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**Translation project:
Selected lyrics by Hozier**

**Перекладацький проєкт:
Переклад текстів вибраних
пісень Гоузієра**

BA paper

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Abstract

The paper is dedicated to the translation of song lyrics by Hozier and its analysis focusing on rendering the stylistic features, poetic meaning and form of the source text. The first chapter contains the original English lyrics and their Ukrainian translation. The selected material consists of eighteen songs from three major albums of the artist's discography. The second chapter deals with the concept of adequacy in song translation, defines stylistic and poetic features of the material processed and presents the translation analysis focusing on the reproduction of poetic meaning and form of the lyrics in the course of translation into Ukrainian. Particular emphasis is placed on rendering metaphors, similes, intertextuality, rhyme and alliteration as well as the techniques implemented in order to provide an adequate translation.

Key words: song translation, lyrics, poetic meaning, poetic form, imagery, phonostylistic elements.

Анотація

Ця робота присвячена перекладу текстів пісень Гоузієра та їх аналізу з акцентом на відтворенні стилістичних особливостей, поетичного змісту та форми вихідного тексту. Перший розділ містить оригінальні тексти пісень англійською та їх переклад українською мовою. Вибраний матеріал складається з вісімнадцяти пісень із трьох основних альбомів дискографії виконавця. Другий розділ, присвячений терміну адекватності в пісенному перекладі, визначає стилістичні та поетичні особливості опрацьованого матеріалу та представляє аналіз перекладу, зосереджуючись на відтворенні поетичного змісту та форми текстів пісень у процесі перекладу на українську мову. Особлива увага приділяється перекладу метафор, порівнянь, інтертекстуальності, рими та алітерації, а також технікам, що застосовуються для забезпечення адекватного перекладу.

Ключові слова: пісенний переклад, текст пісні, поетичний зміст, поетична форма, образність, фоностилістичні елементи.

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Introduction

Due to the rapid globalization and permanent development of technologies, information exchange between countries is inevitable. This encourages intercultural communication which involves the exchange of artistic objects, including songs. Songs are not merely a form of artistic expression, but a powerful tool of cross-cultural communication that conveys sociocultural values and ideological models. The extensive distribution of foreign-language music across digital platforms creates a demand for high-quality and accurate song translations ensuring their accessibility and comprehensibility to the target audience. The translation of songs is a subject of particular interest in translation studies, as it combines artistic and pragmatic aspects and requires consideration not only of semantics but also of the rhythmic structure, rhyme, imagery, and emotional impact of the source text. Therefore, the study of the peculiarities of translating song lyrics is relevant both theoretically and practically, as it provides deeper understanding of the mechanisms of adapting literary texts within the context of different linguistic and cultural systems.

The subject of adequate song translation has been studied by P. Low, K. Kaindl, O. Pidhrushna and others. The topics of poetic meaning and rendering imagery were studied by J. Gibson (poetic meaning), P. Newmark (translating metaphors) and others. The subject of poetic form and its rendering was explored by G. Leech, J. Boase-Beier and others.

The object of the project is poetic and stylistic features of song lyrics, **the subject** is the reproduction of poetic imagery and formal poetic devices in Ukrainian translation.

The purpose is producing an adequate translation of the most representative songs from Hozier's discography preserving the original stylistic and poetic features as well as performativity of the material.

In order to achieve the purpose, we have defined the following **tasks**:

1. To translate the selected songs
2. To define the concept of adequacy in song translation
3. To distinguish the stylistic and poetic features of the source text
4. To identify the key techniques applied in the course of translation

The project material consists of the lyrics from the following albums by Hozier: *Hozier (Special Edition)*, *Wasteland*, *Baby!*, *Unreal Unearth: Unending* and their translation into Ukrainian. The source text consists of 767 lines and target text contains the correspondent number of lines.

The translation project includes an introduction, two chapters (translation and translation commentary), conclusions, a list of references and appendices.

Chapter 1

Translation of Hozier's lyrics

1.1. From *Hozier (Special Edition)*

Someone New

Хтось новий

Don't take this the wrong way

Не вини в нищості

You knew who I was with every step that I
ran to you

Бо ти знала, хто, кожен крок, я до тебе біг

Only blue or black days

Лиш у дні сірості

Electing strange perfections In any stranger I
choose

Між досконалими й новими зовсім людьми

Would things be easier if there was a right
way?

Чи було б простіш нам, якби правду знати?

Honey there is no right way

Люба, марно питати

And so I fall in love just a little ol' little bit

І так кохаю я на мить, лише одну мить

Every day with someone new

Кожен день це – хтось новий

I fall in love just a little ol' little bit every
day with someone new

Кохаю я на мить, лише одну мить. Кожен
день це – хтось новий

I fall in love just a little ol' little bit every
day with someone new

Кохаю я на мить, лише одну мить. Кожен
день це – хтось новий

I fall in love just a little ol' little bit every
day with someone new

Кохаю я на мить, лише одну мить. Кожен
день це – хтось новий

There's an art to life's distractions

Усі розваги – мистецтво

To somehow escape the burning weight, the
art of scraping trough

І втеча – теж, від власних меж, мистецтво
прожити

Some like to imagine

Хтось із нас, напевно

The dark caress of someone else, I guess any
thrill will do

У снах живе із кимось ще, а з ким –
неважливо те

Would things be easier if there was a right
way?

Чи було б простіш нам, якби правду знати?

Honey there is no right way

Люба, марно питати

And so I fall in love just a little ol' little bit

І так кохаю я на мить, лише одну мить

Every day with someone new

Кожен день це – хтось новий

I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I wake at the first crink of morning	Встаю разом із світанком
And my heart's already sinned	І в моїм серці вже є гріх
How pure, how sweet a love, Aretha, that you would pray for him?	Чиста й ніжна любов, Арето, за нього молила ти
'Cause God knows I fall in love just a little ol' little bit	Господь зна, кохаю я на мить, лише одну мить
Every day with someone new	Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day	Кохаю я на мить, лише одну мить, кожен день це
Love with every stranger the stranger the better	Люди – темні ліси, я гублюсь охоче
Love with every stranger the stranger the better	Люди – темні ліси, я гублюсь охоче
Love with every stranger the stranger the better	Люди – темні ліси, я гублюсь охоче
Love with every stranger the stranger the better	Люди – темні ліси, я гублюсь охоче
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий
I fall in love just a little ol'little bit every day with someone new	Кохаю я на мить, лише одну мить. Кожен день це – хтось новий

I fall in love just a little ol' little bit every
day with someone new

Кохую я на мить, лише одну мить. Кожен
день це – хтось новий

From Eden

Babe

There's something tragic about you

Something so magic about you

Don't you agree?

Babe

There's something lonesome about you

Something so wholesome about you

Get closer to me

No tired sigh, no rolling eyes

No irony

No "Who cares", no vacant stares

No time for me

Honey, you're familiar

Like my mirror years ago

Idealism sits in prison

Chivalry fell on his sword

Innocence died screaming

Honey ask me I should know

I slithered here from Eden

Just to sit outside your door

Babe

There's something wretched about this

Something so precious about this

Where to begin

Babe

There's something broken about this

З Едему

Люба

Є щось трагічне у тебе

Таке магічне про тебе

Ну хіба ні?

Люба

Є щось самотнє у тебе

Щось таке чисте про тебе

Ну підійди

Нема зітхань, розчарувань

Іронії

Ні пустих, поглядів, слів

Всі ні – мені

Мила, ти – знайома

Мені вдома, в дзеркалі

Ідеалізм в стані кризи

Не врятують лицарі

Чистота померла

Запитай – і я скажу

Я вислизнув з Едему

Під твої двері прийшов

Люба

Є щось огидне у цьому

Є щось безцінне у цьому

Стільки всього

Люба

Є щось недобре у цьому

But I might be hoping about this
 Oh, what a sin
 To the strand, a picnic planned for you and me
 A rope in hand, for your other man
 To hang from a tree
 Honey, you're familiar
 Like my mirror years ago
 Idealism sits in prison
 Chivalry fell on his sword
 Innocence died screaming
 Honey ask me I should know
 I slithered here from Eden
 Just to sit outside your door
 Honey, you're familiar
 Like my mirror years ago
 Idealism sits in prison
 Chivalry fell on his sword
 Innocence died screaming
 Honey ask me I should know
 I slithered here from Eden
 Just to sit outside your door

Sedated

Just a little rush, babe
 To feel dizzy, to derail the mind of me
 Just a little hush, babe
 Our veins are busy but my heart's in atrophy
 Any way to distract and sedate
 Adding shadows to the walls of the cave

Бачу надію у цьому
 О, який гріх
 Лише ми, на березі сядемо і...
 Для того що, була ти з ним
 Мотузка в руці
 Мила, ти – знайома
 Мені вдома, в дзеркалі
 Ідеалізм в стані кризи
 Не врятують лицарі
 Чистота померла
 Запитай – і я скажу
 Я вислизнув з Едему
 Під твої двері прийшов
 Мила, ти – знайома
 Мені вдома, в дзеркалі
 Ідеалізм в стані кризи
 Не врятують лицарі
 Чистота померла
 Запитай – і я скажу
 Я вислизнув з Едему
 Під твої двері прийшов

Приспані

Трохи поспіши, мила
 Мене збити і згасити все навкруг
 Трохи помовчи, мила
 Хоч повні жили, та спинило серце
 рух
 Всі шляхи забути й втекти
 Кинуть тіні на стіну в печері

