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LESIA UKRAINKA'S CULTURAL CODES IN TERMS OF EUROPEAN VALUES AND THEIR REPRODUCTION IN TRANSLATION

Summary. *The article deals with the problem of cultural codes in Lesia Ukrainka's literary works as well as their correspondence to fundamental European values. The aim of the article is to highlight cultural codes in Lesia Ukrainka's literary works as well as to reveal their correspondence to fundamental European values. The object of research is cultural codes in Lesia Ukrainka's fairy drama «The Forest Song». The article offers a review of theoretical works which form the basis of the research, researches the role of cultural codes in creating values, analyses the codes implied in Lesia Ukrainka's fairy drama «The Forest Song». The study of the codes reveals specific cultural, historical, and different nationally marked features, which are vital for comprehensive and thorough understanding of the text along with the author's message. The Code of Belief emphasized in the work under study is typical for the European tradition in general and often presupposes certain religious and moral pursuits of an individual. The analysis reveals the fight between Christianity and Paganism, highlighting moral and spiritual issues associated. Another code studied is the Code of Earth, the most prominent symbol of which in the drama is the main character, Mavka. The codes are also considered from the perspective of their translation into the English language to make the abovementioned codes readable for the European community. The results of the research have shown that the cultural codes in Lesia Ukrainka's fairy drama «The Forest Song» are still topical for today and, therefore, are worth being in the scope of modern scientific interests. The development of methods for identifying cultural codes and analysis of strategies for their adequate reproduction in the target text may be the subject of further research.*

Key words: *code, values, symbol, cultural code, religion, tradition, translation, author's idea, cultural identity.*

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КУЛЬТУРНІ КОДИ ЛЕСІ УКРАЇНКИ В РАМКАХ ЄВРОПЕЙСЬКИХ ЦІННОСТЕЙ ТА ЇХ ВІДТВОРЕННЯ В ПЕРЕКЛАДІ

Анотація. У статті розглянуто проблему культурних кодів у літературних творах Лесі Українки, а також їхню відповідність фундаментальним європейським цінностям. Мета статті – висвітлити культурні коди в літературній творчості Лесі Українки, а також виявити їхню відповідність фундаментальним європейським цінностям. Об'єкт дослідження – культурні коди в драмі-феєрії «Лісова пісня». У статті представлений огляд теоретичних праць, які становлять основу дослідження, розкрито роль культурних кодів у формуванні ціннісних орієнтацій, проаналізовано коди, закладені у казковій драмі Лесі Українки «Лісова пісня». Вивчення кодів виявляє специфічні культурні, історичні та інші національно марковані особливості, які вкрай важливі для всебічного й ґрунтовного осягнення тексту разом з авторським задумом. Наголошений у розвідці Кодекс віри є типовим для європейської традиції й часто демонструє певні релігійні та моральні цінності особистості. Аналіз розкриває боротьбу між християнством і язичництвом, висвітлює пов'язані моральні та духовні проблеми. Ще один досліджуваний код – «Код Землі», найвизначнішим репрезентантом якого в драмі є головна героїня Мавка. Коди також розглянуто з погляду їхнього перекладу англійською мовою з метою зробити вищезгадані коди зрозумілими європейській спільноті. Результати дослідження показали, що культурні коди казкової драми Лесі Українки «Лісова пісня» актуальні й сьогодні, тож мають бути об'єктами сучасних наукових розвідок. Розробка методик ідентифікації культурних кодів та аналіз стратегій їх адекватного відтворення у тексті перекладу можуть стати предметом подальших досліджень.

Ключові слова: кодекс, ціннісні орієнтації, символ, культурний код, релігія, традиція, переклад, авторський задум, культурна ідентичність.

Introduction. People's behavior is largely determined by the norms, patterns and values that are recognized in the society as natural. The article is relevant and topical, because European integration has been declared a major and unchanging foreign policy priority of Ukraine. By signing an action plan with the EU in 2005 Ukraine has joined those countries that share an understanding of the fundamental concepts of modern civilization – above all, “human rights”, and the perception of the principles enshrined in the International Covenant on Civil and Political Rights. Besides this, Ukrainians associate European values as personal well-being, intellectual and personal development, quality and free education and medicine, stability, equal opportunities for all citizens and, of course, preserving cultural identity and respecting other cultures.

