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**THE UKRAINIAN TRANSLATION HERITAGE  
OF THE SECOND HALF OF THE 20th CENTURY**

Educational Guide for the Self-Study Work of Applicants  
at the Third (Educational and Scientific) Level of Higher Education

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This educational guide provides a comprehensive overview of the Ukrainian translation heritage during the second half of the 20th century. It is an invaluable resource for postgraduate students and researchers studying the development of translation practices and theories in Ukraine. The guide covers key figures, trends, and innovations that shaped Ukrainian translation during this pivotal period. It offers insights into the socio-political and cultural contexts that influenced the evolution of translation work. Overall, this guide is an essential read for anyone interested in the rich history and legacy of Ukrainian translation.

*In English*

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## **Introduction**

This manuscript aims to provide an overview of the current state of literary translation in Ukraine (basically from English into Ukrainian) focusing on the periods to signify its flourishing, touching upon the patterns of dissemination and reception, identifying areas of further research as well as highlighting key matters of enquiry. For the purposes of this report, the frame of reference has to be attributed to the 1960s as the site of global extension and major explosion in Ukrainian translations that had for long lagged behind and existed under the dominance of Russian translation school. The monograph intends to give a broad outline of contemporary views on the Ukrainian translation heritage of the aforementioned period accentuating on the works of Rostislav Dotsenko, Dmytro Palamarchuk, Yury Lisnyak, Volodymyr Mytrofanov and others. It has conclusively been proved that they proclaimed new insights into translation methodology with particular emphasis on the style and accuracy of the translated versions, their intended audience, social value as well as their relation to literary trends in English. The use of comparative method moves to consider the translators' techniques not only in terms of differences between languages but also from the perspective of how these translations have been perceived or assessed. Furthermore, the monograph gives an overview of core knowledge and theoretical assumptions on recognizing translation as a tool for social and cultural change, particularly evident in postcolonial contexts marked by linguistic discrimination and inequity as well as accentuates on the "cultural turn" in Ukrainian context. The phenomenon comes to be viewed as a noteworthy shift from traditional linguistic conversions towards the ones to incorporate cultural and ideological transfer that is extremely important for the current Ukrainian political agenda. On highlighting literary translation from the perspective of its social impact on the ideological environment of society we focus, in particular, on Ukrainian 'voice' in translation under the conditions of linguicide and unremitting national language suppression, thus, identifying the destructive power of the 'patronage ideology' imposed on Ukrainian translators.

## **Chapter 1**

### **UKRAINIAN TRANSLATORS: BACK FROM THE SHADOW**

Once perceived as a marginal activity based on binary oppositions between languages, literary translation is sought to explore much broader questions of power relations and develop more critical awareness of its cultural and ideological implications. This phenomenon being inextricably linked with the reception and reader-response started to be recognized as a fundamental act of continual exchange of knowledge, opening horizons beyond the national boundaries as well as raising the issues of nation's cultural prestige. Thus, the emphasis is placed on the role of translations in the creation and maintenance of national and world literatures, the translator's objectives and the designated reader, rather than on any notions of differences between languages.

The critical and theoretical assessment of translation in this context opens a wide range of perspectives to investigate it from the standpoint of Comparative Literature. With its interest of crossing the borders between languages, cultures and national literatures, the discipline is implicitly committed to performing the function and value of translation in the widest sense of the term. Being in the genesis of comparative studies translations have been studied and identified as a communication vehicle to highlight the relations between various literary works and how they have contributed to a literary and cultural build-up. As David Damrosch (Harvard University) would put it, "where literature exists, translation exists. The very notion of literature would be inconceivable without translation". Thus, the entire history of world literature is determined by certain processes of transmission, i.e., works of literature are fully recognized and enrich themselves by generating new meanings. Translation could be seen in this perspective as "the secret metaphor of all literary communication" (Damrosch, 2011).

For the purposes of this report, the frame of reference has to be attributed to the 1960s as the site of global extension and major explosion in Ukrainian translations. On the whole, the 1960s are considered to be the crucial period in political and cultural

life of Ukraine. Hence, its representatives were defined as “shistdesiatnyky”, the new generation of writers formed in the period of temporal “Khrushchov’s thaw” (1954-1964). The movement was characterized by “evident contradictory thesaurus of narratives”. On the one hand it was the period of hopeful expectations for democratic revival, freedoms and cultural development, and on the other hand, the 1960s proved to be the decade of harsh disillusion, severe censorship of artists, writers, translators and filmmakers for their anti-Soviet propaganda and rejuvenation of avant-garde motives in their works. The new generation of writers commonly known as writers of the 1960s, is represented by Lina Kostenko, Vasil Symonenko, Ivan Drach, Mykola Vingranovsky, Vasyl Goloborodko, Ihor Kalinets, Ivan Sokulsky, etc.(poetry), Valery Shevchuck, Hrygir Tyutyunnyk, Volodymyr Drozd, Yevgen Gutsalo (prose), Ivan Dzyuba, Yevgen Sverstyuk, Ivan Boichack, Ivan Chamber (criticism). They renewed the traditions of classic pre-revolution intelligentsia aspiring to spiritual independence, social and political estrangement, morality, aesthetic ideals of civil society. The artistic works of these masters of the pen aimed to reconsider existing literary norms and demonstrated a stronger and broader effect for bringing certain renovations, updating artistic forms and introducing innovative artistic methodology in literature marked by romantic humanism, neopopulist tendencies, insights into human nature, realistic image of reality released from social realism dogmas and formalism.

Their philosophical reflections and debates had a great impact on the revival of Ukrainian “translation scene” that had for long lagged behind and existed under the dominance of Russian translation school. Therefore, the new generation of Ukrainian translators represented by talented and patriotically minded intelligentsia considered themselves responsible for preserving a distinct identity as the only way to get rid of this domination and lessen the pressure of measuring up to its ideals. Among those who introduced radically new insights to translation by putting forward a categorical demand to get rid of literarism and improve the artistic level of translation were Mykola Lukash, Hrigory Kochur, Anatol Perapadya, Rostislav Dotsenko, Olexander Terekh, Yury Lisnyak, Dmytro Palamarchuk, Andriy Sodomora (b.1937) and others.

Many of them graduated from philological faculties of Universities in Ukraine and were imprisoned for their political motives (for not being faithful adherents of the Soviet regime). The years spent in the concentration camps opened them an opportunity to get involved in the process of learning foreign languages and start their translation activity. Even when they were set free, they were under a thorough supervision of the KGB. Hence, the information uncovered in “Secret” (the data declassified and released by Central Intelligence Agency Sources Methods Exemption 3828, Nazi War Crimes Disclosure Act, dated 2007) lies in the following: “the poetry and prose written by this group is very modern in form, as well as, to some extent, in its subject matter.” Official Soviet critics characterize it as “conspicuous of a thirst for seeking new ways, new forms, new topics and new words”. The document also testifies their striving for greater freedom of expression and establishing cultural ties with the Western World, though “they criticize America and the Western world for the lack of initiative toward their treatment of, the nationality problem of the USSR and, more widely, regarding coexistence with the past and present Soviet regime or government of the USSR, for the lack of support of Hungarian Revolution, the liquidation of which severed the internal struggle and demands for further relaxations. They also criticize the capitalist system as they understand it from official Soviet propaganda” (USA, 2007). Hereinafter the information is described with the reference to the dissatisfaction or opposition they reveal in hidden form against the present regime: “We must accept the fact that among today’s youth this movement is much deeper and more important than the young writers reveal mainly because they try to write not to give cause for them to be accused of deviation from communist principles, the spirit of Leninism, etc.” The facts provided in these records confirm the increase in individual and group contacts initiated by the West, mailing of books, press, brochures in more intensified form than in the past and by other new means, the use of radio and television to increase the transmission of information and commentaries on the events in the USSR, as well as the transmittal of a series of lectures on history, culture, language, the liquidation of colonialism in the world, the cooperation and friendship between people, nations, etc. In particular, as it is



implied in the records “Secret”, these contacts are to be realized via publications, the preparation and transmittal of collections of works by Ukrainian émigré writers and translations of poetry of a pure literary character, meetings and gatherings in New York, Western Europe and Ukraine for the purpose of exchanging ideas and views, an endeavor to obtain from young writers in the Ukraine their works for publication in the West in Ukrainian and other languages. At the same time, the paper notes that “the KGB will not agree to such contacts to be held in New York or Europe, but such a refusal will also prove useful to us. We can also doubt that the party leaders will agree to having the works of émigré writers published in the soviet press, but this also will be proof that not we, but they, forbid free speech even in pure cultural or literary form” (USA, 2007). Finally, the document uncovers that the United States Government and State Department position toward the nationality question in the USSR remains an open question. The position to date is not only negative but in fact, hostile. We mention it because not only does it not contribute to our position, but, on the contrary, it creates a big obstacle in the establishment of contacts and in the position individuals in the USSR (and the Ukraine) can take toward the Western world and particularly toward the USA (2007). Thus, the appearance of the American writers on the Ukrainian scene was mostly accidental, governed by their popularity in Western Europe as well as the whims of publishers and uncoordinated decisions of Ukrainian translators in selecting literary works being translated and further promoted. Numerous samplings of reviews from newspapers and periodicals address their comments on the most diverse range of English-Ukrainian translations praising their fluent discourse during the decade of the 1960s. Noteworthy in this regard was ‘Vsesvit’ a literary monthly journal, fully dedicated to foreign literature and culture. On the one hand, publishing houses, being politically motivated institutions, that provided censorship or promoted certain works, often dictated the translation method. Editors and publishers made all necessary selection, as well as sales teams and reviewers whose comments indicated how translations were received in the target culture.

Despite the conditions of total censorship and new series of arrests, the chief editor Dmytro Pavlichko provided the basis conducive to the atmosphere of creative freedom and cooperative relationship. The journal proved to be a single source of information in Ukraine about world literature and culture, the center of translation studies; it reared a new generation of translators and literary critics and contributed greatly to the cultural relations of Ukraine with the world. For years it publishes numerous examples with different kinds of narratives—novels and short stories, realistic and fantastic, lyrical and philosophical, psychological and political (in all 4000 works of fiction that represent 98 literatures of the world, more than 120000 articles, essays, interviews, etc.). Alongside with the translation of the world classics Vsesvit publishes translations from contemporary foreign literature. It featured works of 51 winners of Nobel prize in literature, a great number of both world famous and promising young authors in translation from 81 languages of the world. Ukrainian readers would have an opportunity to get acquainted with practically all European, Asian and Latin-American literature (including the ones less known in Ukraine – Gaelic, Catalan, Sorbian, Provencal, Rhaeto-Romanic, Frisian). On the whole literary works of contemporary writers from 52 countries of different continents, that had never been published in Ukrainian translations before or existed in their abridged versions were at the readers' disposal. Taking into consideration that the access to all Vsesvit's publications was difficult (its yearly filings for the 20-70-ies are the objects of rarity) and the guide- book for all the 864 issues published from 1925 till 2000 is still lacking, a systematic directory of the journal's publications during the aforementioned period was compiled.

Among the translators who contributed greatly to the world recognition of the journal were O. Mokrovolsky (b.1946), V. Shovkun (b.1940), M Pinchevsky, Yu. Lisnyak, A. Perepadya, Y. Popovich, O. Senyuk(b.1929), M. Lytvynets, H. Philipchuk (b.1936), D. Palamarchuk, R. Dotsenko and others. Their translated versions were undeniably a real breakthrough that marked a rebirth of Ukrainian translations aswell as opened the possibility for their worldwide recognition.