You and I nursing on a poison that never stung	Ти і я, і ота отрута нам не пекла
Our teeth and lungs are lined with the scum of it	Хоча легені наші – суцільні шви
Somewhere for this, death and guns	Та десь впаде ця стріла
We are deaf, we are numb	Звуків і слів нема
Free and young and we can feel none of it	Вільні й молоді, та без тями ми
Something isn't right, babe	Щось із цим не так, мила
I keep catching little words but the meaning's thin	Я ніби чую слова, та про що вони?
I'm somewhere outside my life, babe	Я ніби дивак, мила
I keep scratching but somehow I can't get in	Я стараюся та двері замкнені
So we're slaves to any semblance of touch	Ми – раби усіх подоб дотиків
Lord we should quit but we love it too much	Ними ми є до кінця своїх днів
Sedated, we're nursing on a poison that never stung	Приспані ми, і ота отрута нам не пекла
Our teeth and lungs are lined with the scum of it	Хоча легені наші – суцільні шви
Somewhere for this, death and guns	Та десь впаде ця стріла
We are deaf, we are numb	Звуків і слів нема
Free and young and we can feel none of it	Вільні й молоді, та без тями ми
Darlin', don't you, stand there watching, won't you	Люба, не стій мовчки збоку, я ж свій
Come and save me from it	Прийди, врятуй мене
Darlin', don't you, join in, you're supposed to	Люба, постій, не будь як любий твій
Drag me away from it	Візьми, звільни мене
Any way to distract and sedate	Всі шляхи забути й втекти
Adding shadows to the walls of the cave	Кинуть тіні на стіну в печері
You and I nursing on a poison that never stung	Ти і я, і ота отрута нам не пекла
Our teeth and lungs are lined with the scum of it	Хоча легені наші – суцільні шви
Somewhere for this, death and guns	Та десь впаде ця стріла
We are deaf, we are numb	Звуків і слів нема
Free and young and we can feel none of it	Вільні й молоді, та без тями ми
Sedated, we're nursing on a poison that never stung	Приспані ми, і ота отрута нам не пекла

Our teeth and lungs are lined with the scum of it
 Somewhere for this, death and guns
 We are deaf, we are numb
 Free and young and we can feel none of it

Work Song

Boys workin' on empty,
 Is that the kinda way to face the burnin' heat?
 I just think about my baby
 I'm so full of love, I could barely eat
 There's nothin' sweeter than my baby
 I'd never want once from the cherry tree
 'Cause my baby's sweet as can be
 She'd give me toothaches just from kissin' me
 When my time comes around
 Lay me gently in the cold, dark earth
 No grave can hold my body down
 I'll crawl home to her
 Boys, when my baby found me
 I was three days on a drunken sin
 I woke with her walls around me
 Nothin' in her room but an empty crib
 And i was burnin' up a fever
 I didn't care much, how long I lived
 But I swear I thought I dreamed her
 She never asked me once about the wrong I did
 When my time comes around
 Lay me gently in the cold, dark earth
 No grave can hold my body down
 I'll crawl home to her

Хоча легені наші – суцільні шви
 Та десь впаде ця стріла
 Звуків і слів нема
 Вільні й молоді, та без тями ми

Сповідь

В поєдинку проти спеки
 Працюють без води і їжі юнаки
 Я лиш думаю про неї
 В мені стільки любові, що я і не їм
 Нема солодше ніж кохана
 Для мене тепер кислі вишні плоди
 Бо вона п'янкіша завжди
 Так солодко цілує, що болить мені
 Коли прийде пора
 І мене в могилу покладуть
 Не втримає м'яка земля
 Я до неї йду
 Я трапився коханій
 Три дні з'їдав уже сп'янілий гріх
 Її оточений стінами
 Прокинувся в кімнаті де є тільки ми
 Я горів у лихоманці
 І було все одно, скільки проживу
 Та я, дійсно, думав – марю
 Їй байдуже до того, ким до неї був
 Коли прийде пора
 І мене в могилу покладуть
 Не втримає м'яка земля
 Я до неї йду

When my time comes around	Коли прийде пора
Lay me gently in the cold, dark earth	І мене в могилу покладуть
No grave can hold my body down	Не втримає м'яка земля
I'll crawl home to her	Я до неї йду
My babe would never fret none	Для коханої не значить
About what my hands and my body done	Нічого де були руки й плоть моя
If the Lord don't forgive me	Як Господь не пробачить
I'd still have my baby and my babe would have me	У мене є вона ще, а у неї є я
When I was kissing on my baby	Як цілував свою кохану
And she put her love down soft and sweet	Мені всю любов ніжно віддала
In the low lamp light i was free	В темряві здалося мені
Heaven and hell were words to me	Пекло і рай це лиш слова
When my time comes around	Коли прийде пора
Lay me gently in the cold, dark earth	І мене в могилу покладуть
No grave can hold my body down	Не втримає м'яка земля
I'll crawl home to her	Я до неї йду
When my time comes around	Коли прийде пора
Lay me gently in the cold, dark earth	І мене в могилу покладуть
No grave can hold my body down	Не втримає м'яка земля
I'll crawl home to her	Я до неї йду

Cherry Wine

Her eyes and words are so icy
 Oh but she burns
 Like rum on the fire
 Hot and fast and angry as she can be
 I walk my days on a wire
 It looks ugly, but it's clean
 Oh momma, don't fuss over me
 The way she tells me I'm hers and she is mine

З вишень вино

Її очі та слова
 Крига, зима
 Та вона палає
 Жар, іскра та гнів – мов вулкан і я
 Із її вогнем граю
 Некрасиво, та це – так
 О, мамо, не треба питань
 Коли каже: «Ти – мій, я – твоя»

Open hand or closed fist would be fine	Байдуже, біль це чи кохання
The blood is rare and sweet as cherry wine	Кров, як із вишень вино, п'янка
Calls of guilty thrown at me	Я тону в провині
All while she stains	Поки вона спить
The sheets of some other	В чужих простирадлах
Thrown at me so powerfully	Топить мене так сильно
Just like she throws with the arm of her brother	І боляче б'є, мов рука її брата
But I want it	Та я хочу
It's a crime	І це зло
That she's not around most of the time	Що її нема поруч давно
The way she shows me I'm hers and she is mine	Коли каже: «Ти – мій, я – твоя»
Open hand or closed fist would be fine	Байдуже, біль це чи кохання
The blood is rare and sweet as cherry wine	Кров, як із вишень вино, п'янка
Her fight and fury is fiery	Її бій і лють мов вогонь
Oh but she loves	Та любов
Like sleep to the freezing	Як сон для замерзлих
Sweet and right and merciful	Мила й чуйна хвилию
I'm all but washed	Змила мене
In the tide of her breathing	Я не знаю де берег
And it's worth it, it's divine	Того варте, це – святе
I have this some of the time	Часом так тішить мене
The way she shows me I'm hers and she is mine	Коли каже: «Ти – мій, я – твоя»
Open hand or closed fist would be fine	Байдуже, біль це чи кохання
The blood is rare and sweet as cherry wine	Кров, як із вишень вино, п'янка

In The Woods Somewhere

My head was warm
 My skin was soaked
 I called your name 'til the fever broke
 When I awoke

Десь у лісі там

Все тіло вкрив
 Холодний піт
 Я звав тебе, щоби спастись
 Прокинувся

The moon still hung	Ще місяць тлів
The night so black that the darkness hummed	Ця темна ніч потонула в млі
I raised myself	Коли ледь встав
My legs were weak	Я, ніби в сні,
I prayed my mind be good to me	Молив себе, тримати слід
An awful noise	Жахливий звук
Filled the air	Повітря рвав
I heard a scream in the woods somewhere	Я почув крик, десь у лісі там
A woman's voice!	Жіночий крик
I quickly ran	І я зірвавсь
Into the trees with empty hands	Поміж дерев, лише я сам
A fox it was	Це просто лис
He shook, afraid	Злякавсь, тремтів
I spoke no words, no sound he made	І я заляк, як він, без слів
His bone exposed	Скривавлений
His hind was lame	Він вже кульгав
I raised a stone to end his pain	Я каменем біль обірвав
What caused the wound?	Який же звір
How large the teeth?	Цю мав жагу?
I saw new eyes were watching me	Я бачив: хтось крім нас там був
The creature lunged	Звір кинувся
I turned and ran	І я тікав
To save a life I didn't have	Задля життя, що я не мав
Deer in the chase	Як здобич, що
There as I flew	У гонитві
Forgot all prayers of joining you	Я так забув всі молитви
I clutched my life	Вхопив життя
And wished it kept	І не пускав
My dearest love, I'm not done yet	Моя любов, я не пропав
How many years	Ще стелиться

I know I'll bear
I found something in the woods somewhere

Arsonist's Lullabye

When I was a child, I heard voices
Some would sing and some would scream
You soon find you have few choices
I learned the voices died with me
When I was a child, I'd sit for hours
Staring into open flame
Something in it had a power
Could barely tear my eyes away
All you have is your fire
And the place you need to reach
Don't you ever tame your demons
But always keep 'em on a leash
When I was 16, my senses fooled me
Thought gasoline was on my clothes
I knew that something would always rule me
I knew the scent was mine alone
All you have is your fire
And the place you need to reach
Don't you ever tame your demons
But always keep 'em on a leash
When I was a man I thought it ended
When I knew love's perfect ache
But my peace has always depended
On all the ashes in my wake
All you have is your fire
And the place you need to reach

Стежка моя
Я щось знайшов десь у лісі там

Колискова палія

Коли був малим, я чув голос
То співав він, то волав
Зрозумів: вибір – лиш слово
Зі мною голос разом впав
Коли був малим, ішли години
Я дивився на вогонь
І у ньому була сила
Причина всіх моїх безсонь
Твій запал – і є віра
І те місце, куди йдеш
Не приборкуй в собі звіра
А привчи його до меж
Як був юнаком здалось порою
Що цей бензин був на мені
Я знав до скону він – наді мною
Цей дух, що жив в моїй душі
Твій запал – і є віра
І те місце, куди йдеш
Не приборкуй в собі звіра
А привчи його до меж
Я думав що кінець пожежі
Що любов – ідеальний біль
Та спокій завжди залежав
Від попелу, що я лишив
Твій запал – і є віра
І те місце, куди йдеш

