Retranslating Skovoroda's Conversation on Happiness into English: Language and Cultural Challenges

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Abstract
The article focuses on Hryhorii Skovoroda's philosophical dialogue dedicated to the nature of human and happiness as a bright example of a harmonious fusion of philosophical ideas and individual style. A comparative analysis based on a hermeneutic approach helped to assess the equivalency in representing the lexical, syntactical, and emotional levels of the reconstructed Ukrainian version of Skovoroda's dialogue via English translation, and thus contribute to clarifying the reliable strategies of translating a chronologically remote text of philosophical discourse.
The research stresses the importance for a translator of philosophical works of Hryhorii Skovoroda to thoroughly consider the contextual meaning, inseparability of the concepts and style, and unique syntactic and emotive patterns of the source text conflating explicit and implicit semantics. In addition to deep understanding by translators of key philosophical terms, charged with contextual connotations, an equivalent translation of philosophic texts also demands sufficient knowledge of the related historical, cultural, and linguistic background to ensure a comprehensive perception of the intended senses and vectors of the mental activity by a reader.

Key Words: Hryhorii Skovoroda, philosophical dialogue, happiness, translation, equivalency, chronologically remote text.

Among the prevailing prose works of Hryhorii Skovoroda (1722–1794), philosophic dialogues play a special role. Skovoroda offers a special type of philosophy – a philosophy that is not only intellectually stimulating, but also spiritually and morally enlightening.[1] The Ukrainian thinker continued Socrates' tradition of developing philosophical thought, and his dialogues are based on real conversations with friends: "Philosophical and theological considerations unfold in his dialogues on a rather bright domestic,

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[1] Taras Zakydalsky, *The Theory of Man in the Philosophy of Skovoroda*. Submitted to to the Department of Philosophy Bryn Mawr College in partial fulfilment of the requirements for the degree of Master of Arts May, 1965, 2, accessed September 15, 2021, http://www.ditext.com/zakydalsky/skovoroda.html.

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eventful and psychological background."[2] An outstanding figure in the history of the literature and philosophy in Ukraine and "the last brilliant exponent of its baroque culture,"[3] Skovoroda is acknowledged to have greatly contributed to shaping the modern Ukrainian and European philosophical ideas representing "an original synthesis of ancient and patristic thought."[4] His vast philosophic and literary legacy, although not published during his lifetime, includes philosophical tractates, essays, and dialogues, allegoric fables, poetic works, and letters.

This paper focuses on Hryhorii Skovoroda's philosophical dialogue "A Conversation Among Five Travelers Concerning Life's True Happiness," which is typical of Skovoroda's thought and style and leads directly into some of his principal themes.[5] Skovoroda's principal interest "is focused on man — man's nature and happiness in this life."[6] It is established that "A Conversation Among Five Travelers Concerning Life's True Happiness" was created in 1773.[7] It was one of the four philosophical dialogues[8] written by Hryhorii Skovoroda while he was living and wandering in eastern Ukraine in the 1770s. The dialogues create a cycle built around related themes and recurrent participants. Unfortunately, the original manuscript of "A Conversation Among Five Travellers Concerning Life's True Happiness" was lost. The text of the dialogue is available only in several handwritten copies of the original manuscript which were made at the end of 18th and the beginning of 19th centuries.[9] The quality of the handwritten copies is not satisfactory, and for that reason the interpretations of the handwritten copies differ, which establishes a particular topic for investigation by

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2   Leonid Ushkalov, "Perednie slovo [A Foreword]," in Skovoroda, Hryhorii. *Povna akademichna zbirka tvoriv* [*Complete Academic Collection of Works*], ed. Leonid Ushkalov (Kharkiv; Edmonton; Toronto: Maidan; Canadian Institute of Ukrainian Studies, 2011), 21.

3   Taras Zakydalsky, "Skovoroda, Hryhorii Savych (1722–94)," in *Online Routledge Encyclopedia of Philosophy* (London: Taylor and Francis, 1998), accessed September 15, 2021, https://www.rep.routledge.com/articles/biographical/skovoroda-hryhorii-savych-1722-94/v-1.

4   Zakydalsky, "Skovoroda, Hryhorii Savych."

5   Gregory Skovoroda, "A Conversation Among Five Travelers Concerning Life's True Happiness," in *Russian Philosophy*, ed. James M. Edie, James P. Scanlan, and Mary-Barbara Zeldin with the collaboration of George L. Kline, vol. 1, 26–67 (Chicago: Quadrangle Books, 1965), accessed September 5, 2021, https://archive.org/details/russianphilosophooedie.

6   Zakydalsky, *The Theory of Man,* 105.

7   Hryhorii Skovoroda, *Povne zibrannia tvoriv: u 2 tomah* [*The Complete Collection of Works: 2 volumes*], vol. 1 (Kyiv: Naukova Dumka, 1973), 516, accessed September 5, 2021, http://litopys.org.ua/skovoroda/skov117.htm.

8   The four dialogues include "Dialoh, ili Razlahol o Drevniem Mirie [A Dialogue, or a Conversation about the Ancient World]," "Koltso [A Ring]," "Razhovor, Nazyvaiemyi Alfavit, ili Bukvar Mira [The Conversation called the Alphabet, or the ABC of the World]," and "Razhovor Piati Putnikov o Istinnom Shchastii v Zhyzni [A Conversation Among Five Travelers Concerning Life's True Happiness]."

9   Skovoroda*, Povne zibrannia tvoriv,* 516.

the researchers of Skovoroda's works.[10] According to Lidiia Hnatiuk, Hryhorii Skovoroda was writing his dialogues in literary old Ukrainian.[11] The first reconstructed version of the dialogue "A Conversation Among Five Travellers Concerning Life's True Happiness" was published in 1894. Re-edited versions of the text followed in 1912, 1961, 1973 and the latest Ukrainian reconstruction appeared in 2011 as part of the complete academic collection of Skovoroda's works edited by Leonid Ushkalov.[12]

The philosophic dialogues by Hryhorii Skovoroda have not yet received proper attention from translators, although the works by Hryhorii Skovoroda including his philosophy and literary writing have seen a growing interest among international translators (see, for example, the latest translations into Macadenonian[13] and Bulgarian[14]). The first-time, yet abbreviated English translation of the dialogue "A Conversation Among Five Travellers Concerning Life's True Happiness," was done by George L. Kline and published in 1965.[15] The English version of the dialogue was completed by Taras Zakydalskyi, a prominent researcher of Skovoroda's heritage, and published in *Ukrainian Studies* in 2005.[16] Thus, actually, only one dialogue by Skovoroda – "A Conversation Among Five Travellers Concerning Life's True Happiness" – is fully available in English translation today. Therefore, a linguistic comparative analysis of the translated and original texts of Skovoroda's dialogue "A Conversation Among Five Travellers Concerning Life's True Happiness" is of particular importance for further studies of Skovoroda's texts and their equivalent representation for a global audience. As Larysa Dovha stresses, "A rigorous study of any philosophical theory or the views of any thinker needs a detailed analysis of word-usage in the relevant texts."[17]

Skovoroda's vision of happiness can generally be understood as a unique combination of the two major interpretations of "happiness" developed in the philosophical tradition, namely of "a state of mind" and "a life that goes well for the

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10   Skovoroda, *Povne zibrannia tvoriv,* 515–16.