Whilst it appears impossible to comprehensively represent the entire community of Ukrainian translators who belong to the movement of the 1960s, our choice of respondents is determined by lack of information about them though their translations of English and American works of fiction continue to engage and inspire readers all over the world. Yet, we cannot get neglected by the high level of artistic translations from several foreign languages (both in prose and poetry) made by M. Lukash and H. Kochur, “the two most outstanding opponents of Russification of the Ukrainian people”, a “symbol of persistence and unyielding defense of the right of the Ukrainian language and culture to their free and independent development and functioning” (Korunets, 2003).

They never yield to the pressure and intimidation of the Soviet censorship that accused the translators of the “extraordinary archaization of the Ukrainian language and other cardinal sins “The breadth of views and experience, and the insight these “messengers of culture” offered proved to be the guidelines for a new linguistic generation of Ukrainian translators of the period mentioned.

The dominance of fluency in verse and prose translations from English into Ukrainian becomes apparent due to the Translator’s section in the Ukrainian Writers Union in the early and mid-sixties. An inspirational role in this process undoubtedly belonged to Kochur who greatly influenced and guided the Ukrainian translators during his chairmanship in the section. Despite a new wave of political persecutions and reprisals, his ideological and spiritual adherents R. Dotsenko, Yu. Lisnyak, D. Palamarchuk and other talented men of pen demonstrated their eagerness to uphold the fundamental values of the Ukrainian language in the world literary space. For this reason, they proclaimed new insights in the translation methodology that focused on the style and accuracy of the translated versions, their intended audience, social value as well as their relation to literary trends in English. They are compelled to advance their interest to make the translations directly from the original and objected to the ones produced on the basis of interlinear translations that used to come out from publishing houses. Being employed in ‘Veselka’, ‘Dnipro’ as translators or members of editorial board at different times R. Dotsenko, Yu. Lisnyak,

D. Palamarchuk together with other progressive translators perfectly realized that basic principles of high-quality artistic translation must be addressed from a common perspective. Their revised project has the following major thrusts:

- to maintain all the structural peculiarities of the original in the target language version;

- to stay true to the author's conception;

- to maintain the fidelity in the means of the author's depicting the artistic images and figurativeness pertained to the language of the original;

- to mirror peculiar features (lexical, syntactic and stylistic means of expression) of the original;

- to avoid deliberate omissions, shortenings, enlargements or any other manifestations of freewheeling translation with an authority of "plain styles".

The latter in English-language writing was achieved over centuries, what Bernstein (1986) as cited by Venuti (2000) describes as "the historical movement toward uniform spelling and grammar, with an ideology that emphasizes non idiosyncratic, smooth translation, elimination of awkwardness, etc. – anything that might concentrate attention on the language itself". In contemporary Anglo-American literature, this movement has made realism the most prevalent form of narrative and free, prose-like verse the most prevalent form of poetry. For comparing values, the author comments on Sterne's work, where the look and texture—the opacity— of the text is everywhere present, a neutral transparent prose style has developed in certain novels where the words seem meant to be looked through – to the depicted world beyond the page. Likewise, in current middle of the road poetry, we see the elimination of overt rhyme and alliteration, with the metric forms retained primarily for their capacity to officialize as "poetry" (Venuti, 2000).

In view of the trends listed above, it seems inevitable to accentuate on the transparency that would become an authoritative discourse for translating, no matter whether a foreign text was a poetry or fiction. The dominance of transparency in English-language translation is closely connected with the phenomenon of "translator's invisibility" (Venuti, 2000) that is partly determined by the

individualistic conception of authorship that continues to prevail in Anglo-American culture. According to this conception, as Venuti (2000) would put it, “the author freely expresses his thoughts and feelings in writing, which is thus viewed as an original and transparent self-representation, unmediated transindividual determinants (linguistic, cultural, social) that might complicate authorial originality. This view of authorship carries two disadvantageous implications for the translator. On the one hand, translation is understood as a second-order representation: only the foreign text can be original, an authentic copy, true to the author’s personality or intention, whereas the translation is derivative, fake, potentially a false copy. On the one hand, translation is required to efface its second-order status with transparent discourse, producing the illusion of authorial presence whereby the translated text can be taken as the original” (Venuti, 2000). Proceeding from these, the author concludes, that however much the individualistic conception of authorship devalues translation, it shapes translators’ self- presentations, leading some to psychologize their relationship to the foreign text as a process of identification with the author.

The aforesaid holds for R. Dotsenko (1931-2012), a contemporary Ukrainian translator and literary critic, culturist, author of aphorisms and sentences, member of National Union of Writers, laureate of awards named after Rylskyi and Lukash. His name stands out from the other translators profiled here in a number of ways: one could hardly name anyone who produced such a great variety of prose works from literature of the English-speaking world (Oscar Wilde, Mark Twain, Fennimore Cooper, William Faulkner, Edgar Alan Poe, Charles Dickens, Margaret Mitchell, Arthur Conan Doyle, Lewis Stevenson, Jonathan Swift, Brian Fry, Ray Bradbury, Frank O’Connor, James Joyce, Evan Hunter) as well as works from French, Polish and other literatures. He was an active participant of the Sixties Movement in Ukraine, a former political prisoner (twice arrested on charges of “Anti-Soviet activism and propaganda”, “Ukrainian bourgeois nationalism”).

During the years of imprisonment, he got acquainted with the key figures of Ukrainian national liberation movement – Patriarch Joseph Slipyj, UPA veterans,

heroes of the Lithuanian resistance movement, as well as artists, scientists, philosophers. As R Dotsenko would put it: “From Mordovia camps, unexpectedly I joined the Kiev Sixties (name of the new generation of Soviet and Ukrainian national intelligentsia that entered the culture, art, literature, and politics in the Soviet Union in the second half of 1950) where I got acquainted with Ivan Svitlychny, Ivan Dziuba, Lina Kostenko, Alla Horska and many, many other outstanding personalities of those revival years”. These contacts of his made him always be under the control of the KGB. In the early 1970s, the “Dnipro” publishing house gathered a group of writers guided by Ivan Dziuba, who worked with Mykola Lukash and Hryhoriy Kochur, and Dotsenko was threatened with a new arrest. After refusing to cooperate with the KGB he was dismissed from work in “Dnipro” and his translations were forbidden. But despite all these, he stayed true to his ideals and had the fortitude to bear and overcome all the difficulties. He stepped back in shade, in “internal emigration”, proceeding with translations, working in a village library with almost no pay. In the 1980s when the so called “perestroika” started Dotsenko promoted the publication of works by Leonid Hrebinka as well as popularized works by O. Teliha, O. Kurinnyi, O. Hryhorenko, A. Jaworowskiy, H. Mazurenko, P. Karpenko-Krynytsya, A. Tarnawskyi, L. Lyman in periodicals, in particular, in a “Universe” he made a serious review of Martha Tarnawska’s annotated bibliography of Ukrainian literature in English. In this context she noted: “Rostyslav Dotsenko was my first literary contact and critic in Ukraine, he consulted me on different publishing businesses, and I really appreciated his advice and critical attention” (Tarnawska, 1996).

It is hard to distinguish his most successful work, which instantly earned him the reputation as a translator. He emerged on the scene not only via translations but via other projects connected with his literary activities. Rostislav Dotsenko describes his interest in literary translation springing from an academic interest, especially the forms and processes of integral cultural development. His theoretical assumptions to translation problems reflect in some ways the issues of equivalency and transparency. Rostislav Dotsenko fully realized that time was ripe for new insights in translation,

but at the same time he didn't at all deny the utility of Gentzler's views on the problem in question: "translation theory has not only to work for better mutual comprehension between users of diverse tongues; more central still in its purposing is a more complete viewing of itself and of the comprehending which it should serve" (Gentzler, 2001). R. Dotsenko was clearly fascinated by the notion that translations are considered to be successful when they are read "fluently", with the appearance of not being translated. Yet, he drew a clear distinction between authoring and translating, and his critical reception of the problem gives him an opportunity to consider himself in a kind of collaboration with the author. R. Dotsenko always tried to stay faithful to the basic text in such a way that his own personality was "in shadowy existence. As he would put it: any sense of authorial presence in translation is an effect of transparent discourse", and his translations were based on the inner creative interaction with the author of the original. Such was his approach to William Faulkner's translations whose inciting works and artistic models still continue to challenge various misconceptions marked by heated debates and rebuttals, along with radically coloured reappraisals. Dotsenko's critical reception of Faulkner's works contributed to their international relevance and worldwide impact.

Faulkner's writing style known to be marked by complex sentence structure that seems to persist in mannerisms and establishes a hierarchy of meaning has always been a subject for numerous debates in terms of splitting them into shorter segments while translating the writer's works into a foreign language. R. Dotsenko is governed by his own thoughts, feelings and ideas to provide the highest quality translation due to the excellent idiomatic command of English as well as cultural knowledge. He aims to understand the "spirit" of the original as well as the entire system of the author's views and sentiments represented in it. The main character's granddad announces a piece of wisdom that is the author's moral credo which coincides with Dotsenko's aesthetic views: *"Порядна людина ніколи не забуває свого минулого. Вона дивиться життю просто в вічі. Порядна людина завжди відповідає за свої вчинки і бере на себе тягар їх наслідків, навіть коли вона не викликала цих вчинків, а тільки мовчки прислала на них і не сказала "ні", хоч і знала, що*

*повинна була так” (Dotsenko, 2013).*

R. Dotsenko has always tried to carefully avoid every fault with which other translators were often too justly charged. Linked to the statement that losses in translation prove to be a reflection of the difficulty of finding the right word which lies at the heart of any speech or writing act, he made all possible assumptions to fill all these lacunae. Unlike other translators who dismiss translation theory as useless abstraction, R Dotsenko moves to consider his own register about it. According to him not every translator must be interested in theory, but a clear awareness of theoretical concepts and phenomena surrounding cultural exchange should be quite important especially for novice translators. Not only he considered theory to have a clear value in translator’s own technique, but also in terms of how literary translation is perceived or assessed. This awareness helped the translator to produce high quality versions which at first sight seem untranslatable. Dotsenko’s translations wake senses which readers may never have seen or explore. He “lets them experience the beauty and touch of foreign lands, lets them smell the smells, feel the breeze, and hear the rustle of foreign trees” (Zgadzaj and Roberts, 2013).

Dmytro Palamarchuk (1914-1998), a poet and a prolific Ukrainian translator of the 1960s, gained his worldwide recognition due to successful versification of all 154 sonnets of Shakespeare (1966). Two years later the Ukrainian version of the sonnets was shared to Stratford-on-Avon, Shakespeare’s birthplace. Expressing his appreciation for the valuable contribution the Ukrainian translator made to provide the greatest English poet’s widest possible dissemination, the director of Shakespeare’s Centre noted that “Ukrainian translation will hold a peculiar place among the collection of foreign translations available in the Centre”. It was Dmytro Palamarchuk who created a new page in “Ukrainian Shakespearean”. The sonnets have once been freely voiced in Ukrainian, beyond the borders of English-speaking world with those huge potentials hidden in the depths of their core matters. D. Palamarchuk made a brilliant translation of Shakespeare’s two sonnets that for long seemed to be untranslatable.