The spiritual world of people, the ideological being in the modern world, the formation of true values, and moral culture are the main con-

stituencies of cultural identity (Hyatt & Simons, 1999). Literature plays an important and crucial role here. While admiring European values, Ukrainians respect their national values and ideals. We know that Ukraine is the heart of Europe, whose geographical center is near Rakhiv. What is the path we must take to consciously accept European values? Is Ukraine a European state? The answers to these questions we can find by analyzing literary works.

Background. Lesia Ukrainka's works have often been in the center of researchers' interests. V. Ageieva attempted to interpret her works through recourse to postmodern text theory, in particular to the concepts of feminist criticism (Агеєва, 1999). Professor, Doctor of Philosophy from the United States Natalia Ishchuk-Pazunyak made a comparative study of the features of fairy drama “The Forest Song” with Western European and Ukrainian dramatic works (Іщук-Пазуняк, 2008). S. Kocherha focused the cultural and phil-

osophical concept of Lesya Ukrainka analyzing cultural codes, images and plots (Кочерга, 2011). E. Wedel researched Lesya Ukrainka's lyrics through the European culture (Ведель, 2014). However no one has analyzed cultural codes in the fairy drama via the prism of translation studies on the background of European values, which makes our article relevant.

The article's aim. The article's **aim** is to highlight cultural codes in Lesia Ukrainka's literary works as well as to reveal their correspondence to fundamental European values. We have analyzed a number of theoretical works paying attention to the codes implied in Lesia Ukrainka's fairy drama "The Forest Song". The research made it possible to identify significant and nationally marked elements, which help understand the text at a deeper level. The topic is relevant as the systematic analysis of culturally marked elements of the text from the standpoint of translation has not been carried out so far, so we are to see how and due to what the cultural markers of the literary text are preserved in the target text.

Present Study. Firstly, it should be specified that we view a literary text as a two-dimensional structure formed as a result the author using a specific system for coding information. So, we focus on the mechanisms of formation, functioning and interpretation of hidden textual meanings, without which a full understanding of the text is impossible. We have accomplished this task by detecting both verbal and non-verbal signals in the texts. Mostly, these signals are represented in culturally marked words and word combinations, realia, quotations, allusions, epigraphs, symbols, etc.

Lesia Ukrainka's original work "Forest Song" contains mythical images of the ancient religion of our ancestors and is built on the cultural opposition of *culture – nature* or *civilization – nature*. The marginal confrontation of two types of social life is realized though the Code of Belief. It is typical for the European tradition in general and often presupposes certain religious and moral pursuits of an individual. The analysis reveals the fight between Christianity and Paganism, highlighting moral and spiritual issues associated. Another code studied is the Code of Earth, the most prominent symbol of which in the drama is embodied in the main character, *Mavka*. The Code of Water is realized through pagan creatures living in the forest: *He Who Rends the*

Dikes (a destructive spirit dwelling in the freshets of spring), *Rusalkas* (mermaids), *Lost Babes* (a fairy being conceived as coming from an unbaptized infant), *Spring Flood*, (a young male water spirit), *Water Goblin*, *Old Man River* (an old water spirit). The Codes of Air and Fire are mostly embodied in one image of *Will-o'-the-Wisp*, a fire sprite (*ignis fatuus* – the fiery wind).

We have also considered the way how the codes can be reproduced in the target text so that they are comprehensible for the European community. The results of the research have shown that the cultural codes in Lesia Ukrainka's fairy drama "The Forest Song" are correlated with common European values.

According to Taras Shmiher, a Translation Studies scholar, the translator's objective in dealing with national codes is to understand «the necessity for an interpreter to be "inside" the historical tradition – to understand, on the one hand, their own historical dependence, and, on the other hand, penetrate by "method acting" into that historical situation where the text was created, a view on this text from "inside" of the era itself, which further enables a wider interpretation of the literary code by another language» (Шмигер, 2009, p. 123). V. Koptilov underlines that the translator, thus, acquires greater interpretative freedom by letting go essential author's restrictions (and it concerns not only connotative meanings but primary ones as well) (Коптілов, 1967, p. 47). When reproducing the literary code of the text by the language of translation, verbal communication is accomplished not by a particular sentence but rather by more complex language structures. These structures have distinguishing features which characterize them as integral syntactic and communicative units. "The principle role in revealing the inner code of the text belongs to nominations of the narrow semantic field, specific set expressions, and linguistic constructions whose meanings can be understood only within historical context" (Алефиренко, 2006, p. 274).

