the metric system of the ancient poetry and the syllabic and syllabic-tonic systems of modern languages forced translators to abandon the hexameter as alien and unnatural in sounding and under the division of vowels into long and short. However, Borys Ten, after analyzing numerous European and Slavic translations, managed to subtly feel the meaning of this rhyming and apply his scheme, which allowed creating a flexible and rhythmic Ukrainian hexameter. As a result of conscientious work (as well as the great editorial work of M. Rylskyi and H. Kochur), the translations of "Odyssey" and "Iliad" are easily read and recited aloud, and are considered to be pinnacle of the Ukrainian "Homeriana" (Strikha, 2020, p. 279).

### **The current trends in translation of the Ancient Greek literature into Ukrainian**

It is worth noting the two areas of activities of translators from the Ancient Greek language: the translation of classical works of ancient literature and the translation of Christian literature. A. Sodomora (b. 1937), who also experienced Soviet politics methods (as the son of a priest, was unable to study at the historical faculty of Lviv University, so he chose classical philology) is an iconic figure for the Ukrainian translation of classics. Having translated in 1962 Menander's comedy "The Hermit", which was found in the late 1950s in Egypt, he received a favorable review from the translator H. Kochur. While studying Antiquity, A. Sodomora became the author of the translations from the Ancient Greek language (comedies by Aristophanes, tragedies by Aeschylus, Sophocles, Euripides), which he complemented with scientific investigations and comprehensive comments about ancient authors and their era. Continuing his active translation and scientific activities, during the 2010s he published translations of the works by Theognis, Alcaeus, Archilochus, Sappho, and Hesiod. Being the author of his own books, he set out his concept of translation and the role of the translator in the book "Studies of One Verse", which is "not a translation study in the classical sense, not a consideration of the translation method of this or that translator. These are only individual thoughts that subtly

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and deeply capture what characterizes the translator's handwriting and defines his essence" (Dombrovski, 2014, p. 222). The Lviv School of "Classics" continues to develop, and its representatives are successfully working on translations from classical languages. In particular, R. Paranko published "Thoughts" by Marcus Aurelius (2007), and T. Luchuk published "The First Poets. Codex of Ancient Greek Women's Poetry" (2019), supplemented by comprehensive prefaces and commentaries.

Monuments of Christian literature translated into Ukrainian and published with introductory articles by L. Zvonska, O. Kozhushny, and O. Levko are extremely interesting. Thus, L. Zvonska translated the Homilies as well as moral and ascetic works by Basil the Great (2006). O. Kozhushny, implementing the project of translating into Ukrainian the monuments of the ancient Christian writing, published "Didache: The Teachings of the Twelve Apostles" (2011), "Epistle to Diognetus" (2011), Kontakion of Romanos the Melodist, Akathists to the Holy Mother of God (2009). A. Levko translated the collection of the early Fathers of the Church "Shepherd of Hermas" (2015), the treatise of St. Gregory of Nyssa "On Perfection" (2017) with introductory articles and notes. No less important are the editions of "Textbooks of Greek Patristics of the 1st-5th Centuries." (2015), which included the original texts with comments, and "Ancient Greek Classical Lyrics: An Anthology" (2006) with a preface by I. Megela and a commentary by I. Megela and O. Levko. Taking into account the needs for developing the Ukrainian content and supporting the continuous tradition of the Ukrainian school of translation, modern translations continue to contribute to the development of the literary and cultural process.

## **Conclusions**

In the given article, based on the generalization of the research devoted to the study of the history of translation in Western European countries, the history of the Ukrainian translation, the authors made an attempt to determine the specificity of the translated Ancient Greek literature into Ukrainian and the specificity of its development in Ukrainian historical realities.

It was found out that in different periods translated literature was distinguished by its qualitative and quantitative composition and its role in the cultural life of the Ukrainian society. In Kyivan Rus, translated literature had practical significance (use in religious worship, fulfillment of aesthetic needs, formation of original literature, creation of intellectual discussion), then in the following centuries the phenomenon of an active translation movement was observed, whose participants sought to introduce Ukrainian readers to the best examples of the world literature, to modernize Ukrainian literature, to enable cultural ties between Ukrainians and foreigners, to encourage the formation of the national opinion. The selection of works by ancient authors and monuments of Ancient Christian literature, numerous philological studies of original ancient Greek texts reveal the worldview of the translators themselves and generate a powerful tradition of the Ukrainian translation school, whose activities continue to face the challenges of modern life.

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