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Britain vs. Ukraine:
ethnolinguistic studies
(historical facts **vs** sacred signs)

Module I

Посібник для студентів
3-го та 4-го курсів

Не для комерційного використання

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Посібник призначено для студентів 3, 4-го курсів філолого-перекладацьких та культурологічних спеціальностей. Книга складається із трьох взаємопов’язаних розділів, кожен з яких містить теоретичний матеріал та вправи на розвиток перекладацьких навичок письмового характеру. Посібник містить теоретико-практичний доробок визнаних фахівців-лінгвістів та творчий ілюстративний матеріал. Даний навчальний посібник допоможе як в оволодінні навичок перекладача, так і в збагаченні культурного світогляду студента.

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ступ

Вдале вивчення іноземної мови неможливе без занурення у життя та побут іншого народу. Знання лише власних традицій недостатньо для уявлення про іншомовний світ. Порівняння та встановлення паралелей між національними різнокультурними просторами дозволяє краще та в більшому об'ємі запам'ятовувати іншомовний матеріал, легше розуміти одне одного.

Але яка ж із сфер життя найкраще підходить для такого дослідження, вивчення і порівняння? На це питання можна сміливо відповісти – побут та традиції у святкуванні, обряди та звичаї. Занурення у вищезазначений інформаційний простір дозволяє суттєво зменшити психоемоційне навантаження під час навчання, адже у підсвідомості такий інформативний пласт асоціюється із сімейним та дружнім затишком, відпочинком та радістю. Етнокультурний код пращурів дозволяє згадати свою приналежність до певного етносу, нації, держави, відчути своє коріння. Адже в посібнику подана також інформація про найзмістовніші елементи української культури, які спрацьовують як триггери підсвідомості та вивільняють генетичну пам'ять. А порівняння із народом, мову якого вивчаєш, – вдала нагода підвищувати іншомовну компетенцію та словниковий запас у цікавій формі. І на допомогу у цій справі приходять наука *етнолінгвістика*.

Сутність поняття даної дисципліни включає такі підвалини лінгвістики як:

- *семантичний та когнітивний* лексико-синтаксичний мовознавчий аспект;
- *перекладознавчий* базис у вигляді домінантності національно-маркованої лексики (найрізноманітніших національних реалій в системі cross-culture), фразеологізмів;
- *етностилістичний* аспект у вигляді дослідження стилістики найрізноманітніших етнічних текстів-реалій, що є носіями мультикультурного прошарку певного етносу;
- *наратологічний* аспект, що пов'язаний із вивченням літературного надбання народів;
- *психолінгвістичний* (дослідження чинників появи традицій під час висвітлення іншомовних мультикультурних надбань).

Предметом вивчення навчальної дисципліни є:

- культурна семантика мовних знаків, які формуються у процесі взаємодії двох різних кодів, а саме мови і культури – лексика, міфологізовані мовні одиниці (обряди і повір'я, ритуали і звичаї, закріплені в мові), фразеологізми; еталони, стереотипи, символи; метафори і образи мови; мовна поведінка; елементи мовного етикету [<http://damar.ucoz.ru>];
- зв'язок мовних елементів із культурою і менталітетом народу, тобто його масовою свідомістю, традиціями, звичаями тощо

[<http://damar.ucoz.ru>], тобто концептосфера та мовна картина світу спільноти, що досліджується;

- мова в її ставленні до культури, тобто дослідження взаємодії між етнокультурними і етнопсихологічними явищами в еволюції та реалізації мовленнєвої діяльності.

Міждисциплінарні зв'язки – мовознавство, перекладознавство, лінгвокультурологія, етніка, лінгвостилістика, наратологія, психолінгвістика.

Мета і завдання навчальної дисципліни

Метою викладання навчальної дисципліни є:

- встановлення міжкультурного мовного мультизв'язку під час дослідження національних мовних реалій (у вигляді найрізноманітніших культурних текстових формувань – як писемних, так і фіксованих усних), культурологічних артефактів, що несуть в собі, закодований етносом, національний код;

- дослідження з позиції лінгвокультурної парадигми та компетенції культурних універсалій та субкультур, що у масі своїй формують культурне спадкоємство світу;

- задоволення інтернаціональної потреби у розширенні та поглибленні культурних контактів між різними країнами та етносами, що допоможе вирішити проблеми мовної й національної політики; проблеми вивчення іноземних мов, здійснення літературних, політичних, науково-технічних та усних перекладів; сфера мистецтва і мистецтвознавства; діяльність засобів масової інформації та пропаганди.

Основними завданнями вивчення дисципліни є:

- ознайомлення із способами, якими мова втілюється в своїх одиницях, зберігає і виявляє культуру;

- ознайомлення із закономірностями письмового перекладу з української мови на іноземну (англійську) та навпаки на прикладах базових аспектів обраної галузі знань, труднощами перекладу граматичних та лексичних явищ української мови на іноземну (англійську) та навпаки з метою уникнення граматичного та лексичного буквалізму, формування навичок адекватного письмового перекладу із урахуванням сучасних соціомовних вимог, а також підвищення загальноосвітнього рівня студентів-перекладачів та якості їхньої філологічної підготовки, прищеплення навичок самостійної роботи з лінгвістичним матеріалом, що також готує студентів для написання дипломних, магістерських та інших наукових робіт.

Інформація, закладена, у даний навчальний посібник, має на меті:

- зміцнення міжкультурних зв'язків;
- зменшення міжнаціонального розбрату в аспекті дотримання народних традицій;
- встановлення культурологічного містку між народами (українці – англійці – росіяни);
- поглиблення іншомовної компетенції та культурно-освітнього рівня студентів;

- підвищення рівня національно-патріотичної гідності та свідомості.

Інформація для перекладу у посібнику подана таким чином, щоб збільшити здатність студента до перекладацької гнучкості, підвищити словниковий запас одночасно із трьох мов (англійська, українська, російська). Посібник вчить швидкій перекладацькій пристосованості до найрізноманітніших власних назв, національно-маркованої лексики та фразеологізмів.

Під час навчання студенти змушені будуть користуватися найрізноманітнішими словниками, у тому числі тлумачними. Що має на меті розвивати їхню обізнаність із різних сфер життєдіяльності, пам'ять, логічне мислення, здатність до аналізу та проведення логічних паралелей. З цією метою спеціально застосовуються мовленнєві вправи проблемного характеру, які пов'язані із необхідністю опису, порівняння, протиставлення, аналізу інформації, оцінки її та формування відповідних висновків із відстоюванням власної точки зору, аргументуванням, тощо.

Завдання посібника змушуватимуть до пошукової роботи з питань історії та культури країн, що в свою чергу має на меті підвищувати швидкість мислення, та закладе основу для можливої подальшої наукової роботи, а також зможе підвищити рівень контекстуальної здогадки, зважаючи на кількість засвоєння нової інформації.

Оволодіння системою знань здійснюється через спеціально відібраний та системно організований теоретико-практичний матеріал *за наступними структурою та темами:*

1. Підготовча теоретико-граматична частина;
2. Основна практико-ілюстративна частина.

Зміст:

Модуль 1.

Britain vs Ukraine: ethnolinguistic studies (historical facts, sacred signs)

Модуль 2.

Britain vs Ukraine: ethnolinguistic studies (ancient cultural customs and traditions)

Модуль 3.

Britain vs Ukraine: ethnolinguistic studies (ancient ukrainian (slavic) and celtic cuisine)

Представлена в посібнику інформація сприяє інтелектуальному, ідейному та естетичному розвитку студентів, розширенню їх світогляду, зважаючи на залучення у якості практичного матеріалу текстів різних жанрів визнаних авторів.

Посібник побудований на основі принципів інформативності, доцільності, комплексності, системності, послідовності та інтеграції культурологічного матеріалу.

Рекомендується для студентів культуролого-філологічних спеціальностей, що вивчають англійську мову як першу іноземну.

*Preparatory
Theoretical Part*

UNITS OF NATIONALLY BIASED LEXICON AND WAYS OF THEIR TRANSLATION

Each nation in the course of its historical development acquires a great number of features characteristic of the nation only and not pertained to any other, even to a genealogically related nation. The distinguishing features find their reflection in different aspects of material and spiritual life and are materialized in separate words and word-groups designating national customs, traditions, folk rites and feasts, administrative or political systems, etc. They may also designate peculiar geographical, geological or environmental conditions of a nation's life. No less peculiar may also be the cultural or religious traditions of a nation often expressed through certain proper names or names of saints (cf. Ukrainian *Івана Купала*, *Маковія*, or Ireland's *St. Patrick*, Scottish *tartan*, American *Uncle Sam* or the British *John Bull*, the British *Lion*).

Culturally biased, i.e., nationally specific are often elements in a governmental or election systems of a country (cf. the administration, secretaries and undersecretaries or primary elections in the U.S.A.).

The monetary systems in most countries contain some nationally peculiar units as well (cf. *shilling*, *penny*, *rouble*, *dollar*, *hryvnia*). Culturally biased are mostly the titles of address and the ways of conduct, and, at last but not at least, some articles of clothing/footware (cf. the Scottish *kilt*, *tartan*, the Ukrainian *вишиванка*, *кентар* or the American Indians' *moccasins*).

Most peculiar are always national meals, beverages and even partaking of food, established as a result of a nation's agricultural traditions and consumption of peculiar products. The nationally biased notions as non-equivalent units of lexicon are also observed in some national systems of weights and measures (cf. English *mile*, *ounce*, Ukrainian *верста*, *пуд*). All in all, these notions are found in all languages, for example, in **English**: *county*, *borough*, *butterscotch*, *custard*, *muffin*, *toffee*, *bushel*, *chain*, *furlong*, *inch*, *mile*, *pint*, *penny*, *shilling*, *pound*, *lady*, *mister*, *sir*; *lobby*, *speaker*, *teller (Parliament)*, *Lord Chancellor*, *Number 10 Downing Street*, *Whitehall*, etc. **Ukrainian**: *кобзар*, *веснянка*, *коломийка*, *козак*, *запорожець*, *кентар*, *копа (яєць)*, *пуд*, *Січ*, *свитка*, *хата*, *лежанка*, *весільний батько*, *троїсті музики*, *вечорниці*, *борц*, *вареники*, *галушки*, *кутя*, *медок*, *ряжанка*, *опришок*, *плахта*, *гривня*; **Russian**: *тройка*, *квас*, *щи*, *самовар*, *колхоз*, *совет (советский)*, *спутник*, *Дума*.

The penetration of a nation's culturally biased specific notions into other national languages is realized in different historical periods through various channels and in most different conditions. The latter include first of all trade contacts in the process of which many notions are borrowed as designators for produce which they signify. The designators may be regular labels (or trade marks) like *bacon*, *champagne*, *jam*, *jeans*, *Coca-Cola*, *corn-flakes*, *macaroni*, *vodka*, *spaghetti*, *sweater*, *tweed*, *whisky*, *pizza*, etc. Some other peculiar national notions /culturally biased notions can penetrate into the target language in the process of traditional bilateral economic and cultural contacts which may be maintained at

different levels. The contacts in their turn may as well be multilateral which often facilitates an international circulation of some specific national notions pertaining to a certain language (or a number of languages). That was the way in which many a specific national term has become widely known (cf. *Cossack/Kozak, steppe, bandoure/pandore, hopak, polka, waltz, beefsteak, pudding, lunch*, etc.).

Still other specific national notions become world-wide known through literary/historic works, through the press or by way of other mass media like the radio or television (cf. *oasis, boycott, hryvnia, Labourist, pagoda, barter, management, picket, taboo, Tory, rickshaw, sauna, Soviet*, etc.).

These and other specific national terms (and notions) found their way to different languages and in the course of some historical period many of them became internationalisms. Although some nationally specific notions signifying important or historical events or magnificent scientific/technological achievements may spread all over the world almost immediately, as it happened in 1825 with the *Decembrists* and later on with the Sovietisms like *kolkhoz, kulak/kurkul, collectivization, Gulag, cosmonaut* and many others.

Therefore, the more important the specific notion is for a certain nation or the world as a whole and the more often it is used in everyday life of a community, the greater is the chance of its becoming an internationalism.

This is not the fate, however, of the overwhelming majority of other specific national notions in all languages, since the borders of a target language are open at any time only for the most important source language specific national notions. Hence, many specific notions referring to localisms i.e. being of exclusively local nature and circulation, remain within the boundaries of the national languages. They may sometimes be known even to a greater part of the national community. These may be archaic notions like the Ukrainian *бунчук, виборний, осаул, тулумбас, сіряк* or localisms like *кулеша, плачинда, верета, пательня, бануш*, etc. Besides, many other rather wide-spread and well-known specific notions within a national community may often be of minor importance for the target language communities, which live under different economic, social, cultural or geographical conditions. Our ordinary reader, for example, would pay little if any attention to the highly specific and unique for every Englishman notions like *latkes, kedgeree* (meals), *proctor or whip* (Parliament), the *Eton* and *Harrow* match, *Charring Cross, the East End, or Bloomsbury*. These culturally biased names are often mentioned in English fiction, especially in the works by the British authors as Conan Doyle, J.Galsworthy, A.Cronin and others. Hence, the names have to be explained to our readers in the footnotes or in commentaries to the novels, e.g.:

They were off immediately, without interference, swinging out of the *East End* in the direction of *Bloomsbury*. (A.Cronin) – Автомобіль зразу ж рушив, і вони без перешкод поїхали з *Іст-Енду* в напрямку до *центрального району Лондона* – *Блумзбері*.

When the war broke out he had just left *Eton*... (J.Galsworthy) – Коли вибухнула війна, він щойно закінчив *Ітон* (середня школа для привілейованих).

The real meaning of the place names, having so much to say to any Londoner, is scarcely hinted to in the translations above. The *East End*, however, was and remains the workers' part of London, whereas *Bloomsbury* as the central part of it was known during the late 19th – the beginning of the 20th century for the group of poets critical of bourgeois moral and aesthetics. *Eton*, the private secondary school for well-to-do families in Great Britain, is also well-known in the country, though it may be unfamiliar to our readers. Hence, an additional explanation of the proper names in the target language becomes necessary. Many other culturally biased English and Ukrainian national notions are also to be explicated in this way, e.g.: bingo *бінго* (*азартна гра типу лото, популярна серед пристаркуватих і одиноких людей, особливо жінок*); gin *джин* (*ялівцева горілка, використовується для приготування коктейлів*); mackintosh *тканина «макінтош»* (*водонепроникна*); Merseyside *Мерсісайд* (*Ліверпуль з навколишніми містами й поселеннями обабіч гирла р.Мерсі*); muesli (food) *«мюзлі»* (*страва на сніданок із подрібнених пшеничних та інших зерен з сухими фруктами, горіхами, родзинками тощо*); пуд *пуд* measure of weight equal to 16,38 kg; рушник *rushnyk*, embroidered towel used in every folk rite in Ukraine; суботник *subotnyk*, voluntary unpaid work for the public good in the former USSR on days off (usually on Saturday). The proper meaning of some other specific national units of lexicon can be rendered without preserving their original lingual form: moonlighter *підробітник* - *той, хто підробляє у вільний час, переважно вечорами (від moonlight місячне світло)*; teller -1. *уповноважений, що агітує в день виборів на виборничій ділянці голосувати за кандидата своєї партії* 2. *обліковець голосів в англійському парламенті чи на будь-яких зборах*; whip *організатор партійної фракції в англійському парламенті*.

The meaning of the above-given English and Ukrainian specifically biased national notions has not been conveyed by way of translation proper. They have simply been explained in the target language. Sometimes each or some of the components, making up the unit of specific national lexicon, can also be directly translated. And yet it may turn insufficient for faithful rendering of their sense. Then an explanation of the specific national notion is added: alphabet soup *«азбучний суп»* (*суп з макаронів, що мають форму літер абетки*); bilateral school *«двобічна школа»* (*поєднує в собі два типи шкіл: напр., технічну й сучасну середню*); the upper sixth *старший шостий* (*випускний шостий клас у середніх школах Великої Британії*). Many specific national notions, which have to be explicated in English, exist in Ukrainian as well: виховна година educational lesson (on good behaviour and morality of students in school); учнівські правила school regulations/rules of pupils' conduct/behaviour at school; класний журнал register/form register and record book; студком students' committee in Ukrainian higher educational establishments.

Very often, however, it may be difficult for a foreign student to guess the genuine meaning of a specific national unit of lexicon even from the seemingly transparent lexical meaning of its component parts. To avoid misunderstanding or ambiguity a further explication becomes inevitable: Athens of the North *Північні*

Афіни (Едінбург); bipartite system двотипова система освіти Великої Британії (передбачає існування шкіл двох типів: класичних і середніх сучасних); cubbing полювання на лисиць (у якому беруть участь початкуючі мисливці й молоді собаки-гончаки); question time день запитань (у палаті громад від 14.45 до 15.30 щодня від понеділка по четвер; відповіді дають прем'єр-міністр і міністри); privy purse «приватний гаманець» (асигнування з державного бюджету на утримання монарха Великої Британії).

Not infrequently national specific units of the source languagelexicon belonging to the social and political domain can be recognized by the target language speakers due to the existence of partly similar notions in their mother tongue. These *kinds of notion axe* available in English and in Ukrainian as well: new penny/shilling *новий пенні/ шилінг*, the Order of Merit *орден «За заслуги»*; Scout leader *вожатий бойскаутів*; медаль «За бойові заслуги» the Medal for Combat Valour; «*Орден Ярослава Мудрого*» the Order of Yaroslav the Wise; «*Орден княгині Ольги*» the Order of St. Princess Olha; *класний керівник* class tutor/form master; *табель успішності п поведінки* pupil's report/record card; *залік з англійської мови* an English (language) test; *складати залік з чогось* to take a test in/on some subject.

Despite the fact that the referential meaning of such and the like units of specific national lexicon may be either similar or at least closely related in English and Ukrainian (cf. class tutor/form master and *класний керівник, залік* test), they are still far from identical in their particular meaning. As a result, they can scarcely be substituted for each other in the target language, which points to the notions being nationally biased by their nature.

This is not so with many other notions which only at first sight seem to be different in English and Ukrainian but in reality they are quite similar and can usually be substituted for each other: box (in Christmas box) *різдвяний подарунок* (cf. *новорічний подарунок*); Department of Education and Science (Gr.Britain) *міністерство освіти (і науки)*; Department of Industry *міністерство промисловості*; Department of Energy *міністерство енергетики*; extension course *курси підвищення кваліфікації*) extramural education *заочне/вечірнє навчання*; distant education *дистантне навчання*.

Apart from these there are a lot more units of lexicon which have generally the same referential meaning in both the languages in question. For example: *pancake, financial year, pie* and many others can be fully substituted at language level for Ukrainian *млинець/ оладок, фінансовий рік, пиріг*, etc. The difference between the notions in the two language is confined to some insignificant details. Thus, the financial year in Gr. Britain begins on April 1 and ends on March 31 the next year; pies are stuffed with minced steak-and-kidney meat or with onions/sweet mincemeat (mixture of currants, raisins, sugar, candied peeled apples, suet, etc.) and not with peas, beans, ground poppy seeds, soft cheese/curds or boiled rice as in this country. But: *pop-corn кукурудзяні баранці* is practically identical in English and Ukrainian. The details are, naturally, essential for our students to know and should not be ignored, as they reflect the peculiarities of each nation's customs, traditions or its way of life. The notions like these, on the other

hand, may be common in the English and Ukrainian or some other languages exclusively, which finds its explanation in the bilateral or multilateral influences to which all languages are constantly exposed as a result of cultural, political and trade contacts between their nations. Hence, the similarity if not identity in some meanings of a number of English and Ukrainian specific units of lexicon can not be treated as culturally/nationally biased, i.e., specific. Though it is not excluded that some of these notions may become specifically national in reference to certain languages of other than the European area.

A considerable number of nationally specific/culturally biased units of national lexicon have found their way to other languages in the lexical meaning and lingual form of the source language. It has happened as a result of borrowings and a long use of the source language units in the target language. Among the borrowings of the kind are some Ukrainian units of culturally biased/specific national lexicon as well. The most well-known of them are the mentioned already *Cossack/Kozak*, *steppe* and also *borshch*, *Kyiv chicken*, *oblast*, *vulytsia*, *hryvnia*. The English/American units of specific national lexicon, which have become internationalisms are many more. Amongst them are such well-known notions as *бойкот*, *віскі*, *джентльмен*, *джинси*, *клуб*, *леді*, *мотель*, *нокаут*, *пікнік*, *пінчер*, *раунд*, *рекордсмен*, *ринг*, *смокінг*, *спікер*, *тариф*, *фут*, *ярд*, *джаз*, *рок-ен-рол*, *гот дог*, *кока кола*, *чіпси*, *миля*, *Скотланд-Ярд*, etc.

As it may be observed, the units of culturally biased/specific national lexicon are rarely similar by their nature and meaning in either of the two languages. Consequently, there must also exist various approaches to expressing their meanings in the target language [Корунець 2003].

Ways of rendering the meaning of nationally biased units of lexicon

1) By transcription or transliteration exclusively:

Нові тарифи на рекламу в **гривнях** за слово в газеті «Київ Пост». – classified rates per word for ads in **hryvnias** in the Kiev Post.

2) By transcription or transliteration and explication of their genuine nationally specific meaning:

У Києві чимало ресторанів та кафетерій, що спеціалізуються на приготуванні **вареників**, **кулішу** та інших страв. – A number of restaurants and cafeterias in Kiyv specialize in **varenyky** (*dumplings*), **kulish** (*a thick meal stew*) and other dishes.

3) By descriptive explaining/explication only

Усі бачили як ми у церкві на **рушники** стали. (П. Мирний) – Everybody saw me and you **being married**.

Пісок був теплий, як нагріта **лежанка**. (С. Руданський) – The sand was warm like **a clay stove** of a country cottage.

4) By translation of componential parts and additional explication of units of the nationally biased lexicon

Левкові чи не вперше за своє **парубкування** стало чомусь тоскно. (М. Стельмах) – It was probably for the first time in all his **mature boyhood** that Levko felt somewhat dull.

5) By ways of word-for-word or loan translation

Верховна Рада – Verhovna Rada (Ukraine's Parliament)

Герой України – Hero of Ukraine

6) Translating by means of semantic analogies

Граї, **кобзарю!** Лий, **шинкарю!** (Т. Шевченко) – **Innkeeper**, pour! Play, **minstrel**, play!

То, прошу панів, наше пасовисько.... (І. Франко) – Please, sirs, it's our pasture.

[Карабан 2003]

TRANSLATION OF IDIOMATIC/PHRASEOLOGICAL AND STABLE EXPRESSIONS

Idiomatic or phraseological expressions are structurally, lexically and semantically fixed phrases or sentences having mostly the meaning, which is not made up by the sum of meanings of their component parts. An indispensable feature of idiomatic (phraseological) expressions is their figurative, i.e., metaphorical nature and usage. It is this nature that makes them distinguishable from structurally identical free combinations of words Cf.: *red tape* (free word-comb.) червона стрічка / *red tape* (idiom) канцелярський формалізм (бюрократизм); *the tables are/were turned* (free word-comb.) столи перекинуті/були перекинуті – *the tables are turned* (idiom) ситуація докорінно змінилася; супротивники помінялися ролями/місцями; *play with fire* гратися з вогнем біля багаття (free word-comb.), гратися з вогнем – наражатися на небезпеку (idiom).