M. Moskalenko believes that understanding of the code requires certain key aspects to be considered. These aspects include set metaphoric expressions of the source language; the author's picture of the world; conditions of the text production; initial target audience (Москаленко, 2006, p. 158).

The rise in national self-awareness of the population, increased interest in the origin of the traditional culture, degradation of the nonmaterial ethnos along with the social crisis entailed are undoubtedly the result of any gap which is not filled in the system of hereditary transfer of cultural information, which determines the practical interest in studying national beliefs and concepts.

Our ancestors' ancient religion, which some people consider to be lost, continues living in our everyday life. And there is much evidence to prove it. Many prejudices and biases of today come from the oldest times, the times of paganism. Religion and mythology explain the worldview of the ancient Slavs. Researchers of the ancient culture admit that the old beliefs were closely connected with the nature. People tried to be united and on good terms with the nature because they constantly realized how dependent they were on it.

Lesia Ukrainka's original work "Lisova Pisnia" (The Forest Song) contains the mythical images of our ancestors' ancient religion and is based on the culturological opposition "culture – nature" or "civilization – nature". However, the Ukrainian researcher S. Kocherha admits that "...looking at the literary world of "The Forest Song" exclusively from the perspective of the nature-culture opposition or of even two cultures would mean impoverishing the intellectual and spiritual potential of the text ... it is worth reminding that Lukash stays alone in the forest whereas Mavka was rejected by her own community" (Кочерга, 2011, p. 7). M. Moklytsia agrees with this point of view underlying Lesia Ukrainka's tendency to choose the semiotic parting line of two or more structures: "The parting line is always a bilingual mechanism which helps one semiotic sphere to establish contacts with another semiotic space. The parting line opposition of two different social lifestyles, mentalities, and art works generally promotes cultural advances and changes but simultaneously becomes a difficult survivability test for a defeated national community" (Моклиця, 2010, p. 590). Both researchers point out the Code of Belief realized in Lesia Ukrainka's works and particularly in "The Forest Song". The Code of Belief encompasses the European civilization with its Christian and pagan fundamentals. As Yu. Rubinsky underlines, the fundamental moral foundations of the

Christian doctrine were and remain common to all Europeans (Рубинский, 2013, p. 12). Lesia Ukrainka's perspective is both global and deeply individual as well as personalized. Interconnecting early Christianity, which defended itself as opposed to Roman paganism, and the Ukrainian mythical world, the poetess models the image of the European civilization in terms of spiritual search and smoothly incorporates the Ukrainian fragment into the global world.

As it has been abovementioned, the characters of "The Forest Song" reflect the four nature elements. Water is represented by such characters as the raging spring water flow – "Toi, shcho hrebli rve", Woodland Sprites, Rusalkas (Mermaids), Vodianyuk (Water Goblin). There are also Poterchata – marsh lights that live in the water environment and lure people there. Lesia Ukrainka shows the water element in the forest as a symbol of ancient nature. She writes: (Example 1) "*At one end the glade turns into tussocks and reedy growths, and then into a **vivid green marsh**, the shore of a **woodland lake** formed by a **stream** which runs through the forest. The stream emerges from a dense thicket, empties into the lake and comes out at the end of it, only to lose itself again in the undergrowth. The lake itself is a **placid sheet of calm water**, covered with **duckweed** and **water lilies** except for a clean open space in the center. The spot is wild and mysterious but not gloomy, filled with the tender, pensive beauty of Polissya, the wooded part of the province of Volhynia*" (Ukrainka, 1950, p. 10).

The example given above not only illustrates the abundance of references to the water element but also reveals an intermingling of these references with the concepts of another nature element – the Earth. All this emphasizes the significance of nature as a whole in Lesia Ukrainka's work and the importance of it in the Ukrainians' Code of Belief. The epithets used along with the names of concepts reflect the awe-stricken perception of the nature by the Ukrainians – *mysterious but ... filled with the tender, pensive beauty* (Ukrainka, 1950, p. 10), which is also part of the traditional belief.