11   Lidiia Hnatiuk, *Movnyi fenomen Hryhoriia Skovorody v konteksti staroukraiinskoi knyzhnoi tradytsii* [*The Language Phenomenon of Hryhorii Skovoroda in the Context of Old Ukrainian Bookish Tradition*] (Kyiv: Kyivskii Universitet, 2010).

12   Hryhorii Skovoroda, "Razhovor piati putnikov o istinnom shchastii v zhizni (Razhovor druzheskii o dushevnom mirie) [*A Conversation Among Five Travellers Concerning Life's True Happiness (A Friendly Conversation about Peace in the Soul)*]," in *Povna akademichna zbirka tvoriv* [*Complete Academic Collection of Works*], ed. Leonid Ushkalov (Kharkiv; Edmonton; Toronto: Maidan; Canadian Institute of Ukrainian Studies, 2011), 502–557.

13   Hryhoryi Skovoroda, *Kharkovski basni* [*Kharkiv Fables*] (Makedonika Litera, 2021).

14   Hryhorii Savich Skovoroda, *Ukrainski basni* [*Ukrainian Fables*] (Softpres, 2021).

15   Skovoroda, "A Conversation Among Five Travelers," 1965.

16   Hryhorii Skovoroda, "A Conversation Among Five Travelers Concerning Life's True Happiness," *Journal of Ukrainian Studies* 30(1) (2005): 1–45.

17   Larysa Dovga, "The Multiple Types of 'THE GOOD' in Hryhorii Skovoroda's philosophical discourse: DOBRO vs BLAHO," in *The Linguistics of Vocabulary*, ed. Christine Hansen (Hauppauge: Nova Science Publishers, 2018), 5.

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person leading it,"[18] or, in other words, as a combination of "the life satisfaction" and "the emotional state" theories.[19] At the same time, one can agree that "Skovoroda's theory of 'happiness' is closely connected with *srodnost*, the unique nature which is possessed by each individual."[20] Skovoroda argues that happiness does not depend on "God's grace, wealth, or social position in society,"[21] but it is part of the unique microcosm of each individual.

The aim of this paper is to examine the translation into English of a philosophical writing of Hryhorii Skovoroda "A Conversation Among Five Travellers Concerning Life's True Happiness" in terms of achieving multilevel equivalence of a chronologically remote text, and to outline the effective strategies of representing the philosophical writings of Hryhorii Skovoroda in English as well as in other languages so that the potential readers could have a full and reliable access to both the long-standing philosophical ideas and vivid and convincing stylistic representation of the texts of the outstanding Ukrainian thinker.

Equivalence is a fundamental issue in translation studies. Approaches to the question of equivalence differ.[22] In the equivalence-based theories of translation equivalence is defined as the relationship between a source text and a target text that allows the target text to be considered as a translation of the source text.[23] Basing upon the hermeneutic approach to interpreting philosophic and literary text, a comparative linguistic analysis of the English translation of Skovoroda's "A Conversation Among Five Travellers Concerning Life's True Happiness" was implemented in relation to the lexical, syntactical, and emotional levels of the source text and the target text. One can agree with Olena Iurkevych and Nadia Bevz, that "translators <…> are in a situation of 'double hermeneutics' since, on the one hand, they understand the need for their own participation in the creation of Ukrainian-language philosophical terminology and philosophical environment for communication and, on the other hand, realize the prospects of inclusion in the general European and English-American cultural philosophical English-language context."[24] Viewing translation in relation to

18   Dan Haybron, "Happiness," in *The Stanford Encyclopedia of Philosophy* (Summer 2020 Edition), ed. Edward N. Zalta, accessed September 7, 2021, https://plato.stanford.edu/entries/happiness/#ImpHap.

19   Haybron, "Happiness."

20   Eugene Lashchyk, "Skovoroda's Philosophy or Happiness in the Context of Western Philosophy," *Naukovi zapysky NaUKMA* [*Scientific Notes of NaUKMA*], Philosophy and Religion Studies l (1996): 59.

21   Lashchyk, "Skovoroda's Philosophy or Happiness," 59.

22   Dorothy Kenny, "Equivalence," in *Routledge Encyclopedia of Translation Studies*, ed. Mona Baker and Gabriela Saldanha (London and New York: Routledge, 2009), 96–100.

23   Kenny, "Equivalence," 96.

24   Olena Yurkevych and Nadiia Bevz, "Pereklad filosofskih tekstiv v Ukraini: istoria i suchasnist [The Translation of Philosophical Texts in Ukraine: History and Modernity]," *Filosofiski obrii* [*Philosophical Horizons*] 22 (2009): 253.

hermeneutics highlights "the contiguity of intra- and interlingual translating as the negotiation of difference and otherness."[25]

A comparative analysis into the translation of philosophic writing of Hryhorii Skovoroda will also contribute to a better understanding of relevant approaches when dealing with translation of philosophic discourse as such. Indeed, the field of translation studies and the study of philosophy have a complex relationship deserving research attention. On the one hand, these two domains "have only recently begun to enter into dialogue";[26] however, it has been already pointed to the complicated links between the semantics and structure of philosophical texts which uncover "the difficulties inherent in the use of a literary, metaphorical language, with all the consequent ambiguity and stylistic questions involved."[27]

The 1973 reconstructed version of the original "A Conversation Among Five Travellers Concerning Life's True Happiness" was used as the source text,[28] and the translation of that version into English published in 2005[29] was the target text for the analysis. The focus on the lexical level of the source and target texts aimed to describe how the key concept of "happiness" is lexicalized. The syntactic analysis looked into the equivalency of the sentence structures, and the emotive aspects of the analyzed texts were considered in terms of their significance for interlanguage representing Skovoroda's style while preserving its essential and distinguishing features. The paper also examined the challenges faced by the translators while rendering the culture-bound symbols used by Skovoroda. In addition, the 2011 reconstructed version of the original "A Conversation Among Five Travellers Concerning Life's True Happiness" was considered with regard to the intralanguage interpretation aspects of Skovoroda's dialogue. Accordingly, the analysis also involved the 1965 abridged English version of the dialogue used as the basis for the above-mentioned complete English translation.