Thus, the shift of bawdy connotations of the word “will” in the original has been successfully reflected in the translation. His Ukrainian version gives the readers a possibility to reveal the hidden relevant meanings, thus accentuating that not all of them are bawdy. In fact, the obvious identification of “will” as ‘violation, desire, intent’ is often suppressed entirely, and a straightforward reading of the poem with no dominant



attention to all the bawdy puns, tends to produce a wrong effect on the reader:

**CXXXV**

*Whoever hath her wish,  
thou hast thy **Will**, And **Will**  
to boot, and **Will** in over-  
plus; More than enough am  
I that vexed thee still, to thy  
sweet **will** making addition  
thus.*

***Wilt** thou, whose **will** is  
large and spacious, Not  
once vouchsafe to hide my  
**will** in thine? Shall **will** in  
others seem right gracious,  
And in my **will** no fair  
acceptance shine?*

*The sea, all water, yet  
receives rain still, And in  
abundance addeth to his  
store;*

*So, thou, being rich in **Will**,  
add to thy **Will** One **will** of  
mine, to make thy large **will**  
more. Let no unkind, no fair  
beseechers kill;*

*Think all but one, and me in  
that one **Will**.*

It can be obviously

seen that all puns of  
the original have been  
presented in a  
masterly and  
exceedingly varied  
fashion in translation:

*Авжеж, воліти **волі**  
всі ми вільні, – То ж  
**Вілля** мати серцеві  
не гріх,*

*Нехай же буде вічно  
тільки **Віль** в нім  
Додачею до всіх **волінь**  
твоїх.*

*Не вволиш волі – хай  
волає **Віль**? Чи,  
може, іншим серця  
ті вділила І вільно  
**Вілля** втиснути  
відтіль? Безмежне  
море до свого  
привілля Приймай  
дощі в солоне лоно  
хвиль.*

*Тож будь і ти привільніша до **Вілля**  
І власну волю увелич  
на “**Віль**”. Не  
відмовляй мені і  
серцем смілим  
Вінчай усі свої*

### *воління Віллем!*

Among other most relevant aspects of Palamarchuk's literary heritage were the translations of a collection of Byron's and Shelley's poems as well as several novels by Wells, France, Stendhal, Flaubert. He successfully versified poems of well-known French authors (Baudelaire, Prud'homme, Heredia, Mallarmé, Renoir, outstanding Polish (Mickiewicz, Tuwim), German (Heine), Italian (Petrarcha) and Byelorussian (Tank, Hiebkha) poets.

Yuriy Lisnyak (1929-1992), who also represented the Sixties Movement, is known to the Ukrainian reader as the author of prose and poetry translation from several foreign languages: English (Ch. Dickens, R. Aldington, B. Golding, H. Melville, E. Poe, J. Swift, J. Jerome, W. Shakespeare), German (H. Nahbar, B. Brecht, H. Mann, etc.), French (A. France, .de Balzac), Czech (Irasek) and other foreign authors. He skillfully combined translations with editorial activity. Thus, he was the chief editor of the new complete six-volume edition (1984-1986) of Shakespeare's works in Ukrainian translations made by M. Ryl'sky, O. Mokrovolsky, I. Steshenko, B. Ten, H. Kochur, D. Palamarchuk, V. Koptilov and others. Yu. Lisnyak was the one to propose a fresh treatment in Ukrainian 'Dickensian'. The fact that he has chosen "Hard Times" for translation was not accidental: the option has been associated with translator's growing awareness that the writer's sharp criticism of the industrial England with all its inadequacies and injustices seemed thought-provoking and relevant to Ukrainian society of the current period. The author's denunciation of a capitalist system that weakens the social fabric turned out to be akin to his moral standards. Thus, in his translation of Charles Dickens' novel Yu. Lisnyak masterly reflected the author's intentions aimed to challenge the prevailing view of the society where facts and practical values held higher positions than human feelings. He also succeeded in reproducing the peculiarities of the author's style that is known to be marked by "profuse linguistic creativity" (Kovaliv, 2007).

In the late 1940s some of Dickens' novels as well as "Hard times" were not considered serious fiction and were not part of the English literary canon. Though

F. R. Leavis saw Dickens as a great entertainer, he did not regard the novelist fit to be included in “the Great Tradition” of the English novel due to the fact that Dickens lacked seriousness something that Henry James and Joseph Conrad possessed (Leavis, 1966). However, Leavis made an exception with Dickens’ novel “Hard Times”. He admitted that the novel had complete seriousness that could excite the adult mind and praised the novel’s tight story, clear symbolism, moral values, sharp dialogue, natural style and convincing denouement. According to him “Hard Times” was as a great moral fable that captured the writer’s moral vision.

The translations of Charles Dickens’ novels previously made in Russian before 1960s (Gustav Shpett, Arkady Gornfield, Alexanra Krivtsova, Yevheny Lann), distinguished themselves by excessive literalism and, according to Nora Gal, a literary critic, these translations “were stern, stiff, formalistic and unreadable”. The same holds true for the Ukrainian version made by Konstantin Shmigovsky. Yu. Lisnyak, as mentioned above, introduced a new insight in Dickens’ Ukrainian interpretations. His description of characters were made in ways which reinforce each other, so that reader’s certain feelings and emotions are built up and renewed, whereas in Shmigovsky’s translation these proper names, rendered by means of transcription, display “zero stylistic position” and zero effect on the reader: “Гредґранд” – “*Gradgrind*”, “Мен- Чокемчайлд” – “*M’Choakumchild*”, “Баундербі” – “*Bounderby*”, “Блекпул” – “*Blackpool*”, “Мерилез” – “*Merrylegs*”, “Коктаун” – “*Coke town*” etc. As the examples show, these names neither reveal the inner world of the main characters nor identify their origin which attests to the fact that the author’s intentions are overshadowed and the name “is no longer articulating”. In contrast with these, Yu. Lisnyak had a focused ability to concentrate on the minutiae, picking out details in all their possible shades. One might argue that he managed not only to “individualize” main characters’ speech but, also to give a clear and accurate account of their names, saving semantics and word-building models typical of the original text, and in his translation Dickens’ keen sense of language is rendered with precision.

Thus, the writer depicts Thomas Gradgrind, a wealthy, retired merchant in the

industrial city of Coketown, England, who dedicated his life to a philosophy of rationalism, self-interest, and fact. He raised his children, according to this philosophy and never allowed them to engage in fanciful or imaginative pursuits.

When rendering all the anthroponyms of the original text the translator first explained their connotations: “*Gradgrind*” – (“torture smb.by exorbitant demands”) – *Томас Товкматч*, (“Toalkmuch – who is talking much”) – “***Thomas Grandrind*** – *a man of ralities. A man of facts and calculations*” (Dickens, 1994) – “***Томас Товкмач***, пане добродію. Людина здорової думки. Людина фактів і розрахунку” (Dickens, 1970).

Another promising translator’s finding is the name of Josiah Bounderby that features transparent semantics as well (“bounder – a disapproving word for a man who has behaved in a way that you think is morally wrong”). Mr. Bounderby is described as a machine of the nineteenth century, a “bully of humility” and “inflated like a balloon”. He was a “banker, merchant, manufacturer” and could have a “spiritual relationship” with anyone “perfectly devoid of sentiment”. He had a “metallic laugh” like a machine and was made of some “course material”, with “swelled veins”, “puffed head”, and “strained skin”. By his own statement he was “born in a ditch” and arose to great heights by dint of merit and hard work– “a self-made man”. Yu. Lisnyak carried out a thoroughgoing review of the main character’s inner world and found a Ukrainian equivalent “*Горлодербі*” that fully reflects it (Ukr.”дерти горло” – “to speak at the top of one’s voice”). The second part of the word “*дербі*” equals the English word “derby”. “*All the way to Stone Lodge, as with grave indignation he led the two delinquents’ home, he repeated at intervals "What would Mr. Bounderby say?"— as if Mr. Bounderby had been Mrs. Grundy*” (Dickens, 1994). – “*І далі, всю дорогу до Кам'яної Осади, ведучи провинників додому, він час від часу проказував суворо й гнівно: — Що скаже, пан Горлодербі? — так, наче пан Горлодербі був не пан Горлодербі, а пані Гранді*” (Dickens, 1970).

The author introduces M’Choakumchild who was fresh from a training college, as a symbol of a new school ideology that didn’t seem to be in accord with his moral visions. Instead of developing students’ abilities and teaching them to think, he adheres

to the methodology that is based on making them memorize dry scientific facts. Dickens' satire, observed in the choice of the name as well as depicting the character, reveals the author's intention to criticise teachers 'training schools of that time. The "ten chilled fingers" of M'Choakumchild and his "stony way" stifle the imaginative "fancy" that is "lurking within" each child. All these "shades" are displayed in Yu. Lisnyak's translation: "*Пан Дімодавс*" – "*М'Choakumchild*". The first part of the name "*Choak*" is an English omophone of "choke" – "to stifle", "oppress" – "душити" (Ukr.); the second part "child" – "дитина": *M'Choakumchild, and some one hundred and forty other schoolmasters, had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs*" (Dickens, 1994) – "*Пана Дімодавса самого й ще з півтораста шкільних учителів тільки нещодавно виготовили однією партією, за одним зразком, на тій самій фабриці, ніби виточили сто сорок ніжок до фортепіано*" (Dickens, 1970).

Another evidence of Yu. Lisnyak's translation skills was the way he represents Stephen Blackpool, a poor factory worker who was keenly feeling the injustice of the law system and could no longer stand it, though unable to change the situation. The translator goes deep into the name semantics again and found a corresponding analogue to the English anthroponym *Blackpool* ("black" + "pool") – "*Бездол*" (Ukr. "без" – "without," "доля" – "fortune"). The novel contains a large number of other cases that testify to the usage of stylistically coloured names. Sissi's dog, for instance, is called "Merrylegs". The fact that Sissi's father was a circus performer and, the dog was often seen playing in his show, the translator searching for suitable words relevant to the original, decided on "Танцюй" ("dance").

Coketown in the novel symbolizes the negative effects of industrialization on English towns in the period mentioned. The growing number of factories as a result of industrial revolution in England, led to pollution, social imbalance and individual confusion. The soot-coated, black and savage Coketown are associated with repetitiveness, routine, dreariness, monotony and drudgery. Both its streets and the residents have lost their unique images and were too much alike. The repeated use of the word "same" and the phrase "like one another" highlight both the monotony of Coketown and the drudgery of the people who live there: Everything in the redbrick *Coketown* is "*severely workful*" and the idea of

sameness extends to the eighteen churches of different “*religious persuasions, the jail, infirmary, town hall, school and cemetery*”. *The blasting furnaces of Coketown make the place hot as hell; the gas-filled air makes people feel asphyxiated.* –: “*То було місто (Кокстаун), збудоване з червоної цегли, а отже, воно мало б бути червоне – коли б не дим та сажка. Але через дим та сажку воно було неприродно червоно-чорне, мов розмальоване обличчя дикуна. То було місто машин та високих коминів, що з них ніколи не уриваючись, соталися та соталися нескінченні димові гадюки*» (Dickens, 1970). The toponym “Coketown” is translated as “Коктаун” (“coke” – Ukr. “кокс”, “black substance remaining after coal gas and coal tar have been removed from coal, used as a fuel”; “town” – Ukr. “місто” (centre of population that is larger than a village but smaller than a city)).