Don't you ever tame your demons
But always keep 'em on a leash

Не приборкуй в собі звіра
А привчи його до меж

1.2. From *Wasteland, Baby!*

Movement

I still watch you when you're groovin'
As if through water from the bottom of a pool
You're movin' without movin'
And when you move, I'm moved
You are a call to motion
There, all of you a verb in perfect view
Like Jonah on the ocean
When you move, I'm moved
When you move
I'm put to mind of all that I wanna be
When you move
I could never define all that you are to me
So move me, baby
Shake like the bough of a willow tree
You do it naturally
Move me, baby
You are the rite of movement
Its reasonin' made lucid and cool
I know it's no improvement
When you move, I move
You're less Polunin leapin'
Or Fred Astaire in sequins
Honey, you, you're Atlas in his sleepin'
And when you move, I'm moved

Рух

Бачу твоє чуття звуку
Так ніби з дна крізь товщину води
Рухаєшся без руху
І твій рух – мій рух
Ти – світло у тумані
Бо сама дія – це і є твій дух
Мов Йона в океані
І твій рух – мій рух
Коли ти
В ритмі, я згадую хто я такий
Коли ти
В ритмі, важко сказати хто ти є мені
Тож рухай мене
Так ніби вітер гілку верби
Знаю, це є в тобі
Рухай мене
Ти є звичаєм руху
І це робить його чітким, мов стук
Може несеш розруху
Та твій рух – мій рух
Ти – не прима балету
Чи Фред Астер, що сцену осягнув
Ти – як Атлант з поеми
І твій рух – мій рух

When you move	Коли ти
I can recall somethin' that's gone from me	В ритмі, я згадую, що загубив
When you move	Коли ти
Honey, I'm put in awe of somethin' so flawed and free	В ритмі, я у полоні недосконалості
So move me, baby	Тож рухай мене
Shake like the bough of a willow tree	Так ніби вітер гілку верби
You do it naturally	Знаю, це є в тобі
Move me, baby	Рухай мене
So move me, baby	Тож рухай мене
Like you've nothin' left to prove	Ніби нема що довести
And nothin' to lose	Чи втратити
Move me, baby	Рухай мене
Ooh, ooh, ooh	У-у, у-у, у-у
Oh baby, oh baby	О мила, о мила
Move like grey skies	Мов вихор хмар
Move like a bird of paradise	Немов би птах у небесах
Move like an odd sight come out at night	Будь як та тінь, що вселяє страх
So move me, baby	Тож рухай мене
Shake like the bough of a willow tree	Так ніби вітер гілку верби
You do it naturally	Знаю, це є в тобі
Move me, baby	Рухай мене
So move me, baby	Тож рухай мене
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Move me, baby	Рухай мене
So move me, baby	Тож рухай мене
Shake like the bough of a willow tree	Так ніби вітер гілку верби
You do it naturally	Знаю, це є в тобі
Move me, baby	Рухай мене

No Plan

For starts
 What a waste to say the heart could feel apart
 Or feel complete, baby
 Why would you make out of words
 A cage for your own bird?
 When it sings so sweet
 The screaming, heaving fuckery of the world?
 Why would you offer a name
 To the same old tired pain?
 When all things come from nothin'
 And, honey, if nothing's gained
 My heart is thrilled by the still of your hand
 It's how I know now that you understand
 There's no plan, there's no race to be run
 The harder the rain, honey, the sweeter the sun
 There's no plan, there's no kingdom to come
 I'll be your man if you got love to get done
 Sit in and watch the sunlight fade
 Honey, enjoy, it's gettin' late
 There's no plan, there's no hand on the rein
 As Mack explained, there will be darkness again
 Let it hurl, let the awful song be heard
 Blue bird, I know your beat, baby
 But your secret is safe with me
 'Cause if secrets were like seeds
 Keep my body from the fire
 Hire a gardener for my grave
 But your secret is safe with me
 'Cause if secrets were like seeds

Ми – не в грі

Скажи
 Нащо кажуть, ніби серце на шматки
 Б'ється й збирається
 Нащо ти зводиш зі слів
 Клітку для птиці?
 Як в цім вона
 Верескливім світі співа тобі пісні
 Навіщо болю ім'я
 Якщо нема кінця
 Усе почалось з нічого
 І, люба, це все, що є
 Я тремчу в спокої твоїх рук
 Бачу, ти тепер зі мною тут
 Ми – не в грі, перегонів нема
 Гучніше грім – то яскравіш веселка
 Ми – не в грі, тут відкритий фінал
 Буду твоїм, як в тобі любов жива
 Сонце сідає, подивись
 Поки ще не настала ніч
 Ми – не в грі, забудь про правила
 Наука зна, що прийде знов темрява
 Хай летить, хай луна жахливий спів
 Птахо, я знаю твій ритм
 Та секрет твій зі мною піде
 Мов насіння проросте
 Тож збережи моє тіло
 І на могилі квіти сади
 Та секрет твій зі мною піде
 Мов насіння проросте

When I'm lying under marble
 Marvel at flowers you'll have made
 My heart is thrilled by the still of your hand
 It's how I know now that you understand
 There's no plan, there's no race to be run
 The harder the rain, honey, the sweeter the sun
 There's no plan, there's no kingdom to come
 I'll be your man if you got love to get done
 Sit in and watch the sunlight fade
 Honey, enjoy, it's gettin' late
 There's no plan, there's no hand on the rein
 As Mack explained, there will be darkness again
 My heart is thrilled by the still of your hand
 It's how I know now that you understand
 How big the hourglass, how deep the sand
 I shouldn't hope to know, but here I stand
 There's no plan, there's no race to be run
 The harder the rain, honey, the sweeter the sun
 There's no plan, there's no kingdom to come
 I'll be your man if you got love to get done
 Sit in and watch the sunlight fade
 Honey, enjoy, it's gettin' late
 There's no plan, there's no hand on the rein
 As Mack explained, there will be darkness again

Talk

I'd be the voice that urged Orpheus
 When her body was found
 I'd be the choiceless hope in grief
 That drove him underground

Вдихатиму з-під граніту
 Квіти, які посадила ти
 Я тремчу в спокої твоїх рук
 Бачу, ти тепер зі мною тут
 Ми – не в грі, перегонів нема
 Гучніше грім – то яскравіш веселка
 Ми – не в грі, тут відкритий фінал
 Буду твоїм, як в тобі любов жива
 Сонце сідає, подивись
 Поки ще не настала ніч
 Ми – не в грі, забудь про правила
 Наука зна, що прийде знов темрява
 Я тремчу в спокої твоїх рук
 Бачу, ти тепер зі мною тут
 Дні мов пісок та, коли стечуть?
 Знати не дано, та все ж, я тут
 Ми – не в грі, перегонів нема
 Гучніше грім – то яскравіш веселка
 Ми – не в грі, тут відкритий фінал
 Буду твоїм, як в тобі любов жива
 Сонце сідає, подивись
 Поки ще не настала ніч
 Ми – не в грі, забудь про правила
 Наука зна, що прийде знов темрява

Розмова

Я був би покликом Орфея
 Над тілом її
 Я був би примусом до віри
 Що світила в тіні

I'd be the dreadful need in the devotee	Я був би спрагою до вірності
That made him turn around	Що змінила хід дій
And I'd be the immediate forgiveness	Я був би як у мить прощення
In Eurydice	Еврідіки
Imagine being loved by me!	О як би я тебе любив!
I won't deny I've got in my mind now all the things we'd do	В моїй уяві я і ти справді ті, ким ми бути могли
So I'll try to talk refined for fear that you find out how I'm imaginin' you	Тож моя мова й слова стримані: боюся, що все дізнаєшся ти
I'd be the last shred of truth	Я був би істиною
In the lost myth of true love	У легенді про любов
I'd be the sweet feeling of release	Я був би солодким відчуттям
Mankind now dreams of	Ним марить людство
That's found in the last witness	У погляді свідка, що
Before the wave hits	До його хвилі
Marvelling at God	Молив небо
Before he feels alone	Поки не став один
One final time	Потім його
And marries the sea	Шторм загубив
Imagine being loved by me	О як би я тебе любив!
I won't deny I've got in my mind now all the things we'd do	В моїй уяві я і ти справді ті, ким ми бути могли
So I'll try to talk refined for fear that you find out how I'm imaginin' you	Тож моя мова й слова стримані: боюся, що все дізнаєшся ти
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I won't deny I've got in my mind now all the things we'd do	В моїй уяві я і ти справді ті, ким ми бути могли

So I'll try to talk refined for fear that you find out how I'm imaginin' you
 Тож моя мова й слова стримані: боюся, що все дізнаєшся ти

Dinner&Diatribes

Honey, this club here is stuck-up
 Dinner and diatribes
 I knew it well from the first look of
 The look of mischief in your eyes
 Your friends are a fate that befell me
 Hell is a talking type
 I'd suffer Hell if you'd tell me
 What you'd do to me tonight
 Tell me
 Tell me
 Tell me, ah
 That's the kind of love
 I've been dreaming of
 That's the kind of love
 I've been dreaming of
 Honey, I laugh when it sinks in
 A pillar I am, upright
 Scarcely can speak for my thinking
 What you'd do to me tonight
 Now that the evening is slowing
 Now that the end's in sight
 Honey, it's easier knowing
 What you'd do to me tonight
 Tell me
 Tell me

Їжа й діатриба

Люба, тут всі такі сноби
 Їжа й діатриба
 Мені дав знати твій погляд
 Очі твої – мов витівка
 Цей вечір – вирок, напевно
 В пеклі зброя – слова
 Я би пройшов крізь пекло
 Якби ти сказала «так»
 Скажи
 Скажи
 Скажи
 Це така любов
 Я до неї йшов
 Це така любов
 Я до неї йшов
 Люба, так смішно збагнути
 Те, як стовбичу я
 Ледь говорю, хочу чути
 Як ти скажеш мені «так»
 Вже вечір лягає спати
 Вже кінця добіга
 Люба, так солодко знати
 Що ти скажеш мені «так»
 Скажи
 Скажи

Tell your man	Скажи йому
That's the kind of love	Це така любов
I've been dreaming of	Я до неї йшов
That's the kind of love	Це така любов
I've been dreaming of	Я до неї йшов
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
Oh	О-о
Let there be hotel complaints and grievances raised	Хай на нас скарги летять із готелю стін
In that kind of love	Це така любов
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
Oh	О-о
Let there be damage ensued and tabloid news	Хай просять відшкодувань і пустять плітки
In that kind of love	Це така любов
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
That's the kind of love	Це така любов
I've been dreaming of	Я до неї йшов
Oh	О-о
And that's the kind of love	Це така любов
I've been dreaming of	Я до неї йшов
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)

(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
And that's the kind of love	Це така любов
I've been dreaming of	Я до неї йшов
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)
(That's the kind of love)	(Це така любов)

Wasteland, Baby!