The comparative analysis of the abridged and complete English versions of Skovoroda's dialogue "A Conversation Among Five Travellers Concerning Life's True Happiness" revealed certain differences at the grammar level. In particular, it is

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25   Theo Hermans, "Hermeneutics," in *Routledge Encyclopedia of Translation Studies*, ed. Mona Baker and Gabriela Saldanha (London and New York: Routledge, 2009), 130.

26   *The Routledge Handbook of Translation and Philosophy*, ed. Piers Rawling and Philip Wilson (London: Routledge, 2018), accessed September 3, 2021, https://www.routledge.com/The-Routledge-Handbook-of-Translation-and-Philosophy/Rawling-Wilson/p/book/9781032094779.

27   Gerald Parks, "The Translation of Philosophical Texts," *International Journal of Translation* 1 (August 2004), accessed September 10, 2021, https://www.openstarts.units.it/handle/10077/2878.

28   Hryhorii Skovoroda, "Razhovor piati putnikov o istinnom shchastii v zhizni [A Conversation Among Five Travelers Concerning Life's True Happiness]," in *Povne zibrannia tvoriv* [*Full Collection of Works*] (Kyiv: Naukova dumka, 1973), 324–56, accessed September 2, 2021, https://www.routledge.com/The-Routledge-Handbook-of-Translation-and-Philosophy/Rawling-Wilson/p/book/9781032094779.

29   Skovoroda, "Razhovor piati putnikov."

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observed in the use of the forms of pronouns *you, your*, and *yourself* and the forms of the verbs *have* and *do*. To represent the chronological remoteness of the original text, George L. Kline, the translator, applied the archaic grammatical forms such as *thou* (an archaic form of *you*), *thy* (archaic form of *your*), *thyself* (archaic form of *yourself*, corresponding to the subject *thou*), *hast* (archaic second person singular present form of *have*), *dost* (archaic second person singular present form of *do*) in the 1965 abbreviated version of the dialogue in English. At the same time, it should be reminded that the above-mentioned archaic grammatical forms *thou, thy, thyself, hast*, etc. were used in old English (the language of the Anglo-Saxons up to about 1150) and in middle English (the English language from c.1150 to c.1470), whereas Hryhorii Skovoroda created his philosophical works three centuries later – in the 18th century. It may explain why Taras Zakydalskyi in his 2005 English translation of Skovoroda's dialogue used the grammatical forms of modern English (the English language as it has been since ca. 1500). Compare:

(i) "I am *thy* brother; I am Seer."[30]

"I am *your* brother," cried the sighted man.[31]

(ii) GREGORY. *Thou hast* the lips of a theologian, but not a theologian's heart. *Thou* speakest well about God, but *thou* desirest an absurd thing. Be *thou* not angry, dear friend, at my frankness. Picture to *thyself* the countless number of those whose fate it is never to know plenty. Picture the sick and the very old, and call to mind those who are born with crippled bodies. Surely *thou dost* not think that Nature, our most merciful and solicitous Mother, has slammed the door to happiness in their faces, thus behaving like a stepmother...[32]

GREGORY: *You have* the lips but not the heart of a theologian. *You* speak well of God but desire what is absurd. Be not angry, dear friend, at my frankness. Picture to *yourself* the countless number of those who will never know plenty: the sick and the old and call to mind those who are born with crippled bodies. Surely *you do not* think that Nature, our most merciful and solicitous Mother, has behaved like a stepmother...[33]

At the same time, the quotations from Bible preserved the archaic grammatical forms in the latest translation of 2005.[34] In the English translation of Skovoroda's

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30   Skovoroda, "A Conversation Among Five Travelers," 1965, 52.
31   Skovoroda, "A Conversation Among Five Travelers," 5.
32   Skovoroda, "A Conversation Among Five Travelers," 1965, 56.
33   Skovoroda, "A Conversation Among Five Travelers," 10.
34   Skovoroda, "A Conversation Among Five Travelers," 1–45.

dialogue of 2005, all the original Skovoroda's biblical quotations were checked against the King James version of the Bible.[35] The King James Bible was an English translation of the Christian Bible for the Church of England published in 1611 by sponsorship of King James VI and I. That English edition of the Bible remains a chronologically close equivalent counterpart of the Slavonic Bible used by Hryhorii Skovoroda for his writing. For example:

> Instead of sorrow, there was written on one heart "*Thy* will be done"; on another "Righteous art *thou*, O Lord, and upright thy judgments"; on a third "Abraham believed in the Lord"; on a fourth "I will praise *thee* for ever"; on a fifth "In every thing give thanks."[36]

Thus, the views on the translation strategies of a chronologically remote text differ, as reflected in translation studies as well. Nataliya Rudnytska argues that all characteristics of the original text should be considered with regard to the modern language and aesthetic norms, as well as the background knowledge of the modern reader.[37] Considering the source text-oriented stylistic equivalence, Huang Libo points out that "style in translation belongs only to the author and a translator should not have his or her own style, the task for a translator is nothing but to imitate the author's style."[38] In the 1965 English translation, viewed through the perspective of the source text-oriented stylistic equivalence, the archaic grammatical forms used by the main characters of Skovoroda's dialogue create the atmosphere of a remote historical context for a reader of a philosophical text and direct a reader towards the clear understanding that Skovoroda was a thinker who offered a piece of wisdom that remains relevant across centuries. The issue of choosing specific approaches to translating a chronologically remote text becomes especially demanding when dealing with a philosophical text, such as Hryhorii Skovoroda's dialogues, since for a reliable representation of the target philosophic meaning, a translator of Skovoroda's texts faces a challenging but exciting task to uncover "the numerous secret senses that can be understood and interpreted in a myriad of ways."[39]

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35   Skovoroda, "A Conversation Among Five Travelers," 1.

36   Skovoroda, "A Conversation Among Five Travelers," 29.

37   Nataliya Rudnytska, "Chasova dystantnist khudozhnoho tvoru yak problema perekladu (na materiali "Kenterberiiskykh opovidei" G. Chausera suchasnoiu anhliiskoiu, nimetskoiu, ukrainskoiu ta rosiiskoiu movamy) [The Time Distance of a Literary Work as a Translation Problem (using the material of Modern English, German, Ukrainian and Russian translations of *The Canterbury Tales* by Geoffrey Chaucer)]" (PhD diss., Kyiv Taras Shevchenko National University, 2005).

38   Huang Libo, *Style in Translation: A Corpus-Based Perspective* (Shanghai Jiao Tong University Press and Springer-Verlag Berlin Heidelberg, 2015), 21.