On rare occasions the lexical meaning of idiomatically bound expressions can coincide with their direct, i.e., not transferred meaning, which facilitates their understanding as in the examples like: *to make way* дати дорогу; *to die a dog's death* здохнути як собака; *to receive a hero's welcome* зустрічати як героя; *wait a minute/a moment* зачекайте хвилинку/один момент; *to tell (you) the truth* правду казати/правду кажучи; *to dust one's coat/jacket* витрусити пальто/піджака-дати духопеликів (idiom).

Some proper names can also be endowed with figurative meaning and possess the necessary expressiveness which are the distinguishing features of idioms: *Croesus*, *Tommy* (*Tommy Atkins*), *Yankee*, *Mrs. Grundy*, *Jack Ketch*, etc. These proper names have acquired their constant meaning and can not be confused

with usual (common) proper names of people. As a result their transferred meaning is conveyed in a descriptive way. So Mrs. *Grundy* means *світ, люди, існуюча мораль*; *Jack Ketch* *кат*, *Croesus* *Крез*, надзвичайно багата людина; *Tommy Atkins* англійський солдат; *Yankee* (in Europe) янки/американець, etc.

Idiomatic/phraseological expressions should not be mixed up with different fixed/set prepositional, adjectival, verbal and adverbial phrases the meaning of which is not an actual sum of meanings made up by their constituent parts either: *by George*, *by and by*, *for all of*, *for the sake of*, *cut short*, *make believe*; or compounds like: *topsyturvy*, *higledy-piggledy*; coordinate combinations like: *high and dry*, *cut and run*, *touch and go*; *Tom, Dick and Harry*, etc. These and a lot of other stable expressions can very often be treated as standardized collocations. Their meaning can be rendered in a descriptive way too, like that of genuine idiomatic expressions: *fifty-fifty* так собі; ні добре ні погано; *O.K.* все гаразд, на належному рівні; *cut short* обірвати, присікти/припинити щось (поїздку), обірвати (розмову).

Such and the like stable expressions, like most of other standardized collocations, have usually a transparent meaning and are easier to translate than regular idioms (the so-called phraseological fusions). Meanwhile it is next to impossible to guess, for example, the meaning of the English idiom *Hobson's choice* from the seemingly transparent meanings of its componential parts. Only a philological inquiry helps establish the meaning of the name and the real sense of the idiom -«no choice whatsoever», «acceptance of what is offered» *жодного вибору*.

Similarly treated must also be many other English and Ukrainian picturesque idioms, proverbs and sayings, which have national literary images and reflect the traditions, customs, the way of conduct or the mode of life of a nation. Their meaning, due to absence of similar idioms in the target language, can be rendered descriptively, i.e. through a regular explication. The latter, depending on the semantic structure of the source language idiom, may be sometimes achieved in the target language with the help of a single word. Cf.: **English:** *an odd/queer fish* дивак; *Canterbury tale* небувальщина, вигадка; *blue bonnet* («синій берет») шотландець; *ніде куриці клюнути* *crammed*; *зубами тертяка вибивати* to be chilled. Most often, however, the meaning of this kind of idioms is conveyed with the help of free word-combinations: *to dine with Duke Humphrey* залишитись без обіду (нічого не ївши); *to cut off with a shilling* позбавити когось спадщини. Similarly in **Ukrainian:** *ноги на плечі* to go quickly (or very quickly) on one's feet; *зуби з'їсти на чомусь* to have great experience in something; *кивати/накивати п'ятами* to run away quickly/hurriedly.

It goes without saying that none of the phraseologisms above can be translated word-for-word since their constituent images would lose their connotative, i.e., metaphorical meaning in the target language. So, *пообідати з герцогом Гамфрі* or *обрізати шилінгом* could be understood by the Ukrainian language speakers in their literal meaning. The same can be said about our idiom *ноги на плечі та й гайда*, i.e., *with one's legs on the shoulders* which would never be understood, when translated literally, by the English language native speakers.

Therefore, the componential images, when mechanically transplanted to the target language, may often bring about a complete destruction of the idiomatic expression.

The choice of the way of translation of this kind of idioms may be predetermined by the source language context or by the existence/absence of contextual equivalents for the idiomatic/stable expression in the target language. Thus, in the examples below units of this kind can be translated into Ukrainian either with the help of a single word or with the help of a standardized phraseological expression: *to give a start* здригнувшись; *to give heart to one* підбадьорювати, морально підтримувати когось; *the weaker vessel (facet)* жінка (прекрасна стать; жіноцтво; слабша половина людства), *the Holy Mother* Богоматір.

Not infrequently the meaning of a standardized collocation (after Acad. V.V. Vinogradov) like that of a regular idiom may have synonymous single word equivalents in the target language. The choice of the equivalent is predetermined then by the meaning of the standardized collocation/phraseologism and by the style of the sentence where it is used: *to make sure* – упевнитись (переконатися), забезпечувати; *to make comfort* втішатися; *to take place* відбуватися; траплятися; *the world and his wife* усі.

Similarly treated are also traditional combinations which have in the target language several stylistically neutral free equivalents (words or word-combinations) as: *to run a risk* ризикувати, йти на ризик, *to apply the screw* натиснути (на когось); *to drop like a hot potato* швидко позбутися когось, обірвати стосунки, раптово припинити знайомство.

Faithful translating of a large number of picturesque idiomatic/phraseological expressions, on the other hand, can be achieved only by a thorough selection of variants having in the target language a similar to the original lexical meaning, and also their picturesqueness and expressiveness. This similarity can be based on common in the source language and in the target language componential images as well as on the structural form of them. As a result, the meaning of such idioms is mostly guessed by the students, which generally facilitates their translation.

A few examples will suffice to prove it. **English:** *a grass widow (widower)* солом'яна вдова (вдівець); *not to see a step beyond one's nose* далі свого носа нічого не бачити; *measure twice and cut once* сім раз одміряй, а раз відріж; *not for love or money* ні за які гроші/ ні за що в світі; **Ukrainian:** *не знати/тямити ні бе, ні ме, ні кукуріку (not to know chalk from cheese); вночі що сіре, те й вовк* all cats are grey in the dark, який батько, такий син, яка хата, такий тин (яблучко від яблуні далеко не відкочується) like father, like son; *not a cat's/dog's chance* жодних шансів/можливостей, (однієї) клепки бракує (he) has not all his buttons, etc.

It often happens that the target language has more than one / semantically similar/analogous phraseological expression for one in ' the source language. The selection of the most fitting variant for the passage under translation should be based then not only on the semantic proximity of the idioms/phraseologies but also

on the similarity in their picturesqueness, expressiveness and possibly in their basic images. The bulk of this kind of phraseological expressions belong to the so-called phraseological unities (Vinogradov). Here are some Ukrainian variants of the kind of English phraseologies: *either win the saddle or loose the horse* або пан, або пропав; або перемогу здобути, або вдома не бути; *many hands make work light* де згода, там і вигода; гуртом і батька добре бити; громада – великий чоловік; *a man can die but once* від смерті не втечеш; раз мати народила, раз і вмирати; раз козі смерть; двом смертям не бути, а одної не минути; *haste makes waste/the more haste, the less speed* тихше їдеш – далі будеш, поспішиш-людей насмішиш, хто спішить – той людей смішить.

A number of phraseological units, due to their common source of origin, are characterized in English and Ukrainian by partial or complete identity of their syntactic structure, their componential images, picturesqueness and expressiveness (and consequently of their meaning). Such kind of idioms often preserve a similar or even identical word order in the source language and in the target language. Hence, they are understood and translated by our students without difficulties: *to cast pearls before swine* кидати перла перед свиньми; *to be born under a lucky star* народилася під щасливою зіркою; *to cherish/warm a viper in one's bosom* пригріти гадюку в пазусі; *to be/ fall between Scilla and Charybdis* бути між Сциллою і Харібдою/між двох вогнів.

One of the peculiar features of this type of idiomatic expressions is their international nature. Only few of them have phraseological synonyms of national flavour, being thus restricted to corresponding speech styles, whereas international idioms predominantly belong to the domain of higher stylistic level:

Genuine Internationalisms

The apple of discord яблуко розбрату, яблуко чвар

Strike the iron while it is hot куй залізо, доки гаряче

neither fish nor flesh

ні риба ні м'ясо

to cross the Styx

канути в Лету; піти в непам'ять

National/Colloquial Variants

The bone of contention. The bone of discord

Make hay while the sun shines коси, коса, поки роса

ні пава, ні гава

to turn one's toes up

простягти/витягнути ноги

National/colloquial variants of international idiomatic substitutes, therefore, always differ considerably by their picturesqueness, expressiveness and their lexical meaning. They are only semantically analogous to genuine equivalents, which may sometimes lack absolute identity in the source language and in the target language (*to cross the Styx* канути в Лету; *to drop from the clouds* з неба впасти; *neither fish nor flesh* ні пава ні гава).

As can be seen, some international idiomatic expressions slightly differ in English and Ukrainian either in their structural form and lexical/idiomatic meaning or in the images making up the idioms. Thus, the idiomatic expression *to fish in troubled waters* has in English the plural of *waters* whereas in its Ukrainian

equivalent has a singular form, moreover, the component to *fish* is detailed and extended to *ловити рибку (рибу) в каламутній воді*; *the Society of Jesus is орден єзуїтів* (but not the Order of Jesus) and *the Babel of tongues* is *вавілонське стовпотворіння* and not *Вавілон мов*.

Slight divergences are also observed in several other English and Ukrainian international equivalents: *the game is (not) worth the candle* (singular) *варта гра свічок* (plural). The idiom *a sound mind in a sound body*, on the other hand, has a reverse position of its component parts: *у здоровому тілі здоровий дух*.

Therefore, each of the above-given idiomatic expressions has either a different form of a component/image, a different word order or a slightly different lexical meaning of a componential part. And yet despite the pointed out divergences such and the like idiomatic expressions/phraseological units do not cease to be absolute equivalents in either of the two languages.

Apart from the kinds of idiomatic expressions singled out on the foregoing pages, there exists in each language a specific national layer of idiomatic/phraseological expressions comprising also proverbs and sayings, which are formed on the basis of componential images pertaining solely to a concrete national language. Such idioms are first of all distinguished by their picturesqueness, their expressiveness and lexical meaning of their own. Due to their national particularity, these idioms/phraseologisms can not and do not have traditionally established literary variants in the target language. As a result, their structural form and wording in different translations may often lack absolute identity. In their rough/interlinear or word-for-word variants they mostly lose their aphoristic/idiomatic nature and thus are often subject to literary perfection: *the moon is not seen when the sun shines* *місяця не видно, коли світить сонце/місяця не помічають, коли світить сонце*; *it is a great victory that comes without blood* *велика та перемога, яку здобувають без пролиття крові* or *найбільша та перемога, яка здобувається без пролиття крові*.

Similarly translated are some Ukrainian national phraseologisms into English: *один дурень так зіпсує, що й десять розумних не направлять* what is spoiled by one fool can not be mended by ten wisemen; *малі діти – малий клопіт, великі діти – великий клопіт* small children – smaller troubles, grown-up children – grave troubles.

Isomorphic is also the existence in both the languages of a number of idiomatic expressions which are of regular sentence-type structure containing some common componential parts. Hence, their lexical meaning, nothing to say about their componential images, their picturesqueness and their expressiveness are identical as well. This is predetermined by their common source of origin in English and in Ukrainian: *if you run after two hares, you will catch neither* *якщо побіжиш за двома зайцями, не впіймаєш жодного*; *a drowning man will catch (snatch) at a straw* *потопаючий хапається за соломинку (і за соломинку захопить, хто топиться)*; *Bacchus has drowned more men than Neptune* *Вакх утопив більше людей, ніж Нептун (вино загубило більше людей, ніж море)*; *he who spares the rod spoils the child* *хто жаліє різку, той збавляє дитину*.

As can be noticed from these examples, some English and Ukrainian idiomatic expressions are far from uniform lexically, structurally, and by their componential images, picturesqueness and expressiveness. They do not always spring from the same source of origin either. Because of this a faithful translation of phraseological idiomatic expressions depends upon some factors the main of which are as follows:

1) whether the idiomatic expression in the source language and in the target language is of the same/different source of origin;

2) whether the idiomatic expression has in the target language only one, more than one or all componential images in common;

3) whether the componential images, when translated, are perceived by the target language speakers;

4) whether the structural form of the idiomatic expressions can be retained in the target language without any transformations;

5) whether there exists an analogous/similar in sense idiomatic expression in the target language, etc.

All these and some other factors should not be neglected when translating idiomatic/phraseological expressions from and into English. In fact, here exists a regular interdependence between the lexical meaning, the origin, the picturesqueness and the expressiveness of idioms on the one hand and the method of their translating on the other.

Taking into account these and some other factors, the following ways of faithful rendering the idiomatic/phraseological expressions are to be identified [Корунець 2003]:

1. By Choosing Absolute/Complete Equivalents

This is the method of translating by which every componential part of the source language idiom is retained in the target language unchanged. The componential parts include all notionals and also the lexically charged functionals which contribute to the lexical meaning of the idiomatic/phraseological expression. The notional components also create the main images (the picturesqueness), the expressiveness and the figurative (connotative) meanings of idiomatic expressions. Translating with the help of equivalents is resorted to when dealing with idioms which originate from the same source in both the languages in question. These sources may be:

1) Greek or other mythology: *Augean stables* авгієві стайні (занедбане, занехаяне місце); *Cassandra warning* застереження Кассандри (застереження, на які не звертають уваги, але які збуваються); *Hercules' Pillars (the Pillars of Hercules)* геркулесові стовпи (Гібралтарська протока); *a labour of Sisyphus* сізіфова праця (важка і марна праця); *Pandora's box* скринька Пандори/Пандорина скриня (джерело всіляких лих); *the Trojan horse* троянський кінь (прихована небезпека); *Aladdin's lamp* Аладдінова лампа; *between Scilla and Charybdis* між Сциллою і Харібдою;

2) ancient history or literature: *an ass in a lion's skin* (назва однієї з байок Езопа) осел у левовій шкурі; *to cross (pass) the Rubicon* перейти Рубікон (прийняти важливе рішення); *the die is thrown/cast* жеребок кинуто (рішення прийнято); *the golden age* золотий вік (золоті часи); *I came, I saw, I conquered* прийшов, побачив, переміг;

3) the Bible or works based on a biblical plot: *to cast the first stone at one* першим кинути у когось каменем; *to cast pearls before swine* розсипати перла перед свиньми; *the golden calf* золотий телець/ідол; *a lost sheep* заблудла вівця; *the massacre (slaughter) of innocents* винищення немовлят; *the ten commandments* десять заповідей; *the thirty pieces of silver* тридцять срібняків; *prodigaison* блудний син.

A great many absolute equivalents originate from contemporary literary or historical sources relating to different languages (mainly to French, Spanish, Danish, German, Italian, Arabic). **English:** *Time is money* час - гроші; *self made man* людина, що сама проклала собі шлях у житті; *my house is my castle* мій дім – моя фортеця. **French:** *after us the deluge* після нас хоч потоп; *the fair sex* прекрасна стать; *the game is worth the candle* гра варта свічок; *more royalist than the king* більший монархіст ніж сам король; *to pull the chestnuts out of the fire* вигрібати (чужими руками) каштани з вогню; *one's place in the sun* місце під сонцем; **Spanish:** *blue blood* блакитна кров; *the fifth column* (introduced in English by E. Hemingway) п'ята колона; *to tilt at the windmills* (introduced by Cervantes) воювати з вітряками; **Italian:** *Dante's inferno* Дантове пекло; *finita la commedia* ділу кінець; **Arabic:** *Aladdin's lamp* лампа Аладдіна; **German:** *da ist der Hund begraben* ось де собака заритий; *Sturm und Drang* буря і натиск.

Some mots (*слівця*) belonging to prominent English and American authors have also turned into regular idiomatic expressions. Due to their constant use in belles-lettres they have become known in many languages. Especially considerable is the amount of Shakespearean mots: *better a witty fool than a foolish wit* краще дотепний дурень, ніж дурний дотеп; *cowards die many times before* боягузи вмирають багато разів; *something is rotten in the state of Denmark*, etc. не все гаразд у Данському королівстві; *vanity fair* (J. Bunyan) ярмарок марнославства/суєти; *to reign in hell is better than to serve in heaven* (J. Milton) краще панувати в пеклі, ніж слугувати в раю; *the banana republic* (O. Henry) бананова республіка; *the last of the Mohicans* останній з могікан; *to bury a hatchet* (F. Cooper) закопати томагавк (укласти мир); *the almighty dollar* (W. Irving) всемогутній долар; *never put off till tomorrow what you can do today* ніколи не відкладай на завтра те, що можна зробити сьогодні; *the execution of the laws is more important than the making of them* (T. Jefferson) закони виконувати важче, ніж їх створювати/писати; *the iron heel* (J. London) залізна п'ята (ярмо); *gone with the wind* (M. Mitchell) пішло за вітром/знесено вітром; *the cold war* (W. Lippman) холодна війна; *Iron Curtain* (W. Churchill) залізна завіса, *silent majority* (Pres. Nixon), etc.

Translating with the help of monoequivalents, as the absolute equivalents are sometimes called, is very often made use of when dealing with the sentence idioms containing the subject, the predicate, and some other parts of the sentence, though

some minor alterations in their structure/word order may not be excluded altogether. Such alterations, however, do not change either the denotative meaning or the componential images, the picturesqueness, expressiveness of connotative meaning of idioms: *appetite comes while eating* апетит приходить під час їжі; *kings go mad and the people suffer from it* королі божеволіють, а народ страждає (cf. пани скубуться, а в мужиків чуби тріщать); *the last drop makes the cup run over* остання краплина переповнює чашу; *let the cock crow or not, the day will come* співатиме півень, чи ні, а день настане; *money is the sinews of war* гроші – «м'язи» війни; *of two evils choose the least* із двох лих вибирай менше; *out of the mouths of babies speaks the truth (wisdom)* устами немовлят говорить істина/мудрість; *the pen is mightier than the sword* перо могутніше за меч; *Caesar's wife must be beyond suspicion* (Caesar) Цезарова дружина не повинна бути під підозрою/повинна бути поза підозрою; *the invasion of armies is resisted, the invasion of ideas is not* (Hugo) вторгненню армій можна чинити опір, вторгненню ідей – ніколи, *attic salt/wit* дотепи, тонка насмішка, etc.

As has been said, the target language variants of phraseological monoequivalents may sometimes slightly differ in their structure or in the order of words from the source language idioms (cf. *let the cock crow or not* співатиме півень чи ні). These minor changes in the structural form, however, do not influence in any way the meaning and the expressiveness or picturesqueness of absolute equivalents in the target language.

Not only regular idioms but also many so-called standardized word-combinations, which may often originate in the two languages from a common source, can be translated by absolute equivalents. Due to this, they retain in the target language the semantic identity and the componential structure of the source language units: *to give help* подавати/надавати допомогу; *to win/gain a victory* здобути/здобувати перемогу; *to make an attempt* зробити спробу; *to throw light* проливати світло, etc.

Standardized word-combinations, as will be shown below, can also be translated in some other ways, which is an obvious testimony to the unchangeable inconsistency of the way identified as «translation by means of loans» («кальки», «калькування») [Корунець 2003].

2. Translation of Idioms by Choosing Near Equivalents

The meaning of a considerable number of phrase idioms and sentence idioms originating in both languages from a common source may sometimes have, unlike absolute equivalents, one or even most of their components different, than in the target language. Hence, the quality of their images is not identical either, though not necessarily their picturesqueness and expressiveness (if any): *a lot of water had flown/run under the bridge* багато води сплигло відтоді; *love is the mother of love* любов породжує любов; *too much knowledge makes the head bald* від великих знань голова лисіє; *in broad daylight* серед білого дня; *as short as a dog's tail* короткий, як осінній день; *as pale as paper* блідий мов стіна, *measure twice, cut once* сім раз одміряй, один раз одріж.

The slight divergences in the near equivalents as compared with the source language idioms can manifest themselves also in some other aspects, as for example:

a) in the structure of the target language variant (cf. *to make a long story short* сказати коротко);

b) in the omission (or adding) of a componential part in the target language (cf. *a lot of water had run under the bridge since then* багато води сплигло відтоді);

c) in the substitution of a feature (or image) of the source language phraseological/idiomatic expression for some other (more fitting or traditionally expected) in the target language: as *pale as paper* блідий мов стіна; *to know smth.* as one knows his ten fingers знати як свої п'ять пальців; *everything is good in its season* все добре в свій час (cf. добра ложка до обіду);

d) in the generalization of the features of the source language idiomatic expression: *one's own flesh and bone* рідна кровинка;

e) in the concretization of some features of the original: *a voice in the wilderness* глас волаючого в пустелі; *you can not catch an old bird with chaff* старого горобця на полові не впіймаєш; *to follow like St. Anthony's* підходити (за кимось) як тінь/переслідувати когось.

Similar componential substitutions, both semantic and structural, can be observed in regular standardized collocations and in comparative proverbs or saying as: *to do harm* завдати шкоди; *to do one's duty* виконувати свій обов'язок; *to throw/shed light* проливати світло; *(as) busy as a bee* працьовитий, мов бджола; *(as) slippery as an eel* слизький як в'юн; *as cool as a cucumber* незворушний, абсолютно спокійний; *golden opportunity* чудова можливість, *to shed crocodile's fears* плакати крокодилячими слізьми.

Therefore, faithful translation may be achieved by different methods. Moreover, it must be evident now that «translating by means of loans» may refer to any method of rendering phraseologies/idioms which are or may become regular loans in the target language.

In other words, translation of idiomatic expressions «by means of loans» does not always fully justify the essence of the term as such [Корунець 2003].

3. Translation by Choosing Genuine Idiomatic Analogies

An overwhelming majority of English idiomatic expressions have similar in sense units in Ukrainian. Sometimes these lexically corresponding idiomatic expressions of the source language may also contain easily perceivable for the target language speakers combinations of images as well as similar or identical structural forms. These idiomatic expressions, naturally, are in most cases easily given corresponding analogies in the target language. As a matter of fact, such expressions are sometimes very close in their connotative (metaphorical) meaning in English and Ukrainian as well. Any common or similar traits of idiomatic expressions are the main proof of their being genuine analogies. The latter in each of the two languages comprise also proverbs and sayings as well as the so-called

standardized and stable collocations: *he that mischief hatches mischief catches* хто іншим лиха бажає, сам лихо має/хто іншим яму копає, сам у неї потрапляє; *to have the ready tongue* за словом у кишеню не лізти; *to keep body and sole together* жити надголодь/насилу зводити кінці з кінцями; *like mistress, like maid* яблуко від яблуні недалеко падає; *there is no use crying over spilt milk* що з воза впало, те пропало; *beat a dead horse* товкти воду в ступі.