All the fear and the fire
 Of the end of the world
 Happens each time a boy falls in love with a girl
 Happens great, happens sweet
 Happily, I'm unfazed here, too
 Wasteland, baby
 I'm in love
 I'm in love with you
 All the things yet to come are the things that have
 passed
 Like the holding of hands, like the breaking of glass
 Like the bonfire that burns, that all words in the
 fight fell to
 Wasteland, baby
 I'm in love
 I'm in love with you
 And I love too
 That love soon might end
 Be known in it's aching
 Shown in the shaking
 Lately of my wasteland, baby

В пустці, мила!

Весь вогонь, увесь страх
 Що настане кінець
 Кожен раз як закохані двоє сердець
 Кожен раз солодко
 Кохана, це про мене теж
 В пустці, мила
 Ти – любов
 Ти – любов моя
 Все що буде, насправді, давно вже було
 Як і дотики рук, і як б'ється скло
 Як вогонь, що пала, в нім усі згоріли
 слова
 В пустці, мила
 Ти – любов
 Ти – любов моя
 Добре, що
 У любові є край
 Вона у терпінні
 І трепетінні
 Тиха, в моїй пустці мила

Be still, my indelible friend	Вгамуйся, мій одвічний друг
You are unbreaking	Ти невлівима
Though quaking	Хоч страшно
Though crazy	Шалено
That's just wasteland, baby	Це – лиш пустка, мила
And the day that we'll watch the death of the sun	У той день, як побачимо сонця розрив
That the cloud and the cold and those jeans you have on	Хмари, холод і джинси, що на тобі
Then you'll gaze unafraid as they sob from the city roofs	І тоді ти спокійно побачиш як плачуть вони
Wasteland, baby	В пустці, мила
I'm in love	Ти – любов
I'm in love with you	Ти – любов моя
And I love too	Добре, що у любові
That love soon might end	Є край
Be known in it's aching	Вона у терпінні
Shown in the shaking	І трепетінні
Lately of my wasteland, baby	Тиха, в моїй пустці мила
Be still, my indelible friend	Вгамуйся, мій одвічний друг
You are unbreaking	Ти невлівима
Though quaking	Хоч страшно
Though crazy	Шалено
That's just wasteland, baby	Це – лиш пустка, мила
And when the stench of the sea and the absence of green	Коли з моря затхне, все зелене зітре
Are the death of all things that are seen and unseen	Коли вимре усе нам відоме й нове
Not an end, but the start of all things that are left to do	Не кінець, а лиш старт для того, що чекає нас
Wasteland, baby	В пустці, мила
I'm in love	Ти – любов
I'm in love with you	Ти – любов моя
That's it	Кінець

Would that I

True that I saw her hair like the branch of a tree
 A willow dancing on air before covering me
 Under cotton and calicoes
 Over canopy dapple long ago
 True that love in withdrawal was the weeping of me
 That the sound of the saw must be known by the tree
 Must be felled for to fight the cold
 I fretted fire but that was long ago
 And it's not tonight (oh, oh)
 Where I'm set alight (oh, oh)
 And I blink in sight (oh)
 Of your blinding light (oh)
 Oh, it's not tonight (oh, oh)
 Where you hold me tight (oh, oh)
 Light the fire bright (oh)
 Oh, let it blaze, alright (oh)
 Oh, but you're good to me (oh, oh)
 Oh, you're good to me (oh, oh)
 Oh, but you're good to me, baby (ooh)
 With the roar of the fire, my heart rose to its feet
 Like the ashes of ash I saw rise in the heat
 Settle soft and as pure as snow
 I fell in love with the fire long ago
 With each love I cut loose, I was never the same
 Watching still living roots be consumed by the flame
 I was fixed on your hand of gold

Хотів би я

Дійсно мені здалось, що волосся її
 Вітром вкрило мене, ніби гілля верби
 Під ситцем і бавовною
 Сонце ніжно світило нам давно
 Дійсно мене згубила любов до криги
 Кожне дерево плакало від сокири
 Інструмент в битві з холодом
 Я розпалив вогонь, але давно
 Ні, це не та (а-а, а-а)
 Ніч коли я (а-а, а-а)
 Від полум'я (а-а)
 Згорю дотла (а-а)
 Ні, це не та (а-а, а-а)
 Ніч коли так (а-а, а-а)
 Мене стисла (а-а)
 Твоя рука, хай так (а-а)
 О, мила ти мені (а-а, а-а)
 Мила ти мені (а-а, а-а)
 О мила ти мені, люба (а-а)
 Із ревінням вогню моє серце знялось,
 Ніби з попелу попів – в жарі зросло.
 Немов сніг, м'яко падало
 У вогонь закохався я давно
 З кожним коханням, що не зросло бачив я
 Як вогонь пожирав ще живе коріння
 Твої руки – моє ярмо

Laying waste to my lovin' long ago	Ув'язнили любов мою давно
But that's not tonight (oh, oh)	Та це не та (а-а, а-а)
Where I'm set alight (oh, oh)	Ніч коли я (а-а, а-а)
And I blink in sight (oh)	Від полум'я (а-а)
Of your blinding light (oh)	Згорю дотла (а-а)
Oh, it's not tonight (oh, oh)	Ні, це не та(а-а, а-а)
Where you hold me tight (oh, oh)	Ніч коли так (а-а, а-а)
Light the fire bright (oh)	Мене стисла (а-а)
Oh, let it blaze, alright (oh)	Твоя рука, хай так (а-а)
Oh, but you're good to me (oh, oh)	О, мила ти мені (а-а, а-а)
Oh, you're good to me (oh, oh)	Мила ти мені (а-а, а-а)
Oh, but you're good to me, baby (ooh)	О мила ти мені, люба (а-а)
So in awe, there I stood as you licked off the grain	Я дививсь як їла зерно з моїх долонь
Though I've handled the wood, I still worship the flame	Хоч я був теслярем, все ж молюсь на вогонь
Long as amber of ember glows	Мов згасаюче жевриво
All the "would that I'd loved" is long ago	Все кохання пішло уже давно
But that's not tonight (oh, oh)	Та це не та (а-а, а-а)
Where I'm set alight (oh, oh)	Ніч коли я (а-а, а-а)
And I blink in sight (oh)	Від полум'я (а-а)
Of your blinding light (oh)	Згорю дотла (а-а)
Oh, it's not tonight (oh, oh)	Ні, це не та(а-а, а-а)
Where you hold me tight (oh, oh)	Ніч коли так (а-а, а-а)
Light the fire bright (oh)	Мене стисла (а-а)
Oh, let it blaze, alright (oh)	Твоя рука, хай так (а-а)
Oh, but you're good to me (oh, oh)	О, мила ти мені (а-а, а-а)
Oh, you're good to me (oh, oh)	Мила ти мені (а-а, а-а)
Oh, but you're good to me, baby (ooh)	О мила ти мені, люба (а-а)

1.3. From *Unreal Unearth: Unending*

Nobody's Soldier

Running with bulls, working my miracles
 Holding my world together with a boot string
 Living the dream, Benzos and gasoline
 Coffee and blue light screens 'til the morning
 If I tell you this is drowning, you'd tell me I'm
 walking on water
 I could bring fire from the mountain, you'd tell
 me it feels a little colder
 I don't wanna
 Choose between being a salesman or a soldier
 Just let me look a little older, let me step a little
 bolder
 Choose between being a butcher or a pauper
 Honey, I'm taking no orders, I'm gonna be
 nobody's soldier
 Sick to my skin, watching the news again
 Whatever you choose, you lose out in the long
 run
 The paint on the walls come down like a
 waterfall
 The goal I was aiming for was the wrong one
 If I tell you this is drowning, you'd tell me I'm
 walking on water
 I could bring fire from the mountain, you'd tell
 me it feels a little colder
 I don't wanna
 Choose between being a salesman or a soldier
 Just let me look a little older, let me step a little
 bolder
 Choose between being a butcher or a pauper
 Honey, I'm taking no orders, I'm gonna be
 nobody's soldier

Нічий воїн

Крізь стадо біжу, змінюю власний світ
 Тримаю його мотузкою з берців
 У мрії моїй – транки та бензин
 Кава перед екраном на усю ніч
 Коли я тону у морі, ти кажеш: я ступаю
 на воду
 Я розпалю вогонь у горах, ти скажеш,
 що досі чуєш холод
 Я не хочу
 Бути ні простим торговцем, ні солдатом
 Я хочу старше виглядати, я хочу
 сміливо ступати
 Бути ні різником лютим, ні убогим
 Я не справляю чужу волю, мила, бо я –
 нічий воїн
 Я не в собі, знову новини ці
 Що б не обрав, програєш гонку втомі
 Стікає зі стін фарба струмком гірським
 Задум, насправді, мій є помилковим
 Коли я тону у морі, ти кажеш: я ступаю
 на воду
 Я розпалю вогонь у горах, ти скажеш,
 що досі чуєш холод
 Я не хочу
 Бути ні простим торговцем, ні солдатом
 Я хочу старше виглядати, я хочу
 сміливо ступати
 Бути ні різником лютим, ні убогим
 Я не справляю чужу волю, мила, бо я –
 нічий воїн