Another example of the toponym being faithfully reproduced in the translation is Gradgrind’s “matter-of- fact” home in Coketown aptly called “Stone Lodge” (Dickens, 1994) – (“stone” – (Ukr.) “камінь”, “lodge” – “приміщення”, “оселя”. The house reflects practical personality of its owner and all possible values of utilitarianism: *It was “square” with a “heavy portico” which darkened “the principal windows, as its master’s heavy brows [overshadowing] his eyes” The house is quite geometrical and made of “iron, clamps and girders” with a lawn out of a “botanical account-book”. The house even had “mechanical lifts for the housemaids” and all kinds of cabinets—metallurgical cabinets, conchological cabinets for the children. StoneLodge is “haunted by the ghost of damp mortar”* (Dickens, 1994). – Той дім звався “Кам’яна Осада” “Великий коробкуватий будинок з масивним піддашшям на колонах, що притінювало чільні вікна, достоту як густі навислі брови притінювали очі його господаря” (Dickens, 1994).

There are a lot of other examples to illustrate that as a translator, Yu. Lisnyak’s attained complete mastery and fulfillment, but space limitations do not allow to include all of them. Thus, such time honoured Ukrainian versions of the translators of the 1960s have undoubtedly established a place in the production of world literature on the international arena. Besides, their translations of prose and poetry created the national school of Ukrainian artistic translation. Its mission is recognized as serving the public being bound to comply with high quality translations as well as maintaining high professional standards. Because of the rapid growth in the area,

particularly in the last decade, certain decisions have had to be taken regarding the selection of the material under translation.

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## Glossary

**Abridged Versions:** Shorter versions of books.

**Accidental:** Happening by chance.

**Extraordinary Archaization of the Ukrainian Language:** making the Ukrainian language sound too old-fashioned and for other serious ‘mistakes’ from the Soviet perspective.

**Aesthetic Ideals of Civil Society:** ideas about beauty and art in a society where people have rights and freedoms.

**Anti-Soviet Propaganda:** Views that were not in line with the Soviet regime’s official stance.

**Binary Oppositions:** two opinions perceived completely opposite to each other (like ‘version A’ versus ‘version B’).

**Breadth of Views and Experience:** Having a wide range of ideas and knowledge gained from different situations.

**Categorical Demand to Get Rid of Literalism:** A strong call to move away from translating too literally, word-for-word.

**Center of Translation Studies:** A key place for learning about and researching translation.

**Communication Vehicle:** Something that helps to share information or ideas. Translation acts as a way to connect world literature.

**Comparative Literature:** A field of study that looks at literature across different languages, cultures, and national boundaries.

**Continual Exchange of Knowledge:** The ongoing process of sharing information and understanding between different groups via translation.

**Contemporary Foreign Literature:** books written from around the mid-20th century (after World War II) up to the present day.

**Cooperation and Friendship Between People, Nations, etc.:** promoting positive relationships between different groups.

**Crucial Period:** A very important time in history. The 1960s were a significant time for Ukraine politically and culturally.

**Cultural and Ideological Implications:** The effects that translation can have on people's beliefs, values, and ways of life (cultural) and on the systems of ideas and principles that support a certain way of thinking (ideological).

**Declassified and Released:** Information that was once secret but has now been open to public.

**Deliberate Omissions, Shortenings, Enlargements:** intentionally leaving out parts, making it shorter or longer.

**Designated Reader:** The clear picture of the audience the translator has in mind while translating.

**Dominance of Fluency in Verse and Prose Translations:** The importance of making poetry and regular writing translations sound natural and smooth.

**Fundamental Values of the Ukrainian Language in the World Literary Space:** promoting the importance of the Ukrainian language in international literature.

**Editorial Board:** A group of people who oversee the content of a publication.

**Evident Contradictory Thesaurus of Narratives:** A clear collection of stories and ideas that showed opposing viewpoints. This describes the complex nature of the 1960s in Ukraine.

**Frame of Reference:** The specific time period or context being discussed.

**Freedom Speech:** The right to articulate ideas and opinions without retaliation or punishment from the authorities.

**Free, Prose-like Verse:** Poetry that doesn't follow strict rules of rhyme or rhythm and sounds more like regular writing.

**Generate New Meanings:** To create new understandings or interpretations via translation.

**Global Extension and Major Explosion:** A significant increase and spread around the world. This refers to the growth of Ukrainian translations in the 1960s.

**High Level of Artistic Translations:** Well-done translations that are also beautiful and skillful.

**Ideological and Spiritual Adherents:** People who shared the same core beliefs and values.

**Ideology that Emphasizes Non-Idiosyncratic, Smooth Translation, Elimination of Awkwardness, etc.:** A belief system that values translations that don't have unusual personal styles, flow well, and avoid sounding strange.

**Implicitly Committed:** Something that is understood or suggested but not directly stated. Comparative Literature is implicitly involved in the value of translation.

**Improve the Artistic Level of Translation:** To make translations that are not just accurate but also beautifully written in Ukrainian.

**Insights into Human Nature:** Deeper understandings of how people think and behave.

**Inspirational Role:** A role that motivated and encouraged others.

**Intended Audience:** The specific group of readers the translation is for.

**KGB:** The main security agency of the Soviet Union, known for its surveillance and control.

**Lagged Behind:** Been less developed or active compared to something else (in this case, Russian translation).

**Lack of Initiative:** Not doing enough or taking action on an issue.

**Lack of Information:** Not enough details known.

**Liquidation:** The forceful ending or suppression of something.

**Liquidation of Colonialism in the World:** The process of ending rule by colonial powers in different parts of the world.

**Literary and Cultural Build-up:** How literature contributes to the growth and development of culture.

**Literary Monthly Journal:** A magazine published once a month that focuses on literature.

**Structural Peculiarities of the Original in the Target Language Version:** Keep the original sentence structure and organization as much as possible in the Ukrainian translation.

**Fidelity in Depicting the Artistic Images and Figurativeness of the Original:** Keeping the original ways the author created vivid descriptions and used figurative language.

**Marginal Activity:** Something seen as less important or on the edge of the main focus. The text says literary translation used to be seen this way.

**Masters of the Pen:** Skilled writers.

**Mirror Peculiar Features (Lexical, Syntactic and Stylistic Means of Expression) of the Original:** Reflect the unique word choices (lexical), sentence structure (syntactic), and overall writing style (stylistic) of the original.

**Morality:** Ideas about what is right and wrong.

**Nation's Cultural Prestige:** How respected and admired a country's culture is by other countries. Translation can play a role in building this respect.

**National and World Literatures:** The body of written works that are important to a specific country (national) and the collection of significant literary works from all over the world (world). Translation helps create and maintain both.

**National Boundaries:** The borders that separate countries. Translation helps ideas travel beyond these borders.

**Neopopulist Tendencies:** Some connection to ideas that emphasize the importance of ordinary people.

**Neutral Transparent Prose Style:** A way of writing in novels where the words seem meant to be looked through – to the depicted world beyond the page.

**New Wave of Political Persecutions and Reprisals:** Another period of being unfairly treated or punished for political reasons.

**Notions of Differences Between Languages:** Ideas about how languages are different from each other. The text says the focus is shifting away from just these differences in translation studies.

**Numerous Samplings of Reviews:** Many examples of opinions from newspapers and magazines.

**Official Soviet Propaganda:** Information and ideas spread by the Soviet government to promote its views.

**Opacity of the Text:** The quality of the writing that makes you aware of the words themselves, rather than just the meaning.

**Outstanding Opponents of Russification of the Ukrainian People:** The ones who resisted the pressure to make Ukrainian culture more like Russian culture.\

**Patriotically Minded Intelligentsia:** Educated people who strongly loved and supported Ukraine.

**Philosophical Reflections and Debates:** Deep thinking and discussions about important ideas.

**Plain Styles:** Simple and straightforward ways of writing.

**Politically Motivated Institutions:** Organizations whose actions are influenced by political goals.

**Power Relations:** How different groups or countries have more or less influence or control over others. Translation can be affected by these relationships.

**Prevalent Form of Narrative:** The most common way of telling stories.

**Processes of Transmission:** The ways in which things (like literature) are passed from one place or time to another. Translation is a key part of this for world literature.

**Progressive Translators:** Translators who had new and forward-thinking ideas.

**Promising Young Authors:** New writers who show great potential.

**Pure Literary Character:** Focused on artistic quality rather than political messages.

**Radically New Insights:** Completely new and different ideas.

**Readers' Disposal:** Available for people to read.

**Realism:** A literary style that tries to show life as it really is.

**Rebirth of Ukrainian Translations:** A new period of growth and activity in Ukrainian translation.

**Reception and Reader-Response:** How people read and understand a translated work. This is important because a translation isn't just about the words, but also how people react to them.

**Reconsider Existing Literary Norms:** To think differently about the usual rules and standards of literature.

**Rejuvenation of Avant-Garde Motives:** A renewed interest in new and experimental artistic ideas.

**Relation to Literary Trends in English:** How the translation connects with current styles and movements in English literature.

**Renovations:** Changes and updates.

**Revised Project:** Their new and improved plan.

**Revival of Ukrainian Translation School:** A renewed and active period for translation into Ukrainian.

**Romantic Humanism:** A focus on human potential and emotions, often with a sense of idealism.

**Severe Censorship:** Very strict control over what could be published or expressed.

**” Shistdesiatnyky”:** The name for a new generation of Ukrainian writers and artists who emerged in the 1960s.

**Social and Political Estrangement:** Feeling separate or distant from the social and political systems.

**Social Value:** The importance or usefulness of the translation to society.

**Spiritual Independence:** The desire to have their own beliefs and values, separate from government control.

**Stay True to the Author’s Conception:** Accurately reflect the author's ideas and intentions.

**Striving for Greater Freedom of Expression:** Trying to have more freedom to say what they think and feel in their writing.

**Style and Accuracy:** How well the translation captures the original writing style and how correct it is.

**Subject Matter:** The topics or themes of their writing.

**Functioning:** Represented the ongoing and strong fight for Ukrainian language and culture to grow and operate freely without outside control.

**Systematic Directory:** An organized list

**“Khrushchov’s Thaw”:** A brief period of slightly more freedom and less strict control in the Soviet Union under the leader Nikita Khrushchev (from 1954 to 1964).

**Thesaurus of Narratives:** A collection of stories and ideas.

**Transmittal of a Series of Lectures:** Sending out recordings or texts of educational talks.

**Transmission of Information and Commentaries:** Sharing news and opinions.

**Translator's Objectives:** What the person doing the translation is trying to achieve (e.g., to be very accurate, to make it sound natural in the new language, etc.).

**Ukrainian Émigré Writers:** Ukrainian writers who had left Ukraine and were living in other countries.

**Ukrainian Writers Union:** An organization for Ukrainian writers.

**Undeniably a Real Breakthrough:** Clearly a very important and significant development.

**Uniform Spelling and Grammar:** Consistent rules for how words are spelled and sentences are put together.

**Uncoordinated Decisions of Ukrainian Translators:** Choices made by translators without a clear plan or agreement.

**Vivid Descriptions and Figurativeness:** Creating strong mental images and using creative language.

**Whims of Publishers:** The unpredictable preferences of the companies that publish books.

**Winners of Nobel Prize in Literature:** Highly prestigious authors who have received the Nobel Prize for their writing.