Many of such and the like idiomatic expressions may often have two and more analogous by sense variants in the target language. The choice of an analogy rests then with the translator and is predetermined by the style of the text: *not for love or money* ні за що в світі/ні за які скарби в світі; *don't teach your grandmother to suck eggs* не вчи вченого; не вчи рибу плавати; яйця курку не вчать, etc.; *he that lies down with dogs must rise up with fleas* з ким поведешся, того і наберешся; скажи мені, хто твій друг, і я скажу тобі, хто ти; *a crooked stick throws a crooked shadow* який Сава, така й слава/який батько, такий син, яка хата, такий тин; *don't cross the bridges before you come to them* не поспішай поперед батька в пекло; не кажи гоп, доки не перескочиш; *first catch your hare then cook him* не скуби, доки не зловиш; скажеш «гоп», як перескочиш. The number of analogous (similar by sense) expressions for an idiom in the target language may reach a regular row as it is the case with the Ukrainian phraseological expression *і на сонці є плями/людини без вад не буває*. This idiom may have the following substitutes in different contextual environments: *every man has a fool in his sleeve; every man has his faults; every bean has its black; every man has his weak side; Homer sometimes nods/sleeps; no man is wise at all times; it is a good horse that never stumbles; a horse stumbles that has four legs, etc* [Корунець 2003].

4. Translating Idioms by Choosing Approximate Analogies

Some source language idiomatic and stable expressions may have a peculiar nature of their componential parts or a peculiar combination of them and thus form nationally peculiar expressiveness and picturesqueness of componential images. The latter constitute some hidden meaning, which is mostly not quite explicit and comprehensible, not transient enough for the foreigner to catch it.

As a result, there exist no genuine phraseological analogies for the units in the target language. Since it is so, their lexical meaning can be expressed by means of only approximate analogies or through explication, i.e., in a descriptive way. These analogies are only to a slight degree similar to the source language idioms, although they may be no less picturesque and expressive than the source language variants: *kind words butter no parsnips* годувати байками солов'я; *to lose one's breath* кидати слова на вітер; *to make a cat's paw of something* чужими руками жар вигрібати; *a joint in one's armour* ахіллесова п'ята (вразливе місце); *the sow loves bran better than roses* кому що, а курці просо; *more power to your elbow* ні пуху, ні луски!; *to come off scot free* вийти сухим з води; *to be finger and thumb* водою не розлити (cf. нерозливвода); *to be from Missouri*(Amer.)

вірити тільки своїм очам; *it is six and half a dozen* не вмер Данило, так болячка задавила; *what's Hecuba to me* моя хата скраю (я нічого не знаю); *to get the blues* місця собі не знаходити/ сумувати, etc.

No need to emphasize that selection of approximate analogies for a translator is no easy task, as the source languages idioms/ phraseologisms often bear some characteristics of a language's traits having no correspondence in the target language. Cf.: The answer's a lemon *такне буде/так не вийде*.

Many idioms have obscure origin/etymology and selecting of approximate equivalents as any other corresponding semantic variants often requires a linguistic investigation on the part of the translator. For example: *to be in the cart* means to be closed in a cage as a convict (for some crime) and be exposed to general scorn of one's compatriots (as in old times in England). It may be translated into Ukrainian as *бути в стані/ситуації хоч круть хоч верть* [Корунець 2003].

5. Descriptive Translating of Idiomatic and Set Expressions

The meaning of a considerable number of idiomatic as well as stable/set expressions can be rendered through explication only, i.e., in a descriptive way. Depending on the complexity of meaning contained in the source-language idiom, it can be expressed in the target language in some ways:

1) by a single word: *out of a clear blue of the sky* раптом, зненацька; *to pall and peel (to peel and pall)* грабувати/оббирати; *poor fish* йолоп, бевзь, нікчема; *red blood* мужність, відвага; *to sell smoke* піддурювати, підманювати; *to set a limit to smth.* обмежувати, стримувати; *to set at large* звільнювати (випустити на волю); *to go aloft* померти;

2) undoubtedly the most frequent is rendering the sense of idiomatic/phraseological expressions with the help of free combinations of words as in: *to run amock* нападати зненацька на першу-ліпшу людину; *school miss* школярка, соромлива, недосвідчена дівчина; *to sell someone short* недооцінювати когось; *to sham Abraham* удавати з себе хворого (прикидатися хворим); *to shoot Niagara* вдаватися до ризикованих дій, *short odds* майже рівні шанси; *to sit above the salt* сидіти на почесному місці; *the sixty-four dollar question* найважливіше, вирішальне питання; *a stitch in time* своєчасний захід/вчинок, своєчасна дія; *to go to rack (wreck)* руйнуватися; зовсім розоритися; *to go west/West* пропасти, зникнути, зійти зі сцени (переносно);

3) when the lexical meaning of an original idiomatic expression is condensed or when it is based on a nationally specific notion/structural form alien to the target language, the idiomatic expression may be conveyed by a sentence or a longer explanation: *a wet blanket* людина або обставина, що розхолоджує; *well day (well-day)* день, коли у хворого не погіршувався стан здоров'я (час між приступами гарячки, малярії тощо); *wise behind* млявий, що погано міркує; *white elephant* подарунок, якого важко позбутися (те, що приносить більше турбот, ніж користі); *yes man (yes-man)* людина, що з усіма згоджується, тільки підтакує (підтакувач); *to cut off with a shilling* залишити

без спадщини; *fight like Kilkenny cats* битися до взаємного знищення; *to accept (the Stewardship) of the Chiltern Hundreds (Parliament)* скласти з себе обов'язки члена британського парламенту.

It must be added in conclusion that some English idiomatic/set expressions have a rather transparent lexical meaning and are easy for our students to translate into Ukrainian: *to treat one like a lord* щедро частувати (як лорда) когось, цяцькатися з кимось; *with all one's steam/with all speed* шодуху, дуже швидко; *with a founded air* ображено, з виглядом ображеного; *with flags flying/with flying colours* триумфально, переможно; *with a good reason* не без підстав, не даремно; *to be half way between something* посередині (бути на середині між чимсь), іти назустріч комусь/чомусь; *not born yesterday* досвідчений (у житті).

Depending on the speech style of the passage/work, in which the idiomatic/phraseological expressions are used, and taking into account the nature of them (literary, colloquial, historical) some modifications of the above-given methods of translations and even new variants of translation may be suggested by the translator. Nevertheless, the aim of translation will always remain the same, viz. to fully render in the target language the lexical meaning and where possible also the structural peculiarities, the picturesqueness, the expressiveness, and the connotative meaning (if any) of the source language idiomatic or stable expressions and this is far from always easy or even possible. How and with what means it can be achieved will be shown on some examples of rendering the meaning of several national idioms [Корунець 2003].

PRAGMATIC ADAPTATION OF A TEXT IN TRANSLATION: ADDING EXPLANATION

To ensure clarity of interpretation (including product names, names of organizations, companies, people and places that are not known in English-speaking countries, etc.) you have to adapt it pragmatically according to the level of knowledge of the recipient. It means to add explanatory words or remove the unnecessary words, such as:

Нова "Таврія" значно краща від "Запорожця". – A new "Tavria" car is better than a "Zaporizhets" car.

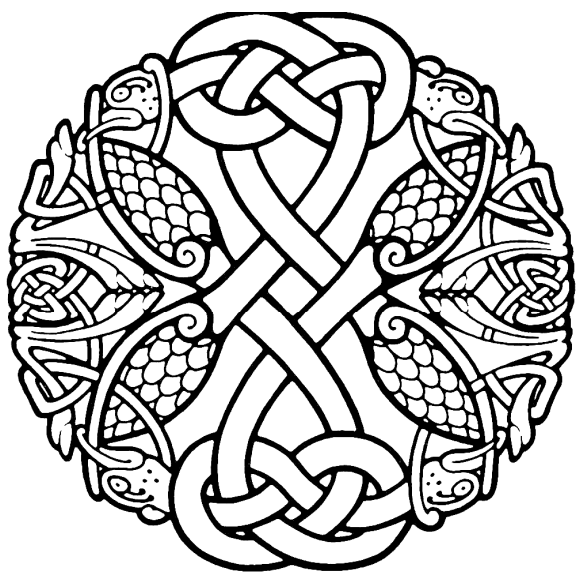
"АвтоЗАЗ" переходить на випуск нових автомобілів. – The AvtoZAZ car factory switches to a new car make production.

Компанія "Вестингауз" має намір інвестувати більше 1 млрд. доларів у розвиток української енергетики. – Westinghouse Electric intends to invest more than \$1 billion in the development of Ukrainian power engineering.

Для України обраний образ **Олександра Довженко**, який увібрав у себе творчий досвід і трагедію національної інтелігенції. – The image chosen for Ukraine was **Oleksandr Dovzhenko, a movie director**, who absorbed the creative experience and tragedy of the **Ukrainian** intelligentsia.

[Карабан 2003]

Module 3



Belts

(Britain)

vs.

Blaws

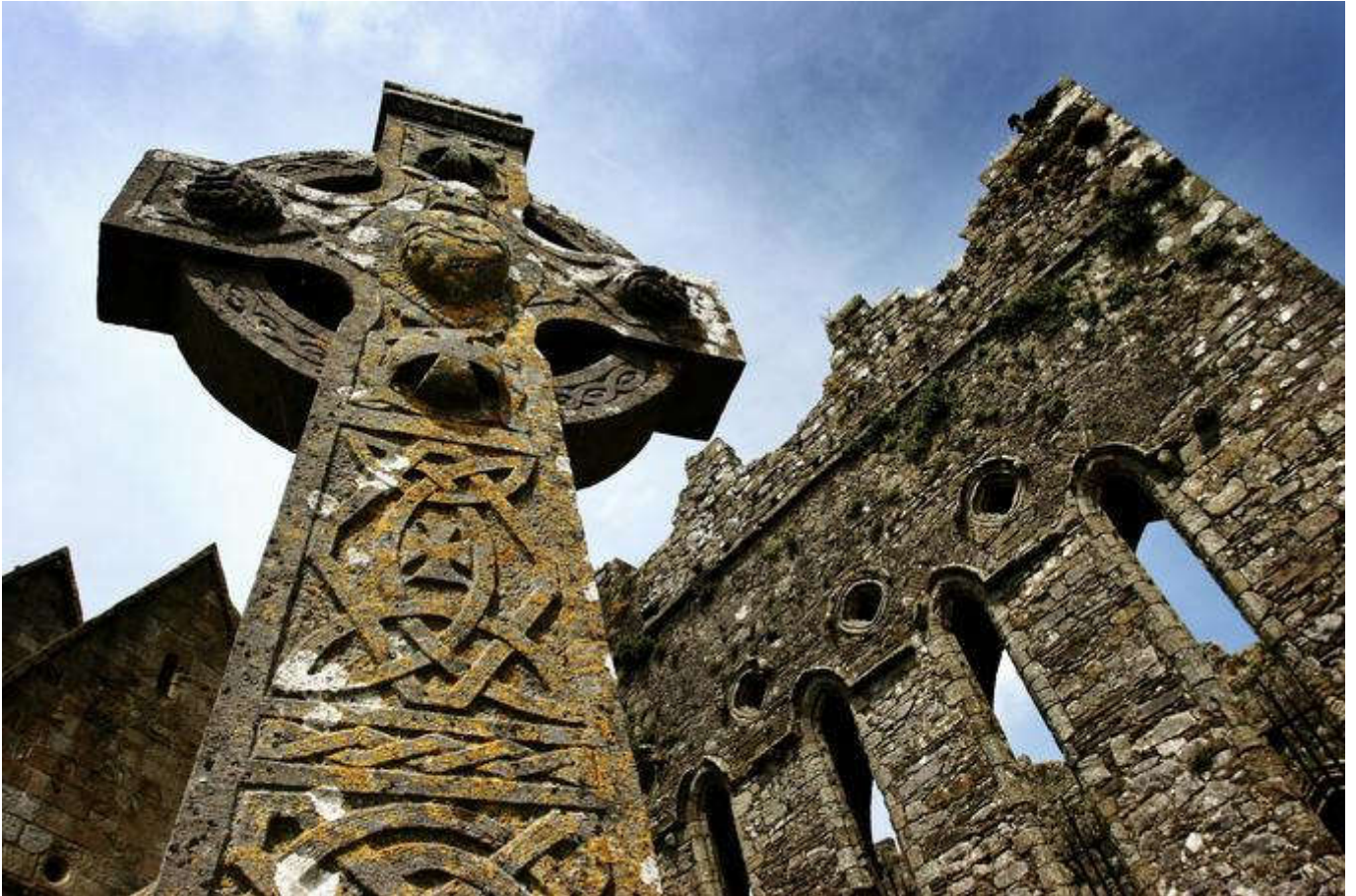
(Skraire)



1. *Read, translate and retell by your own words in brief.*

Who are the Celts

Celtic Britain (The Iron Age – 600 BC – 50 AD)



Tipperary, Ireland / <http://ru.esosedi.org>

By DAVID ROSS, EDITOR, Britain Express

Who were they?

The Iron Age is the age of the "Celt" in Britain. Over the 500 or so years leading up to the first Roman invasion a Celtic culture established itself throughout the British Isles. Who were these Celts?

For a start, the concept of a "Celtic" people is a modern and somewhat romantic reinterpretation of history. The "Celts" were warring tribes who certainly wouldn't have seen themselves as one people at the time.

The "Celts" as we traditionally regard them exist largely in the magnificence of their art and the words of the Romans who fought them. The trouble with the reports of the Romans is that they were a mix of reportage and political

propaganda. It was politically expedient for the Celtic peoples to be coloured as barbarians and the Romans as a great civilizing force. And history written by the winners is always suspect.

Where did they come from?

What we do know is that the people we call Celts gradually infiltrated Britain over the course of the centuries between about 500 and 100 B.C. There was probably never an organized Celtic invasion; for one thing the Celts were so fragmented and given to fighting among themselves that the idea of a concerted invasion would have been ludicrous.

The Celts were a group of peoples loosely tied by similar language, religion, and cultural expression. They were not centrally governed, and quite as happy to fight each other as any non-Celt. They were warriors, living for the glories of battle and plunder. They were also the people who brought iron working to the British Isles.

The advent of iron

The use of iron had amazing repercussions. First, it changed trade and fostered local independence. Trade was essential during the Bronze Age, for not every area was naturally endowed with the necessary ores to make bronze. Iron, on the other hand, was relatively cheap and available almost everywhere.

Celtic Cross
Photograph by Adrian
Evans

Hill forts

The time of the "Celtic conversion" of Britain saw a huge growth in the number of hill forts throughout the region. These were often small ditch and bank combinations encircling defensible hilltops. Some are small enough that they were of no practical use for more than an individual family, though over time



many larger forts were built. The curious thing is that we don't know if the hill forts were built by the native Britons to defend themselves from the encroaching Celts, or by the Celts as they moved their way into hostile territory.

Usually these forts contained no source of water, so their use as long term settlements is doubtful, though they may have been useful indeed for withstanding a short term siege. Many of the hill forts were built on top of earlier causewayed camps.

Celtic family life

The basic unit of Celtic life was the clan, a sort of extended family. The term "family" is a bit misleading, for by all accounts the Celts practiced a peculiar form of child rearing; they didn't rear them, they farmed them out. Children were actually raised by foster parents. The foster father was often the brother of the birth-mother. Got it?

Clans were bound together very loosely with other clans into tribes, each of which had its own social structure and customs, and possibly its own local gods.

Housing

The Celts lived in huts of arched timber with walls of wicker and roofs of thatch. The huts were generally gathered in loose hamlets. In several places each tribe had its own coinage system.

Farming

The Celts were farmers when they weren't fighting. One of the interesting innovations that they brought to Britain was the iron plough. Earlier ploughs had been awkward affairs, basically a stick with a pointed end harnessed behind two oxen. They were suitable only for ploughing the light upland soils. The heavier iron ploughs constituted an agricultural revolution all by themselves, for they made it possible for the first time to cultivate the rich valley and lowland soils. They came with a price, though. It generally required a team of eight oxen to pull the plough, so to avoid the difficulty of turning that large a team, Celtic fields tended to be long and narrow, a pattern that can still be seen in some parts of the country today.

The lot of women

Celtic lands were owned communally, and wealth seems to have been based largely on the size of cattle herd owned. The lot of women was a good deal better than in most societies of that time. They were technically equal to men, owned property, and could choose their own husbands. They could also be war leaders, as Boudicca (Boadicea) later proved.

Language

There was a written Celtic language, but it developed well into Christian times, so for much of Celtic history they relied on oral transmission of culture, primarily through the efforts of bards and poets. These arts were tremendously important to the Celts, and much of what we know of their traditions comes to us today through the old tales and poems that were handed down for generations before eventually being written down.

Druids

Another area where oral traditions were important was in the training of Druids. There has been a lot of nonsense written about Druids, but they *were* a curious lot; a sort of super-class of priests, political advisors, teachers, healers, and arbitrators. They had their own universities, where traditional knowledge was passed on by rote. They had the right to speak ahead of the king in council, and may have held more authority than the king. They acted as ambassadors in time of war, they composed verse and upheld the law. They were a sort of glue holding together Celtic culture.

Religion

From what we know of the Celts from Roman commentators, who are, remember, witnesses with an axe to grind, they held many of their religious ceremonies in woodland groves and near sacred water, such as wells and springs. The Romans speak of human sacrifice as being a part of Celtic religion. One thing we do know, the Celts revered human heads.

Celtic warriors would cut off the heads of their enemies in battle and display them as trophies. They mounted heads in doorposts and hung them from their belts. This might seem barbaric to us, but to the Celt the seat of spiritual power was the head, so by taking the head of a vanquished foe they were appropriating that power for themselves. It was a kind of bloody religious observance.

The Iron Age is when we first find cemeteries of ordinary people's burials (in hole-in-the-ground graves) as opposed to the elaborate barrows of the elite few that provide our main records of burials in earlier periods.

The Celts at War

The Celts loved war. If one wasn't happening they'd be sure to start one. They were scrappers from the word go. They arrayed themselves as fiercely as possible, sometimes charging into battle fully naked, dyed blue from head to toe, and screaming like banshees to terrify their enemies.

They took tremendous pride in their appearance in battle, if we can judge by the elaborately embellished weapons and paraphernalia they used. Golden shields and breastplates shared pride of place with ornamented helmets and trumpets.

The Celts were great users of light chariots in warfare. From this chariot, drawn by two horses, they would throw spears at an enemy before dismounting to have a go with heavy slashing swords. They also had a habit of dragging families and baggage along to their battles, forming a great milling mass of encumbrances, which sometimes cost them a victory, as Queen Boudicca would later discover to her dismay.


As mentioned, they beheaded their opponents in battle and it was considered a sign of prowess and social standing to have a goodly number of heads to display. The main problem with the Celts was that they couldn't stop fighting among themselves long enough to put up a unified front. Each tribe was out for itself, and in the long run this cost them control of Britain.

http://www.britainexpress.com/History/Celtic_Britain.htm

eltic ulture

*"The three principal endeavors of a Bard:
One is to learn and collect sciences.
The second is to teach.
And the third is to make peace
And to put an end to all injury;
For to do contrary to these things
Is not usual or becoming to a Bard."*


THE TRIADS OF BRITAIN

t the present time, every aspect of Celtic culture is a very visible part of a multicultural world. Everyone whose family roots lie in central, western and northwestern Europe has a Celtic connection of some sort. Celtic culture is very ancient. It goes back over 2,700 years, yet it is still a living force in the modern world, through Celtic art, Celtic music, Celtic writing, and Celtic spirituality. This is because the civilization of the Celts has continued without break over the centuries. This unbroken tradition can be experienced in the oldest literature from Northern Europe, that is in the Welsh and Irish languages. The earliest Welsh and Irish writings preserve the ancient Celtic world-view that is nature venerating and poetic, where the spiritual and the material worlds come together to enrich one another.

Throughout history, the Celtic tradition and belief has not remained static, but has continuously developed and progressed in keeping with the times. In ancient days, the early beliefs of the Celts were taken over and reformed by the Druids, who in turn were influenced by Roman religion. In time, this was transformed by Christianity in the form of the Celtic Church, that was not a break with tradition, but a continuation of the Celtic essence in a new form.

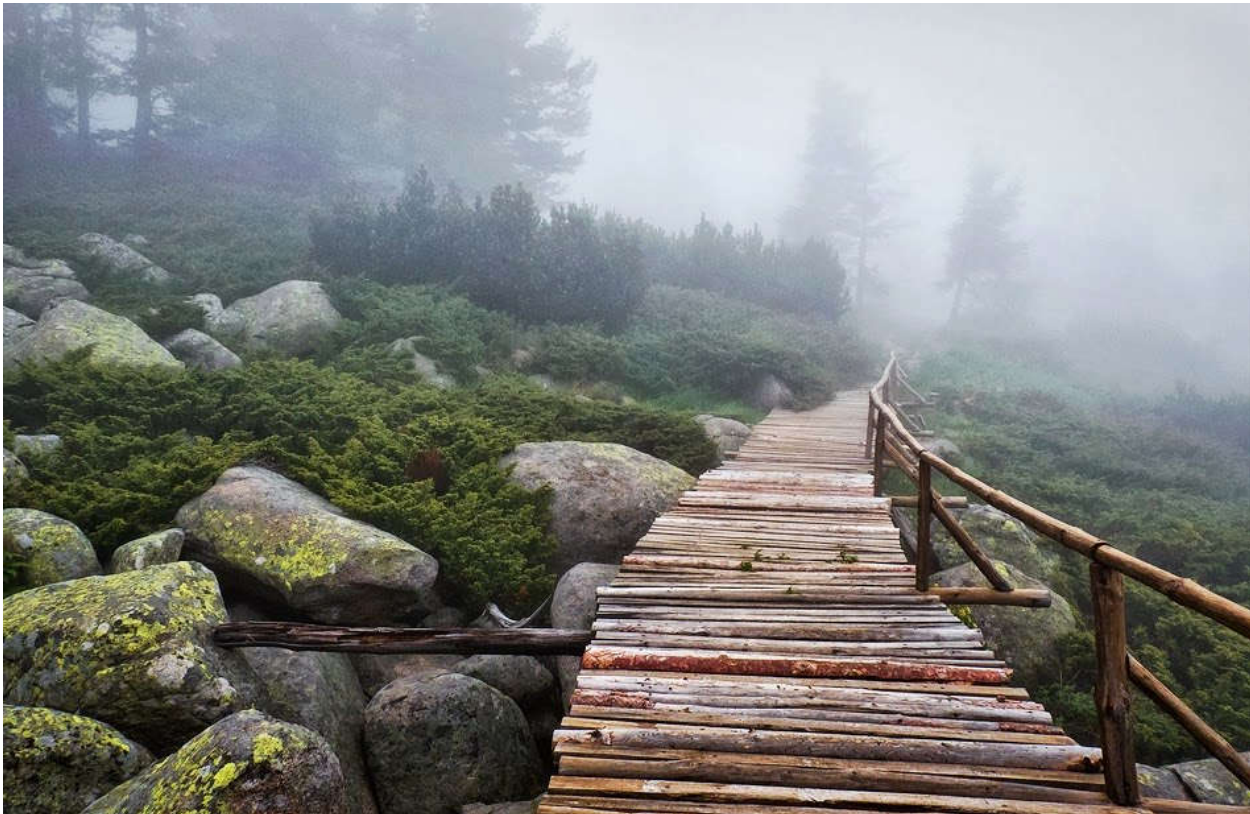
Because what we call Celtic culture has existed for more than 2,700 years, and has ranged across much of central and northwestern Europe, it is not easy to define in simple terms. People who need clear definitions of everything find that the Celts are a difficult case. Read on for more history of their origins, society life, and spirituality.

eltic rigins

he peoples known as the Celts are thought to have originated in central Europe, to the east of the Rhine in the areas now part of southern Germany, Austria, Slovakia, the Czech Republic, and Hungary. From around 3,400 years

ago, these proto-Celtic peoples expanded across the Continent, and eventually inhabited a large portion of central, western, and northwestern Europe. During the Classical period of Greece and Rome, Celtic culture was predominant to the north of the Alps. Even today, Scotland, Wales, Ireland, Cornwall, Cumbria and Brittany are basically Celtic in character. Despite the changes that time has brought, the influence of Celtic traditions is still fundamental."