(Nobody's soldier), being a butcher	(Я – нічий воїн), різником лютим
(Nobody's soldier) or a pauper, I'm	(Я – нічий воїн), ні убогим, я
(Nobody's soldier) I'm gonna be	(Я – нічий воїн), мила, я
Nobody's soldier	Я – нічий воїн
I don't wanna choose between being a salesman or a soldier	Я не хочу бути ні простим торговцем, ні солдатом
Just let me look a little older, let me step a little bolder	Я хочу старше виглядати, я хочу сміливо ступати
Choose between being a butcher or a pauper	Бути ні різником лютим, ні убогим
Honey, I'm taking no orders, I'm gonna be nobody's soldier	Я не справляю чужу волю, мила, бо я – нічий воїн

De Selby (Part 1)

At last when all of the world is asleep	В кінці коли увесь світ вже заснув
You take in the blackness of air	Вдихнеш із повітря темінь
The likes of the darkness so deep	До того темну та густу
That God at the start couldn't bear	Що сам Бог її не стерпів
And sit unseen, with only an inner upheld	І сядеш сам, ти й щось всередині тебе
Your reflection can't offer a word	Твій відбиток мовчить у пітьмі
To the bliss of not knowing yourself	Про щастя не знати себе
With all mirrorin' gone from the world	Де люстерка зникли усі
But still the mind, rejectin' this new empty space	Та розум мій заповнений чимось і кимсь
Fills it with something or someone	Зрікається від пустоти
No closer could I be to God	До Бога я зараз близький
Or why he would do what he's done	Навіщо він все це зробив?
Bhfuilis soranna sorcha	Bhfuilis soranna sorcha
Ach tagais 'nós na hoíche	Ach tagais 'nós na hoíche
Trína chéile; le chéile claochlaithe	Trína chéile; le chéile claochlaithe
Bhfuilis soranna sorcha	Bhfuilis soranna sorcha
Ach tagais 'nós na hoíche	Ach tagais 'nós na hoíche
Is claochlú an ealaín	Is claochlú an ealaín

Is ealaín dubh í	Is ealaín dubh í
Bhfuilis soranna sorcha	Bhfuilis soranna sorcha
Ach tagais 'nós na hoíche	Ach tagais 'nós na hoíche
Trína chéile; le chéile claochlaithe	Trína chéile; le chéile claochlaithe
Bhfuilis soranna sorcha	Bhfuilis soranna sorcha
Ach tagais 'nós na hoíche	Ach tagais 'nós na hoíche
Is claochlú an ealaín	Is claochlú an ealaín
Is ealaín dubh í	Is ealaín dubh í

De Selby (Part 2)

Де Селбі (Частина 2)

What you're given, what you live in	Що ти маєш, що вдихаєш
Darling, it finds a way to live in you	Люба, воно з тобою назавжди
And your heart, love, has such darkness	Твоє серце – пільма й темінь
I feel it in the corners of the room	Я чую це в твоєму просторі
(If I was any closer) after the gloom	(От би я був ближче) після зими
(I could only lose me) I wanna lose me	(Я б лиш загубився) хочу згубитись
(If I fade away, let me fade away) I, I wanna fade away with you	(Я би зовсім зник, дозвожь, щоб я зник) я, з тобою хочу зникнути
(If I was any closer) if I was any closer	(От би я був ближче) був би я ближче
(I could only lose me) I could be lost	(Я б лиш загубився) я б загубивсь
(If I fade away, let me fade away) no more than I was or than I	(Я би зовсім зник, дозвожь, щоб я зник) не далі ніж я був чи ніж
Want to be when you fall on me like night, every time	Хотів би бути коли спускаєшся ти, мов ніч
And I want to be so far from sight and mind	І я хочу бути у просторі, вдалині
I wanna kill the lights	У глухій темряві
I wanna run against the world that's turning	Я хочу бігти проти руху світу
I'd move so fast that I'd outpace the dawn	Я б випередив навіть сонця схід
I wanna be gone	Я хочу піти
I wanna run so far, I'd beat the morning	Я хочу обігнати ранку іскру

Before the dawn has come, I'd block the sun	Допоки сонце встане, я накрию світ
If you want it done	Якщо хочеш ти
Let all time slow, let all light go	Хай час лине, світло зникне
I don't need to know where we begin and end	Неважливо, звідки і куди ми йдемо
I'd still know you, not being shown you	Із закритими очима
I only need the working of my hands	Я би за дотиком впізнав тебе
(If I was any closer) do you understand	(От би я був ближче) чи знаєш це ти?
(I could only lose me) I wanna lose me	(Я б лиш загубився) хочу згубитись
(If I fade away, let me fade away) I, I wanna fade away with you	(Я би зовсім зник, дозволь, щоб я зник) я, з тобою хочу зникнути
(If I was any closer) if I was any closer	(От би я був ближче) був би я ближче
(I could only lose me) I could be lost	(Я б лиш загубився) я б загубивсь
(If I fade away, let me fade away) no more than I was or than I	(Я би зовсім зник, дозволь, щоб я зник) не далі ніж я був чи ніж
Want to be when you fall on me like night, every time	Хотів би бути коли спускаєшся
I wanna kill the lights	У глуху темряву
I wanna run against the world that's turning	Я хочу бігти проти руху світу
I'd move so fast that I'd outpace the dawn	Я б випередив навіть сонця схід
I wanna be gone	Я хочу піти
I wanna run so far, I'd beat the morning	Я хочу обігнати ранку іскру
Before the dawn has come, I'd block the sun	Допоки сонце встане, я накрию світ
If you want it done	Якщо хочеш ти
(If I was any closer, I could only lose me)	(От би я був ближче, я б лиш загубився)
(If I fade away, let me fade away)	(Я би зовсім зник, дозволь, щоб я зник)
(If I was any closer, I could only lose me)	(От би я був ближче, я б лиш загубився)
(If I fade away, let me fade away)	(Я би зовсім зник, дозволь, щоб я зник)
I wanna run against the world that's turning	Я хочу бігти проти руху світу

I'd move so fast that I'd outpace the dawn	Я б випередив навіть сонця схід
I wanna be gone	Я хочу піти
I wanna run so far, I'd beat the morning	Я хочу обігнати ранку іскру
Before the dawn has come, I'd block the sun	Допоки сонце встане, я накрию світ
If you want it done	Якщо хочеш ти

Francesca**Франческа**

Do you think I'd give up	Думаєш, я б здався?
That this might've shook the love from me	Що це могло б знищити любов
Or that I was on the brink?	Що я був на межі
How could you think, darling, I'd scare so easily?	Ну невже ти, мила, гадаєш, що я слабкий
Now that it's done	Ця мить пройшла
There's not one thing that I would change	Я б так лишив кожен момент
My life was a storm, since I was born	Зі мною була завжди гроза
How could I fear any hurricane?	Грім не лякає уже тепер
If someone asked me at the end	Як питає хтось мене
I'll tell them put me back in it	Скажу: «Верніть мені цю мить»
Darling, I would do it again, ah, ah	Мила, я прожив би це ще, а-а, а-а
If I could hold you for a minute	З тобою лише хвилину
Darling, I'd go through it again, ah, ah	Мила, я пройшов би це ще, а-а, а-а
I would still be surprised I could find you, darling	Та все ж, я б здивувався, знайшовши тебе
In any life	В одному із життів
If I could hold you for a minute	З тобою лише хвилину
Darling, I would do it again, ah, ah	Мила, я пройшов би це ще, а-а, а-а
For all that was said	Усе сказане
Of where we'd end up at the end of it	Про те, що чекає на нас в кінці
When the heart would cease	Коли згасне все,
Ours never knew peace	Серце не засне
What good would it be on the far side of	Чи допоможе нам це на боці тім?

things?

It was too soon

Було зарано

When that part of you was ripped away

Коли втратив я частку тебе

A grip taking hold

Пастка міцна

Like a cancer that grows

Мов недуга страшна

Each piece of your body that it takes

Ніби частини з тебе бере

Though I know my heart would break

Хоч я знаю, що буде

I'll tell them put me back in it

Скажу: «Верніть мені цю мить»

Darling, I would do it again, ah, ah

Мила, я прожив би це ще, а-а, а-а

If I could hold you for a minute

З тобою лише хвилину

Darling, I'd go through it again, ah, ah

Мила, я пройшов би це ще, а-а, а-а

I would still be surprised I could find you,
darling

Та все ж, я б здивувався,
знайшовши тебе

In any life

В одному із життів

If I could hold you for a minute

З тобою лише хвилину

Darling, I would do it again, ah, ah

Мила, я пройшов би це ще, а-а, а-а

I would not change it each time (I would not
change it each time)

Я б лишив все так

Heaven is not fit to house a love (Heaven is not
fit to house a love)

Кохання – більше за небеса

Like you and I (like you and I)

Як ти і я

I would not change it each time (I would not
change it each time)

Я б лишив все так

Heaven is not fit to house a love (Heaven is not
fit to house a love)

Кохання – більше за небеса

Like you and I (like you and I)

Як ти і я

I would not change it each time (I would not
change it each time)

Я б лишив все так

Heaven is not fit to house a love (Heaven is not
fit to house a love)

Кохання – більше за небеса

Abstract (Psychopomp)

Абстракція (Психопомп)

Sometimes it returns like rain that you slept

Як часом бува, під дощ засинаєш

through

That washed off the world, the streets looking brand new Він змиє весь світ – вулиць не впізнаєш

I will not be great, but I'm grateful to get through Хай я не злечу, та досить прожити

The feeling came late, I'm still glad I met you Хоч пізно відчув, був радий зустрітись

The memory hurts, but does me no harm Цей спогад болить, та не заважа

Your hand in my pocket to keep us both warm У моїй кишені твоя рука

The poor thing in the road, its eye still glistening Мерехтить на землі іще живий погляд

The cold wet of your nose, the earth from a distance Не стримуєш сліз, земля як той спогад

See how it shines Як сяє глянь

See how it shines Як сяє глянь

See how it shines Як сяє глянь

See how it shines Як сяє глянь

Ooh, ooh У-у, у-у

Ooh, ooh, ooh У-у, у-у, у-у

Ooh, ooh У-у, у-у

Ooh, ooh, ooh У-у, у-у, у-у

Sometimes there's a thought, like you choose what you're doing Ти часом вдаєш, що сама обираєш