39   Dovga, "The Multiple Types," 8.

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A comparative analysis of the source text and the 2005 translated text of Hryhorii Skovoroda's dialogue "A Conversation Among Five Travellers Concerning Life's True Happiness" at the lexical level shows that the translators generally achieve the equivalence in the lexicalization of the central concept of "happiness" in Skovoroda's philosophy. Nevertheless, a violation of conceptual equivalence can be observed in the case of substitution of the lexeme *joy* with the lexeme *happiness*:

"Neobyknovennaia *radost* vsehda pechatlieietsia sliezami."[40]

"Extraordinary *happiness* always finds expression in tears."[41]

The question arises whether it is possible to substitute the author's lexeme *radost* (*joy*) with the key English lexeme *happiness* in this dialogue. Is the concept of *happiness* equal to the concept of *joy* in Skovorada's conceptualization of *happiness?* According to the translation, *extraordinary happiness always finds expression in tears,* and that does not correlate with Skovoroda's conception of happiness.

Further in the text one of the dialogue's characters, Gregory, says:

"Vidite, chto Pavlovo slovo – 'o vsiem blahodarite' – istochnikom iest sovershennaho mira, i *radosti*, i *shchastiia*."[42]

"You see that Paul's words 'In every thing give thanks' are the source of perfect peace and *joy* and *happiness*."[43]

That example demonstrates that Gregory, one of the interlocutors, differentiates the concept of *happiness* and the concept of *joy* in the dialogue. According to a researcher of Skovoroda's characters, it is Gregory who represents Skovoroda and his thoughts in his writings.[44]

The collocations of the lexeme *happiness* also deserve in-depth considerations. The analysis of the 1973 reconstructed Ukrainian version shows that the only lexemes used by Skovoroda to modify the lexeme *shchastiie* (*happiness*) are *istinnoie* (*true)* and *rozumnoie* (*reasonable).* Only once did the compilers of the source Ukrainian text use the word combination *rodnoie shchastiie* (which can be translated as *one's own deep happiness*), although in the notes they point out that *rodnoie shchastiie* was used only in one of the handwritten copies of Skovoroda's manuscript, and in another handwritten copy of Skovoroda's manuscript the word combination *istinnoie shchastiie* (*true*

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40   Skovoroda, "Razhovor piati putnikov," 327.

41   Skovoroda, "A Conversation Among Five Travelers," 5.

42   Skovoroda, "Razhovor piati putnikov," 342.

43   Skovoroda, "A Conversation Among Five Travelers," 26.

44   Tetiana Aleksandrovich and Mykola Korpaniuk, *Poetika prozy Hryhoriia Skovorodi: monografiia* [*Poetics of Hryhorii Skovoroda's Proze: monograph*] (Korsun-Shevchenkivskyi: FOP Havryshenko V.M., 2011), 93.

happiness) is used.[45] It is worth noting that it is the notion of *rodnoie shchastiie* which correlates with Skovoroda's central notion of *srodnost* in his theory of *happiness* considered above. The translators into English used the lexeme *true* as a modifier for *happiness*:

> Hryhorii. Mozhno li byt vsiem izobilnymi ili chynovnymi, duzhymy ili pryhozhymy, mozhno li pomestitsia vo Frantsii, mozhno li v odnom viekie roditsia? Nielzia nikak! Vidite, chto *rodnoie shchastiie* ni v znatnom chinie, ni v tielie darovaniia, ni v krasnoi stranie, ni v slavnom viekie, ni v vysokikh naukakh, ni v bogatom izobilii.[46]

> GREGORY: Can all people be prosperous or of high station, strong or comely? Can everyone live in France? Can all people be born in the same period? By no means! Thus it is plain that *true happiness* lies neither in high rank nor bodily gifts, neither in a beautiful country nor a glorious age, neither in lofty sciences nor the abundance of wealth.[47]

In the English translation of 2005, the word combination *certain happiness* is observed although in the 1973 reconstructed Ukrainian version no modifier is used in that particular utterance:

> Hryhorii. Dlia toho, chto zatvoril im put' k semu, cheho ty zhelaiesh tak, kak nadezhnoi tvari *shchastiia*.[48]

> GREGORY: Because He has closed off from them the path to that which you desire, that is, *the certain happiness* of the creatures.[49]

The use of the lexeme *certain* creates a new type of happiness – *specific happiness* that is inconsistent with the conceptualization of *happiness* presented in Skovoroda's original dialogue.

The verbalization of the concept of *happiness* in Skovoroda's dialogue actualizes the lexeme *razum* and its derivatives. *Razum* (in Latin ratio) is a philosophical notion which stands for different aspects of mental abilities and activities of human mind in the Ukrainian language, and this notion in Ukrainian philosophic texts, including Skovoroda's writing, always require a specific context to be adequately rendered

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45   Skovoroda, *Povne zibrannia tvoriv*, 517.
46   Skovoroda, "Razhovor piati putnikov," 333.
47   Skovoroda, "A Conversation Among Five Travelers," 13.
48   Skovoroda, "Razhovor piati putnikov," 331.
49   Skovoroda, "A Conversation Among Five Travelers," 11.

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through English. For Skovoroda, it is essential that *happiness* in order to be properly grasped needs to be perceived with the mind and be understood, which means that an individual has to be knowledgeably aware of the nature of happiness. Thus, Gregory says about happiness:

> Premudrosti dielo v tom sostoit, chtob urazumiet toie, v chem sostoit *shchastiie*.[50]
> GREGORY: It is the task of wisdom *to understand* what happiness consists in.[51]

or

> Hryhorii. Blahodareniie otsu nashemu nebesnomu za to, chto otkryl ochi nashi. Teper *razumieiem*, v chem sostoit nashe istinnoie shchastiie.[52]
> GREGORY: Let us give thanks to our Heavenly Father for having opened our eyes. Now we *understand* in what our true happiness consists.[53]

In Slavonic languages, as it was mentioned above, the word *razum* has multicomponent semantics and may have a range of equivalents in English: *mind, reason, wit, head, nous, mentality, esprit,* and *notion*. Moreover, the derivatives from the Slavonic lexeme *razum* have their own equivalents in English: *razumiet – understand*; *razumnyi – clever, reasonable, intelligent, wise, rational, understanding, brainy, tenable, advisable, witty, snappy, sapient, strong-minded, right-minded*. Translators have to make a reasonable choice of an equivalent according to the context. The lexemes which signify complex cognitive abilities and processes require special attention and detailed examination. The analysis of the texts in Ukrainian and English shows that the equivalents *reason* and *understanding* are used for the Slavonic lexeme *razum*. Below are several examples to illustrate that:

> (i) O vsem *zrelym razumom* rassuzhdaite, ne slushaia shypotnyka dyiavola, i urazumeiete, chto vsia ekonomiia bozhiia vo vsei vselennoi ispravna, dobra a vsem nam vsepoliezna iest. Ieho imenem i vlastiiu i vse-na-vse na nebesi i na zemli dielaietsia; hovoritie s *razumom*: "Da sviatitsia imia tvoie, da budet volia tvoia…"[54]

> Judge all matters *according to mature reason* without listening to the whispering devil and recognize that God's entire

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50   Skovoroda, "Razhovor piati putnikov," 326.
51   Skovoroda, "A Conversation Among Five Travelers," 4.
52   Skovoroda, "Razhovor piati putnikov," 343.
53   Skovoroda, "A Conversation Among Five Travelers," 27.
54   Skovoroda, "Razhovor piati putnikov," 342.

economy throughout the whole universe is perfect, good, and most useful to all of us. Everything in the heavens and on earth without exception happens in His name and by His power. *You say with reason*: "Hallowed be thy name, Thy will be done…."[55]

(ii) Hryhorii. A chto zh, estli tvoi razum i volia podobny starikovoi koshke?[56]

GREGORY: What if *your reason* and will were like the old man's cat?[57]

(iii) Iakov. Ne *razum* ot knih, no knihy ot *razuma* rodilis. Kto chystymi razmyshleniiami v istine ochistil svoi *razum*, tot podobien rachitelnomu khoziainu, istochnik chystoi vody zhyvoi v domie svoiem <…>[58]

JAMES: *Understanding* is not generated by books but books by *understanding. He who has purified his reason with clear thinking* about the truth is like the zealous householder who digs a well of pure and living water in his house <…>[59]

(iv) Iakov. Zakonnoie zhytiie, *tverdii razum*, velykodushnoie i myloserdoie serdtse, iest to chystoi zvon pochtennoi persony.[60]

JAMES: A law-abiding life, *firm reason*, a magnanimous and merciful heart – these are the clear-ringing sounds of a respected person.[61]

As it can be seen, the equivalent *reason* – as "the ability that people have to think and to make sensible judgments"[62] – dominates in the English translated text of Skovoroda's dialogue when it comes to render the meaning of the original Slavonic *razum* (examples i, ii, and iv). The choice of the word *understanding* – as "the ability to learn, judge, make decisions, etc; intelligence or sense"[63] – in example (iii) is used to highlight Skovoroda's stress on broadening one's mind through education (by reading books).

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55   Skovoroda, "A Conversation Among Five Travelers," 25–26.

56   Skovoroda, "Razhovor piati putnikov," 342.

57   Skovoroda, "A Conversation Among Five Travelers," 26.

58   Skovoroda, "Razhovor piati putnikov," 346.

59   Skovoroda, "A Conversation Among Five Travelers," 32.

60   Skovoroda, "Razhovor piati putnikov," 352.

61   Skovoroda, "A Conversation Among Five Travelers," 39.

62   "Reason," *Collins Online Dictionary*, accessed September 14, 2021, https://www.collinsdictionary.com/dictionary/english/reason

63   "Understanding," *Collins Online Dictionary*, accessed September 14, 2021, https://www.collinsdictionary.com/dictionary/english/reason

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The equivalent *intelligent* is used for the adjective with the root *razum*:

> Afanasii. Ia by zhelal byt cheloviekom vysokochynovnym, daby moi podchynennyie byli krepki, kak rossiiane, a dobrodetelny, kak drevnyie rymliane, kohda b u menia dom byl, kak v Venetsii, a sad, kak vo Frantsii; chtob byt mnie i *razumnyn*, i uchonym, i blahorodnym, bohatym, kak byk na sherst.[64]

> ATHANASIUS: I should like to be a man of high rank and have underlings who are as sturdy as Russians and as virtuous as ancient Romans; I should like a house such as those in Venice and a garden such as those in France; I should like to be *intelligent*, learned, noble, and as rich as a bull in furs.[65]

The adjective *intelligent* presupposes that an individual can acquire and apply knowledge and skills, to understand and make judgements that are based on reason which is equivalent to the context of Skovoroda's dialogue.

The verb with the root *razum* is used in the dialogue in two meanings: firstly, to perceive the intended meaning of (words, a language, or a speaker) and, secondly, to be knowledgeably aware of the character or nature of something. The verb *understand* is used as an equivalent in both of those meanings. The verb *mean* is used to add the meaning of the verb *understand* and, in addition, the verb *mean* is used as a full equivalent to the verb *razumet* in the meaning *to signify*. The use of the verb *razumet* in the meaning to *be knowledgeably aware of the character or nature of something* can be illustrated with the following examples:

> (i) Hryhorii. Potomu chto *ne razumeiem*, v chem ono sostoit.[66]
> GREGORY: Because we *do not understand* in what it consists.[67]

> (ii) Hryhorii. Hde zh ty vydal zveria ili ptytsu bez sykh myslei? Ty skazhy, hde i v chem iskomoie toboiu shachtiie? A bez seho, rodnyi, ty slepets: on ishchet ottsovskoho zamka, da ne vidit, hde on. Znaiu, chto ishchet shchastiie, *no, ne razumeia, hde ono, padaiet v neshchastiie*.[68]

> GREGORY: Where have you seen a bird or beast without such an aim? Tell me where and in what is the happiness you seek? Until you can say that, my dear friend, you are like the blind

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64   Skovoroda, "Razhovor piati putnikov," 325.
65   Skovoroda, "A Conversation Among Five Travelers," 3.
66   Skovoroda, "Razhovor piati putnikov," 326.
67   Skovoroda, "A Conversation Among Five Travelers," 3.
68   Skovoroda, "Razhovor piati putnikov," 328.

man: he seeks his father's castle but he cannot see where it lies. He seeks happiness but, *not understanding* where it is, he falls into unhappiness.[69]

(iii) Seho-to zhelaiet i nash Iermolai, da *ne razumel*, chto znachit byt vo vsem dovolnym.[70]

Our Ermolai desires this, but he *does not understand* what it means to be content with all things. [71]

The use of the verb *razumet* in the meaning to perceive the intended meaning of (words, a language, or a speaker) can be illustrated with the following examples:

(i) Afanasii. Ne imeiet? A chto zh za imia iemu bylo u zhydov?
Kakoie-to Iehova, *razumeiesh* li?
Iakov. *Ne razumeiu*.
Afanasii. Vot to-to ono, chto *ne razumeiesh*.[72]

ATHANASIUS: No name? But did He not have a name among the Jews?
It was Jehovah; *do you understand what it means*?
JAMES: *I do not*.
ATHANASIUS: Well, here is the problem, *you don't understand*.[73]