The Code of Earth itself as well as everything that grows on the Earth is embodied in the drama by forest and field creatures. These are wise old Lisovyk, Kuts, the Little Forest Devil, Field Mermaid, and others. But the main symbol

of the Earth is Mavka – a forest girl, a nymph with long loose hair braided with flowers, who is soulless and bodiless: (Example 2)...*dressed in a bright green garment, and her black hair, hanging loose, has a greenish sheen. She makes gestures with her hands and rubs them across her eyes* (Ukrainka, 1950, p. 5). However, this incredibly beautiful forest creature, when faced with the world of people, becomes different – (Example 3) “*whose life in sparkling bubbles mounts up high*” (Ukrainka, 1950, p. 12), and, as a result of her unhappy love, she bursts into flame and Perelesnyk (*Will-o'-the-Wisp*) embraces it renewing her for the next life.

All these references and associations with nature elements do not mean that the Code of Belief in “The Forest Song” is exclusively based on Paganism as a ruling religion. On the contrary, it is necessary to underline that the Ukrainians, in particular those who lived in Volhynia, were rather ambiguous on the issue of religion, no matter what it was – Christianity or Paganism. It is correlated with the European tradition as K. Eder underlines “Christianity, as the symbolic system mediating between and blending these two traditions, has not only reproduced but even intensified this strange constellation of two codes in one culture” (Eder, 1990). Lesia Ukrainka reflects this attitude by making her characters express a number of controversial ideas, most of which formed in the people’s outlook during the era of Christianity. For instance, Lukash’s mother represents that part of villagers who have adopted Christianity:

(Example 4) (*Uncle Lev*) *Why, sister, must You always nag and nag the girl like that? / (Mother) You’d bring in here Amongst us all the witches from the woods. / (Uncle Lev) If you’d talk sense – of things you understand – / I’d listen; but this talk of «witches from the woods»... There are none there, for witches only dwell In villages with folk / (Mother) If you attract This forest trash you’ll find some day what good / You’ve gained by it! / (Uncle Lev) What comes out of the forest is not trash – / All good things from the forest come* (Ukrainka, 1950, p. 44).

The brother of Lukash’s mother, Uncle Lev, was, on the contrary, depicted as a witch doctor and wizard. Lisovyk treats him with respect and admits that he is the only human being that can behave himself in the forest. Uncle Lev’s beliefs

are reflected in the following quotation: (Example 5) *But I, good nephew, know the art of dealing with such things as these: Where one should lay a cross, where stick a twig, Where simply spit three times, and that’s enough. We’ll sow around our quarters poppy seed; Before the threshold we’ll plant gentian root. No evil spirit then will trouble us...* (Ukrainka, 1950, p. 25).

However, even Uncle Lev can also be inconsistent. Sometimes he offends the guardian spirit of the forest and all forest forces: (Example 6) *You forest folk! There is your loyalty! I’ll get that Forest Elf for this, so he Won’t get away again! inside an oak I’ll stuff that whiskered piece of trickness, As he’ll find out!* (Ukrainka, 1950, p. 115). He can go fishing on the lake without Vodianyk’s blessing and, when close to getting drowned, curses the latter: (Example 7) *That damned Water Goblin! May he dry up! ... A bit more, I’d have sunk! ... The dirty scamp!* (Ukrainka, 1950, p. 115).

It is obvious that in “The Forest Song” there is no border between the world of people and the world of mythological creatures, between Christianity and Paganism. It is the world where forest creatures (Mavka) live among people whereas ordinary villagers still remember and live according to the laws of nature (Uncle Lev). This “invisible” world of spirits has always been nearby: in forests, fields, mountains, rivers, lakes, and people’s dwellings. Mavka’s most well-known phrase “I musn’t die!” may mean that ancient Ukrainians believed in the immortality of their souls, both from Christian and Pagan perspective. Mavka’s words addressed to Lukas undoubtedly prove that: (Example 8) “*And I shall find some word for all: / The quiet murmur of my rustling leaves; / The willow pipe that tender music breathes; / The melancholy dews that from my branches fall*” (Ukrainka, 1950, p. 54).

The evidence of national culture being a component of the world culture is also revealed in the author using words of Greek origin. In particular, it is curious to see the words “khymeriy” and “khymernyi” in Perelesnyk’s and Lisovyk’s speech. These words are known to have come to the language from the Greek mythology via church books where these words are already found in the meaning “frightening”, with Christian negative connotation, for example:

(Example 9) *Navolo vognyshchia blyzky svitla i zvoi tini nenache vodiat khymernyi tanok* (Українка, n.d.). – *The darting flames of the fire seem to be carrying on a **mysterious** dance with the shadows* (Ukrainka, 1950, p. 110).