From "The Sacred World of the Celts" by Nigel Pennick



"The Celts were a southern European people of Indo-Aryan origin who first surfaced in Bohemia and travelled west in search of the home of the sun. Science has recently established their basic blood group as 'O', in keeping with their modern descendants, which designates them as a separate race from the aboriginals of the southern Indian subcontinent, where the 'B' blood group predominates.

History tells us that there were two main Celtic groups, one of which is referred to as the 'lowland Celts' who hailed from the region of the Danube. These people left their native pastures around 1200 BC and slowly made their way across Europe, founding the lake dwellings in Switzerland, the Danube valley and Ireland. They were skilled in the use of metals and worked in gold, tin and bronze. Unlike the more familiar Celtic strain these people were an agriculturally oriented race, being herdsmen, tillers and artificers who burned rather than buried their dead. They blended peacefully with the megalithic people among whom they settled, contributing powerfully to the religion, art, and customs they encountered as they slowly spread westwards. Their religious beliefs also differed from the next group, being predominately matriarchal.

The second group, often referred to as the 'true' Celts, followed closely behind their lowland cousins, making their first appearance on the left bank of the Rhine at the commencement of the sixth century BC. These people, who came from the mountainous regions of the Balkans and Carpathians, were a military aristocracy. Reputed to love fighting for the sake of it they were frequently to be found among the mercenaries of the great armies of those early times. They had a distinct class system, the observance of which constituted one of their major racial features. These were the warlike Celts of ancient history who sacked Rome and Delphi, eventually marching victoriously across much of Europe and the British Isles.

But in spite of their martial inclinations they were also known for their qualities of chivalry, courage and dauntless bravery, their more aggressive tendencies being balanced out by a great sensitivity to music, poetry and philosophy. Unlike the lowland Celts these people buried their dead, and their elaborate religious rituals held in honour of Lugh are well recounted in the pages of the recorded past."

From "Practical Celtic Magic" by Murry Hope

A Brief History

The name Celt originated with the ancient Greeks, who called the barbarian peoples of central Europe Keltoi. Rather than being a broad cultural genetic 'race,' the Celts were a broad cultural-linguistic group. The area where they lived became a constantly changing collection of tribal 'nations.' The Celts were never an 'empire' ruled by one government.

The ancestors of the Celts were the people of the Urnfield culture, so-called because they buried their dead in cremation urns in flat ground. Between 1200 and 700 BC, they spread westward from their eastern European homeland into the area of modern Austria, Germany, Switzerland, and France. Here, their culture developed into a recognizably Celtic form. The earliest stage of Celtic culture is called the Hallstatt, after a village in the Austrian Salzkammergut where archeologists discovered important artifacts. At Hallstatt and other places with the 'hall' (salt) name - Hallein, Helle, Schwabisch Hall - the Celts' wealth was based upon salt extraction and sale. The technology of iron, too, was embraced by innovative Celtic blacksmiths, who produced the best metal in Europe, that was in great demand outside Celtic Areas. An important two-way trade developed between the Celts and the Greeks, both in their homeland, and their colonies in what is now southern France.

By the seventh century BC, the Hallstatt people had become prosperous in the salt and iron businesses. In around 650 BC, the Celts began to re-exchange raids with the Greeks and Etruscans, elements of whose culture they adopted. By adding and adapting Graeco-Etruscan elements to the Hallstatt culture, the

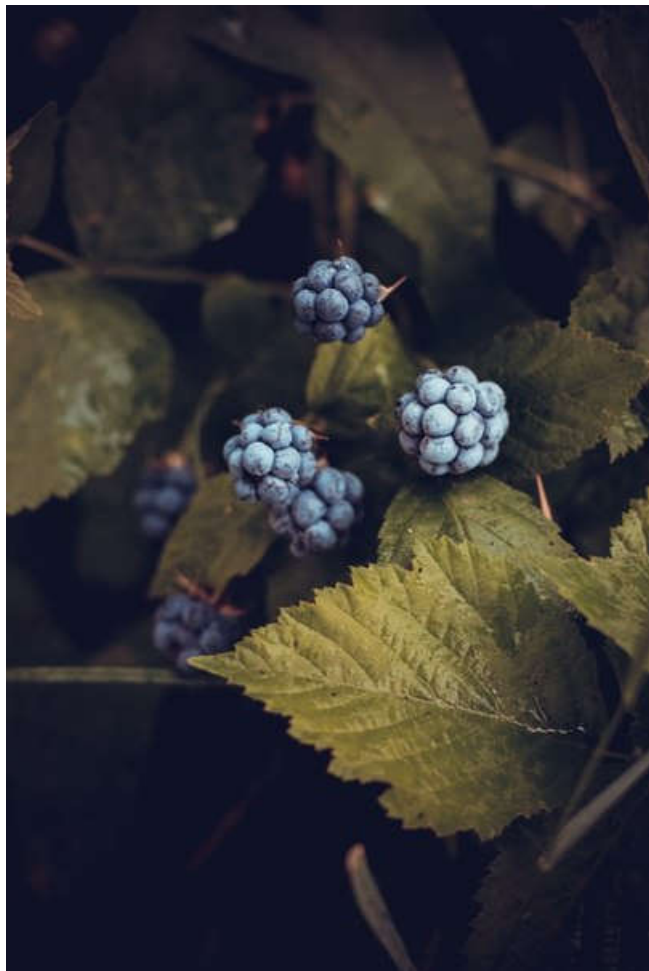
characteristically Celtic style of art came into being. As a result of this, in northeastern France, Switzerland, and the middle Rhine, a new stage of Celtic development took place.

Archeologists call it the early La Tene period, after the definitive artifacts found at La Tene, on Lake Neuchatel in Switzerland. During the Classical period of Greece and Rome, Celtic culture was predominant north of the Alps. Celtic technicians of the La Tene period were technically superior to their Greek and Roman counterparts. Their superior weaponry, including a new type of sword, chain mail, and chariots, enabled the Celts to mount military expeditions against neighboring tribes and nations, including the Greeks and Romans. Celtic fighting men had such a good reputation that they were in great demand as mercenaries. The warrior culture was at the heart of Celtic society, as the heroic sagas of ancient Ireland record.

Celtic

Migration

Early as the result of wars, many Celtic tribes migrated from one region of Europe to another. From their homeland in central Europe, the Celts spread westward into modern France and the British Isles, southwest into Iberia, southward into northern Italy, and eastward through central Europe into the Balkans and Asia Minor. Ancient tribes now thought to be Celtic include the Helvetii, who lived in the area of modern Switzerland, the Boii in modern Italy, the Averni in modern France, the Scordisci in modern Serbia, and the Belgae, who inhabited northern Gaul and southern Britain in immediate pre-Roman times.



However. After the first century BC, they were in retreat. Driven out of eastern Europe by Slavic tribes, they were vanquished in the west by superior Roman forces. First the Celts in northern Italy came under Roman rule. Then they were overwhelmed in the rest of Gaul (modern France), modern Switzerland, southern Germany, and Austria. Perhaps as the result of the Romans' pressure,

many of the Belgae emigrated from what is now Belgium to southern Britain in the first century BC. Then, during the first century AD, most of Britain fell to the Roman conquerors. In the third century AD, the Celts of southern Germany were overrun by the confederation of Germanic tribes called the Alamanni. Since then, many centuries have passed, with further inroads into Celtic lands by invaders, yet Celtic culture has never been eliminated from Europe and will no doubt continue to thrive well into the next millennium. Today, Celtic culture is the living heritage of Ireland, Wales, Scotland, Cornwall, the Isle of Man, and Brittany. It has also left its mark on English and French custom and tradition."

From "The Sacred World of the Celts" by Nigel Pennick

Social **S**tructure

The Celts did not have a caste society, though there were well-defined classes. At the top was the noble class. At some periods of Celtic history, the top man was a king. Often, the king was the head man of an individual tribe, though in later times, nations composed of several tribes came under royal rule. In its most refined form, kingship was seen as divine - rulers were men through whom the gods spoke. Kingship was not necessarily inherited, for kings could nominate their successor. The law of royal succession among the Picts was through the mother, though invariably the monarch was male, and often the king's father was a foreigner. There were also queens, who sometimes ruled in their own right. Among them are the legendary Irish warrior queen, Maeve, and the British Boudicca, who led the rebellious Icenii against Roman rule in AD 61.

But kingship was not the only form of rule. In Gaul, before the Roman conquest, kingship was abolished by several tribes, including the Aedui, Lexovii, Lemovices, Santones, Remi, and Treviri. Instead of a king, a magistrate, the *Vergobret*, elected by the nobility, headed the tribe. The real power was in the hands of the noble class, whose status came from hereditary right. Noble lineages contained men of honorable origin, linked to other families through marriage alliances. They owned the land, and from their ranks came the military generals and the Druids. In Wales, this class, the *cenedd*, ruled until the Norman conquest.


However in Celtic society there was not a rigid class system imposed by birth. The landless commoners had the possibility of personal advancement by making a fortune through commerce or war. Some of the lower orders who had fallen upon hard times became clients, having pledged themselves to serve a powerful nobleman. But such an obligation was different from slavery, and the commoner did not give up his rights. Caesar wrote that the object of clientage was to ensure that all common people should have protection against powerful people. Each nobleman had to guarantee that no harm should come to his supporters. If it

did, he lost face, and fell in status. Clientage was a form of social welfare, with obligations on both sides. The nobleman supported the client with gifts, that required repayment by loyal service. Unlike some societies, where slavery was hereditary, and there was no chance of future generations becoming free, the Celts' slaves were captive foreigners without civil rights. They could always be freed, to become the client of the noble who had freed them.

Slaves could not fight in times of war. Other men had the right to bear arms, but not all, for some were only permitted to fight when their lives were threatened. In Gaul, it was only possible to go to war if the common people and the priesthood consented, having received favorable omens. Although there was always a commander-in-chief, wars were conducted by an assembly called the Armed Council, that had the final say on strategic matters. Several times during the Gallic War that Caesar won, the Gaulish commander, Vercengetorix, had to give account of his conduct of the war to the Armed Council.

The Roman author Strabo wrote that among the Gauls there were three groups of men who were held in exceptional honor: the Bards, the Vates, and the Druids. The Bards were the musicians, singers, and poets. The Vates were soothsayers, diviners, and natural diviners. Ancient Celtic religion, that underpinned every aspect of everyday life, was nature-venerating and polytheistic, recognizing many levels of supernatural beings and divinities, female as well as male. The Celts believed that the course of nature is the will of the Gods. Thus they venerated both local and general deities, usually in natural sanctuaries, especially shrines at springs, rivers, lakes, and in woodland. The Bards, Vates, and Druids had an integrated relationship with the natural world. They possessed an immense body of traditional lore, concerning nature, the seasons, astronomy, death, and transformation. Most of the ancient skills and wisdom of these men are known still, underlying contemporary Celtic spirituality, that is the synthesis of Celtic Spirituality, that is essential for a continuing, living tradition.

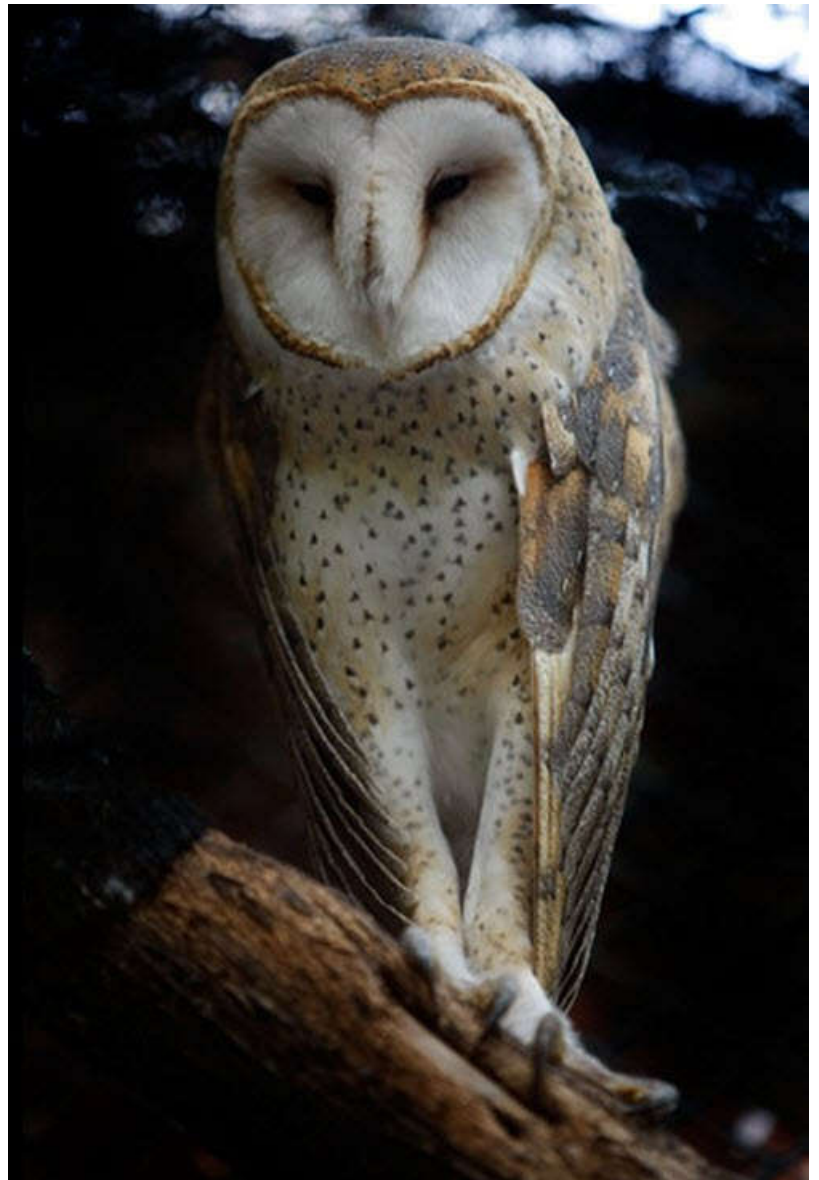
eltic lans

lann is a Gaelic word that means children. A clan is a family, descended from some notable individual, often bearing his name. The current clan chief, who is the prime descendant of the founder, is nominally the father of the whole clan, having moral authority over all its members. Although the clan system is Celtic in origin, the contemporary Scottish clans, who have maintained the system in its most ancient form, are of mixed ancestry. Some Scottish clans are descended from the ancient Scots who emigrated eastward from Ireland from the sixth century onward. Others are descended from Norman, English, and Viking notables. The community structure of the clans was formerly universal among the Celts, but this structure was gradually eroded away everywhere except in the

highlands of Scotland. Strictly speaking, a clan consists of the chief's family and the branches that can prove descent from the founder through the female line. Although this is the strict familial definition of a clan, it was rarely interpreted so rigidly, and in practice the clan included every family that accepted the authority and protection of the local clan chief.

Spirituality

Pagan Celtic Spirituality understood that all of existence has a cyclic nature, and that there is a direct continuity between the material world and the otherworld. Druidic teachings, that have come down to us through Welsh tradition, recognized that there is an unseen world that interpenetrates and affects the visible world. Things are just not what they seem. Everything exists on several simultaneous levels. Human beings can understand things as having three levels: the physical, the spiritual, and the symbolic. Thus, Celtic culture was integrated with nature, and expressed itself through the multiple possibilities of life itself. Celtic religion taught the reincarnation of all individual souls, and the appearance of divine beings on Earth.



Dress & Appearance

"Both classical and native sources furnish us with some first class descriptions of the early Celts whom, it would seem, were highly distinctive in both appearance and demeanor. It is generally agreed that they were tall and powerfully built, with blue eyes and blond or reddish hair. Diodorus Siculus describes the men as favouring moustaches to beards, while both sexes were highly conscious of their appearance and anxious to make the most of their natural good looks, Celtic women vying with their menfolk in size and stature.

Overall we may safely say that the general impression from all sources of evidence designates the Celtic aristocratic society as being tall, physically powerful men and women with fair or reddish hair, grey-blue eyes, light skins, oval faces, and fresh complexions."

From "Practical Celtic Magic" by Murry Hope

"The Celts were a very clean people, using soap long before the Romans did. The Celtic men and women of Britain sometimes wore swirling blue tattoos or paintings on their bodies. All Celts played lyres and harps, loved song, music, and recitation of legends and epic adventures. They used metal or ornamented natural horns for drinking.

Children took their mother's name and daughters inherited her possessions. Virginity was not highly valued; twice the dowry was given for a woman previously married or with children. Abortion and choice or change of mate was a woman's right.

Both sexes loved jewelry: brooches decorated with gold filigree, cuttlefish shell, garnets, lapis, and other stones; buckles of gold filigree and stones; pins and linked pins with animal-style decoration; necklaces of amber, granulation and chip carving. They wore torques, pendants, bracelets, pins and necklaces. The women sometimes sewed little bells on the fringed ends of their tunics. The elaborate intertwinings of their artwork was a guard against the evil eye or curses.

Celtic women painted their fingernails, reddened their cheeks with roan, darkened their eyebrows with berry juice. They wore their hair long and braided or piled up on the head. Their usual dress was a sleeved tunic tucked into a large, gathered, belted skirt or simply an ankle-length tunic with a belt.

Celtic man on the continental mainland wore trousers with a tunic, but in Britain and Ireland the men wore a thigh-high tunic and a cloak, the ever-present dagger or sword, and leather or fur footgear tied around the legs. Mustaches were common, and the hair shoulder length. A horned helmet indicated a powerful warrior.

In the early cultures, both men and women had huge rectangular cloaks pinned at the right shoulder. These cloaks were generally woven in bright plaids, checks or stripes. Later, they wore large hooded capes reaching to the knees.

From "Celtic Magic" by D.J. Conway

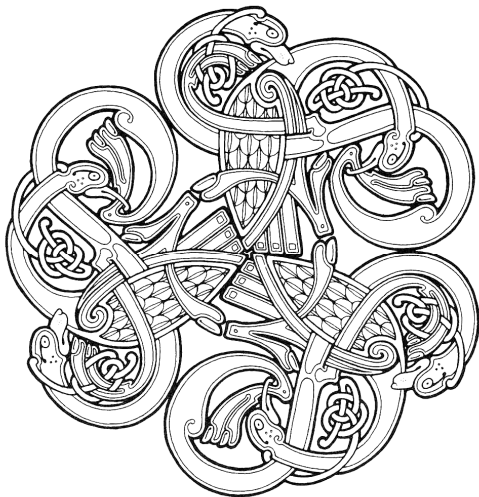
joellessacredgrove.com>Celtic/history.html

Celtic Ornament. Celtic knot

Celtic knots, called Icovellavna, are a variety of knots and stylized graphical representations of knots used for decoration, used extensively in the Celtic style of Insular art. These knots are most known for their adaptation for use in the ornamentation of Christian monuments and manuscripts, such as the 8th-century St. Teilo Gospels, the Book of Kells and the Lindisfarne Gospels. Most are endless knots, and many are varieties of basket weave knots.



The use of interlace patterns had its origins in the artwork of the late Roman Empire.^[1] Knot patterns first appeared in the third and fourth centuries AD and can be seen in Roman floor mosaics of that time. Interesting developments in the artistic use of interlaced knot patterns are found in Byzantine architecture and book illumination, Coptic art, Celtic art, Islamic art, Medieval Russian book illumination, Ethiopian art, and European architecture and book illumination.



Spirals, step patterns, and key patterns are dominant motifs in Celtic art before the Christian influence on the Celts, which began around 450 A.D. These designs found their way into early Christian manuscripts and artwork with the addition of depictions from life, such as animals, plants and even humans. In the beginning, the patterns were intricate interwoven cords, called plaits, which can also be found in other areas of Europe, such as Italy, in the 6th century. A fragment of a Gospel Book, now in the Durham Cathedral library and created in northern Britain in the 7th century, contains the earliest example of true knotted designs in the Celtic manner.

Examples of plait work (a woven, unbroken cord design) predate knotwork designs in several cultures around the world, but the broken and reconnected plait work that is characteristic of true knotwork began in northern Italy and southern Gaul and spread to Ireland by the 7th century. The style is most commonly associated with the Celtic lands, but it was also practiced extensively in England and was exported to Europe by Irish and Northumbrian monastic activities on the continent. J. Remilly Allen has identified "eight elementary knots which form the basis of nearly all the interlaced patterns in Celtic decorative art". In modern times Celtic art is popularly thought of in terms of national identity and therefore specifically Irish, Scottish or Welsh.



Though tattooing was not a Celtic tradition, Celtic knot tattoos became popular in the United States in the 1970s and 1980s.

https://en.wikipedia.org/wiki/Celtic_knot

Celtic Ornaments & Common Symbol Meanings

Celtic symbol meanings are tough to track because there are minimal known surviving written records of indicating specific Celtic symbol meanings.



Triskelion:

A Greek term meaning "three-legged," and thus this sign looks very much like three legs running. The Celtic symbol meaning here is appropriate because this symbol stands for competition and man's progress.



Triquetra:

Latin meaning "three-cornered." It's a holy symbol, and it's meanings

are many. It varies in its aspects of spirit, nature, beingness, and of the cosmos.



Triple Spiral:

Represents the drawing of the three powers of maiden, mother and crone. It is a sign of female power and especially power through transition and growth.



Three Rays (Arwen):

The first and third rays in this symbol represent male and female energy (respectively). The middle ray represents the balance of both energies.



Single Spiral:

Represents ethereal energy radiating out (or inward depending on your perspective) Also symbolizes growth, birth and expansion of consciousness.



Five-fold:

This pattern also represents balance. The four outer circles symbolize the four elements: earth, fire, water, air. The middle circle unites all the elements with a goal to reach balance between all four elements or energies.



Threefold:

See Triple spiral. The center of this symbol represents the "hub" signifying unity of the three powers.



Double Spiral:

A sign of balance and also representative of the equinoxes.