(ii) Ieremeia zoviet mechem, a Pavel slovom imenuiet zhivykh, no oba to zh *razumeiut*.[74]

Jeremiah calls Him a sword, while Paul calls Him the living word, but they *mean* the same thing.[75]

(iii) Afanasii. Ty tol zahustil riech tvoiu bibleinym [loskutiem], chto nelzia *razumiet*.[76]

ATHANASIUS: You have so clogged your speech with scraps of Scripture that no one can *understand* it.[77]

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69   Skovoroda, "A Conversation Among Five Travelers," 6.
70   Skovoroda, "Razhovor piati putnikov," 337.
71   Skovoroda, "A Conversation Among Five Travelers," 26.
72   Skovoroda, "Razhovor piati putnikov," 328.
73   Skovoroda, "A Conversation Among Five Travelers," 7.
74   Skovoroda, "Razhovor piati putnikov," 330.
75   Skovoroda, "A Conversation Among Five Travelers," 9.
76   Skovoroda, "Razhovor piati putnikov," 355.
77   Skovoroda, "A Conversation Among Five Travelers," 44.

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Skovoroda also uses the lexeme *um*, which in Slavonic languages generally has the same meaning as *razum*. Two lexemes are used to represent the lexeme *um* in the English translation: *mind* and *understanding,* which correspond to the intended meanings of Skovoroda.

The lexeme *mind* is used in the meaning *the element of a person that enables them to be aware of the world and their experiences, to think.* That can be illustrated with the following examples:

> (i) Hryhorii. ...Zdielav neskolko raz, iest li sviet? Smotriat — nicheho niet. Dohadalas baba, chto sviet, kak vino iz miekha, vytekaiet. Nadobno poskoreie biezhat c miekhom. Biehuchi, na dveriakh oba senatory – odin nohoiu, druhoi holovoiu – zashiblis. Zashumiel mezhdu imi spor. "Konechno ty vystariel um." – "A ty i rodilas bez neho."[78]
>
> GREGORY: ...The old woman decided that the light must be leaking out like wine from a wineskin; therefore, they should run faster with it. Running back and forth the two "senators" collided at the door so that the foot of one hit the head of the other. A noisy quarrel arose. "You have certainly lost your mind," said the old woman. "And you were born without one."[79]
>
> (ii) Afanasii. Iestli mozhno vsiem ieho dostat, pochemu zh Pavel nazyvaiet vsiak *um* ili poniatiie prevoskhodiashchim?[80]
>
> ATHANASIUS: If everyone can obtain it, why does Paul call every *mind* or concept superior?[81]
>
> (iii) Vidish, v chem vsia trudnost? Iemu ne tiazhelo doma pokoitsia, da *svodiat s uma* liudi i zahoniat v bezpokoistvo.[82]
>
> LONGINUS: Do you see where the whole problem lies? It is not difficult for a young man to stay quietly at home, but *he is driven out of his mind* by people who induce anxiety in him.[83]

The noun *understanding* in the meaning *the ability to understand something* is used as an equivalent to the word *um* in the context of Christ, and the equivalent *understanding* is justified by Skovoroda's vision of Christ:

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78   Skovoroda, "Razhovor piati putnikov," 334.
79   Skovoroda, "A Conversation Among Five Travelers," 14.
80   Skovoroda, "Razhovor piati putnikov," 339.
81   Skovoroda, "A Conversation Among Five Travelers," 22.
82   Skovoroda, "Razhovor piati putnikov," 340.
83   Skovoroda, "A Conversation Among Five Travelers," 23.

Iermolai. Ne divno. Sei vitalnyi obrazets svoistvennyi Khrystu hospodu. On rozhden bozhiim mirom. V mirie prines nam, blahovietstvuia, mir, *vsiak um prevoskhodiashchii*. Sniskhodit k nam s mirom.[84]

ERMOLAI: That is not surprising. This way of greeting is characteristic of Christ our Lord. It springs from the peace of God. In the world, Christ brought us the good news and a peace that *surpasses all understanding.*[85]

The translators choose the equivalents *foolish* and *senseless* as the equivalents for the derivative *bezumnyi.* The semantics of *senseless* also includes *foolish*:

(i) Hryhorii. ...*Bezumnyi muzh* so zloiu zhenoiu vykhodit von iz domu svoieho, ishchet shchastiia vnie sebia, brodit po raznym zvaniiam, dostaiet blistaiushcheie imia, obvieshuietsia svietlym platiem, pritiahivaiet raznovidnuiu svoloch zolotoi monety i serebrennoi posudy, nakhodit druzei i *bezumiia tovarishchei*, chtob zanest v dushu luch blazhennaho svietila i svietlaho blazhenstva... Iest li sviet?[86]

GREGORY: ... The *foolish husband* with his malicious wife leaves his home, seeks happiness outside himself, moves from one calling to another, acquires a brilliant name, drapes himself in bright garments, draws to himself a swinish rabble of gold coins and silver vessels, finds friends and *foolish comrades* in order to bring a ray of blessed radiance and radiant blessedness into his soul. Is there light?[87]

(ii) Hryhorii. Zhivyie prozhivaimo, druhi moi, zhyzn nashu, da protiekaiut *bezumnyia* dni nashi i minuty.[88]

GREGORY: My friends, let us fully live out our lives and let our *senseless* days and minutes flow past.[89]

The choice of *foolish* as an equivalent is curious since it denotes the lack of such mental activity as *a reasonable* or *comprehensible rationale.*

The rigorous analysis of Skovoroda's texts in English and Ukrainian demonstrates that the words which denote mental abilities and mental processes, and which are the

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84   Skovoroda, "Razhovor piati putnikov," 335.
85   Skovoroda, "A Conversation Among Five Travelers," 16.
86   Skovoroda, "Razhovor piati putnikov," 335.
87   Skovoroda, "A Conversation Among Five Travelers," 15–16.
88   Skovoroda, "Razhovor piati putnikov," 349.
89   Skovoroda, "A Conversation Among Five Travelers," 34.

essentials of a philosophical discourse, have a complex semantics. The complexity of their semantics may pose difficulties in the choice of equivalents. Overall, the English translators of Skovoroda's dialogue demonstrate a profound knowledge and understanding of the philosophical notions which helped them to equivalently represent the complicated activities of human mind in the translated text.