(Example 10) (Perelesnyk) *Yakis khymery! Chom vidhotilosia?* (Українка, n.d.). – *Some **mad whim!** Why have you lost desire?* (Ukrainka, 1950, p. 115).

Ambiguity is also obvious in the description of the setting. It is necessary to underline that the literary space of “The Forest Song” is closed mostly within the forest, in particular on the clearing where the key actions of the drama take place. In the system of symbolic co-ordinates, the place of actions favours the contact of the two worlds: the mythological world (of forest creatures) and the Christian world (of people). The description of this place can be found at the beginning of the text: (Example 11) *A dense and hoary **primeval** forest in Volhynia. The scene is a spacious glade in the heart of the forest, dotted with **willows** and one very old oak. The **stream** emerges from a dense thicket* (Ukrainka, 1950, p. 14). In the pre-Christian times, such a clearing could have been a sacred place where ancestors of the Ukrainians gathered for their religious celebrations. Many European societies have left us historical evidence of their belief systems, be it the worship of the sun, gods and goddesses, the knowledge of good and evil, or sacred worship places. Stonehenge, the Buddha statue in Bamiyan, the Almudena Cathedral in Madrid, Uluru in Alice Springs, the Bahá'í Gardens in Haifa, Fujiyama, the sacred mountain of Japan, the Kaaba in Saudi Arabia or the Golden Temple in Amritsar, can all be a testament to human spirit, objective reality or the result of human desire to explain the meaning of life and our role in the world. All these testify that our cultures are united on a deeper level.

However, the forest, which once gave people food, has become frightening, silent, dark, hostile, and cold. Uncle Lev, who protected the last remaining oak in the forest, remarks sadly: (Example 12)... *there never were such sturdy oaks / As those which were chopped down* (Ukrainka, 1950, p. 23). The oak is a symbol of former greatness and pagan religion as well as a symbol of its gradual «dying». Yet, after Uncle Lev's death, people cut down the last old sacred oak, which symbolizes the victory of Christianity.

If the inhabitants of the forest are mythological creatures, the time when the action takes place is connected with the newest Christian religion. Owing to the conversation between Uncle Lev and Lukash, it is easy to determine what holiday it was when they came to the forest: (Example 13) *All right, amuse yourself. / That's why God gave us holy days. ... 'Tis time to drive the cattle to the woods. / See yonder how the grass is springing up* (Ukrainka, 1950, p. 24). In Ukraine, the cattle (bydlo) used to be sent to grass in the meadows almost a month after Easter (the equinox). It is known that when leaves started to appear on trees and bushes, the ancient Ruthenians celebrated the holiday of Yarylo the God which was later replaced in the Christian religion by the day of George (Yurii) the Martyr (Bogorod).

Comparing the English translation of the drama and its original Ukrainian version, one can see some differences caused by certain translation difficulties, especially when dealing with nationally marked concepts. In many episodes the translator successfully found appropriate equivalents for key notions of the fairy drama. Thus, the poetic depiction of the forest and its image in Example 11 is accompanied by the use of plant symbols whose semantics is easily reproduced in translation with the help of equivalent units, such as “*predkovichnyi – primeval*”, “*strumok – stream*”, or change of images “*posered lisu – in the heart of the forest*” and “*plakucha bereza – willow*”.

However, some examples, can reveal obvious discrepancy in the intensity of emotional colouring when conveying the ideas. Thus, in Example 4, the expressions “*forest trash*” and “*all good things from the forest come*” used by the translator P. Cundy as calques of the Ukrainians variants “*pogan lisova*” and “*usiaki skarby z lisu idut*” seem to reflect the meanings fully, but at the same time lack that extra negative / positive emotional connotation of the phrases in the original. It is especially evident in the descriptive equivalent “*good things*” used instead of “*skarby*”. The loss of necessary connotation is found in the translation of the units “*khymery*” and “*khymernyi*” in Examples 9-10. The adjective “*mysterious*” and the expression “*mad whim*” have neither negative connotation nor any connection to religion which the words in the original imply.