But it comes to naught when I look back through it Та це втрача сенс, коли все згадаєш

I remember the view, street lights in the dark blue Ліхтарі в синяві добре пам'ятаю

The moment I knew I'd no choice but to love you Тоді зрозумів, що тебе лиш кохаю

The speed that you moved, the screech of the cars Ти швидко біжиш, крізь скрегіт машин

The creature still moving, that slowed in your arms Життя іще тліє, та спиняє плин

The fear in its eyes gone out in an instant Страх вмить розчинивсь і

	заклякнув погляд
Your tear caught the light, the earth from a distance	І сльози блищать. Земля - як той спогад.
See how it shines	Як сяє глянь
See how it shines	Як сяє глянь
See how it shines	Як сяє глянь
See how it shines	Як сяє глянь
Ooh, ooh	У-у, у-у
Ooh, ooh, ooh	У-у, у-у, у-у
Ooh, ooh	У-у, у-у
Ooh, ooh, ooh	У-у, у-у, у-у
Darling, there's a part of me	Знаєш, щось є у мені
I'm afraid will always be	Що лишиться назавжди
Trapped within an abstract from a moment of my life	Замкненим в абстракції моменту із життя
The weeds up through the concrete, the traffic picking up speed	Трава в бетонних плитах, і рух машин невпинний
All my love and terror balanced there between those eyes	Вся моя любов, мій страх в цих криються очах
See how it shines	Як сяє глянь
See how it shines	Як сяє глянь

Chapter 2

Theoretical framework of song translation. Rendering poetic meaning and form

2.1. The concept of adequacy in song translation

In this chapter, the main attention is given to the term of adequacy in song translation.

Since the subject of song translation is lyrics, we believe, it is appropriate to commence with defining this term. According to P. Low (2016), song lyrics can be viewed as the verbal dimension of a musical work, intentionally written to accompany a melody and be performed vocally. Thus, it should be assumed that their meaning emerges through the interaction of language with rhythm, musical structure, and the singer's interpretation.

In her article on functional approach to songs in film translation, O. Pidhrushna defines the theoretical idea for an adequate translation of a song. She argues that this is achieved by creating a target-language version that preserves the unity of musical, textual, and performative elements of the source song (2021). K. Kaindl points that the research of song translation raises some fundamental questions as well. Among them is the adequate definition of translation regarding the substantial transformations on both verbal and nonverbal levels (2005, p. 236).

In his work, P. Low has discussed harmonization between the translated song and the music. He pointed out five key aspects: rhyme, rhythm, singability, naturalness, and sense (2005, p. 191). He calls this The Pentathlon Principle. Thus, we consider it relevant to cover each of five aspects. According to P. Low, rhyme can be evident through the syllable layout at the end of the lines of the lyrics. Meanwhile rhythm is rendered successfully if the tone or melody does not alter from the source and ideally is reached through the identical syllable-count (2005, p. 193). It should be assumed that the assessment of these criteria can be performed through parallel comparison of the SL and TL versions. Regarding the third aspect, Low defines singability as a coherent result of thinking concerning the pragmatic purpose of the ST (2005, p. 192). We agree that this particular point is crucial for lyrics translation as the pragmatic purpose of the majority of songs is to be performed by a singer. As for naturalness, Low outlines it as a fairly natural way of using the TL considering register and word order (2005, p.195). As follows from the cited work, naturalness is one of the key points that greatly influences the perception of the lyrics by the target audience. Turning to the final criterion, P. Low notes that unlike general translating, song translating requires some stretching or manipulation of sense (2005, p. 210). However, it can be assumed that sense is still one of the key points of the song, though it may become more flexible in terms of lyrics translation.

According to K. Kaindl (2005, p. 243), translating lyrics is not merely rendering them into another language, as it is deeply connected with society and culture. As follows from the cited work, songs are exclusively understood in terms of broader patterns of social and semiotic relations, their study necessitates an interdisciplinary approach. In our opinion this also contributes to the complexity of song translation.

Founded on the cited works, it can be concluded that, in case with lyrics, translation cannot be perceived as simple as the process of replacing the material, since both verbal and nonverbal elements of songs do not simply carry a certain meaning, but also contain deep social and cultural significance. Moreover, the performability of the SL material should be preserved making song translation even more challenging. It leads to the deduction that translation changes are common and fully justified in lyrics translation.

2.2. Stylistic and Poetic Features of Selected Songs by Hozier

Hozier (Andrew Hozier-Byrne) is an Irish singer and musician known for his hit songs *Take Me to Church* (2014) and *Too Sweet* (2024). Born in Bray, County Wicklow, he taught himself to play the guitar and started writing songs at the age of 15. Hozier studied music at the Trinity College Dublin but was dropped out within half a year since he missed the exams due to recording demos for a music label. It was a starting point for his music career, (*Biography*, 2025)

Hozier's lyrics cover social, political, and psychological themes. For instance, *Take Me to Church*, one of his hits mentioned above, which gained various awards including BBC Music Awards (*Song of the Year*, 2015), Billboard Music Awards (*Top Rock Song*, 2015), Ivor Novello Awards (*Best Song Musically and Lyrically*, 2015) etc., is dedicated to the conflict between institutionalized religious ideology and individual identity, presenting love and intimacy as sacred experiences that challenge oppressive moral binding (*Biography*, 2025).

In the scope of our research we have studied and translated the lyrics from three major albums of Hozier's discography, therefore, we consider it relevant to cover the themes and stylistic features of the material studied.

The debut album *Hozier* (2014) explores the topics of personal identity, self-understanding, love as well as some social issues particularly hate and violence. *Arsonist's Lullabye* is built around the central metaphor, fire, which represents an uncontrollable desire to destroy. It is evident that the song relies on symbolism and repetition, thus the fire imagery unifies the whole text. Another example of lyrics covering the topic of unhealthy attachment is *Sedated*. Stylistically, the song relies on repetition and parallel constructions, which mirror the repetitive nature of addictive behavior. The lyrics of *Someone New* are thematically close to this matter as they explore the subject of emotional instability and the fleeting nature of attraction. Therefore, the stylistic features of the song include repetition and irony. One of the examples of covering the issue of abuse is *Cherry Wine*, where the lyrical narrative is built on contrast and love is shown both tender and violent, (*Interview*, 2015). The lyrics of *Work Song* also tackle the subject of love, but here love appears as an absolute and transcendent force. As the song is heavily influenced by gospel traditions it features repetitive structure and solemn tone. In his lyrics Hozier often refers to biblical stories. One of the brightest examples is his song *From Eden* which focuses on the themes of temptation, sin, and moral duality, (*The Georgia Straight*, 2015). Thus, the song is full of biblical allusions and symbolic imagery. Another song that is based on vivid imagery is *In the Woods Somewhere*, which is carried through a dark, narrative-driven exploration of fear and survival, drawing on elements of folklore and gothic storytelling.

Another part of the material processed is the second album *Wasteland, Baby!* (2019), which is dedicated to the topics of love and existential uncertainty. One of the strong points of the album is love as a source of comfort in chaos, which is represented in the lyrics of *Wasteland, Baby!*, *No Plan* and, *Would That I* (*Cryptic Rock*, 2019). Thus, these songs are founded on contrast and soft tone. Nevertheless, some of the material is quite intense both rhythmically and verbally. *Dinner&Diatribes* is a mix of fast-paced rhythm and sharp and expressive lines. One more thematic layer to be considered when perceiving and translating the material from this album is the exploration of body and physicality, which is covered in *Movement* and performed through vivid sensory imagery. Some of the songs are difficult to translate because of their deep philosophical meaning and intertextuality. For example, the song *Talk* contains references to Greek mythology.

The last part of the material covered is the album *Unreal Unearth: Unending* (2023) which is a combination of personal and philosophical themes. This album is loosely inspired by Dante's *Inferno* and contains some literary and philosophical references to it, (*Rolling Stone*, 2023). One of the central topics are loss, grief and emotional disorientation. Those are featured in *Abstract (Psychopomp)* and *Francesca* and carried through abstract imagery and narrative. Another important thematic layer is the exploration of identity. In *De Selby (Part 1)* and *De Selby (Part 2)* the lyrics explore the ideas of darkness, reality, and subjective experience.

Obscured meaning and multilingual elements reflect the sense of ambiguity and philosophical depth.

It can be concluded that the scope of lyrics studied cover a wide range of topics reflected through stylistic and poetic means such as imagery, tone, rhythm and rhyme.

2.3. Rendering Poetic Meaning in Translation of Hozier's lyrics

In this chapter, the main attention is given to rendering poetic meaning of Hozier's songs in translation. Thus, we consider it relevant to define the concept of poetic meaning first. According to John Gibson (2011, p. 7), in terms of poetry language tends to be doubly productive of meaning. This implies that text, in this case, carries two meanings: the meaning of lines that constitute the poem and the meaning of the poem itself. This concept is extensively deployed in Hozier's lyrics specifically through symbolism and imagery.

In order to reach a high level of imagery Hozier applies metaphors a lot. In her work C. Rasse states that metaphor can be defined as a figure of speech in which one concept is understood in terms of another (2020). P. Newmark discussed seven procedures of translating metaphors: reproducing the image, replacing with a standard TL metaphor, converting metaphor into a simile, paraphrasing, omission, glossing and compensation (1988, p. 106). Below we analyze some illustrative examples of rendering metaphors in the course of translating lyrics by Hozier:

(1-s) *To somehow escape the burning weight, the art of scraping trough* (Hozier, 2014) – **(1-t)** *І втеча – теж, від власних меж, мистецтво прожити*. As can be seen, in order to preserve the poetic meaning we have used transposition converting the verbal phrase *to somehow escape* into a noun phrase *і втеча – теж*. At the same time, we have replaced the concept of *the burning weight* with *власних меж* using the discursive creation technique.