The verb *znaty* also belongs to verbs which denote mental activities and it has the meaning *be aware of through observation, inquiry, or information* and a direct equivalent *know* in English. The verb *znaty* is used in the direct meaning in the dialogue. But the verb *znaty* may also have a pragmatic loading, and be used as a cautious note, or hedge, to indicate that a speaker is conscious of the quality maxim and the principle of cooperation in communication. The principle of cooperation in a conversation presupposes the adherence to four maxims of cooperation: quantity, quality, relation, and manner. The maxim of quality presupposes that a participant of a conversation is trying to make his/her contribution that is true.[90] The example of using the verb *know* as a hedge can be observed in the dialogue. Gregory is using *znaiu* (*<I> know*) to indicate that what he is saying may not be totally accurate, he refers to his knowledge:

> Hryhorii. Hdie zh ty vydal zvieria ili ptitsu bez sikh myslei? Ty skazhi, hdie i v chem iskomoie toboiu shchastiie? A bez sieho, rodnyi, ty sliepets: on ishchet ottsovskaho zamka, da ne vidit, hdie on. *Znaiu*, chto ishchet shchastiia, no *ne razumieia*, hdie ono, padaiet v neshchastiie.[91]

In the translation into English, the verb *know* is omitted, and, as a result, the statement *"He seeks happiness but, not understanding where it is, he falls into unhappiness"* conveys the meaning of a universal truth:

> GREGORY: Where have you seen a bird or beast without such an aim? Tell me where and in what is the happiness you seek? Until you can say that, my dear friend, you are like the blind man: he seeks his father's castle but he cannot see where it lies. *He seeks happiness but, not understanding where it is, he falls into unhappiness.*[92]

So, the analysis of the lexical equivalence between the source and translated versions emphasizes the importance of taking into consideration the "multiple layers of meaning" of the lexical elements, as Larysa Dovha puts it.[93] It proves that Skovoroda's writing is indeed based on "a dichotomy of terms, on the contrast between different senses conveyed in the same word and the diverse images associated with them."[94]

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90   George Yule, *Pragmatics* (Oxford: Oxford University Press, 1996), 36–40.

91   Skovoroda, "Razhovor piati putnikov," 328.

92   Skovoroda, "A Conversation Among Five Travelers," 6.

93   Dovga, "The Multiple Types of 'THE GOOD,'" 9.

94   Dovga, "The Multiple Types of "THE GOOD," 9.

One of the distinctive features of Skovoroda's style of writing, which is revealed in his philosophical texts as well, is wide-spread emotive syntax structures. The role of the emotionally-loaded phrases, rhetorical questions, or exclamative sentences in Skovoroda's texts should not be underestimated. They not only help him convey the life-like philosophic narration, but also actively direct a reader's perception and thinking. Therefore, this study looked into the syntactic equivalence of the translated texts. It has been found that the English translation contains some deviations from the original syntax structure. Such transformations on the syntactical level may violate the meaning of an utterance, as it can be observed when comparing the Ukrainian and English texts. For example:

> Sim kamenem iskushai *zoloto i srebro, chistoie li?*[95]
>
> With this touchstone test *the purity of gold and silver.*[96]

In the example above, a disjunctive question is transformed into a statement, and that transformation alters the overall meaning of the passage: while *the purity of gold and silver* is disputed via the disjunctive question in the original text, *the purity of gold and silver* is presented as a fact in the translated text.

Transformations of the exclamative sentences into declarative sentences were also observed. Exclamative sentences indicate a state of arousal, express a person's feelings. In general, such transformations of the exclamative sentences into declarative ones lower the emotive loading of Skovoroda's writing. For instance:

> (i) ... bohoobraznyi rai mira![97]
>
> ...the God-like paradise of peace.[98]
>
> (ii) Hryhorii. Biedniache![99]
>
> GREGORY: Poor fellow.[100]
>
> (iii) Afanasii. Ia ne znaiu.
> Hryhorii. Tak ia znaiu! Bies ellinskim iazykom nazyvaietsia δαιμονιον.[101]
>
> ATHANASIUS: I do not know.
> GREGORY: But I do. In Greek a demon is called *daimonion.*[102]

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95   Skovoroda, "Razhovor piati putnikov," 333.
96   Skovoroda, "A Conversation Among Five Travelers," 13.
97   Skovoroda, "Razhovor piati putnikov," 350.
98   Skovoroda, "A Conversation Among Five Travelers," 37.
99   Skovoroda, "Razhovor piati putnikov," 345.
100   Skovoroda, "A Conversation Among Five Travelers," 30.
101   Skovoroda, "Razhovor piati putnikov," 345.
102   Skovoroda, "A Conversation Among Five Travelers," 31.

Live language was an organic component of Skovoroda's style.[103] Skovoroda's philosophical text embodies defending certain thesis by setting out reasons in favor of it in explicit use of a dialogue form, and the emotiveness of Skovoroda's writing reveals the flair of Skovoroda to represent a spontaneous thinking thing through out loud in the presence of others. It is noticeable that Skovoroda, a philosopher, does not use any author's notes or self-commentary of his ideas in the dialogue on happiness, which additionally increases the emotional loading of the syntactic structures of his text. The syntax structures in Skovoroda's philosophic writing become more important since the Ukrainian philosopher, in fact, uses syntactic patterns as a means of framing his philosophic ideas.

The specific features of the syntactic structure of utterances in Skovoroda's manuscripts are the issues for text reconstructors. Thus, the authors of the 2011 reconstructed version pointed out that the earlier reconstructed version of Skovoroda's dialogue published in 1973 was not equivalent at the syntactical level, and, in their opinion, they proposed more equivalent interpretations of Skovorada's syntactic structures. The differences between the latest reconstructed versions can be illustrated with the following example where the same long interrogative sentence (the 1973 reconstructed version) is split into several shorter interrogative sentences (the 2011 reconstructed version):

The 1973 reconstructed version:

> Hryhorii. *Mozhno li byt vsiem izobilnymi ili chynovnymi, duzhymy ili pryhozhymy, mozhno li pomestitsia vo Frantsii, mozhno li v odnom viekie roditsia?* Nielzia nikak! Viditie, chto rodnoie shchastiie ni v znatnom chinie, ni v tielie darovaniia, ni v krasnoi stranie, ni v slavnom viekie, ni v vyskokikh naukakh, ni v bohatom izobilii.[104]

The 2011 reconstructed version:

> HRYHORII. *Mozhno li byt' vsiem izobilnymi ili chynovnymi; diuzhymy ili pryhozhymy? Mozhno li pomiestitsia vo Frantsii? Mozhno li v odnom viekie roditsia?* Nelzia nikak. Vidite, chto rodnoie Shchastiie ni v Znatnom Chinie, ni v tielesnykh darovaniiakh, ni v Krasnoi Stranie, ni v slavnom viekie, ni v vysokikh Naukakh, ni v bohatom Izobilii.[105]

The culture-bound symbols used by Skovoroda also require a meticulous attention. In the 2011 reconstructed Ukrainian version, the Ukrainian archetype cultural symbol of *willow* (*verba*) is presented:

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103   Hnatiuk, *Movnyi fenomen Hryhoriia Skovorody*, 259.
104   Skovoroda, "Razhovor piati putnikov," 333.
105   Skovoroda, "Razhovor piati putnikov," 510.