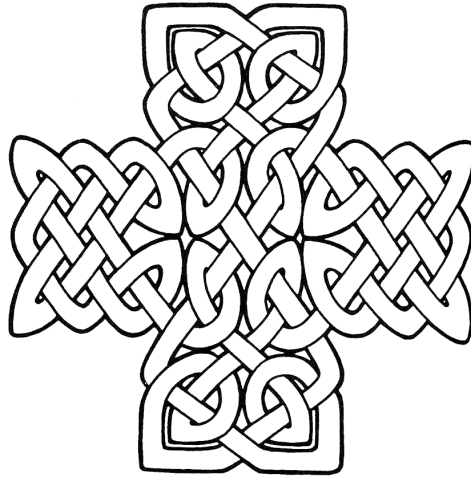
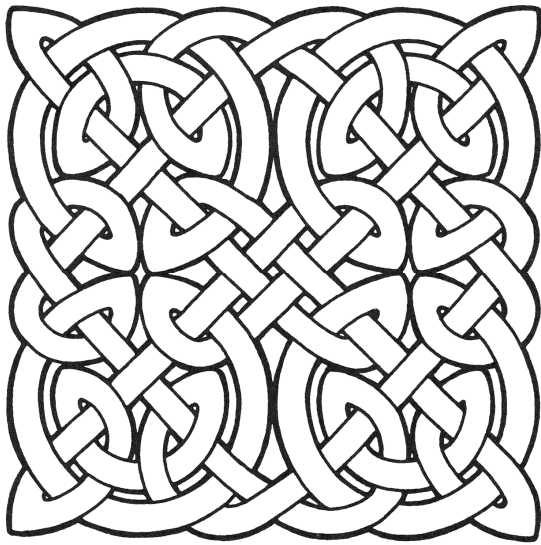
Crosses:

Represent the bridge or the passage between heaven and earth. The circle in the ringed cross signifies infinity and eternal spiritual love.

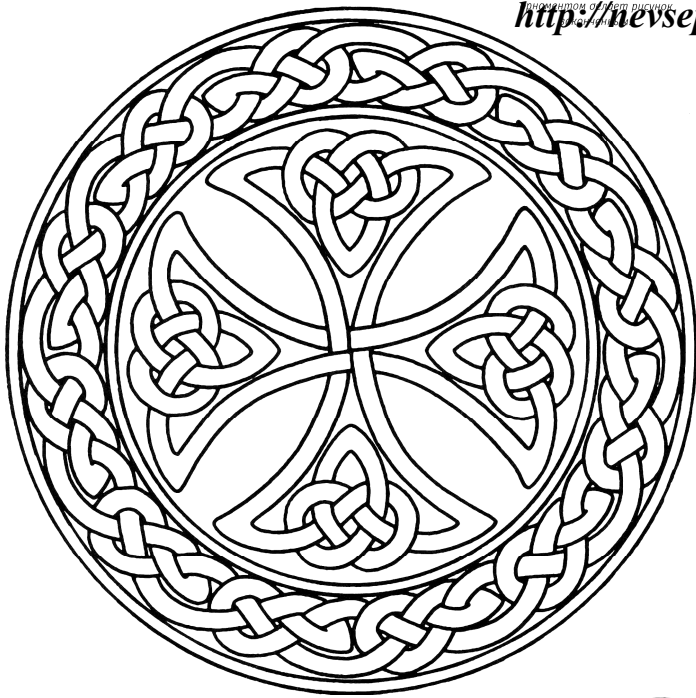
Signs and symbols cultivate their meanings according to culture, context, passage of time in society as well as mass societal opinion. What's cool and highly important is that signs and symbols earn their most powerful meanings from our own personal perspectives.

<http://www.whats-your-sign.com/celtic-symbol-meanings.html>

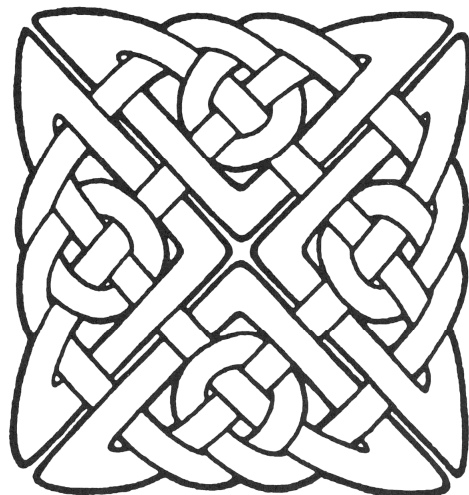
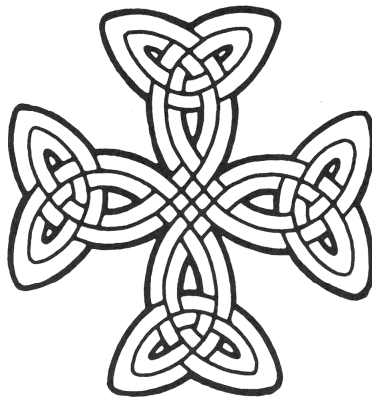
Examples of the Celtic Ornaments



<http://nevsepic.com.ua>



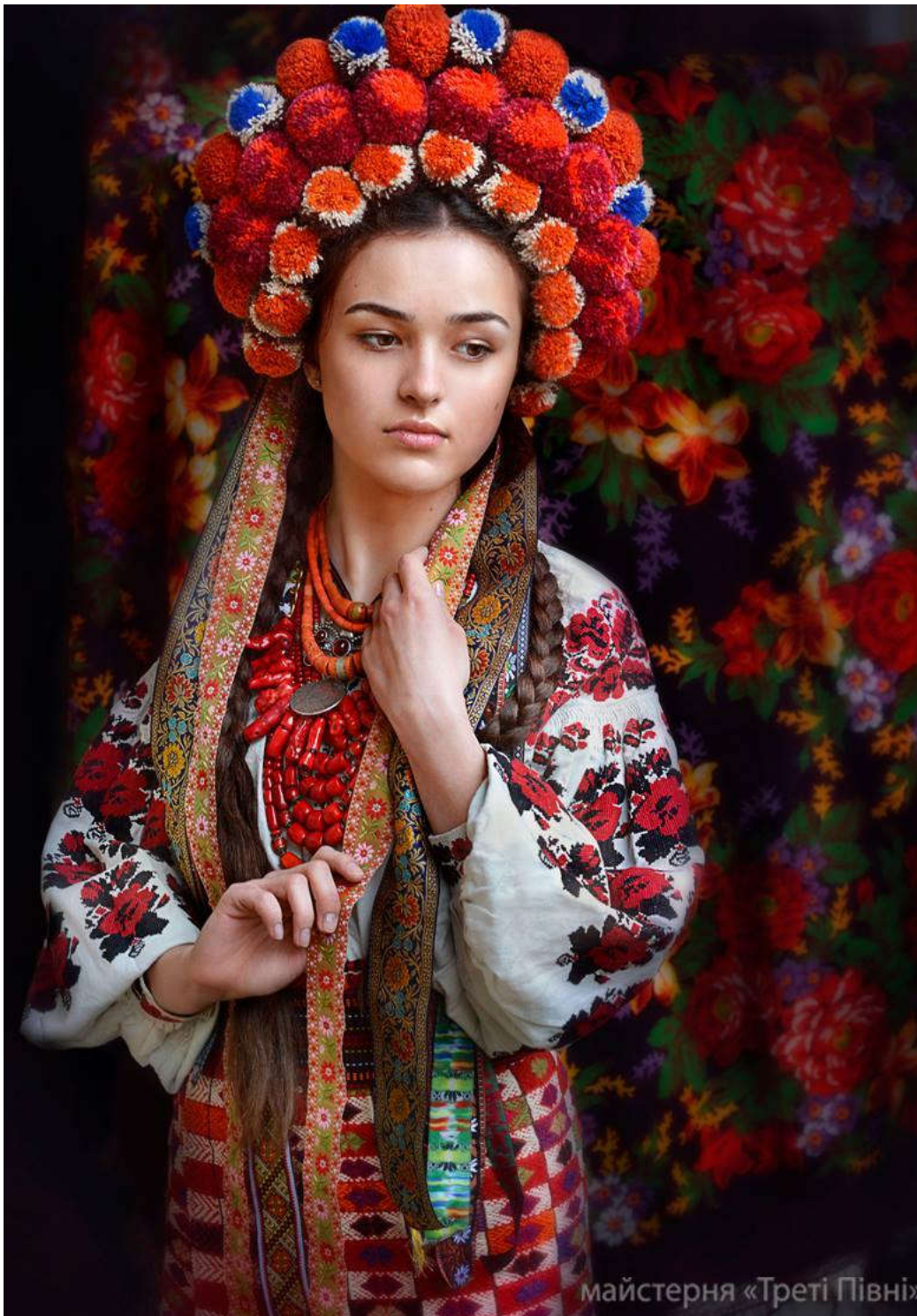
<http://nevsepic.com.ua>



2. *Read, translate and retell by your own words in brief.*

*Types and
symbols of
Ukrainian
embroidery
ornaments*

In the ancient times the main ornamental motifs reflected elements of various ancient cults' symbolism. During the long history of embroidery the direct, immediate meaning of symbolic images was gradually lost. However, while ornamental forms have reached our times somewhat transformed, perhaps more abstract, their symbolism was still preserved through traditions.



Ancient ornaments can reveal many secrets. Deciphering these, we begin understanding that the language of symbols passed down by our ancestors reflected their understanding of and attitude towards nature. As if asking for its mercy, protection, patronage, our predecessors created these unique ornaments as some sort of a spell.

It's worth noting that from a variety of signs Ukrainian people carefully singled out and cherished only those that, in their opinion, contributed to the wellbeing, good harvest, prosperity, and good fortune. Here are some of the most common embroidery symbols and their meaning.

Birch tree – symbol of girlish tenderness, purity, fertility. Just like oak trees were believed to be the symbol of manhood, birch trees were usually associated with female energy. The Volkhvy (heathen priests) forbade sawing down birch trees in sacred groves, because according to ancient beliefs, its branches were home to a Deity. Birch sap was believed to have healing properties. Birch branches, used in the Trinity or other rites, were regarded as a special kind a protective amulet against lightning, thunder and hail.

Cherry trees are known to be one of the oldest trees in Ukraine.

These were the symbol of spring, beauty, courage and mutual love. In many languages the word cherry has Slavic roots. In ancient times cherry trees were used in New Year rituals instead of Christmas trees. It wasn't until many years that Peter the Great introduced Christmas trees to New Year celebrations. In Ukrainian the word “вишня” (cherry), is cognate with the word "Вишній" (Almighty) and thus can be translated as the "divine tree". In pre-Christian beliefs God was often referred to as “Вишній” or “Всевишній” – Almighty.

In the fall our ancestors usually planted cherry trees in tubs and kept them there until New Year's. Having your tree blossom for New Year's was considered a good sign, a prediction of good fortune.

Floral and plant motifs occupy an important place in the Ukrainian plant ornamentation. Quite often in embroidery one can come across the wreath symbol, ‘woven’ from plants and flowers making up a circle. A wreath is the symbol of Mother Earth, a char of blooming, wealth and procreation. Wreath, as a ritual object, is richly described in Ukrainian culture, specifically in ancient Bukovynian carols.

Wreaths played an important role in everyone's life, especially in a girl's fate. It was associated with the time of youth, time for love.

At Ivana Kupala (midsummer night), when all nature abounds with greenery, the hearts of the young were believed to be most united by love. On this night the young got great healing powers from fire and water, and particularly from Mother Earth. Girls would weave wreaths from fragrant flowers and herbs, put them on their heads and, together with young men, jump over the fire. Then they would place wreaths on the water attaching a candle. This ritual was a kind of fortune telling and trying to predict what life had in stock for them. Wreaths are very often mentioned in Ukrainian folklore which means they held an important place in the culture.

Traditionally a Ukrainian wreath was made of 12 medicinal plants, including strawflower, yarrow, periwinkle, cranberry, poppy, hops, rose, forget-me-not, marigold, lovage, chamomile, cornflower, dandelion, apple and cherry blossoms and cornflower.

Each plant had a special meaning and was believed to have healing properties. The most honorable place in this ‘bouquet of characteristics’ belonged

to remaining undefeated – presented by yarrow. Other ‘ingredients’ symbolized the following:

- Periwinkle - eternal life;
 - Strawflower - health and eternity;
 - Cherry and apple blossoms - maternal love;
 - Rose - faith, hope and love;
 - Lovage - devotion;
 - Daisies - kindness and tenderness;
 - Hops - intelligence;
 - Bluebottle - holiness and purity;
 - Poppies - beauty and youth;
 - Cranberry - virginity and a strong family;
 - Cornflower - girlish modesty and tenderness;
 - Dandelion - the sun's heat;
 - Marigolds
- youthful beauty;
- Forget-me-nots - good memory.

Periwinkle was often called a cruciform herb, because of its leaves that ‘reach out to all four corners of the world’. This ever green plant that, supposedly cannot be destroyed either by the scorching sun, or fierce frost or violent winds, was a symbol of youth, but also a symbol of the unity of those living with their ancestors. Periwinkle in bloom was considered a symbol of love, periwinkle growing on graves – a token of eternal remembrance of the deceased.

This plant is closely related to Ukrainian customs and rituals, particularly ‘generously’ used in



wedding ceremonies. A periwinkle wreath, which the bride used to invite guests to the wedding, should later be placed in the cradle of her first born. For a girl getting married, a wreath of periwinkle is a symbol of acquiring long awaited happiness.

There was a tradition to pick periwinkle for the wedding wreath from the grave of a deceased relative with unblemished reputation – so the married couple’s love remained strong and long lasting as the remembrance of the loved one buried there.

Periwinkle was also used to decorate ‘крижма’ (kryzhma - a piece of homespun fabric, wrapped around a candle), which godparents bring for a child’s baptism. Periwinkle stems were also woven into a wreath for ‘обжинки’ (harvest) celebrations. At an engagement there was a tradition to put a bit of food on a periwinkle leaf for the couple to share, so that they shared a happy life together. Periwinkle designs were embroidered on wedding rushnyks and shyryn’ka (embroidered kerchief gifted to the groom by the bride as a symbol of her agreeing to marry him).

<http://www.uapost.us/en/blog/types-and-symbols-of-ukrainian-embroidery-ornaments/>

The Ukrainian Vyshyvanka (Traditional Embroidered Shirt)

The Vyshyvanka (Вишиванка) is a traditional Ukrainian embroidered shirt. The date the Vyshyvanka was first made remains unknown, yet it formed gradually with the implementation of symbolic decorative patterns on the shirt. The history of Ukraine, its belief and culture are symbolised on the embroidered shirts.

The decorative patterns embroidered on the Vyshyvanka can be divided into three groups as geometric, animalistic, and as symbols of beliefs and cults. There are about one hundred different embroidery techniques, and these vary from region to region depending on the ethnographic characteristics of the particular district of Ukraine. Today the shirt has taken on a special importance as a means of expressing patriotism.

Each embroidery design and colour has got a different connotations and meanings, although some remain ambiguous:

- The floral ornament starting with a viburnum tree – the birth of the universe and immortality
- Oak pattern embroidered only on men’s shirts – masculine strength, development and force

- Grapes – joy and delight of family life
- Poppy – protection from harm (particularly embroidered on girls shirts who's father had died in the war)
- Animal symbols – variety of interpretations (ambiguous)
- Black colour – death, loss of a loved one, grief
- White colour – protection against evil forces and natural beauty (mainly used for young girls to imply modesty)
- Red colour – symbolic of the sun, good luck and protection
- Green colour – birth and growth (used for grass and leaf patterns)
- Yellow colour – abundance, wealth, the sun as the energy of all life on earth.

The Vyshyvanka are usually embroidered around the sleeves and the neck. It is believed that the chest embroidery protects the human soul from destruction, decay and death, and that the shoulder embroidery, particularly on male wear, defends against enemies and empowers the wearer. Females also tend to have an embroidered apron. Furthermore, girls start to embroider Vyshyvankas from youth as dowry in preparation for their marriage.

Ukrainians wearing Vyshyvankas in the peace march held this year that some people from our group also attended:

The following legendary story about the Vyshyvanka is one of many that exist and is spoken about among the Ukrainians.



маїстерня Треті Півні

Legend of the Vyshyvanka

(traditional Ukrainian embroidered shirt)



Recorded by I.M. Rozvadovsky (born 1918) in Terebovlia in 1978

There was a time when people began falling to the ground and dying one by one. No one knew what caused this disease. A man walks along the road and suddenly falls, his skin turns black and he expires.

People left their villages and fled to the forest. But, the disease pursued them. It spared neither young nor old. The time came when there was no one left to bury the dead.

A poor widow named Mariya lived in a village on the banks of the Dniester River. The plague had carried off her husband and five children. Only the youngest daughter, Ivanka was still alive. Mariya stood watch over her daughter, protecting her as her most valuable treasure.

But, the disease entered their home. Ivanka began to pale and wither; she refused food, only drank water and wasted away before her mother's eyes. She pleaded with her mother:

– Save me, Mom, I do not want to die!

Her sad and forlorn eyes followed her mother around the room.

One evening, an old lady stopped by their house.

Mariya did not see or hear her come in.

– Glory to God! Good day!

– Glory to God!

– What's this? Is your last child dying?

– Yes, would that she could live!

Mariya rushed towards the old lady:

– Dearest grandmother, I pray God to deliver us, save my last child. I do not want to be left alone in my old age!

The old lady took her pleas to heart and said:

– I will tell you the secret of this terrible disease. But swear not to tell anyone. Swear on your child.

– I swear on my daughter!

– Our Lord has sent the Black Death upon us. The number of sinners had grown. God ordered that all persons not wearing a cross should perish. The devils laughed and danced and continued killing everyone who did not wear a cross. They cared nothing about men's souls. And so, the righteous died alongside the wicked and evil. You have mourned the dead in your family. I will give you some advice. Embroider crosses on sleeves, on the bosom, everywhere. Use black or red colours so that the devils can see them from afar. But, tell no one, otherwise you will see your daughter perish before your very eyes.

It took Mariya little more than an hour to embroider her daughter's blouse in red and black. The crosses and cross-stitched designs shone and blazed in the sunlight. She embroidered another blouse for herself. Ivanka's health improved day by day. She asked her mother:

– Please, Mom, add an embroidered wreath of blackthorn † and a branch of kalyna (guelder rose) †

The villagers wondered at Ivanka's striking embroidered blouse and speculated that she was probably going to retire to the forest and live alone. The crosses were meant for God's blessings.

Ivanka's health improved; she started skipping and laughing and singing. However, her mother's heart broke whenever she saw the dead being taken to the cemetery.

One day, Ivanka burst into the house, her face streaming with tears. She grabbed her mother's arm and pulled her to the neighbour's yard. A coffin bearing Ivanka's friends, two young twins, was being carried out of the house.

Mariya grew thinner and thinner; she became a shadow of herself. She caressed and kissed her daughter day and night, while dark storm clouds swirled about in her head:

– Oh dear God! You are my only hope!

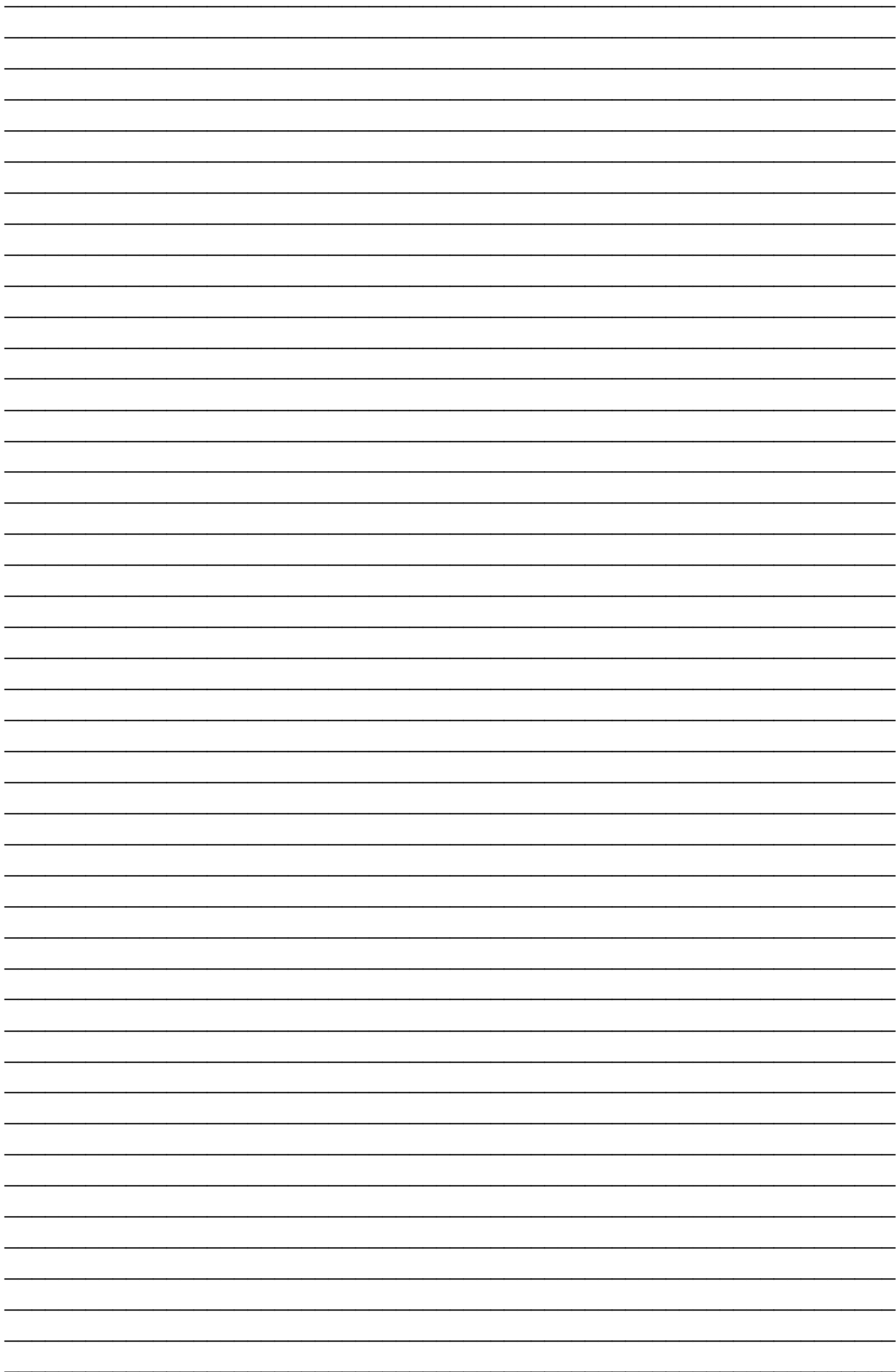
† But the children continued dying †

– Lord! I will not survive all these deaths!

She could not bear it anymore. She ran, disheveled and terrified, from house to house:



майстерня «Треті Півні»



3. *Read, translate and retell by your own words in brief.*

Народна Вишивка

У процесі соціально-економічного і культурного розвитку на Україні сформувалися локальні особливості народної вишивки кожного етнографічного регіону — Середнього Подніпров'я, Полісся, Поділля, Карпат і Прикарпаття, Півдня України. Це виявилось у характерних орнаментальних мотивах і композиціях, усталеній колірній гамі і специфічних техніках виконання. Співіснують рослинний і геометричний орнаменти, семантика останнього сягає глибинних джерел. Назви мотивів свідчать про глибоку реалістичність і образність світовачення народу.



На зламі ХІХ—ХХ століть улюбленими стають хрестик, квіткові узорі червоного та чорного кольорів, які поступово витісняють характерні місцеві засоби шитва і вишукані сполучення кольорів.