(2-s) *Innocence died screaming* (Hozier, 2014) – **(2-t)** *Чистота померла*. It should be noted that the author used personification in this line and we rendered it literally, although omitting the epithet *screaming*. Thus, we have used literal translation and reduction.

(3-s) *I'm somewhere outside my life, babe* (Hozier, 2014) – **(3-t)** *Я ніби дивак, мила*. It is evident that the metaphorical meaning in this case is conveyed of *somewhere outside my life* by introducing a simile *ніби дивак* into the TT as well. So it can be concluded that in this case we have maintained the figurative meaning changing the perspective. Thus, we have applied modulation

(4-s) *I was three days on a drunken sin* (Hozier, 2014) – **(4-t)** *Три дні з'їдав уже сп'янілий гріх*. In this case, the metaphor not only refers to alcohol consumption literally, but also symbolizes the loss of control, emotional excess, and reckless behaviour. We have applied modulation shifting the perspective from the person to their state.

(5-s) *When my time comes around* (Hozier, 2014) – **(5-t)** *Коли прийде мій час*. This line metaphorically refers to the death of the lyric persona. We have rendered the metaphor literally as the Ukrainian equivalent of it carries the same semantic and poetic meaning. This allowed us to convey both meaning and form in TT.

(6-s) *My heart is thrilled by the still of your hand* (Hozier, 2019) – **(6-t)** *Я тремчу в спокої твоїх рук*. In this line, *heart* represents the emotional response, meanwhile *the still of your hand* implies calmness and quiet. We preserved this contrast in the translation, although replacing *my heart* with *я* for the benefit of the form and singability. It can be said, that generalization was used in this case since we have replaced the name of the particular part of body with the wide concept of a person.

Along with metaphors, Hozier's lyrics are also rich in similes. In translation studies, the simile is traditionally regarded as a more transparent unit of translation than the metaphor, thanks to its explicit marker of similarity. In particular, P. Newmark (1988, p. 106) emphasizes that the presence of formal markers of comparison (like/as) facilitates the interpretation and reproduction

of meaning in TL. It should be noted that, in some cases, there is a need to replace or reduce the image. Contemporary research highlights that the translation of comparisons is not just a linguistic operation but also a cognitive-discursive one that considers the context, function, and cultural specificity of the image, Z. Kövecses (2017) notes that even explicit comparisons are based on culturally conditioned conceptual models, which can lead to variability in their translation. Further, we analyze rendering of similes in our translation:

(7-s) *Oh but she loves / like sleep to the freezing* (Hozier, 2019) – **(7-t)** *Та любов / Як сон для замерзлих*. In this line the author compares love with *sleep to the freezing*, implying that it is pleasant, yet deadly. Therefore, we have perceived this simile in the TT literally as it is based on a universally known fact.

(8-s) *True that I saw her hair like the branch of a tree / A willow dancing on air before covering me* (Hozier, 2019) – **(8-t)** *Дійсно мені здалось, що волосся її / Вітром вкрило мене, ніби гілля верби*. In this line hair is likened to willow branches. We have rendered the simile without changing any main images, although altering the perspective from *A willow dancing on air before covering me* to *Вітром вкрило мене, ніби гілля верби*. Thus, we have applied modulation in this case.

(9-s) *Settle soft and as pure as snow* (Hozier, 2019) – **(9-t)** *Немов сніг, м'яко падало*. In this example we also have conveyed the simile with the same images. However, with the purpose of maintaining the singability we have omitted the epithet *pure*.

(10-s) *Open hand or closed fist would be fine* (Hozier, 2019) – **(10-t)** *Байдуже біль це чи кохання*. The metaphor in this line is based on symbols, *open hand* represents love and affection while *closed fist* stands for violence. In the TT we have omitted the images replacing them with their significance, therefore, we applied generalization in this case.

Since multiple songs of Hozier are inspired by biblical stories, myths and other literary works, his lyrics often contain intertexts. In her article, T. Anokhina (2018) states that intertextuality is based on a complex web of literary elements incorporating social and cultural references. It should be assumed that the translator's aim in this case is to preserve this connection between texts and to encourage the reader to reflect on their experience and knowledge. Below we analyze some examples of rendering intertextuality in the translation of Hozier's songs:

(11-s) *I slithered here from Eden* (Hozier, 2014) – **(11-t)** *Я вислизнув з Едему*. It is evident that this line contains a direct reference to The Bible implying that the lyrical character leaves his comfort zone for his love. Since the concept of Eden is commonly known and understood we preserved this in TT applying the established equivalent technique.

(12-s) *De Selby (Part 1)* (Hozier, 2014) – **(12-t)** *Де Селбі (Part 1)*. This song name contains a reference to Flann O'Brien's novel *The Third Policeman*. Thus, Hozier uses the character De Selby as a representation of questioning reality and immersing into the darkness. Since the novel had not been translated into Ukrainian, we applied transliteration in this case.

(13-s)

*I'd be the voice that urged Orpheus
When her body was found
I'd be the choiceless hope in grief
That drove him underground
I'd be the dreadful need in the devotee
That made him turn around
And I'd be the immediate forgiveness
In Eurydice*

(Hozier, 2019)

(13-t)

*Я був би покликом Орфея
Над тілом її
Я був би примусом до віри*

*Що світила в тіні
Я був би спрагою до вірності
Що змінила хід дій
Я був би як у мить прощення
Евридіки*

It is evident that this line alludes to the Greek myth of *Orpheus and Eurydice*, where Orpheus goes into the underworld to bring back his dead wife Eurydice. There are various Ukrainian translations of this myth, but the names are traditionally rendered as *Орфей* and *Евридіка*. Thus, we have applied established equivalent in this case.

It can be concluded that in order to maintain the poetic meaning of Hozier's lyrics we mainly had to deal with metaphors (65%), similes (20%) and intertextuality (15%), (See Appendix A). When rendering these devices, the main tools applied were: literal translation (17 cases), modulation, (13 cases), reduction (7 cases), discursive creation (6 cases), established equivalent (4 cases) and generalization (2 cases), (See Appendix B). It should be noted that unlike in prose translation, rendering the poetic meaning in lyrics is particularly challenging due to the need to keep the lines singable.

2.4. Rendering Poetic Form in Translation of Hozier's lyrics

In his Textbook on Translation (1988), P. Newmark stated that poetic translation creates a tension between form and meaning. In this case phonostylistic elements are functionally significant, though not always fully reproducible. They matter even more in terms of song translation since form, in this case, is as important as meaning.

Rhyme is one of the key phonostylistic elements in songs. G. Leech (1969, pp. 89-93) distinguishes perfect and partial (slant) rhyme. It should be noted that beyond these categories poetry and lyrics often deploy wider phonological parallelism. According to Boase-Beier (2019), sound patterning plays a crucial cognitive and emotional role in interpretation. Therefore, it shifts the focus of translation analysis from formal reproduction to functional equivalence. According to P. Low (2005, p. 197), rhyme should be considered when translating lyrics, although it does not have to be perfect or ubiquitous. In our translation we aimed to preserve the original rhyme pattern. Thus, below we analyze how it is conveyed in TT:

(12-s)

*Honey, this club here is **stuck-up**
Dinner and **diatribes**
I knew it well from the first **look of**
The look of mischief in your **eyes**
Your friends are the fate that **befell me**
Hell is a talking **type**
I'd suffer hell if you'd **tell me**
What you'd do to me **tonight***
(Hozier, 2019)

(12-t)

*Люба, тут всі такі **сноби**
Їжа й **діатриба**
Мені дав знати твій **погляд**
Очі твої – мов **витівка**
Цей вечір – **вирок, напевно**
В **пеклі зброя – слова**
Я би пройшов крізь **пекло**
Якби ти сказала «**так**»*

In this case, we have preserved the pattern (ABAB). We have also rendered some partial rhymes with perfect ones in order to make TT sound natural in Ukrainian.

(13-s)

*No tired **sigh**, no rolling **eyes***

*No **irony***

*No “**Who cares**”, no vacant **stares***

*No time for **me***

(Hozier, 2014)

(13-t)

*Нема **зітхань**, розчарувань*

Іронії

*Ні **пустих поглядів**, **слів***

*Всі ні – **мені***

In this case, we preserved the rhyme pattern in the first part, although we have altered it in the second part from *No “Who cares”, no vacant stares* to *Ні пустих поглядів, слів*. In this line we focused on the stylistic effect rather than form compensating the rhyme in a slightly different place. We have also preserved the phonetic correspondence in the first part *No tired sigh, no rolling eyes*, where the rhyme is built around the diphthong /aɪ/, rendering it with *Нема зітхань, розчарувань*, where we stressed the vowel /a/ in Ukrainian.

One more important point to be considered is alliteration. Leech defines it as the repetition of initial consonant sounds contributing to phonological cohesion (1969, pp. 89-93). It should be assumed that in terms of translation alliteration is taken as a stylistic feature which preservation depends on translational priorities. Newmark (1988, p. 58) describes such sound patterns as elements that may be maintained, modified, or omitted, while Low (2005, pp. 198-199) considers them part of the broader formal dimension that has to be balanced against semantic and communicative constraints. Therefore, further we analyze rendering alliteration in the process of translation of Hozier’s lyrics:

(14-s) *When I’m lying under the **marble** / **Marvel** at flowers you’ll have **made*** (Hozier, 2019) – **(14-t)** *Вдихатиму з-під **граніту** / **Квіти**, які посадила **ти***. In this line, there is a repetition of the consonant /m/ (*marble, marble, made*). We have modified the alliteration replacing it with the repetition of another sound in Ukrainian, /t/ (*граніту, квіти, ти*).

(15-s) *Idealism sits in prison* (Hozier, 2014) – **(15-t)** *Ідеалізм – в стані кризи*. It is evident that the author has alliterated the sounds /z/ and /s/ and we have preserved the original alliteration using Ukrainian /z/ and /c/. Based on B. Movchan and S. Melen’s article on phonetic synchronism (correspondence) in Ukrainian dubbing, we can define it as the process of aligning the sound structure of the TT with the sound patterns of the ST (2023).