**World Classics:** Very famous and important works of literature from the past.

**Worldwide Recognition:** Being acknowledged and admired all over the world.

## Self-Check

1. What was the old idea about literary translation, and how is it different from the newer understanding described in the text?
2. Why is “reader-response” important when we talk about literary translation?
3. According to the text, how does translation help with a country’s “cultural prestige”?
4. What does the term “Comparative Literature” mean, based on what you read?
5. Why does David Damrosch say that literature and translation are connected? Explain his idea in your own words.
6. What was special about the 1960s for Ukrainian translations? What two contrasting things were happening at that time?
7. Who were the “shistdesiatnyky”, and what were some of the things they wanted for Ukraine?
8. Why were some Ukrainian writers, artists, and translators in the 1960s facing “severe censorship”?
9. How did the new generation of Ukrainian translators see their role in promoting national identity and cultural values?
10. What were some of the “radically new insights” that Ukrainian translators like Mykola Lukash and Hrigory Kochur brought to translation?
11. Why might spending time in prison camps have given some Ukrainian translators an opportunity to learn foreign languages?
12. According to the “Secret” document, what did the Soviet critics think about the new Ukrainian writing? What did the writers themselves want?
13. Why do you think the KGB was against contacts between Ukrainian writers and people in the West?
14. What does the text suggest about how American writers became known in Ukraine during this time? Was it a planned thing?
15. How did the journal “Vsesvit” help Ukrainian culture and translation? What made it important?



16. What does it mean for a translation to be “fluent”? Why did Dotsenko think successful translations should read fluently?
17. Even though Dotsenko wanted translations to be fluent, what important difference did he see between writing a book and translating it?
18. What were some of the main ideas in the “revised project” for high-quality artistic translation? Can you explain one of these ideas in your own words?
19. What is “translator’s invisibility”, and why might it be connected to how people in Anglo-American culture see authors?
20. Why is it interesting that Dmytro Palamarchuk’s translation of Shakespeare’s sonnets was shared in Shakespeare’s birthplace? What does this tell you about the importance of translation?

## Chapter 2

### YU. LISNYAK'S CODE OF ETHICS FOR LITERARY TRANSLATION

An aesthetic dialogue that explores the problem of reception and interpretation of the original text correlates with translator's creative personality that not only underscores its artistic value, but also provides a wide range of opportunities to "involve readers into a creative game festival" (Zubrytska, 2004, p.32) by articulating the birth of a new literary work obviously recognized as translation. At the same time, the reader comes to solve an intellectual quest hidden in the game, i.e., to decode the scheme of artistic communication in which the translator occupies a leading position. These appeals to the aesthetic sphere of the reader's experience characterized by its personalized nature marked by intellectual competence of the recipient and wide-open willingness to learn something new. Yuri Lisnyak's translations evoke a true enthusiasm to distinguish the mosaic integrity of the uncertain reality of a foreign literary text.

As a strong advocate for the innovative ideas articulated by outstanding representatives of Ukrainian Translation Study (M. Lukash, H. Kochur, R. Dotsenko), Yu. Lisnyak has acknowledged their philosophical and moral principles being further used as guidelines for his translation concept. These mostly concerned methodological principles and criteria for text selection as well as the desire to get the target reader acquainted with a new artistic reality of literary work and provide metaphorical vision of the world with all its symbolic spaces and complexity.

The writings of Translation Studies theorists and researchers (S. Bassnett, 2010; I. Korunets, 2003; O. Krupko, 2009; V. Mitrofanov, 2000; T. Nekryach, 2010; O. Pavlenko, 2014; A. Perepadya, 2001; Tymoczko, 2000) tend to focus on translating literary texts as the objects of enquiry, searching for adequacy, equivalence and the unity of form and content to match a poetic profile of the original text in general and generating particular insights into Yuri Lisnyak's translation activities. Numerous interviews and archive materials come to reveal the translator's literary style as well as recognize the art of interpretation, the authors accentuate on his utmost desire to recover the artistic value of Ukrainian translation. To the extent that these studies take into consideration the cultural implications of the translator's tactics, they

establish his strategies to function as certain guidelines for beginning translators by giving them tips to find the right way of creating a new literary text.

The artist enrolls himself to a glorious cohort of Ukrainian translators of the sixties manifesting certain aesthetic position on his own translation activities. He has always been a convinced follower of H. Kochur and R. Dotsenko and was the one who not only supported their views regarding translation quality assessment but also became a chief advocate and expositor of high-quality practice in the field. The turning point of Yu. Lisnyak's translation activities that throws a new light on his artistic world covers the period of exile when he was dismissed on the ground potentially related to his political views and beliefs. He fully recognized that the lack of good quality translation in Ukrainian resulted in the shortage of virtuous literacy and moral evaluation of national works of art. Being greatly concerned about these Yu. Lisnyak's claims, there is a lack of training opportunities for the novice translators of his time to equip them with essential knowledge, skills and social behaviors required for practical consumption of translation quality assessment. Accordingly, the best collection of the author's translations characterized by linguistic and genre diversity enjoy worldwide recognition. His numerous translations include prose works of world's Classics sorted by the number of languages – English, German, Czech and Slovak. Among the list of Yu. Lisnyak's translations embrace novels, humorous stories and pamphlets, journal articles and essays ("Hard Times" by Ch. Dickens, "Journeys of Lemuel Gulliver" by J. Swift, "Metzgerstein", "Berenice", "Buried Alive", "The Devil on the Bell Tower", "Never Bet the Devil Your Head", "The Golden Beetle", "The Abyss and the Pendulum" by E. Poe, "Moby Dick" by G. Melville, "Ivanhoe" by W. Scott, "Over the Sea" by J. Joyce, "Jerry Island", "Little Mistress of a Big House", "Sea Wolf", "Michael – Jerry's Brother" by J. London, "City of the Terrible Night" by R. Kipling, "Death of a Hero" by R. Aldington, "Green dots", "And What is Love", "The end of eternity" by A. Azimov, "How I was Elected the Governor" by M. Twain, "Three Men in boat" by Jerome K. Jerome "Suicide Club", "Evening Conversations on the Island" by L. Stevenson, "History of Western Philosophy" by B. Russell, "History of the United States" by G. Syncotti, novels and short stories by B. Brecht, A. Frans, E. M. Remarque, O. Balzac, G. Mann, M. Schultz, G. Nakhbar, K. Chapek, J. Hasek, F. Glauser, J. de Nerval, G. Bell and others.

A huge array of literary works presented by multidimensional prose of various genres selected for translation highlight a wide variety of Yu. Lisnyak's artistic interests. In his translations, he aims to project the identity of a particular historical epoch from the ethnographic perspective, thus modelling through artistic means a "new face" of a "new reality" to reproduce its "texture, dynamics, stereoscopicity" (Dotsenko, 2013, p. 12).

The translator's utmost aspiration to move away from monotony of everyday life proved to be uttered by the diverse nature of his artistic talent – a "pen", which was his professional instrument, and a "pencil" as an essential tool for a certified graphic designer like him. Such intentional "cooperation of talents" (Pavlenko, 2015, p.339) resulted in the artistic design of his own translation of the novel by the Czech writer Irasek "Skalaki" (1967). The sketch of Yu. Lisnyak's linguistic profile underscores his artistic talent and original ideas that occur from translators' discourses and practices. He created masterpieces of world classics the Ukrainian interpretation even without following the career routes that included University programs in Philology. Thus, incorporating critical issues into recognizing Yu. Lisnyak's translation activities, R. Dotsenko noted the repeated emphasis on the translator's <...> "accuracy" (knowledge of grammar) and "fastidiousness" (artistic sense of language culture). Yuri Lisnyak's language seems to be plain, but there are too many in it that is successfully forged by his skillful pen <...> and some movable, as if festive intonation <...> and almost musical orchestration of the word" (Dotsenko, 2013, p. 12). For him the translation is not perceived as a mere "<...> marginal activity based on binary oppositions between languages <...>, but <...> sought to explore much broader questions of power relations and develop more critical awareness of its cultural and ideological implications" (Pavlenko, 2014, p. 22).

Yu. Lisnyak maintained his sincere love and respect for his heritage language and culture and this admiration for Ukrainian as his mother tongue was determined by his personal obligation to "fight daily with the normalizers of the anti-Ukrainian academic fortitude". This is exactly what he says in one of his unpublished articles titled "The Work of a Translator" in which he particularly notes: "The work of a

translator. Looks more like a kind of office work, so inconspicuous, mechanical, and highly specialized. Just take pleasure in doing word-by-word translation, and that is all. Out of a dozen Ukrainian readers of William Faulkner or Heinrich Bell, hardly anyone has ever noticed the translator's name. However, who, if not the translators, build bridges between cultures, bridges of understanding between people of different backgrounds ... Then why do they say that at the time of national languages revival movement translators play a leading role?" Further on Yu. Lisnyak finds the answer to the rhetorical question, arguing that "it's translators who enrich national literature being on the early stage of its development with the elements of mature foreign culture fertilizing it by its worldly, peculiarly English wit thus, stimulating it to catch up and move to the highest level of recognition" (Lozynska).

In this context, Yu. Lisnyak shares his views on the issues in question with the notion articulated by I. Franko: "Translations of most popular works of foreign literature belong to national literary heritage" and thus <...could never be isolated from the world literature...> hence, "the work of a translator is urgently needed" (Lozynska). At the same time, the translator accentuates on the necessity for "careful treatment of every image, every intonation, and every thought of the original", as well as <...reproduce all the linguistic and stylistic productivity of a foreign literary masterpiece, thus developing and advancing it" (Lozynska).

Yu. Lisnyak's vision of the translation mission is basically recognized on viewing it as means of national culture development caused by the artist's aspiration to raise the status of the Ukrainian language which has long been on the margins of public life and one of the key battlefields in the struggle against Russian domination. With this purpose, he joins the translation detachment, which proved to be active on the "battleground" for the Ukrainian language, explaining that the metaphors ("battlefield" and "detachment") are not mere rhetorical embellishments. According to Yu. Lisnyak, translation "has always been an integral part of the front lines in the struggle for Ukraine that concur with the flourishing of the Ukrainian language", when under conditions of ethnocide and linguistic censorship "we had to defend ourselves – and, as always in a battle, suffering severe losses" (Lozynska). In this

regard, the artist's consideration on the state of Ukrainian translation as an integral element of national culture displays his personal reflection that "our dream for independence cause – (he was hopeful they were temporary ones) – cultural losses, especially in literature as well as in publishing. And the book, the printed word and language in general proves to be, in my view, the foremost cultural tool, because our species, called *Homo sapiens* being highly intelligent, can also be called *Homo faber* – producer and creator who at the same time is a narrator" (Lozynska).

One can perceive on how careful and precise was Yu. Lisnyak's approach of literary works selected for translation by reading his *wish list* (register), in which he <... "enthusiastically includes everything that touches his soul...>" and <...if you open a hidden secret somewhere deep in my heart, then a powerful fountain of titles and names will make a splash from there (Pavlenko, 2015, p. 341). For him, the choice of a literary work for translation that arises from the interconnection of external factors (social, cultural, historical, political, literary, etc.) comes to be as important as the optimal author of the original.

Possessing a reliable status of a master of the word, Yu. Lisnyak exposes his concern of how to preserve artistic resources of the Ukrainian language by demonstrating the highest degree of responsibility both to the author of the original and to his anticipated reader. For this he was often called Charles (for his brilliant translations of Dickens's novel "The Hard Times"), Herman (for his interpretation of G. Melville's novel "Moby Dick", "The White Whale"), Anatoly (for the translation of A. Franz's novel "The Tavern of the Queen 'Goose Feet'") and Edgar (for translating E. Poe's novels and short stories).