Вироби української народної вишивки дійшли до нашого часу лише з кінця ХVІІІ — початку ХІХ ст., і насамперед тому, що погляд на них як на витвори мистецтва утвердився лише у 80—90-х роках минулого століття. Саме з цього часу прогресивні діячі культури, художники, земські

працівники починають цікавитись ними і колекціонувати їх в музеях і приватних зібраннях.

Однією з характерних особливостей української вишивки є яскраво виражена самобутність окремих етнографічних регіонів, таких як Полтавщина, Київщина, Чернігівщина, Гуцульщина, Поділля тощо.

У процесі історичного та культурного розвитку на Україні у кожній місцевості утворились характерні орнаментальні мотиви і композиції, найбільш улюблена і поширена колірна гама, специфічні техніки виконання. Дбайливо передавалися вони з покоління в покоління, майстри відшліфовували кращі досягнення своїх попередників, розвиваючи і вдосконалюючи їх. Вишивкою займались повсюди. Кожний район, навіть кожне село відзначалися своєрідністю мотивів. У розповсюджених орнаментальних мотивах, їх назвах вражає образна спостережливість, тонке поетичне почуття. Це «барвінок», «хмелик», «курячий брід», «гарбузове листя», «зозулька» та ін. Ось чому вишивка — це не тільки художнє оформлення речей, а й своєрідне світобачення, відтворене специфічними художніми засобами.

В українській вишивці органічно співіснують рослинний і геометричний орнаменти. Геометричні мотиви, такі як ромб, розетки, хрестоподібні фігури, стали основою східнослов'янського узору.

Найпоширенішим є мотив ромба, який набуває різноманітних окреслень. Ускладнюється не тільки внутрішній простір, а й зовнішній контур. Ромб — один з найпопулярніших мотивів вишивки і ткацтва Волині, Поділля, Гуцульщини. У вишивці у відповідності із застосованою технікою він дає різноманітний художній ефект.

З інших орнаментальних мотивів геометричного плану в орнаментиці української вишивки виділяються зіркоподібні і хрестовидні. Зіркоподібний мотив — це розетка, що складається з восьми витягнутих паралелограмів, з'єднаних попарно. Між парами існує невеличкий ромбоподібний просвіт. Цей мотив характерний для орнаментики Полтавщини, Київщини, Чернігівщини. На Волині та Поліссі пари паралелограмів з'єднані разом. Розетка у вишивці Середнього Подніпров'я має назву «зірка» і найчастіше зустрічається в комбінації з мотивом «ключі». Дві зірки, розташовані поруч, на Полтавщині зветься «вітряки».

Академік Б. О. Рибаків, досліджуючи семантику геометричного орнаменту, виявив його міфологічну основу, тісний зв'язок з язическими віруваннями слов'ян, довів, що джерела його сягають палеоліту.

Значення солярних знаків у вигляді чотирьох-, шести- і восьмипелюсткової розетки в колі, їх поширення в різьбленні російських хат, прялок, гуцульських та полтавських скринь і особливо порохівниць дають йому підставу вважати, що це графічні символи сонця. Шестипроменевий знак — «громовий знак», або ж «колесо Юпітера», — сягає первісного уявлення про язическе небесне божество Род.

На Україні архаїчні форми орнаментациї зустрічаються в подільських рушниках, у вишивці Чернігівщини, Полтавщини/Це зображення фантастичних диво-птахів, грифонів, сиринів, жіночої фігури з розширеним донизу

трикутним одягом, піднятими догори руками, головою, увінчаною обабіч зображеннями птахів.

У XIX ст. підвищення інтересу до рослинної орнаменталії сприяє витісненню стародавніх композицій, новому їх переосмисленню.

Художня довершеність і різноманітність вишивки залежать не тільки від створення досконалої орнаментальної композиції, тонкого відчуття кольору, а й значною мірою від вибору технік виконання. Це різноманітні шви, які виконуються по заздалегідь нанесеному малюнку на полотні, а також шви рахункові, що виконуються по рахунку ниток полотна — основи і піткання. Вони зумовлюють лінії узору. До рахункових технік можна віднести і ажурні техніки, художній ефект яких побудований на наскрізних прозорих композиціях.

Характерною особливістю народної вишивки є величезна різноманітність технік, поєднання їх до 10—15 одночасно. Назви багатьох з них походять насамперед від засобів виконання — «вирізування», «виколювання», або ж від того, який предмет вишивається: рушники — «рушниковий шов», перемітки — «переміточний шов», від назви місцевості — «старокиївський шов», «городоцький шов». Назви багатьох технік походять від того, як виглядає даний шов, що він нагадує: «кур'ячий брід», «солов'їні вічка», «гречечка», «зірочка», «овсяночка».

Кожна місцевість має і свої улюблені техніки, їх традиційне колірне вирішення. Так, класичною технікою Поділля є низь чорного або червоно-чорного кольорів, які лягають густими, насиченими лініями геометричного орнаменту. Для Київщини типове набірування, для Волині — занизування, для Полтавщини — лиштва.





майстерня «Треті Півні»

Крім технік, поширених тільки у певному регіоні, існують такі, що зустрічаються повсюди. У кожній місцевості вони виступають у різній колірній гамі, що й створює їх різноманітність. Так, на Полтавщині вирізування і виколювання завжди білого кольору; на Київщині — червоного, іноді чорного; на Поділлі — багатоколірне: червоне, чорне, біле, жовте.

Вишивку як вид орнаментального мистецтва необхідно розглядати в комплексі оформлення інтер'єру, свята, народного костюма.

Протягом історичного і культурного розвитку на Україні виробились і відшліфувались найбільш доцільні і досконалі з точки зору економічних, практичних і естетичних вимог форми одягу, його крій, різноманітні методи і засоби декоративного оформлення.

Традиційно-побутовий костюм конденсує в собі мистецтво узорного ткацтва, крою, різноманітного оздоблення. У комплексі художньо-виражальних засобів вишивка займає провідне місце. Нею прикрашали одяг з домотканого льняного і конопляного полотна, грубововняного сукна, овчини. Це були сорочки, керсетки, спідниці, фартухи, пояси, головні убори: очіпки, перемітки, хустки. Особливо яскраво і декоративно прикрашався верхній одяг — свити, сердаки, кожухи, кептарі. Це вишивка кольоровими нитками, бісером, аплікація зі шкіри та сукна, оздоблення рельєфними і крученими шнурами, металевими прикрасами, китицями тощо.

Характер вишивки, вибір тих або інших орнаментальних мотивів, колірною вирішення залежали від призначення одягу, соціальних умов. Вишивка розташовувалася у місцях, зумовлених загальною композицією виробу, його кроєм, підкреслюючи і виявляючи його архітекtonіку. Особлива

увага приділялась вишивці сорочки. На будень вишивали просто, скромно, на свято — складніше й багатше, найпишніше — весільні і дівочі сорочки. Композиція сорочки — це цільна, чітко продумана, логічна конструктивно-декоративна система взаємозв'язку площин вишивки, з'єднувальних ажурних швів і вільних частин білого тла виробу, які підкреслюють декоративність вишивки. Нею орнаментували оглядові частини сорочки — рукава, поділ, пазуху, комір тощо. Тому композиція вишивки в загальній схемі сорочки будується на чергуванні горизонтальних і вертикальних ліній, що надає їй ритмічної різноманітності.

Велике художнє значення мали лінії крою, що їх майстрині не намагались приховати, а навпаки, виявляли за допомогою ажурних швів. Принцип поєднання ажурних швів типовий для всіх районів України, однак колористичне і технічне вирішення різне в кожній місцевості.

На Полтавщині переважає білий колір, на Чернігівщині мережки вишивались широкими стрічками «шеляжка» білого і червоного кольорів, на Поділлі ажурні з'єднувальні шви «шабак» виконуються в чотири кольори: чорним, червоним, білим, синім, у західних областях «павучки» вишиваються в більш насиченій гамі — червоним, білим, чорним кольорами по жовтій основі.

У народному мистецтві існувало багато секретів фарбування ниток природними барвниками — корою дерев, корінням, листям, квітами, плодами.

країньський шник

Рүшники — це відбиття культурної пам'яті народу, в їх зорах збереглися прадавні магiчні знаки, образи «дерева життя», «берегині», символіка червоного кольору, які знайшли подальше своєрiдне переосмислення і оновлення. На Україні рүшникам завжди надавалось важливе образно-символiчне значення. Вони — обов'язковий атрибут весільної обрядовості, предмет народного побуту, неодмінна окраса селяньського житла. У кожному районі склались локальні особливості, що виявилось у композиції, колірній гамі, засобах шитва. Сучасні майстри, продовжуючи традицію, наповнюють орнаментацию рүшників новим змістом і образами, підсилюють їх монументально-декоративне вирішення, розширюють діапазон застосування в громадському інтер'єрі.

Вишиті рүшники здавна були поширені на Україні як неодмінний атрибут народного побуту, весільної і святкової обрядовості, як традиційна окраса селяньського житла. Важливі події в житті народу ніколи не обходились без рүшників, які, крім декоративного навантаження, мали великий образно-символічний зміст. У всьому декоративно-прикладному мистецтві

немає іншого такого предмета, який би концентрував у собі стільки різноманітних символічних значень.

Рушник супроводжував селянина протягом усього життя і в радості і в горі. Він завжди був символом гостинності — на ньому підносили дорогим гостям хліб-сіль. Під час будівництва хати рушниками підіймали сволоки, потім ці рушники дарували майстрам. На них приймали новонароджених, з рушниками проводжали людину в останню путь. Особливо значну роль відіграв рушник у весільному обряді як один з найважливіших атрибутів. Рушники дарували старостам, перев'язували через плече, якщо на заручинах доходили до згоди. Такі рушники називали плечовими. Рушниками зв'язували руки молодим, бажаючи їм щасливого подружнього життя.

Почуєм, побачим, що нам скажуть, Біленьким рушничком рученьки зв'яжуть.

На рушнику вінчались.

Коли б мені, Боже, неділі діждати,

Неділі діждати, на рушничок стати.

У народних піснях, легендах і переказах опоетизовано готування дівчиною рушників до весілля. У вишитих орнаментах вона відтворювала свої думки і почуття, надії і сподівання на щасливу долю. Кожна дівчина готувала значну кількість рушників для свого майбутнього життя.

А в коморі сволок,

На ньому рушників сорок,

Біжіте, внесіте

Та боярів прикрасіте.

Існували також і подарункові рушники. їх використовували в знак побажання щасливої дороги і найшвидшого повернення.

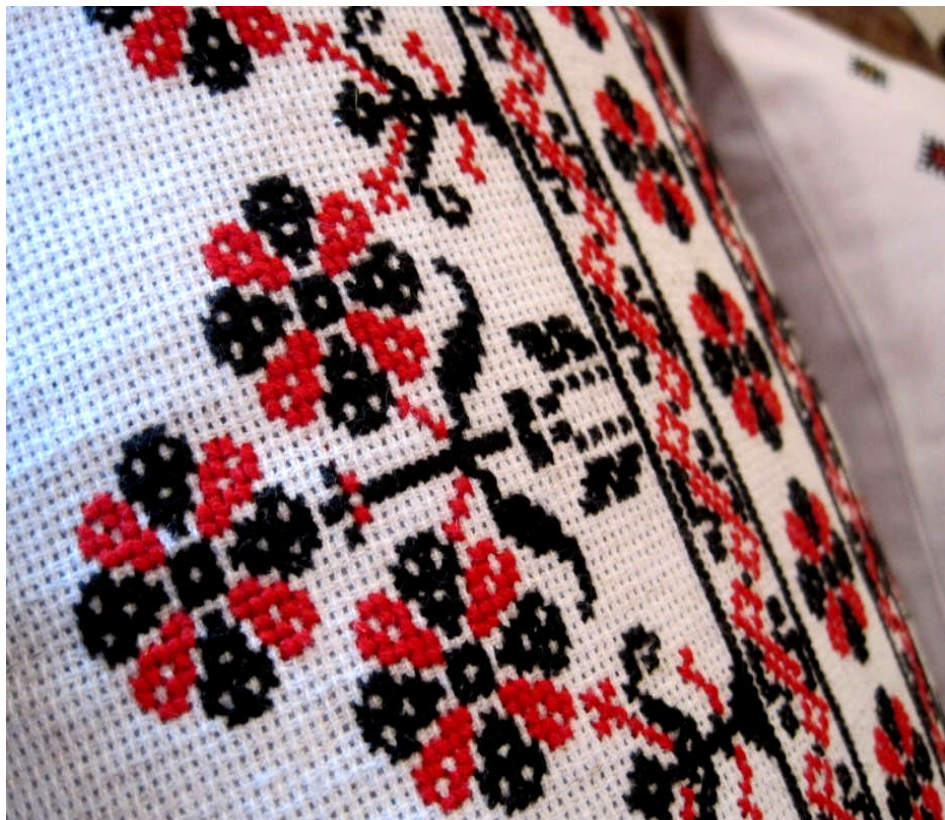


Поряд з обрядовим призначенням рушники широко використовувались у побуті. Відповідно до функціонального призначення вони мали назви «стирок» (для посуду), «утиральник» для рук і обличчя.

Вишиті рушники — неодмінна окраса кожної селянської хати. У минулому їх вішали над іконами («наобразники», «божнички»), навколо портретів Т. Г. Шевченка, народних картинок. Рушники вішали на кілок, від чого вони дістали назву «кілкові».

Орнаментация рушників на Україні надзвичайно різноманітна. У кожному локальному центрі склалися свої традиційні мотиви, особливості їх композиційної побудови, колірна гама.

Своїм художньо-образним вирішенням виділяються подільські рушники. Найцікавіші з них створювали в селах Томашпільського, Крижопільського районів і особливо в селі Клембівка. Вони невеликі за розміром, кінці оздоблені горизонтальними, вертикальними або скісними паралельними



смугами рослинного чи геометричного орнаменту. Вишивальниці відтворювали на полотні фантастичних коней з крилами, вершників, жіночі фігури з птахами в обох руках, що несуть відголосок сивої давнини.

Подільські рушники виділяються технікою виконання і кольоровим строем. Вишиті вони червоними, жовтими, синіми, зеленими, чорними вовняними нитками, що лягають рельєфними опуклими рядами, утворюючи виразні, сповнені спокійного ритму композиції.

На Київському і Чернігівському Поліссі рушники оздоблювали горизонтальними смугами узорів у техніці лиштва, вирізування, занизування.

Вишивальниці Марія Шевчук, Євгенія Ємельянова, що нині активно працюють на Рівненщині, по-новому підійшли до розробки традиційних узорів поліського краю. їх пошук спрямований на відродження давнього шитва білими нитками, виявлення виразності вишивки червоним занизуванням.

У Карпатах, на Прикарпатті сформувалась і набула свого розквіту незнана раніше вишивка рушників. Давні, традиційні узори гуцульської вишивки з уставок жіночих сорочок переносяться на полотно рушників і своєрідно переосмислюються майстринями. В узорах Ганни Герасимович,

Галини Киви, Михайлини Сабадаш, Євдокії Геник відчувається багатство творчої фантазії, тонке відчуття прекрасного. Велична краса карпатської природи сприяла монументалізації геометричного орнаменту, контрастному протиставленню чорного, червоного, жовтого, зеленого кольорів. Особливістю творчої манери майстринь є укрупнення окремих елементів, виділення центра композиції, наповнення твору емоційною наснаженістю.

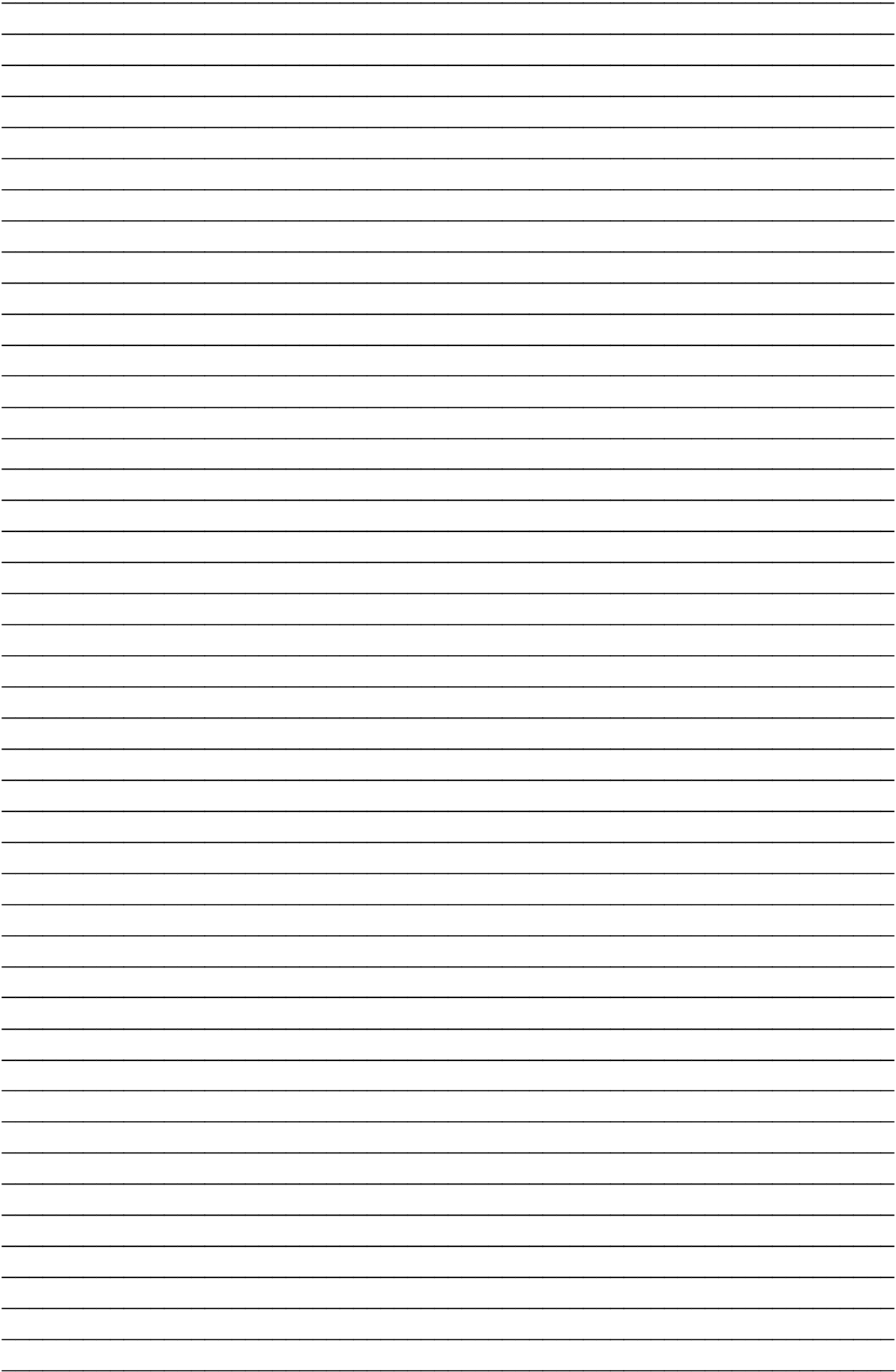
У центральних районах України — на Полтавщині, Київщині, Чернігівщині — широкого розповсюдження набула орнаментация з пишних рослинних форм: гілки з квітами, що складені у букет, дерево-квітка, вазон-квітка, форми якого різні за своїми абрисами. Мотив дерева — один із найулюбленіших у світовій художньо-поетичній творчості. Його зустрічаємо в російському, білоруському, українському мистецтві, він типовий для Болгарії, Польщі, Румунії, Молдови. Як відзначали дослідники, семантика його сягає у глибину віків і пов'язана з язичеською міфологією. Священне дерево життя є символом матері-природи. Характерно, що зображення богині-берегині, «дерева життя», так само як і символіка червоного кольору, збереглися на рушниках, що мали ритуальне значення, були в обряді знаком-символом. Мотив дерева-квітки протягом часу зазнав модифікації і щоразу інтерпретувався залежно від смаків і уявлень народних майстрів. Так, на Полтавщині в усіх видах народної творчості ми можемо відзначити широке розповсюдження мотиву дерева, вазона з квітами. Відмічається їх стилістична єдність, що виявляється у загальному характері трактування мотивів, вільній, живописній манері виконання, ритмічних побудовах. Однак їх

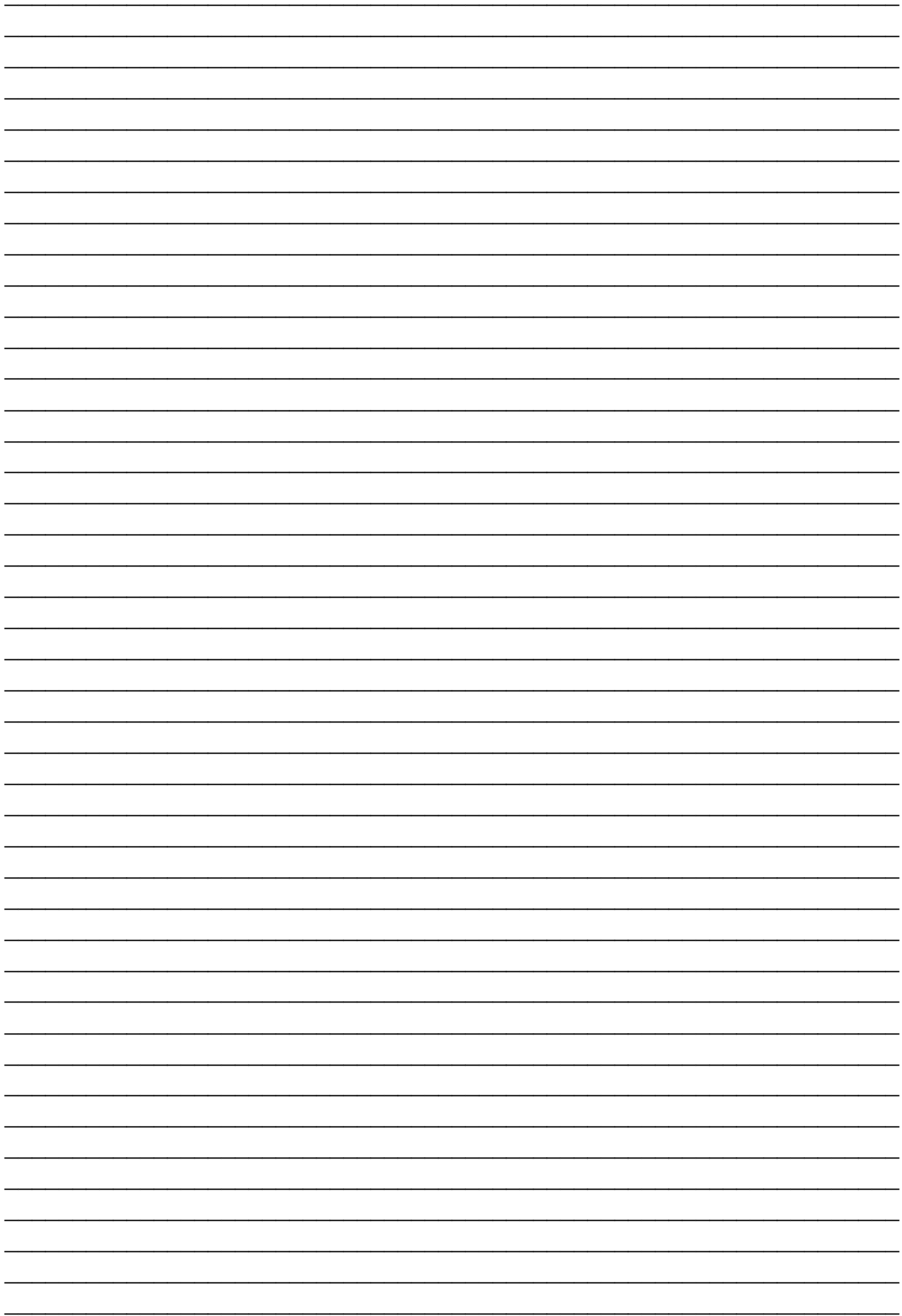
втілення завжди підкрене властивостям того чи іншого матеріалу і залежить від специфіки певного виду народного мистецтва — кераміки, килимарства, вишивки, пряничних форм.