In conclusion, phonostylistic devices such as rhyme and alliteration are essential elements of shaping lyrics, contributing to textual cohesion, rhythm, and motional effect, as well as bringing poetic form to them. In translation studies they are considered not only units to be translated, but also functional components whose pragmatics influence the choice of strategies and techniques in translation. It should be noted that it is even more significant and challenging in terms of song translation, since the rhythm and pace are already dictated by the music. In the process of translating the lyrics to the Hozier songs, we have maintained the rhyme pattern in 72% of cases, preserved the phonetic correspondence in 25% and modified the rhyme pattern in 3% of cases (See Appendix C). Regarding alliteration, we have modified or compensated it 63% of cases and maintained it in 37% of cases (See Appendix D). Therefore, it can be stated that when rendering the poetic form of lyrics, phonostylistic devices are most likely to be substituted, compensated, modified or even sometimes omitted than preserved completely.

Conclusions

Within the framework of this translation project, we have translated the lyrics of eighteen songs by Hozier. In order to provide an accurate and equivalent translation we have defined the concept of adequacy in song translation and found that it is not merely reproducing the content of the source text, but conveying it on both verbal and nonverbal levels considering performability of the material.

We have also distinguished the stylistic and poetic features of the source text and found that it covers social, political, and psychological themes.

Having analyzed the stylistic peculiarities of Hozier's lyrics, we outlined the term of poetic meaning and determined that poetic texts, including songs, are doubly productive of meaning, implying that the overall significance of the text tends to differ from the meaning of separate lines. In case with Hozier, the songs have deep poetic meaning, therefore, the lyrics are rich in imagery achieved through metaphors (65%), similes (20%) and intertextuality (15%), (See Appendix A). When rendering these devices, we applied literal translation (17 cases), modulation, (13 cases), discursive creation (6 cases), reduction (7 cases), established equivalent (4 cases) and generalization (2 cases), (See Appendix B). At the same time, the majority of the similes were rendered literally.

Another significant part of our analysis featured poetic form and its rendering. The emphasis was placed on such phonostylistic devices as rhyme and alliteration, which are essential functional components of shaping songs. In order to maintain the original poetic form of the lyrics we have maintained the rhyme pattern in 72% of cases, preserved the phonetic correspondence in 25% and modified the rhyme pattern in 3% of cases (See Appendix C). Concerning alliteration, we have modified or compensated it 63% of cases and maintained it in 37% of cases (See Appendix D).

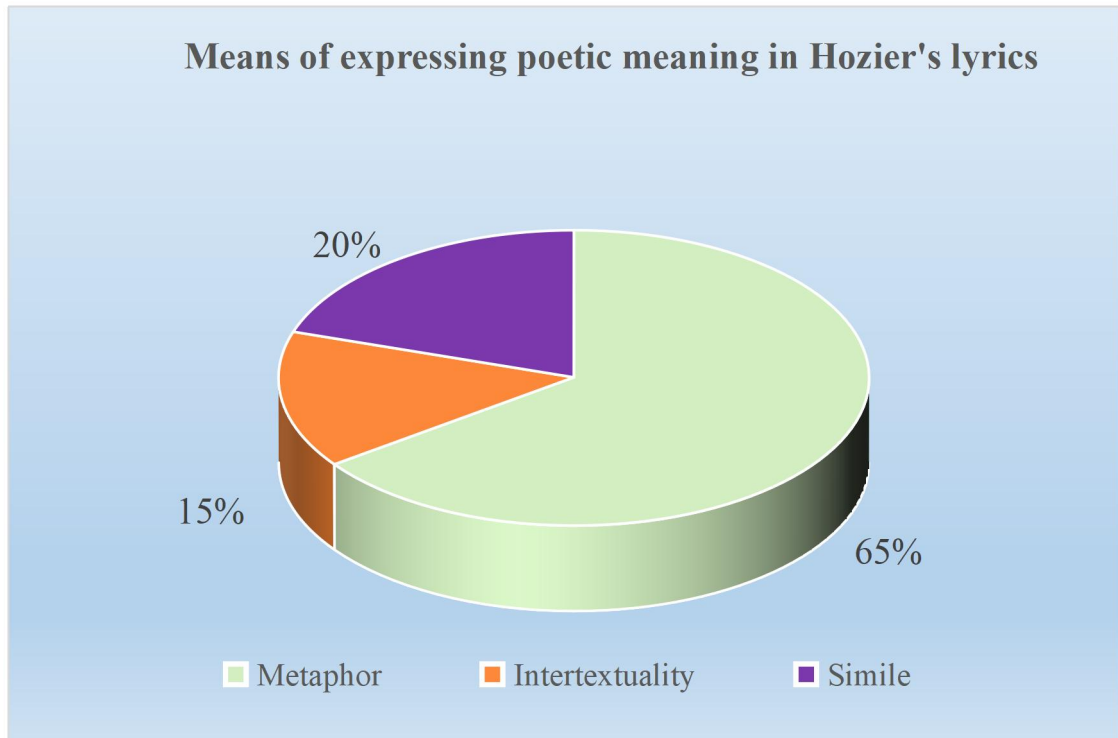
Although in terms of our work we have studied the peculiarities of song translation regarding the stylistic features, poetic meaning and form, furthermore, we consider it would be beneficial to analyze the relationship between preserving the meaning of song lyrics and conveying their rhythmic and phonetic structure in translation.

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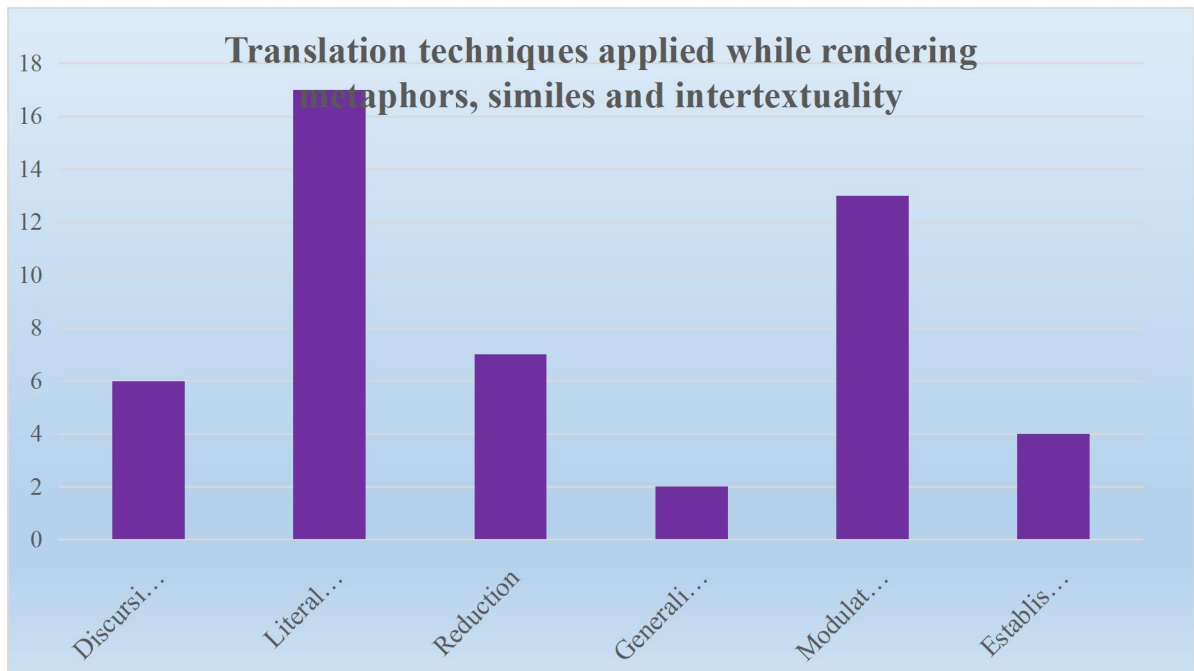
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Appendices

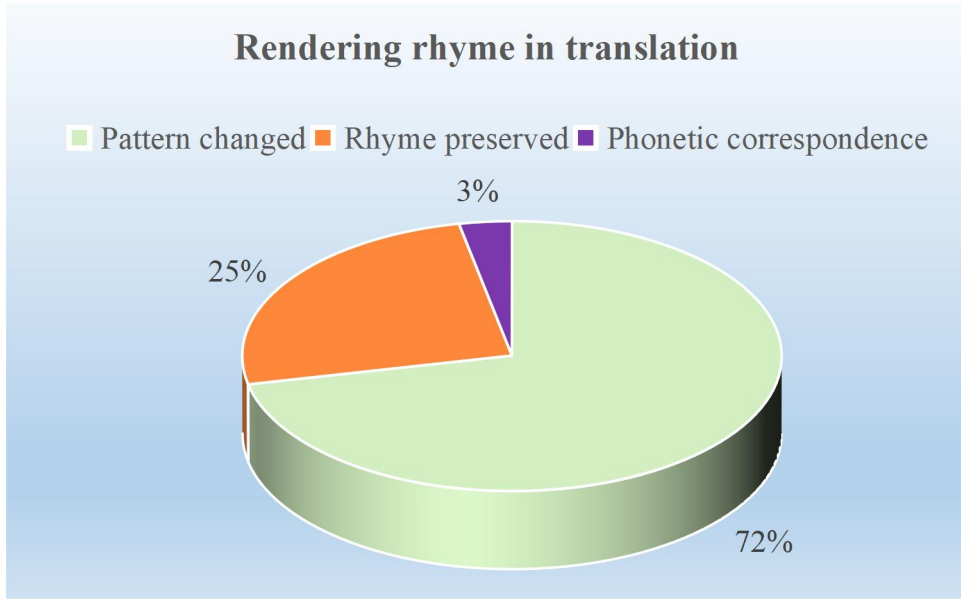
Appendix A



Appendix B



Appendix C



Appendix D