Analyzed through the lens of these, it becomes obvious that these choices can have considerable values, from the translator's language principles to various language modifications. Above all, the way that Yu. Lisnyak creates his intended readers as target audience, reinforces his translation versions due to his sense of humor and elements of laughter which he graciously transported to the target text, where they "explode with merry turntables and cheerful sun rays in readers' souls" (Belarus, Adamenko, Kagarlytsky, Kornienko, 2001, p. 4). Grotesque, mockery, open

irony or soft humor, puns used by the translator while depicting of characters of Poe's, Dickens' and Franz' characters (*Damn it – Dostobbis, Bounderby – Gorloderb, Merrylegs – Dance, Salloger, Mrs. Pantufl*, etc. ) come to be colorful examples of the practical embodiment of the “stylistic nuance of literary prose world classics, in which he is “a brilliant master, even a virtuoso” (Belarus, Adamenko, Kagarlytsky, Kornienko, 2001, p. 4). Yu. Lisnyak's talent to reproduce every possible nuances of the artistic atmosphere of the original work by “approaching there without moving away” (Lukash's notion), has become a frame of reference, a certain compass in the process of developing translation experience for generations to come.

It is almost impossible to imagine Yu. Lisnyak's translation activities restricted only by his understanding of the original and the skills of translating words and phrases. As he claims, “when equipped with such ‘weapons’ one should not even think to resist the strangleholds and headlocks of translation. A modern translator is a writer who is perfectly acquainted with world literature, the achievements of literary, linguistic and translation studies” (Lozynska). In his view, to create a qualitative, artistic interpretation of a foreign work of art the translator should possess a complex set of skills related to psychological, artistic and aesthetic issues, as well as particular historical realities.

Rewarding was Yu. Lisnyak's activities in Kyiv Association of translations under the leadership of Dmitry Cherednychenko. It was under his initiative that a workshop on literary translation “Dialogue of Literatures” was established that aimed to provide beginning translators with professional skills and techniques through their participation in numerous debates regarding literary translation. Taking a position of a proofreader in the department of foreign literature of “Dnipro” (1957-1983), Yu. Lisnyak's managed to organize a good team of novice translators (Yu. Gablevich, O. Terekh, V. Mitrofanov and others) who had shared understanding of translator's work as a whole and demonstrated radically new ways to solve problems that occurred in the process of discussion whether a translated version is relevant or not. Exceptional organization, an overly demanding behavior combined with a persuasive force of his expository gift and extraordinary ability for resolving conflicts made coworkers call him a “peacemaker” (A. Perepadya) when considering disputable issues related the

publication of translation works.

Thus, there has been a lively debate on how to release collections of short stories by J. London and E. Poe if the translated versions were overwhelmed with Ukrainianisms. In light of this consideration, L. Pervomaisky demanded that the director of the publishing house had to “correct the situation”. Yu. Lisnyak managed to convince him that such a style, “when New York stockbrokers started to speak Ukrainian” is absolutely justified, and the great poet, “without noticing it, followed the living language of the soul” (Belarus, Adamenko, Kagarlytsky, Kornienko, 2001, p. 4), and as a result the Ukrainian reader had a possibility to enjoy a real translation masterpiece.

Among other characteristic features of the translator’s personal profile is his utmost desire for insistent creative search, and this “ravenously divine hunger” of his (A. Perepadya) that was not easy to break down. Even being incurably ill, he “tried on Ukrainian garments” to other pieces of world classics. This was also the case with the translations of E. Poe’s prose works that had to be issued by publishing house “Dnipro”. Yu. Lisnyak received the order for the translation but according his wife Halyna Lozynska’s recollections, he initially refused to fulfil the task because he was working on translations of J. London at the time and what is more, he did not find bizarre prose interesting thus, qualifying it as a “low-quality” genre. The director of the publishing house O. Bandura made several tries to convince Yu. Lisnyak in the necessity to take up the translation, as he was sure that only Yu. Lisnyak, with his “fantastic diligence and neatness” (G. Lozynska) was able to perform high quality translation in a relatively short period.

Yu. Lisnyak has always aspired to shorten the distance between the senses laid down by the author and their implications in translation, stylizing the author’s intellectual search in the temporal space created by him. He started the dialogue with author by repeatedly coming back until this communication has a meaningful end. This was also the way he worked at translation of E. Poe’s literary prose when the “shortage of distance” comes to be evident from the earliest stage of working with the original during its first reading, when the translator comes to be in the same semantic field with the author. Yu. Lisnyak makes every effort to adequately depict American



writer's artistic world, as if <...>asking the author for a shelter" (Lozynska). For him the process of translation is closely connected with the process of active reading – the translator's efforts focus on ways to synchronize these two aspects, in which the level of his mastery of the context as well as the ability to expose its hidden values, real and fictional elements prove to be the key mechanisms of his translation strategy. In other words, translation for Yu. Lisnyak has always been a "goal-setting", which comes to bringing together all the psychological perspectives of the translator with the real and imaginary personifications of the author of the original. According to him, only access to the 'common communication' between the original work and the translator as a reader makes it possible to distinguish the true meaning of the artistic phenomenon that proves to be a translation itself.

The translator's dialogue with the author of the original is realized through commonly recognized phenomenon of aesthetic communication that comes to be personally oriented and deeply individualized, as well as determined by both non-literary context and the level of cultural and aesthetic integration of the translator into a new contextual space of the original. Such 'silent conversation' proves to be fundamental for Yu. Lisnyak in shaping up his artistic communication with American prose writer E. Poe.

Philosophical value of E. Poe's short fiction colored by mystical motives, dark and weird side of the human psyche as well as the writer's inner desire to resist an optimistic view of life has been skillfully embodied in the Ukrainian context. Rather, by taking inspiration from the studies of Yu. Lisnyak's Ukrainian translations (short stories "The Devil on the Bell Tower", "Buried Alive", "Berenice", "Don't Bet the Devil on Your Head", "Tragic Situation", "How I Was a Secular Lion", "Dating", "Manuscript Found in a Bottle ", etc.), one could investigate the translator's interpretation of the author's original language and writing style with all its peculiar sense of world imperfection. Despite the writer's analytical ability to combine the magnificence of the tragedy and the comedy in his short fiction, that for the first sight caused some difficulties in translation, Yu. Lisnyak found no limits of untranslatability in the original text. This could have been proved by the translation of E. Poe's story "The Devil on the Bell Tower" (1992), in which these motives are

traced with special articulacy and expressiveness.

The title of the work itself “Never Bet with the Devil on Your Own Head” “Never Bet the Devil Your Head”, transformed into Ukrainian via word-by-word translation method gets the reader to understand the “crisis of consciousness”. Even in such a small story, using his own special techniques the translator makes it possible to figure out the multi-layered structure of the human psyche, which comes to exist in tragic contradiction with the outer world. Initially, the Ukrainian version of this work had a title “Never Lie to the Devil on Your Own”, however in the latest edition the translator decided “not to burden the author’s plain style”, by removing the “extra word”, which had a more categorical semantics and more negative connotation. This is also due to the realization that the title contains a concisely formulated theme and idea, and “taking into account the fact that the work holds a subtitle ‘A Tale of Morality’, the abovementioned translator’s decision was justified” (Pavlenko, 2015, p. 333). As a whole, Yu. Lisnyak’s translation provides the target reader with complete comprehension of the “new” literary work and gives him an opportunity to feel as if he is reading a true Ukrainian story – figurative and plain, with all the variety of means of word formation peculiar to it. This is achieved through the translator’s use of expressions such as ‘*what in plain English*’, ‘*and what’s the English for*’, ‘*in what simply means*’, ‘*in plain*’ (Poe, 2020) and others. For example, “...*meaning, in plain English*, that, provided *the moral of an author* are pure personally, it signifies nothing what are *the moral of the book* (Poe, 2020); “*every fiction should have a moral*; “they are not predestined to bring me out, and *develop my moral* – «*that is the secret*» (Poe, 2020). This comes to be related with the “...” specificity of the temporal organization of a free verse...”> where “...the end of most lines is marked with a pause and the relationship between the length of the pause and its recurrence is often marked by a negative correlation” (Morgunova, Shkurko, Pavlenko, 2019, p. 15).

The translator’s talent is also reflected in his refined ability to give the main characters “eloquent names”, using various means of artistic discourse from satirical grotesques to soft, offensive humor, which actualizes the pragmatic focus of the text with the reader’s engaged in it. The last name of the main character “*Dammit*”, which is a

combination of two English lexemes “damn” and “it”, thus Yu. Lisnyak’s translation not only accurately preserve this hidden semantics and the content embedded in it – “*Dostobbis*”, but also reproduces its features at the phonetic level (English -*mm*, Ukrainian - *bb*), which also has some reinforcing effect. In light of these, we assume that Yu. Lisnyak’s interpretive position and individual style are determined by the historical and cultural context of his translation, which is outlined at all levels of the text from the verbal image of the contaminated language of the characters, intonation and rhythm of the original to achieve full harmony of its form and content.

Yu. Lisnyak’s translations prove to be a vibrant example of synthesizing methodical and practical contributions to Ukrainian translation heritage and national cultural prestige. Taking up Anglophone texts as primary data for different strategic aspects of translation, he intricately linked them with the reception and target reader-response aimed at continual interchange of cultural knowledge as well as providing new perspectives beyond the national literature thus, making it available for a global audience. New avenues most notably articulated by Yu. Lisnyak with respect to the translation techniques move toward the issues that take greater account of both public and cultural contexts in which literary translations are created. In particular, they consecutively incorporate the following techniques: combination of artistic translation method with lexical and semantic transformations; ‘nationalization’ of English proper names; keeping the rhythm of the original as well as its graphic representation.

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## Glossary

**Adequacy, Equivalence, and the Unity of Form and Content:** Key ideas in translation studies about how well a translation matches the original in meaning, style, and structure.

**Aesthetic Communication:** Sharing ideas and feelings about beauty and art.

**Aesthetic Dialogue:** A conversation about beauty and art between the original text, the translator, and the reader.

**Aesthetic Position:** A viewpoint based on artistic values.

**Aesthetic Sphere of the Reader's Experience:** How readers feel and appreciate beauty and art when reading.

**Archive Materials:** Historical documents.

**Art of Interpretation:** The translator's skill in understanding and explaining the original text through their translation.

**Artistic Design of His Own Translation:** How the translated book looks and feels artistically.

**Artistic Interests:** The kinds of art and literature someone likes.

**Artistic Talent:** Creative skills and new thoughts that come from translators talking and working.

**Artistic Value:** The quality of a work that makes it beautiful or skillful.

**Array of Literary Works:** A large collection of books.

**Association of Translations:** An organization for people who do translation.

**Authentic Text:** The original text written by the author.

**Careful and Precise Approach of Literary Works Selected for Translation:** Being very thoughtful about which books to translate.

**Certified Graphic Designer:** Someone officially skilled in visual design.

**Chief Advocate and Expositor of High-Quality Practice:** The main supporter and someone who clearly shows excellent work.

**Practical Embodiment of the "Stylistic Nuance of Literary Prose World Classics":** Clear examples of how the translator captured the unique style of famous books.