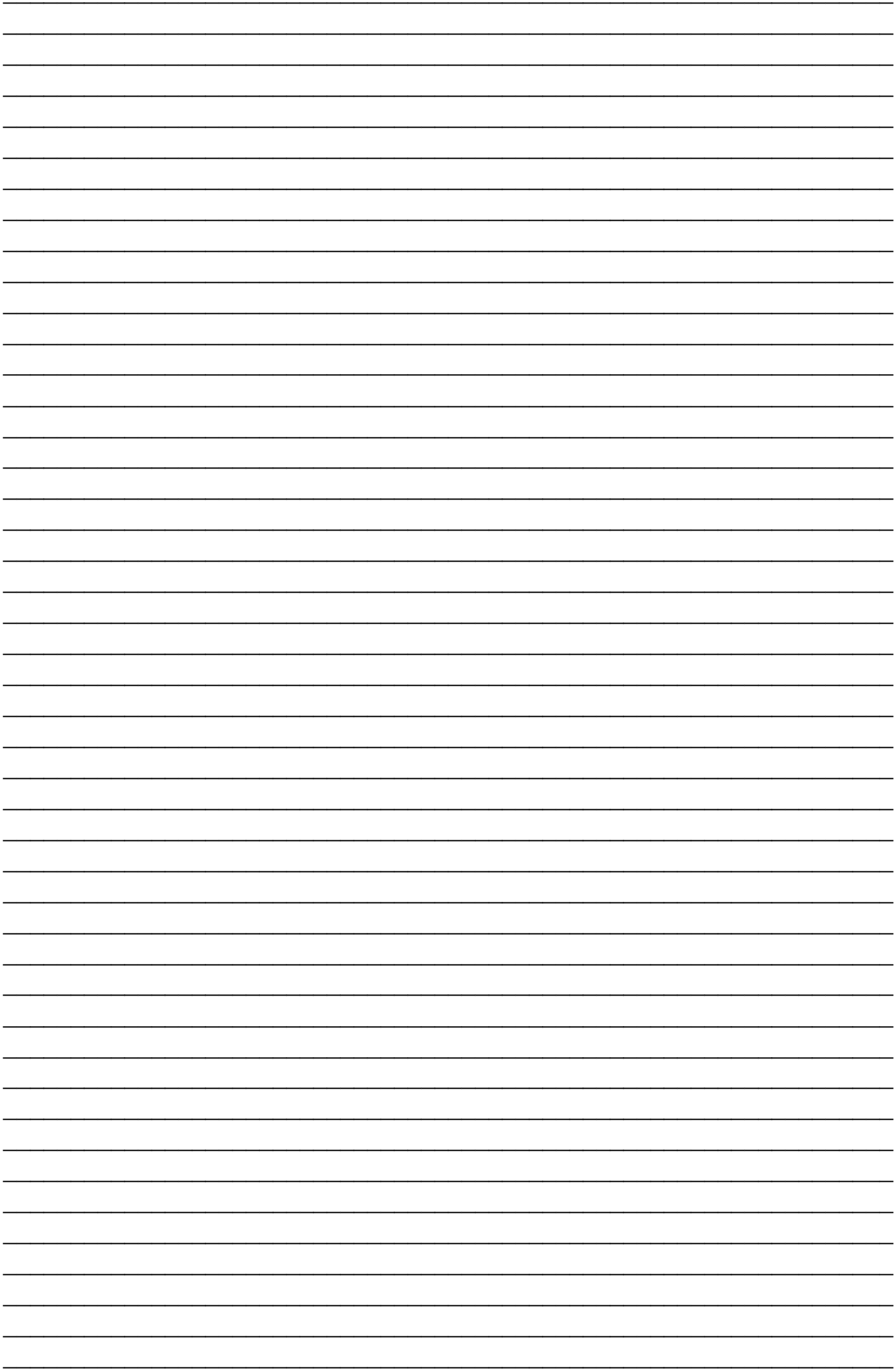
Тетяна Кара-Васильєва
«Українська вишивка»



Там шумлять степи безкраї,
Наче вміють говорити,
Там ясніше сонце сяє,
Там солодше пахнуть квіти.
Р. Купчинський







5. *Read, translate. Compare the information about the two nations and found out common features and difference. To do this task properly - find out the additional information. Retell.*

Celtic cross



The Celtic cross is a symbol used today in many contexts, both religious and secular. The Celtic cross is like a traditional cross but with a ring around the intersection of the stem and arms. The whole cross is often decorated with ornate Gaelic patterns. Sometimes the Celtic cross is set on a tall base to resemble more closely the traditional Christian cross, and at other times the symbol stands alone. The Celtic cross is sometimes nothing more than a simple “stick” drawing on a gravestone or at a religious site; other times it is sculpted and quite ornate. The Celtic cross is also called the “sun cross” by some who interpret the ring to represent the sun.

Celtic crosses are decorated with Insular art, characterized by elaborately interlacing bands. This style of art, also known as Hiberno-Saxon art, is closely associated with Celtic Christianity and Irish monasticism. The fabulously ornate Book of Kells, an illustrated copy of the four Gospels, contains wonderful

examples of Insular art, and the same type of patterns visible in the Book of Kells can also be seen on the Celtic cross. Many Celtic crosses also depict scenes from the Bible.

Irish legend says that the Celtic cross was first introduced by Saint Patrick, who was attempting to convert the pagan Irish to Christianity. Some of these pagans worshiped the sun, so it is said that Patrick combined the Christian cross with the circular pattern of the sun as a way to associate light and life with the Christian cross in the minds of his converts. Another story has Patrick marking the pagan symbol of the moon goddess (a circle) with a cross, and blessing the stone, making the first Celtic cross. Another theory suggests that, by laying the symbol of the cross over the symbol of the sun, Christians were illustrating the supremacy of Christ over the sun god or moon goddess. Other explanations of the origin of the Celtic cross abound. Some will swear it was a phallic symbol that was turned into a cross to hide its true meaning; others will say that the cross in the circle is a Druid symbol appropriated by Christians. Still another theory is that the ring was added to the cross for practical reasons – the circle connects the arms of the cross to the stem, thus making the whole design sturdier and preventing stone crosses from breaking as easily.

In medieval times, the Celtic cross symbol was used as a public monument – just as present-day Christians often place a cross atop a church – and, if the Celtic cross had engravings of Bible scenes, as a teaching tool. When these crosses



marked a religious holy site, they usually had a longer stem and are called Irish high crosses. Today, the Celtic cross is used most often on gravestones and in funerary monuments, but it has also become

a symbol of national pride. Those who identify with the Celtic tradition may wear the Celtic cross design on clothing, in jewelry, or as tattoos. Sports teams and other organizations have also been known to use the Celtic cross as a way to show their Irish heritage.

www.gotquestions.org/Celtic-cross.html

Trident



The Tryzub (pronounced "treh-zoob") is the ubiquitous symbol of Ukraine. The ancient symbol is believed to have originated as a tribal symbol; today it is emblazoned on the country's flag, on postage, money, business logos, even Easter eggs! The highly stylized version seen almost everywhere in Ukraine originated as the family crest of Volodymyr, a tenth century Ukrainian Prince. Today, the tryzub is worn as a symbol of national pride, as a symbol of the Christian trinity, or as a synthesis of the divine elements of fire and water in the manifest world.



Trident (*tryzub*). The official coat of arms of Ukraine is a gold trident on an azure background. As a state emblem the trident dates back to Kyivan Rus', when it was the coat of arms of the Riurykide dynasty. There are various theories about its origins and meaning. A trident was the symbol of Poseidon, the sea god of Greek mythology. It has been found in different societies, such as the Bosphoran Kingdom and the Pontic Kingdom, the Greek colonies on the Black Sea, Byzantium, Scandinavia, and Sarmatia, and has been used in various ways: as a religious and military emblem, a heraldic symbol, a state emblem, a monogram, and simply a decorative ornament.



The oldest examples of the trident discovered by archeologists on Ukrainian territory date back to the 1st century AD. At that time the trident probably served as a symbol of power in one of the tribes that later

became part of the Ukrainian people. The trident was stamped on the gold and silver coins issued by Prince Volodymyr the Great (980–1015), who perhaps inherited the symbol from his ancestors (such as Sviatoslav I Ihorovych) as a dynastic coat of arms and passed it on to his sons, Sviatopolk I (1015–19) and Yaroslav the Wise (1019–54). Iziaslav Yaroslavych (1054–78), Sviatopolk II Iziaslavych (1093–1113), and Lev Danylovych (1264–1301) used the bident as their coat of arms. Although the trident continued to be used by some ruling families as a dynastic coat of arms until the 15th century, it was replaced as a state emblem in the 12th century with Saint Michael the Archangel. The trident was also used as a religious symbol in Ukrainian folklore and church heraldry.

The trident appeared not only on coins but also on the bricks of the Church of the Tithes in Kyiv (986–96), the tiles of the Dormition Cathedral in Volodymyr-Volynskyi (1160), and the stones of other churches, castles, and palaces. It was also used as a decorative element on ceramics, weapons, rings, medallions, seals, and manuscripts. Because of its wide use in Kyivan Rus' the trident evolved in many directions without losing its basic structure. Some of the variations include the bident, the trident with a cross on one of the arms or at the side, and the trident

with a half-moon. Almost 200 medieval variations on the trident have been discovered.

At Mykhailo Hrushevsky's recommendation the trident of Prince Volodymyr the Great was adopted by the Little Rada (12 February 1918) and the Central Rada (22 March 1918) as the coat of arms of the Ukrainian National Republic (UNR) (see Coat of arms of the UNR). By that act the UNR leaders linked the modern Ukrainian state with the medieval state of Kyivan Rus'. The Great and Minor state emblems of the UNR were designed by Vasyl H. Krychevsky. The trident also appeared on the UNR bank notes, which were designed by Heorhii Narbut, O. Krasovsky, Vadym Modzalevsky, Krychevsky, and others. It was retained as the official coat of arms by the Hetman government and the Directory of the Ukrainian National Republic. The trident with a crossed middle arm was confirmed on 18 July 1918 as the emblem of the Black Sea Fleet. On 15 March 1939 the Diet of Carpatho-Ukraine adopted the trident with a cross as its official coat of arms. On 19 February 1992, after the restoration of Ukraine's independence in 1991, the Supreme Council accepted the trident as the chief element in the state coat of arms.

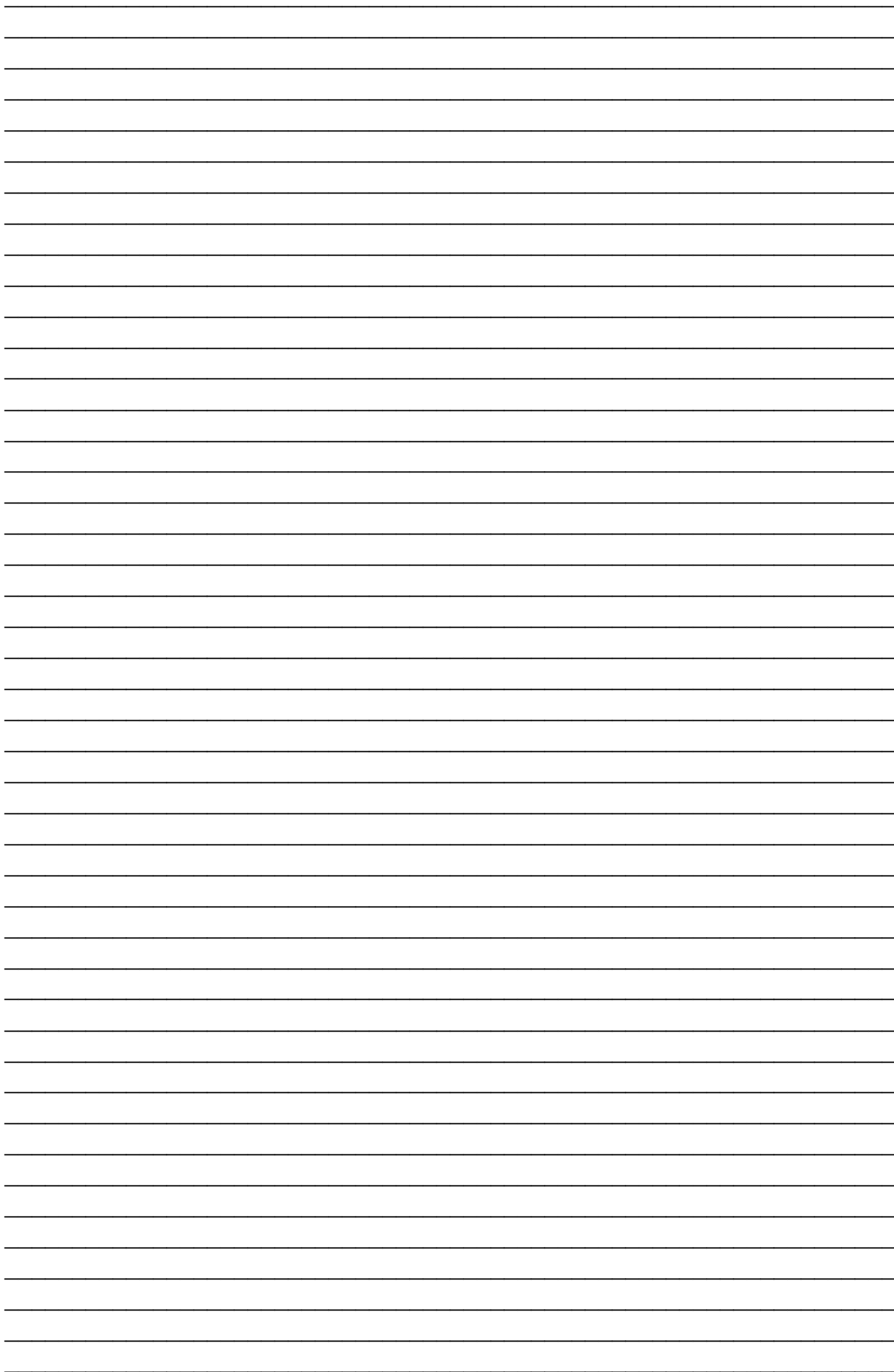
Various versions of the trident are used by Ukrainian organizations: supporters of the Hetmanite movement and certain affiliates of the Ukrainian Catholic church use a trident with a cross, nationalist organizations use a trident with a sword in the middle (designed by Robert Lisovsky), and the Ukrainian Native Faith church has incorporated the trident into its blazing sun emblem.



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<http://www.encyclopediaofukraine.com>

<http://symboldictionary.net>



Ukrainian Pysanky (Easter Eggs)



Easter egg, *pysanka*, decorating is one of the most interesting expressions of Ukrainian folk art. This tradition is very old and its beginnings reach back to antiquity, when in attempting to understand creation, ancient people developed myths in which the egg was perceived as the source of life, the sun and the universe. Although such similar myths are found in many cultures of the world, Ukrainians today are one of the few groups of people who still strongly adhere to many of the ancient traditions associated with the egg.


The Ukrainian *pysanka* (from the word *pysaty*, to write) was believed to possess an enormous power not only in the egg itself, which harbored the nucleus of life, but also in the symbolic designs and colors which were drawn upon the egg in a specific manner, according to prescribed rituals. The intricately colored eggs were used for various social and religious occasions and were considered to be a talisman, a protector against evil, as well as harbingers of good.

The symbolic ornamentation of the *pysanky* consists of geometric motifs, with some animal and plant elements. The most important motif is the stylized symbol of the sun, which is seen as a broken cross, triangle, an eight point rosette or a star. Other popular motifs are endless lines, stylized

flowers, leaves, the tree of life and also some animal figures such as stags, horses or birds. The Christian influence brought elements such as the cross, the church and fish.

The most popular method of decorating *pysanky* is the use of the wax resist method or batik. A specialized instrument called the *kistka* or *ryl'tse* is used to write the design with hot wax. The dyes used in the process also had a symbolic meaning. Red symbolized the sun, life, joy; yellow stood for wealth and fertility; green was the symbol of spring and plant life. In the not too distant past artisans prepared their own dyes using natural products such as the bark of oak or ash trees, twigs of sour apple trees, saffron or willow tree leaves. Today, chemical dyes are used.

<http://www.ukrainianmuseum.org/pysanky.html>

long with embroidered towels and Vyshyvanka, Ukrainian Pysanka (Painted Easter egg) is one of the oldest branches of Ukrainian folk art. The first acquaintance with Ukrainian ornaments reveals common with ornaments of similar objects from a Tripoli culture.

Ukrainian tradition of painting Easter eggs is rooted in ancient times, when people have not so much detached from nature. Why the egg? Perhaps that ancient people struck by the appearance of inanimate objects a new life. The symbolism of Easter eggs – a symbolism of joy, and so it has come since ancient pagan times to us. Easter egg symbolized the rebirth of spring nature, warmth and victory of light over darkness, cold, winter and night. Our ancestors were wise, and thus able to combine Christianity with ancient beliefs, the idea of combining salvation from the darkness of the lightest ancient images of the past. That is the adoption of Christianity Easter eggs, gradually entered on Easter rites, are symbols of Christ's resurrection. Thus, dyed (dyed in the colors of the rainbow egg) and Ukrainian pysanky (eggs, painted and painted a variety of signs, that was the kind of ornamental symbols) are archetypal symbols of infinity in his eternal life peretvoryuvanosti, promynalnosti-vidrozhuvanosti in Christianity – God's resurrection and rebirth nature.

Today Easter egg appears as a work of folk art. Ukrainian pysanky different ethnographic areas include technical and ornamental features, but have common genetic and functional principles.

In Ukraine there are several museums, which holds eggs and egg-painting technology. In Kiev, the National Museum of Ukrainian Decorative Folk Art department is eggs. The famous museum "Easter egg" in Coloma, in Ivano-Frankivsk. In Skhidnytsya, Lviv region, recently opened a monument to the egg. A large egg painted villagers and students of the local school. So they found respect for ancient traditions and indissoluble spiritual connection to the ancestors, to their roots.

Other nations of the world revered the egg and have their own attributes his praise. And apparently none of the people not told until today its autochthonous graphic picture of life so clearly, as Ukrainian.

How do the complex multicolored egg with pattern is born? Originally by pysachok (a special brush) applied to unpainted egg those strips, that elements of the ornament, which, by design, must be white. Then dip the egg in most lighter paint, usually light yellow. Then on dry surface painted eggs put wax line, which should be light yellow color, and then dipped in egg dye, say, dark yellow, then write the elements of dark yellow and lowered egg to have darker colors - red, then under to dark cherry, brown or black. Finally the egg is heated in a furnace or hot water to come down the wax - and Ukrainian Pysanka is ready.

The fame of the beauty and originality of the Ukrainian Pysanka have long reached the farthest countries. Many foreign museums interested in them. The largest collection of Ukrainian Pysanky outside of Ukraine is in the Royal Museum in St. Petersburg, the former Museum of Ethnography of the Soviet peoples in Krakow and Prague museums.

History of Ukrainian Pysanka

History of Easter eggs as a symbol of spring nature awakening reaches daleve in the past and is associated with the ritual of spring revival zemli. Peretvoryuvaty usual egg Easter Egg on magic in the old Slavic habilis every woman. Keeper of the hearth was from year to year "update the world." For this sacred cause it except eggs needed: there's no water, there's no fire, new pots, new linen cloth, beeswax, candle, paint, broken in two-bone plug, taken with cock lumps. There's no fire procured host family, there's no water at midnight mistress took the seven sources. Paints extracted from the petals of flowers, bark, roots and leaves. Pattern masters not invent and write off of last year's Easter eggs - from year to year, from grandmothers, great-grandmothers. And to the subjects involved in the preparation of Ukrainian pysanky, none other than the lady, not even dare to

touch.

So far our ancestors wrote Eggs .

This tradition has for nearly 8000 years. Of course, eventually writing rules simplified.

Water is simple, boiled, Easter eggs pysanky -





6. *Read, translate and retell by your own words in brief.*

Druids



"Two Druids" - 19th-century engraving based on a 1719 illustration by Bernard de Montfaucon.

In the Celtic religion, the modern words *Druidry* or *Druidism* denote the practices of the ancient druids, the priestly class in ancient Celtic societies through much of Western Europe north of the Alps and in the British Isles. Druidic practices were part of the culture of all the tribal peoples called *Keltoi* and *Galatai* by Greeks and *Celtae* and *Galli* by Romans, which evolved into modern English "Celtic" and "Gaulish". Modern

attempts at reconstructing practicing Druidism are called Neo-druidism.

From what little we know of late druidic practice it appears deeply traditional, and conservative in the sense that the druids were conserving repositories of culture and lore. It is impossible now to judge whether this continuity had deep historical roots and originated in the social transformations of late La Tene time, or whether there had been a discontinuity and a druidic religious innovation. The etymological origins of the word druid are varied and doubtful enough that the word may be pre-Indo-European. The most widespread view is that "druid" derives from the Celtic word for an oak tree (*doire* in Irish Gaelic), a word whose root also meant "wisdom."

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"druid" derives from the Celtic word for an oak tree (doire in Irish Gaelic), a word whose root also meant "wisdom."

Their influence was as much social as religious. Druids used not only to take the part that modern priests would, but were often the philosophers, scientists, lore-masters, teachers, judges and councillors to the kings. The Druids linked the Celtic peoples with their numerous gods, the lunar calendar and the sacred natural order. With the arrival of Christianity in each area, all these roles were assumed by the bishop and the abbot, who were never the same individual, however, and might find themselves in direct competition.

Our historical knowledge of the druids is very limited. Druidic lore consisted of a large number of verses learned by heart, and we are told that sometimes twenty years were required to complete the course of study. There may have been a Druidic teaching center on Anglesey (Ynys Mon) centered on magical lakes, but what was taught, whether poetry, astronomy or whether possibly even the Greek language, is conjecture. Of their oral literature of sacred songs, formulas for prayers and incantations, rules of divination and magic, not one verse has survived, even in translation, nor is there even a legend that we can call purely druidic, without a Christian overlay or interpretation.