The same can be observed in Example 6. The contemptuous address “*kodlo lisove*”, which means “*descendents, relatives*” is translated by P. Cundy with the neutral expression “*you forest folk*”. However, it must be noted to his credit that another expression in the same episode, “*borodyshche-pomelyshche*”, is reproduced by the translator with the due image and colouring kept. The variant used, “*that whiskered piece of trickiness*”, not only describes Lisovyk with a vivid image, but also realizes the code of forest embodied by the character: in English, if paraphrased, it is “*hairy part of the thicket*”.

In Example 5, the translator loses the sacral meaning when reproducing magic spells against evil spirits. As a result, there is neutral “*stick a twig*” instead of “*osyku vbyty*”. Unfortunately, this variant gives the English text reader no clue why that should be done.

Similarly to the translation of magic spells, the reproduction of traditional curses does cause certain difficulties. Since the English language is also characterized by the abundance of various emotionally coloured lexical units, including curses, P. Cundy successfully finds appropriate equivalents which are relevant in the context of the drama (see Example 7): “*Toi kliatyi Vodianyky*” and “*A shchob ty vslyz!*” are expressed by “*That damned Water Goblin*” and “*The dirty scamp!*”. The curses given above and their translation equivalents are very powerful – they reveal the cultural peculiarities of the peoples that are different in their outlooks but similar in their emotional potency.

As seen in the examples above, the translation of spells, curses, prayers, and others, especially those which are culturally specific and thus represent nationally coloured lexical units, are undoubtedly worth attention due to their translation difficulties. The following example illustrates how changes may distort the message: (Example 14) *Shchippe-divytse, Propasnytse-Triasavytse!* / *Idy ty sobi na kupia, na bolota,* / *De liudy ne khodiat,* / *De kury ne piut,* / *De mii glas ne zakhodut.* / *Tut tobi ne khodyty,* / *Bilogo tila ne vialyty,* / *Zhovtoi kosti ne mloity,* / *Chornoj krovi ne spyvaty,* / *Viku ne vkorochaty.* / *Os tobi polyn – Zgyn, maro, zgyn!* / *Vzhe znov yakas mara? Tsur-Pek! Shchezai!* (Українка, n.d.). – *Evil spirit, Fever Wraith,* / *Burning fever, shivering ague!* / *Back into the scum you go, back into the slime;* / *Where good people do not walk,* /

Where the fowls don't drink, / *Where my voice you hear no more!* / *Here no power you dare employ* / *My white body to destroy,* / *My bones' marrow to enjoy,* / *My red blood with which to toy,* / *No one's health may you annoy.* / *Fly, you phantom, fly!* / *Perish, specter, die!* (Українка, 1950, p. 34).

The analysis of the spells above gives an opportunity to notice that even a slight change of a word meaning weakens the mythological and ritual objective of the spell by disrupting its internal integrity typical of the genre. P. Cundy, in his turn, not only changes the lines but also replaces the coloronims (“*chornoj krovi – my red blood*”), omits some words (“*shchippe-divytse*”), and changes the images (“*maro – phantom, spectre*”). However, the translator maintains the form because in spells it is not only a way of conveying the meaning but also an integral part of it which is characterized by certain semantics. That integrity is implemented through syntactic figures (vocatives, affirmations, homogeneous elements, repetitions, and antitheses), which help to specify and/or widen the meaning of the spell, mystify its sense, strengthen the magic of some images or place / time of the rite. In the example given, the translator uses more general or more descriptive English language units, thus choosing the domestication strategy when dealing with the spells at least.

Conclusions. The research shows that the value of the codes in Lesia Ukrainka's “The Forest Song” is that they contain extremely compressed information about Ukrainians' everyday life, customs, traditions, culture, mythology, beliefs, mentality, and behavior. They create the model of the folklore picture of the world in the fairy drama, where the stance of a certain cultural identity is evident. Therefore, the translator's task is not only to convey the meaning in the most adequate way, but also reveal those regularities and patterns of the literary text in question that, in addition to linguistic ones, deal with psychological, cultural, and worldview peculiarities of the author along with the ethnicity he/she represents.

To conclude, by telling a sad love story in “The Forest Song”, Lesia Ukrainka conveys the depth of eternal confrontation between good and evil in the human nature, the gap between the beauty of nature, the uniqueness of the soul that can feel it, and the ugliness of limitation and greed. Her literary work reveals the code of Ukrainian mentality which fits into the European culture on the profound level.

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