## **Combination of Artistic Translation Method with Lexical and Semantic**

**Transformations:** Using creative translation along with changes in words and their meanings.

**Complex Set of Skills Related to Psychological, Artistic and Aesthetic Issues, as Well as Particular Historical Realities:** Many abilities needed for good literary translation.

**Preserve Artistic Resources of the Ukrainian Language:** eagerness to keep the Ukrainian language strong and expressive.

**Concept of Authorship:** Ideas about the role and rights of an author.

**Concept of Translation:** Basic ideas about how to translate.

**Convinced Follower:** Someone who strongly believes in and supports someone else's ideas.

**Cooperation of Talents:** Combining different creative skills on purpose.

**Critical Analysis:** Looking at and judging translation carefully.

**Cultural Exchange:** Sharing ideas and traditions between different cultures.

**Cultural Implications:** How translation choices can affect how a translated text is understood in a new culture.

**Cultural Integration of the Translator:** How much the translator understands and is part of the culture of the original language.

**Cultural Losses:** Harm to culture, especially in books and publishing.

**Dialogue Between Author and Translator:** An imaginary conversation where the translator tries to understand the author's intentions.

**Dialogue of Cultures:** Interaction and exchange between different cultures.

**Translator's "Accuracy" (Knowledge of Grammar) and "Fastidiousness"**

**(Artistic Sense of Language Culture):** The importance of correctness in language and a good artistic feeling for language.

**Ethnocide and Linguistic Censorship:** The suppression of a culture and control of language.

**Ethnographic Perspective:** Looking at culture by studying customs and traditions.

**Genre Diversity:** Having many different types of literature.

**Glorious Cohort:** A distinguished group of people.

**Grotesque, Mockery, Open Irony or Soft Humor, Puns:** Different kinds of humor used in writing.

**Ideological and Spiritual Adherents:** People who share the same core beliefs and values.

**Individual Study Questions:** Questions for you to study by yourself.

**Innovative Ideas:** New and original ways of thinking.

**Insights into Yuri Lisnyak's Translation Activities:** Specific understandings about this translator's work.

**Intellectual Competence of the Recipient:** The reader's ability to understand complex ideas.

**Intellectual Quest:** A kind of puzzle for the mind, like understanding the original text through translation.

**Intend Readers as Target Audience:** Thinking carefully about the potential readers.

**Intentional "Cooperation of Talents":** Deliberately combining different creative skills.

**Integral Element of National Culture:** An essential part of a country's culture.

**Interconnection of External Factors (Social, Cultural, Historical, Political, Literary, etc.):** The many outside influences on choosing a book for translation.

**Interpretation:** Understanding and explaining the meaning of the original text.

**Interpretive Position and Individual Style:** A translator's unique approach to understanding and recreating a text.

**The tone and Rhythm of the Original:** Using tone and rhythm to help tell the author's story, create a mood, and connect these with their readers.

**Irony:** Saying the opposite of what you mean for effect.

**Kyiv Association of Translations:** A translation organization in Kyiv.

**Lack of Good Quality Translation:** Not enough high-quality translations.

**Leading Position:** Having a significant and guiding role.

**Linguistic and Genre Diversity:** Including many different languages and types of writing.

**Literary and Cultural Build-up:** How literature helps culture grow.

**Literary Form:** The structure of a literary work (like a poem or story).

**Literary Heritage:** The collection of important literary works of a country.

**Literary Monthly Journal:** A magazine about literature published once a month.

**Literary Style:** A unique way of writing.

**Masterpieces of World Classics the Ukrainian Interpretation:** Excellent Ukrainian versions of famous books.

**Metaphor:** Describing something by comparing it to something else.

**Metaphorical Vision of the World:** Seeing the world through symbols and comparisons.

**Methodological Principles and Criteria for Text Selection:** Rules for how to translate and which texts to choose.

**Mirror Peculiar Features (Lexical, Syntactic and Stylistic Means of Expression) of the Original:** Reflect the unique word choices, sentence structure, and writing style of the original.

**Modelling Through Artistic Means a “New Face” of a “New Reality”:** Using creative writing to present a fresh understanding of a different world.

**Moral Principles:** Ideas about what is right and wrong.

**Mosaic Integrity of the Uncertain Reality of a Foreign Literary Text:** The idea that a foreign text might seem complex, and the translator helps put the pieces together.

**Motives of Creativity:** The inner reasons why an author or translator creates.

**Multidimensional Prose of Various Genres:** Various types of non-poetry writing.

**“Nationalization” of English Proper Names (Ukrainianisms):** Changing English names to sound more Ukrainian.

**National Literary Heritage:** A country’s collection of important literary works.

**National Language:** The language that represents a country’s identity.

**National Languages Revival Movement:** A time when there’s a renewed interest in strengthening national languages.

**National Pride:** A feeling of pride in one’s country.



**National-Liberation Movement:** The struggle of a people for their independence.

**Nation's Cultural Prestige:** How respected a country's culture is.

**New Artistic Reality of Literary Work:** The unique artistic world in the original text.

**New Literary Work:** The translated text itself.

**New Perspectives Beyond the National Literature:** New ways of seeing things that go beyond a country's own literature.

**Notion of "Translator's Invisibility":** The idea that a translator's work should not be noticeable, and the reader should feel like they are reading the original author.

**Objects of Enquiry:** Things that are being studied.

**Optimal Author of the Original:** The best writer whose work would be valuable to translate.

**Original Text:** The text written by the author.

**Particular Insights:** Specific understandings.

**Period of Exile:** A time when someone is forced to leave their home.

**Personal Reflection:** His own thoughts and feelings.

**Personalized Nature:** How each reader's experience is unique.

**Philosophical and Moral Principles:** Core beliefs about knowledge and right/wrong.

**Philological Faculties:** University departments focused on language and literature.

**Poetic Profile of the Original Text:** The unique artistic qualities of the original work.

**Power Relations:** How different groups or countries have more or less influence.

**Prevalent Form of Narrative:** The most common way of telling stories.

**Processes of Transmission:** The ways in which literature is passed from one place or time to another.

**Project the Identity of a Particular Historical Epoch from the Ethnographic**

**Perspective:** To show what life was like in a specific time by focusing on culture and traditions.

**Prose Works:** Non-poetry writing like novels and stories.

**Provide Metaphorical Vision of the World:** Present a way of seeing the world through symbols.

**Reader-Response:** How people read and understand a translated work.

**Reception and Interpretation:** How readers understand and make sense of a text.

**Recover the Artistic Value of Ukrainian Translation:** Make translations into Ukrainian that are high quality and valued.

**Reproduce All the Linguistic and Stylistic Productivity of a Foreign Literary Masterpiece:** To recreate all the skillful use of language and unique writing style of an excellent foreign book.

**Revised Project:** Their new and improved plan.

**Rewarding Activities:** Valuable work.

**Scheme of Artistic Communication:** The way the author, text, and reader interact to create meaning.

**Sketch of Yu. Lisnyak's Linguistic Profile:** A brief outline of his unique way of using language.

**Sorted by the Number of Languages:** Organized by the different languages of the original texts.

**Spiritual Independence:** The desire to have their own beliefs and values.

**Status of a Master of the Word:** Being highly respected as a skilled writer and translator.

**Stay True to the Author's Conception:** Accurately reflect the author's ideas.

**Strategies to Function as Certain Guidelines for Beginning Translators:**

Examples and advice for new translators.

**Strong Advocate:** Someone who strongly supports something.

**Striving for Greater Freedom of Expression:** Trying to have more freedom to say what they think in writing.

**Style and Accuracy:** How well the translation captures the original writing style and how correct it is.

**Subject Matter:** The topics or themes of their writing.

**Symbolic Spaces and Complexity:** The use of symbols and intricate details to create deeper meaning.

**Tactics:** Methods used to achieve a goal.

**Target Audience:** The people who will be reading the translation.

**Target Audience /Reader:** The audience to be reading the translated text.

**The Dominance of Transparency in English-Language Translation:** The common idea that translations should read very smoothly and not seem like translations.

**The Translator's "Invisibility":** The idea that a translator's work should not be noticeable.

**The Translator's Dialogue with the Author of the Original:** The translator's internal conversation with the author while translating.

**Theoretical Assumptions to Translation Problems:** Ideas about how to solve issues in translation.

## Self-Check

1. What does the chapter say about the connection between how readers understand a text and the translator's own creative way of working?
2. According to the chapter, how can a translated book be seen as a “new literary work”? What makes it still “obviously recognized as translation”?
3. What is the “intellectual ques” mentioned in the chapter that readers engage in when reading a translation?
4. Who were some of the important figures in Ukrainian Translation Study whose ideas influenced Yu. Lisnyak? What did Yu. Lisnyak think of their ideas?
5. What were some of the main things that Yu. Lisnyak believed should guide his approach to translation?
6. The chapter mentions that Yu. Lisnyak wanted to help readers experience a “new artistic reality” through translation. What do you think this means?
7. Yu. Lisnyak aimed to provide a “metaphorical vision of the world” in his translations. What does it mean to see the world metaphorically? Can you think of an example?
8. Why was Yu. Lisnyak concerned about the “lack of good quality translation in Ukrainian”? What did he think this led to?
9. The chapter talks about Yu. Lisnyak’s “utmost aspiration to move away from monotony of everyday life”. How might his work as a translator have helped him achieve this?
- 10.Dwell on Lisnyak’s statement regarding the translation as “a battle field “.
- 11.The chapter mentions “cultural implications of the translator’s tactics”. What do you think this means? How might a translator’s choices affect how a translated book is understood in a different culture?
- 12.Yu. Lisnyak believed that translators “build bridges between cultures”. Can you explain in your own words why you think this is a good way to describe the role of a translator?

13. The chapter quotes I. Franko saying, “Translations of most popular works of foreign literature belong to national literary heritage”. Do you agree with this idea? Provide your argumentations.
14. Yu. Lisnyak emphasized the need for “careful treatment of every image, every intonation, and every thought of the original”. Why do you think paying attention to these small details is important in translation?
15. The chapter describes Yu. Lisnyak’s “wish list” of books to translate as including “everything that touches his soul”. Why might a translator’s personal connection to a book be important for their translation of it?
16. What does the phrase “mosaic integrity of the uncertain reality of a foreign literary text” mean to you? How might a translator help readers understand this “uncertain reality”?
17. The chapter mentions that Yu. Lisnyak saw translation as more than just changing words between languages. What broader ideas about translation did he have?
18. How might Yu. Lisnyak’s background as a certified graphic designer have influenced his approach to literary translation?
19. The chapter highlights Yu. Lisnyak’s “highest degree of responsibility both to the author of the original and to his anticipated reader”. Why might these two responsibilities sometimes be challenging to balance?
20. What do you think is the most interesting thing you learned about Yu. Lisnyak’s approach to translation from this chapter? Explain your answer.

### **Chapter 3**

## **AETHETIC VALUE OF ROSTISLAV DOTSENKO'S LITERARY TRANSLATION**

The creative stamp of translation creativity is commonly determined by certain intentional resources presented by various patterns of textual data, which prove to be an imaginary reflection of aesthetic and genre-stylistic conception of the author's script, coupled with a massive amount of multimodal literary tools that are often regarded as a "product" of social desire.