> Ty s tvoimy Zatieiami pokhozh na *Verbu*, kotoraia byt zhelaiet
>
> v odno viremia i Dubom, i Klenom, i Lypoiu, i Berezoiu,
>
> i Smokvynoiu, i Maslynoiu, i Iavorom, i Finikom, i Rozoiu,
>
> i Rutoiu <...>[106]

Petro Bilous asserts that *willow* is one of the symbols of the Ukrainian folklore which are inextricably intertwined with Biblical symbols and add uniqueness to Skovoroda's style.[107] The symbol of *willow* calls another genius of the Ukrainian culture, Lesia Ukrainka, to mind. In one of the remarkable dramatical pieces of Lesia Ukrainka, *Lisova Pisnia* (The Forest Song), which is deeply rooted in the Ukrainian culture, *willow* is a mother to the main mythological character, Mavka.[108]

In the notes to Skovoroda's dialogue published in 1973, it is mentioned that *willow* is used in two of the handwritten copies of Skovoroda's manuscript.[109] However, in the published 1973 reconstructed version the lexeme *drevo* (*tree*) is used instead of *verba* (*willow*) yet:

> Ty s tvoimi zatieiami pokhozh na to *drevo*, kotoroie zhelaiet
>
> v odno vremia byt i dubom, i klenom, i lypoiu, i berezoiu,
>
> i smokvoiu, i maslynoiu, i iavorom, i finikom, i rozoiu, i rutoiu
>
> ... solntsem i lunoiu ... khvostom i holovoiu ...[110]

Since the 2005 translation into English was based on the 1973 reconstructed version, the Ukrainian archetype cultural symbol of *willow* is lost in the complete translation of "A Conversation Among Five Travellers Concerning Life's True Happiness":

> God. You, with your enterprises, are like *the tree* that desires at
>
> one and the same time to be an oak, a maple, a linden, a birch,
>
> a fig tree, an olive tree, a plane tree, a date tree, a rosebush, and
>
> a rue...[111]

Conclusion

Translating Hryhorii Skovoroda's philosophical texts into other languages is of particular importance given the outstanding place of his works in the philosophic

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106   Skovoroda, "Razhovor piati putnikov," 503.

107   Petro Bilous, "Arhetypna symvolika u tvorchosti Hryhoriia Skovorody [Archetype Symbols in the Creative Works of Hryhorii Skovoroda]," in *Hryhorii Skovoroda – duhovnyi orientir dlia suchasnosti: u 2 knyhakh* [*Hryhorii Skovoroda is a Guiding Light for Modernity: in 2 books]* (Kyiv: Millenium, 2007), 34–40.

108   Lesia Ukrainka, *Mavka. The Forest Song*, trans. Virlana Tkacz and Wanda Phipps (Kyiv: Kyivskii Budynok Knyhy, 2018), 135–253.

109   Skovoroda, *Povne zibrannia tvoriv*, 516.

110   Skovoroda, "Razhovor piati putnikov," 325.

111   Skovoroda, "A Conversation Among Five Travelers," 3.

tradition. The valuable efforts to translate Skovoroda's philosophical writing into English made, in particular, by George L. Kline, Taras Zakydalskyi, have had a great effect for the dissemination of Skovoroda's ideas among international academic and reader community. At the same time, the emerging tradition of translating Skovoroda's texts undoubtedly proves that, to obtain equivalent and trustworthy translation results, it is especially important to take into careful consideration the contextual meaning of the philosophical concepts, the inseparable diffusion of the content and style, and the unique syntactic and emotive features of Skovoroda's texts.

Equivalent translation is the precondition for the adequate presentation of philosophical texts between cultures. The research revealed that the intra-, interlanguage, and cultural challenges in Skovoroda's philosophical texts require the translators to select specific strategies to achieve the equivalence in representing Skovoroda's philosophical writings in other languages.

As an outstanding self-made thinker, Hryhorii Skovoroda presents his conceptual vision through carefully elaborated language tools and stylistic patterns revealing a rich variety of explicit and implicit semantic functions. Skovoroda-philosopher and Skovoroda-literary author are the dimensions of a single integral phenomenon in the history of Ukrainian philosophy and writing. Therefore, it is essential for translators of Skovoroda's philosophical works to carefully consider the language features of the texts and thus avoid losing some of its intended meaning and effect upon a reader. Stylistic features are inseparable from Hryhorii Skovoroda's philosophic content and should be consistently taken into consideration when rendering his ideas and concepts into other languages. The distinctive syntactical and emotive structures of Skovoroda's writing must be preserved as the constituents of Skovoroda's original philosophic style – building philosophic ideas through a lively dialogue. Skovoroda's texts represent a genuine example of harmonious and inseparable combination of the conceptual meaning and its expressive patterns, which together ensure a pervasive effect for the reader's perception.

Translators are supposed to have a deep understanding of the philosophical concepts of Skovoroda to achieve the equivalence in lexicalization of concepts. A translator of Skovoroda's texts often faces a challenging task to linguistically represent some of the seemingly synonymic, yet different philosophical terms. An adequate translation of the key terms in the analyzed dialogue by Hryhorii Skovoroda, such as *happiness* and *joy* or *reason*, *mind*, and *understanding*, requires both a deep understanding of general philosophical notions and a systemic knowledge of the philosophic system of the Ukrainian thinker. This comparative research into Skovoroda's Ukrainian and English texts has stressed the inevitable importance for a translator of philosophical writings to consider the context-based semantics of philosophical notions when seeking to ensure linguistically equivalent Ukrainian-English translation.

Equivalent translation of Skovoroda's philosophic texts also requires a thorough historic knowledge of the Ukrainian culture, especially, of its traditional concepts and symbols. If the latter are ignored, some of the deep Ukrainian roots of Skovorada's

philosophy may be seriously diminished or even lost. The chronological remoteness of Skovoroda's philosophical writings, created in the 18th century, certainly necessitates a profound knowledge of the relevant historical and language context. Translators into English should be familiar with all the existing reconstructed versions of Skovoroda's texts, which may help clarify culturally or linguistically complicated issues. The translators should have access to the original manuscripts written by Skovoroda or to the copies of his manuscripts to clarify the disputable points in consultations with experts in old Ukrainian. The properly selected translation strategies, based upon genuine understanding of the philosophy and style of the target texts, will ensure due global representation of Skovoroda-philosopher, whose ideas, specifically his great vision of happiness, become increasingly contemporary for today's world.

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