Much traditional rural religious practice can still be discerned beneath Christian interpretation, nevertheless, and survives in practices like Halloween observances, corn dollies and other harvest rituals, the myths of Puck, woodwoses, "lucky" and "unlucky" plants and animals and the like. Orally-transmitted material



may have exaggerated deep origins in antiquity, however, and is constantly subject to influence from surrounding culture.

Roman Sources

In Caesar's Gallic Wars, are found the first and fullest account of the Druids. Caesar notes that all men of any rank and dignity in Gaul were included either among the Druids or among the nobles, two separate classes.

The Druids constituted the learned priestly class, and they were guardians of the unwritten ancient customary law and had the power of executing judgment, of which excommunication from society was the most dreaded. Druids were not a hereditary caste, though they enjoyed exemption from service in the field as well as from payment of taxes. The course of training to which a novice had to submit was protracted. All instruction was communicated orally, but for ordinary purposes, Caesar reports, the Gauls had a written language in which they used the Greek characters.

No druidic documents have survived. "The principal point of their doctrine", says Caesar, "is that the soul does not die and that after death it passes from one body into another". This led several ancient writers to the unlikely conclusion that the druids must have been influenced by the teachings of the Greek philosopher Pythagoras. Caesar also notes the druidic sense of the guardian spirit of the tribe, whom he translated as Dispater, with a general sense of Father Hades. Writers like Diodorus and Strabo with less firsthand experience than Caesar, were of the opinion that this class included Druids, bards and soothsayers.

Pomponius Mela is the first author who says that their instruction was secret and carried on in caves and forests. We know that certain groves within forests were sacred because Romans and Christians alike cut them down and burned the wood. Human sacrifice is sometimes attributed to Druidism; it was an old inheritance in Europe, (although this might be Roman propaganda). The Gauls were accustomed to offer human sacrifices, usually criminals.

Britain was a headquarters of Druidism, but once every year a general assembly of the order was held within the territories of the Carnutes in Gaul.

Cicero remarks on the existence among the Gauls of augurs or soothsayers, known by the name of Druids; he had made the acquaintance of one Divitiacus, an Aeduan. Diodorus informs us that a sacrifice acceptable to the gods must be attended by a Druid, for they are the intermediaries. Before a battle they often throw themselves between two armies to bring about peace.

Druids were seen as essentially non-Roman: a prescript of Augustus forbade Roman citizens to practise druidical rites. In Strabo we find the Druids still acting as arbiters in public and private matters, but they no longer deal with cases of murder. Under Tiberius the Druids were suppressed by a decree of the Senate, but this had to be renewed by Claudius in 54 CE.

In Pliny their activity is limited to the practice of medicine and sorcery. According to him, the Druids held the mistletoe in the highest veneration. Groves

of oak were their chosen retreat. When thus found, the mistletoe was cut with a golden knife by a priest clad in a white robe, two white bulls being sacrificed on the spot.

Tacitus, in describing the attack made on the island of Mona (Anglesey or Ynys Mon in Welsh) by the Romans under Suetonius Paulinus, represents the legionaries as being awestruck on landing by the appearance of a band of Druids, who, with hands uplifted towards heaven, poured forth terrible imprecations on the heads of the invaders. The courage of the Romans, however, soon overcame such fears; the Britons were put to flight; and the sacred groves of Mona were cut down. After the 1st century CE, the continental Druids disappeared entirely, and were only referred to on very rare occasions. Ausonius, for instance, apostrophizes the rhetorician Attius Patera as sprung from a race of Druids.

Early Druids in Britain

The story of Vortigern as reported by Nennius is one of the very few glimpses of Druidic survival in Britain after the Roman conquest. After being excommunicated by Germanus, the British leader invites twelve Druids to assist him. In Irish literature, however, the Druids are frequently mentioned, and their functions in the island seem to correspond fairly well to those of Gaul. The functions of Druids we here find distributed amongst Druids, bards and poets, but even in very early times the poet has usurped many of the duties of the Druid (at least to judge from poetry) and finally supplants him with the spread of Christianity.

The most important Irish documents are contained in manuscripts of the 12th century, but the texts themselves go back in large measure to about 700.

In the heroic cycles the Druids do not appear to have formed any corporation, nor do they seem to have been exempt from military service. Cathbu (Cathbad), the Druid connected with Conchobar, king of Ulster, in the older cycle is accompanied by a number of youths (100 according to the oldest version) who are desirous of learning his art.

The Druids are represented as being able to foretell the future: before setting out on the great expedition against Ulster, Medb, queen of Connaught, goes to consult her Druid, and just before the famous heroine Derdriu (Deirdre) is born, Cathbu prophesies what sort of a woman she will be.

Druids also have magical skills: the hero Cuchulainn has returned from the land of the fairies after having been enticed thither by a fairywoman named Fand, whom he is now unable to forget. He is given a potion by some Druids, which banishes all memory of his recent adventures and which also rids his wife Emer of the pangs of jealousy. More remarkable still is the story of Etain.

This lady, now the wife of Eochaid Arem, high-king of Ireland, was in a former existence the beloved of the god Mider, who again seeks her love and carries her off. The king has recourse to his Druid Dalgn, who requires a whole

year to discover the haunt of the couple. This he accomplished by means of four wands of yew inscribed with ogam characters.

The following description of the band of Cathbus Druids occurs in the epic tale, the *Tain bo Cuailnge*: The attendant raises his eyes towards heaven and observes the clouds and answers the band around him. They all raise their eyes towards heaven, observe the clouds, and hurl spells against the elements, so that they arouse strife amongst them and clouds of fire are driven towards the camp of the men of Ireland. We are further told that at the court of Conchobar no one had the right to speak before the Druids had spoken. In other texts the Druids are able to produce insanity.

Druids in Christian Literature

In the lives of saints, martyrs and missionaries, the Druids are represented as magicians and diviners opposing the Christian missionaries, though we find two of them acting as tutors to the daughters of Loegaire mac Neill, the High King, at the coming of Saint Patrick. They are represented as endeavouring to prevent the progress of Patrick and Saint Columba by raising clouds and mist. Before the battle of Culdremne (561) a Druid made an *airbe drtiad* (fence of protection?) round one of the armies, but what is precisely meant by the phrase is obscure. The Irish Druids seem to have had a peculiar tonsure. The word *drtu* is always used to render the Latin *magus*, and in one passage St Columba speaks of Christ as his Druid.



Druid Revival

William Stukeley created this version of a Druid - shortening the beard, removed the mistletoe, turned the bag at his side into a sort of bottle or gourd, and placed an axe-head in his belt.

In the 18th century, England and Wales experienced a Druid revival, inspired by e. g. John Aubrey, John Toland and William Stukely. There is strong evidence to suggest that William Blake was involved in the Druid revival and may have been an Archdruid.

Aubrey was the first modern writer to connect Stonehenge and other megalithic monuments with Druidry, a misconception that shaped ideas of Druidry during much of the 19th century.

Modern Druidic groups have their roots in this revival, and some claim that Aubrey was an archdruid in possession of an uninterrupted tradition of Druidic knowledge, though Aubrey, an uninhibited collector of lore and gossip, never entered a corroborating word in his voluminous surviving notebooks.

Toland was fascinated by Aubrey's Stonehenge theories, and wrote his own book, without crediting Aubrey. He has also been claimed as an Archdruid. The Ancient Druid Order claim that Toland held a gathering of Druids from all over Britain and Ireland in a London tavern, the Appletree, in 1717.

The Ancient Order of Druids itself was founded in 1781, led by Henry Hurle and apparently incorporating Masonic ideas.

A central figure of the Druidic revival is Edward Williams, better known as Iolo Morganwg. His writings, published posthumously as *The Iolo Manuscripts* (1848), and *Barddas* (1862), remain influential in the contemporary Druidic movements. Williams claimed to have collected ancient knowledge in a "Gorsedd of Bards of the Isles of Britain" he had organized, but in the 1970s, draft manuscripts of the texts were discovered among Williams' papers, exposing the texts as his own compositions.

Druidism Today

Modern Druidism (a.k.a. Modern Druidry) is a continuation of the 18th-century revival and is thus thought to have some, though not many, connections to the Ancient Religion. Modern Druidism has two strands, the cultural and the religious. Cultural Druids hold a competition of poetry, literature and music known as the Eisteddfod amongst the Celtic peoples (Welsh, Irish, Cornish, Breton, etc). Modern religious Druidry is a form of Neopaganism built largely around writings produced in the 18th century and later, plus the relatively sparse Roman and early medieval sources.

It is not always easy to distinguish between the two strands, because religiously-oriented Druid orders may welcome members of any or no religious background while culturally-oriented orders may not inquire about the religious beliefs of members. Both types of Druid order, then, may contain both religiously-oriented and non-religiously oriented members. Many notable Britons have been initiated into Druidic orders, including Winston Churchill. Churchill's case illustrates the difficulty of distinguishing between the two strands, because historians are not even certain which order he joined, the Ancient Order of Druids or the Ancient and Archaeological Order of Druids, let alone for what purpose he joined.

<http://www.crystalinks.com/druids.html>

7. *Read, translate and retell by your own words in brief.*

Волхви



олхви —

вибрані Богом люди, посередники між небом і землею, виконавці волі богів.

Чарівники, вміли гадати по сонцю, місяцю і зорям, птахам, тваринах тощо.

Планети та зірки в залежності від розташування їх на небі, мають великий вплив на людину, наділяють одних особливим даром розуму. Тоді в ці душі небесні світила вливають зоряний дух предків.

Такими чудовими властивостями володіли волхви. Волхви, або як їх ще називають кудесники, — давньоукраїнські жерці, обранці богів та виконавці їхньої волі. В народі їх за пророцтва називали ще віщими людьми. Пізнавши великі тайни світу, волхви ставали для свого оточення людьми недосяжно вищими, бо їх очам відкривалися інші світи, інші цінності.

Пізніше від них пішли інші чарівники—ворожбити — тобто ті, що ворожать; знахарі — ті, що знають про недуги та майбутнє; відьмаки, відьми, відьми — ті, що вміють чарувати. То пізніше волхвів — кудесників стали несправедливо називати слугами нечистої сили.

Боги шляхом різних природних явищ виражають свою волю людям, а їм у свою чергу залишається лише зрозуміти та пояснити те чи інше явище. Всі ті чудесні речі, які відбуваються на землі, раніш формуються в царстві Бога. Волхви володіли таким даром розуміти дане богами знамення, а тому стали



Андрій Шишкін – Волхв

посередниками між землею і небом, щоб зберегти тайну життя і смерті для людини.

Жерці в давній Оріані належали до найвищого стану суспільства, своїми значними духовними знаннями служили йому, бо вміли володіти розумом людини. Вони були носіями та хранителями віри предків, возносили молитву богам, виконували жертвоприношення та ворожіння. Відомо, що в часи Київської Русі волхви виступали проти чужої віри і віщували, що її прийняття призведе до тяжких наслідків, протягом тисячі років. Та не зважаючи на те, скільки мук та страждань принесе чужа віра нащадкам їх, народ розірве ті залізні релігійні ланцюги. Пророцтво мудрих волхів збувається нині!

Жрець — той, що приносить жертви. Від інших людей жерці відрізнялися білим одягом та довгим волоссям, вони мали право відпускати довгу бороду. Кожне плем'я чи поселення в древній Оріані мало свого волхва. Усіх їх очолював головний волхв — Жрець Держави, який був близьким до князя. Атрибутами волхів були пряслиця, з своєрідним оком — дірочкою з астральними знаками (місяця, сонця, сүзір'їв) для спостережень за небесними світилами, а також різні символи, жезли... Жерці завжди із собою носили жезл з навершям з кількома дзвіночками. При ударах палицею об землю створювався мелодійний звук, який служив для відлякування злих духів. Вони жили в лісах біля великих річок, серед духмяних квітів, птахів та звірів. Там волхви та їх учні читали священні книги, приносили небу молитви, а богам жертви. Пили лише воду, їли овочі та корені, а ложем їм служило листя та трава.

Тільки волхви мали право входити до святилища. Окрім волхів — чоловіків, були також жінки — волхвині, які прирекли себе для служіння богам, та старі жінки, які віджили своє подружнє життя. Жінок, які вміли чаклувати та передбачати майбутнє, називали потворами або потворницями, бо вони вміли «творити» чудеса. Після запровадження чужої християнської віри це слово стало вживатися з негативним забарвленням. Давні жерці були досить високоосвідченими особами в Оріані. Вони говорили, що той, хто є вільним на землі, залишається таким і в зоряному царстві.

При сприянні царства духа предків волхви досконало знали лікувальні властивості трав та володіли секретами довголіття. Від богів вони знали, що є багато видів трави та каміння, з допомогою яких людина може постійно продовжувати собі життя. Та цей секрет особливо тримався ними в таємниці, інакше ним могли б скористатися злі сили. А, знаючи його таємницю вони пішли в ч наступ на самих богів. Темні сили сильні тільки в темряві. Ось чому жертви богам, хранителі вірувань передавали через вогонь, який завжди горів у алтарі храму. Завдяки цьому божественному вогню духи добра стають ще сильнішими.

Пізнати світ можна лише душею, яка, спілкуючись зі світовою душею зоряного царства предків, заливається з тілом.

Знаючи властивості металів, каменів, молитв, замовлянь, звірів, трав, ягід і всього сущого, що походить від богів, та виконуючи волю Всевишнього, волхви творили чудеса. Ось деякі з них: могли зупинити хід сонця в небі, або затемнити його повним місяцем. Це вони, волхви, першими, за зірками визначили народження Ісуса Христа. Вміли зачаровувати блискавиці та грім, які посилає з неба бог Перун. Знали трави, які тамують кров, та затягують рани; знали, щоб відновити силу тіла, на їх переконання треба пити свіжу кров ведмедя, яка біжить із рани. Вміли робити сполуки із м'яса змій та звірів, що давало можливість омолодитися, а іноді повертали навіть молодість. Знали чому лев боїться півня, і чому змії ховаються та скривчуються, коли сонце перебуває в сүзір'ї Рака. Чому шкура вбитого вовка руйнує і поглинає шкуру овечки? Чому магніт притягує залізо та чому ця властивість припиняється, коли піднести до нього алмаз? Знали, де росте трава, попробувавши якої можна спокійно жити без їжі і води дванадцять дів?

Волхви створили вчення про Око — пришельця з далеких галактик і пояснили, хто творець Вірію, Всесвіту, неба, землі. Володіючи багатьма мовами, а, значить, і знаннями світу, заразом дбали і про дүховний світ прийдешньої України. Пам'ять народу зберегла безліч обрядових пісень та замовлянь, які в давні часи були молитвами. Волхви користувалися стародавніми книгами — письменами: «Острологія», «Звездочот», «Громовик», «Колядник», «Волховник», «Гносүдець», «Пүтник», «Лічевник», «Травник», «Зілейник», «Цвітник». Стародавні жерці є авторами «Велесової книги», Аскольдового літопису та тисяч, а може і сотні тисяч подібних, які не збереглися нині. Вони є творцями ведійської культури, яка є найстародавнішою пам'яткою людства. Веди означає «достовірні знання», написання яких припадає на II і початок I тисячоліть до н.е., хоча вони в усній формі складені значно раніше. Ведійська міфологія народилася на побережжі Дніпра, де стоїть таємничий та чарівний град Кия. Там ще і нині зверігається Храм Української Дүші. Бо саме там, де шуміли Священні гаї, де тисячі літ тому дивилися храми предків у зоряне небо, приносили свою і нашу жертву сонячним богам волхви. То вже після дүховного скалічення прадідівської віри чужовірці храм стали називати незрозумілим словом «капище».

Для вшанування найвищих небесних богів у Оріані будувалися чудові храми. Святині ставили на честь Перуна, Хорса, Дажбога, Сварога, Трояна, Лади, Велеса та інших богів. Здебільшого то були дерев'яні, але були і камінні та мармурові. Всередині храм ділився на дві частини. Стіни передньої частини як всередині, так і зовні прикрашалися різьбленими та розфарбованими зображеннями священних речей: рогами звірів, їх черепами, багряними ткiанинам.и... Святилище, в якому стояв Головний Бог, навколо якого стояли зображення інших богів, відділялося від передньої частини храму чотирма різьбленими стовпами. Поверх стін та стовпів від самої покрівлі спускалися розкішні завіси. Храм будували, щоб святилище було на сүд від

входу, бо хто молиться богам, має молитися до сходу сонця. Храм був притулком кожному, хто пізнав свого бога.

Древні жерці робили зображення богів таким чином, щоб на нього мав вплив дух зоряного неба. Головний Бог був щедро оздоблений сріблом, золотом та дорогим камінням, бо добрі духи зірок тоді любили селитися в ньому. В спілкуванні з Головним Богом волхви — прапрадавні хранителі тайн для сучасного і майбутнього — воістину творили справжні чудеса.

[Войтович 2005]



олхви —

давньоукраїнські жерці, служителі язичницького

релігійного культу.

Носії стародавньої української культури й духовності, народної медицини, знань з астрономії,

математики, географії, будівництва тощо.

Володіли, як правило, багатьма мовами, зокрема арабською, латинською, грецькою,

німецькою, вірменською та ін. Сприяли розвитку торгівлі, ремесел, налагодженню дипломатичних стосунків давніх українців з сусідніми народами.

Дбали про духовний рівень давніх українців, про будівництво капищ та дотримання язичницького календаря, про охорону священних лісів, гаїв, рік. Першофілософи цивілізованого світу. Створили вчення про Деміурга — Першотворця землі і всього доколишнього світу — пришельця з далеких галактик.

Творці стародавнього українського письма, кількох давньоукраїнських докирилівських абеток (трипільська, «Іванове письмо», «буквиця» та ін.). Автори «Велесової книги», Аскольдового літопису.

Ще за трипільської доби (IV тисячоліття до Р. Х.) Волхви створили демографічну концепцію, котра не дозволяла перенаселяти наддніпрянські регіони, де мешкали багатодітні племена й родини. Внаслідок цього Волхви щотрироки влаштовували жеребкування, за допомогою якого формувалися молоді общини ПЕРЕСЕЛЕНЦІВ «НА НОВІ ЗЕМЛІ». Так під проводом Волхів давньоукраїнські племена й общини заселяли Індію, Месопотамію,



Малу Азію, Палестину, Єгипет, Північну Італію, остів Крит, Західну Європу. Волхви сприяли повній колонізації Балкан.

Володіли секретом довголіття та лікування травами, що оберігало давніх українців до 988 р. від епідемій і хвороб.

Створили астрологічну медицину (лікування людини з врахуванням планет і зірок тощо), знання з якої були втрачені після 988 р.

Волхви повсякчас і суворо дбали про дотримання законів ВІЧА.

Про Волхвів вперше згадує Біблія (Новий Завіт).

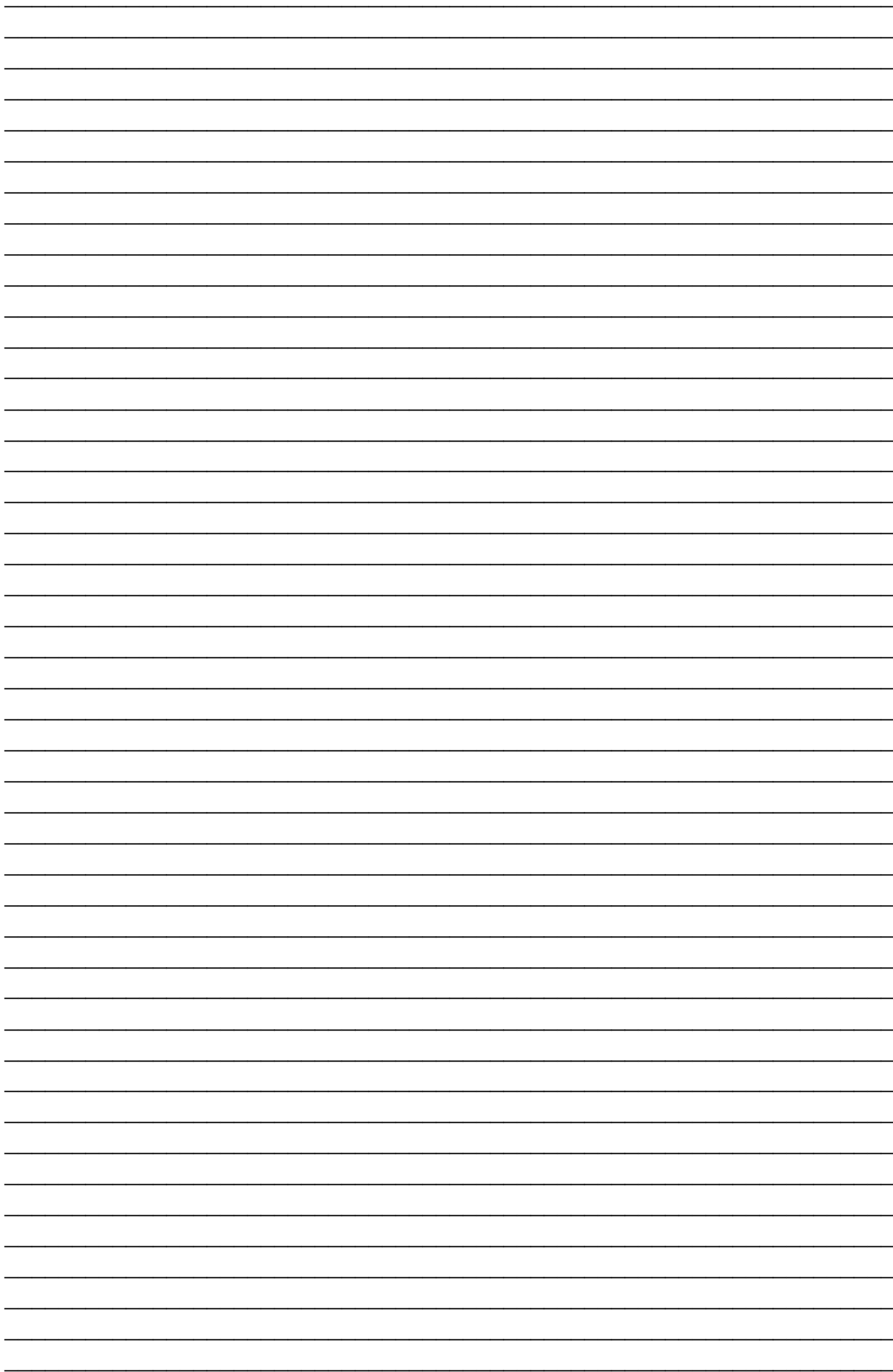
З 988 року Волхви зазнають фізичного знищення, всілякого гоніння й переслідувань.

Очолювали антифеодальні народні виступи з метою обмежити монархічну владу князів, відродити владу віча та язичницьку віру. Повстання Волхвів жорстоко придушувалися (Сүздальське повстання 1024 р., Київське повстання 1068—69 рр. та ін.).

З винищенням волхвів були втрачені наукові знання українців з національної історії, культури, космології, міфології, філософії, народної медицини, екології, технології ряду ремесел тощо. 988 рік став початком екологічної та демографічної кризи на Україні. (За Л. Шиленком та П. Троциним).

[Плачинда 1993]

Lined writing area consisting of 28 horizontal lines.



8. Compare the information about the two nations and find out common features and difference. To do this task properly - find out the additional information. Retell.

Common	Different

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Навчальний посібник
Не для комерційного використання

Module I

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