To ensure the widest possible availability of skillful and adequate translations from other languages in the Ukrainian cultural context of the second half of the twentieth century, the translators of the sixties secured a broad international distribution of their publications by promoting new aesthetic consciousness through metalanguage of fiction, and thus, contributing to achieving its principal objective – to opening the door to a wider readers' engagement with the cultural contexts of world literature. It was a particular "challenge response" to the most pressing problems of the time – to reengage public opinion with the full complexity of subjective experience as well as seek an adequate instrument to resist Ukrainian linguocide. This was undoubtedly reinforced by creative activity of Ukrainian translators of the Sixties Movement, which provided a superfluous directive for seeking to understand and address new cultural contexts in Ukrainian words and thus, advocating for a powerful reserve of national revival. Prominent among these was Rostislav Dotsenko, who, through his translation, editorial and literary research marked with a respectable register of articles covering linguistic, cultural and translation issues, as well as literary reviews, aphorisms and quotes attested to the fruitfulness and sustainability of their implicit and explicit pursuits. The artist has always called for a new evidence base with an appropriate focus on the living Ukrainian language as a "tool of national idea" (Moskalenko, 2006, p.174) and, more broadly, on Ukrainian culture as a whole on viewing it as a unique way of seeing the world in the context of other European and world languages and other national cultures.

For the determinations of this report, the frame of reference has to be attributed to the 1960s as “the site of global extension and major explosion in Ukrainian translations” (Pavlenko, 2014, p.22). Philosophical reflections and debates of those who entered the new Ukrainian translation arena had a great impact on the revival of Ukrainian translation school that “had for long lagged behind and existed under the dominance of Russian” (Pavlenko, 2014, p.22). Being extremely intelligent and patriotically minded, they felt real concern and responsibility to preserve national identity and through translations unify people for the common good.

Among those who introduced radically new visions and approaches to the translation phenomenon was Rostislav Dotsenko whose literary activities proved to recognize benefits from intercultural cooperating rather than intercultural competing. According to him, “things are better without borders” and the exchange of views and ideas that “forms our complex reality, only makes us more affluent – in wealth, intellect and soul” (Dotsenko, 2005, p. 107). Rostislav Dotsenko’s main objective has always been defined as bringing readers together in a common literary space which he considered to come to everyone’s advantage.

Since 1976, in the flurry of translator’s ‘highlight’ lists issued in Ukraine were those of world renown English and American authors whose works come to be so noticeably rich as to value their inclusion in the front rank. The fact at any rate approving “idiosyncratic” transfer of Rostislav Dotsenko’s translations establishes their remarkable thrust to the charge of writing works in a variety of genres covering historical writing, fantasy, essays, and others written by O. Wilde, F. Cooper, V. Irving, L. Stevenson, C. Dickens, E. S. Thompson, D.G. Lawrence, M. Mitchell, W. Faulkner, R. Bradbury, A.CH. Clark, N. Saymak, D.M. Lessing, I. Gunther, V.S. Naipaul, K.E. Porter, etc.

Strong in all the conventional categories of the translator’s list that tend to be regarded as fields of remarkable achievement were those translated from Irish literature into Ukrainian. They include works by Sh.O’Kasey, M.O’Sulavoyna, L.O’Flaerty, F. O’Connor, Sh.O’Faolain, M.Farela, M.Levin, McLeurty, V.Mekkin, B. Friel, B. Kiely, V. Trevor, E. O’Brien, and others, that used to be notoriously resistant to adequate and equivalent translation. Thus, the translator’s literary versions

proved to enhance the English-speaking literary tradition that come to be “important and a powerful means of communication with Ukrainian national literature as well as promotes a deep understanding of social, socio-historical and ideological development” (Pavlenko, 2015, p.315).

Adhering to these Rostislav Dotsenko’s most pivotal goal has always been to enrich the Ukrainian culture with new spiritual experience and promote regular transformation of inter-relationships between national literature and culture as an inexhaustible source of interchange, creativity and innovations. It is therefore, not accidental that the translator advocates the assumption once claimed by a famous Ukrainian writer M. Rylsky regarding translation as “an act of the highest friendship” between nations. The full understanding to assume of Dotsenko’s place in the artistic-style paradigm of Ukrainian literature of the second half of the twentieth century comes to be recognized from his philosophical writings with the lucidity and grace coming from «internal» issues represented in them. His translations most vividly discover a wealth of writers from ancient times to the present day by getting the reader acquainted with diverse literary traditions across the globe and tackle a particular mix of genres, currently ranging from classics like Charles Dickens and William Faulkner to experimenting with new forms of critical writing including reviews creative-critical essays.

The artist’s aesthetic platform was formed in accordance to the dialogue held between “Self” and “Other” (society), which resonated in his creative consciousness as a certain “imbalance” between imaginative and existing socio-political realities of the time. His personality is so inextricably linked with Ukraine that it had hardly be conceived in any other literary space, since the artist’s multifaceted creative “Self” was molded on the Ukrainian national idea. Since childhood, Rostislav was a mindful Ukrainian and firmly defended his position to provide any kind of communication only in Ukrainian, which used to be uncommon in the ‘russified’ Kiev. When a student, Dotsenko never hid behind the masks of false sentiments and always had a clear position on a certain system of views based on national dignity, patriotism, rejecting any kind of discrimination, injustice and falsehood of the Soviet reality regulated by canons and fixed rules demonstrating his “rebellious consciousness”



against the imperfection and inadequacy of social life. Among the key principles of translation concept put forward by Rostislav Dotsenko were the ones related to categorical refusal of the contractor, as well as his personal principle never to make translations requested as a social order, and therefore he could “appeal for translation only for what he himself considers to appeal” (Dotsenko, 2012, p.239). Dotsenko is reputed to be an extremely versatile stylist with an “X-ray vision” of literary and cultural material that he deeply raises, activates and introduces into linguistic layers of his literary interpretations in such a way that archaisms and neologisms “come to be humbly regarded as means of artistic expressiveness” (Bilorus, 2001, p.5).

Most literary critics attribute the appearance of Rostislav Dotsenko in the Ukrainian literary arena to the mid-sixties, when he had already been under the age of thirty. According to M. Belorus, “in late Ukrainian biblical history, such a late start reinforced by his magnetism and appeal to cultural studies together with his pure Ukrainian erudition, had very good reasons” (Bilorus, 2001, p.7).

All these caused constant pursuits of the artist who was charged with “Ukrainian bourgeois nationalism» as well as rebellious and critical attitude towards the CPSU’s dogmas and practices. Such views were not quite as favorable for Dotsenko and resulting in numerous persecutions and oppressions, which later turned into regular arrests and exiles. However, years of imprisonment were not in vain for Dotsenko: he was deeply engrossed in a massive program of self-education, studying political economy, philosophy, foreign languages that helped him «became gradually involved” in artistic translation. It was at this time (1956) that he translated Oscar Wilde’s novel «The Portrait of Dorian Gray», and sent a number of Ukrainian interpretations of Shakespeare’s sonnets and other verses of the famous English dramatist to Svyatoslav Karavansky.

As Rostislav himself recalls, “he unexpectedly and hopefully burst into the sixtieth of Kiev from Mordovian camp, where he was lucky to meet Ivan Svitlychny, Ivan Dziuba, Lina Kostenko, Alla Gorska, and many other outstanding personalities of those apparent and deceptive years of Renaissance” (Pavlenko, 2013, p. 123). As a former political prisoner, he used to have always been under the close supervision of the KGB, and this gives the possibility to make the reader comprehend with all clarity and ambiguity, “under what extent of oppression, high-voltage and powder smoke” the

translator has lived and worked (Bilorus, 2001, p.40). In particular, R. Dotsenko and his wife Nina Virchenko once appeared to be summoned for «conversations» with further demand to give compromising testimony against Ivan Dzyuba, Mykola Lukash, Grigoriy Kochur. Nevertheless, neither threats nor interrogations influenced the artist's moral principles – he remained indestructible, true to the essence of self-respect and dignity by establishing a completely firm and unwavering spirit. When refusing to cooperate with the KGB in 1973, Dotsenko was fired from “Dnipro” publishing house and soon after his translations were forbidden. He optimistically recollected this period of life joking that it was “<... another noble gesture of someone's!” Staying calm under pressure, he was still able to make balanced decisions under difficult circumstances that let the artist tend to microtexts (Dotsenko, 2013, p.4].

This was how historiographic “semaphores” (philosophical-expository reflections on the occupation regimes), the aphoristic-ironic sentiments of the “Light Thoughts against the Night” appeared in Ukrainian with their subsequent publication in Kyiv, Toronto, Lviv, London, Zhytomyr etc. Every aphorism of his is “a flash of sharp, honorable and fearless analytical and synthetic thought, tirelessly and persistently crystallized from our post-imperial everyday life into a slender concept of the future: revival through all sobriety and time, with appropriate expectations for the future” (Bilorus, 2001, p.51).

In addition to translations, Rostislav Dotsenko's artistic heritage is represented by numerous encyclopedic articles as well as critical appraisals and reviews in periodicals. He was exclusively conscious of his national mission, multiplied by an internal sense of civic responsibility, self-discovery and sense of sturdy independence from the established social and political stereotypes. These enabled him to create his own translation platform, particularly based on the idea to enhance the functioning of Ukrainian as a major instrument of struggle for national independence and a means of national self-assertion. Rostislav Dotsenko considered his personal responsibility to advance the role of the Ukrainian language and provide reliable measures of its recognition on the international arena. It was especially imperative at times when the official Soviet ideology treated the Ukrainian language and literature as the ones limited to «domestic use» thus, supplying the reader mainly with Russian translations of world classics. In this regard, the artist himself noted that “translated literature in Ukraine has

the same dramatic history as the original literature, only twice as dramatic” (Dotsenko, 2011, p.21). The abovementioned period was associated with violent «convergence of brother languages», when Russian-Ukrainian dictionaries in everyday life were ironically called “Russian-Russian”, and any difference between the words uttered in Ukrainian and not in Russian was marked “treasonable” and regarded as “nationalism”. This was the time when the system made every effort aimed at raising the status of the Russian language. The conception was even reflected in the Resolution of the CPSU Central Committee and Council of Ministers of the USSR, 1983 No. 473 “On additional measures to improve the Russian language education in secondary schools and other educational institutions of the Union republics”). Such restrictions and severe constraints made the translation “immeasurably burdensome” (Dotsenko, 2005, p.107) but not for Rostislav Dotsenko. Despite numerous accusations of adhering to “bourgeois literature”, excessive use of archaisms, unofficial usage of linguistic means regarded as certain “deviations from literary norm”, the translator remained faithful to his artistic style. He was strongly motivated to create Ukrainian translations not only to embody them in the reader’s mind, but also in order to enhance the status of the Ukrainian language with all its beauty and magical power.

It was this power that the reader can trace in Dotsenko’s translations due to his surprising ability to build up cooperation with the author of the original. This was organized, in particular, in terms of fruitful interaction by exploring every single fragment of the text, studying the whole arsenal of the nuances and details available. Rejecting “utilitarian universalism” of the creative personality of the translator (the phenomenon typical of Ukrainian literature), R. Dotsenko outlines his activities in the historical perspective, ignoring the theoretical approaches and requirements based on “artificial subtraction” of the conditions of the time. His translations are undoubtedly competitive as they mirror his particularly sophisticated skills, unfolded spiritual and cultural reality contained in them. He is, in fact, the co-author, and could be regarded as the creator of the original. In his article “Some Words about Rostislav Dotsenko”, dedicated to his 70-th anniversary, M. Kagarlytsky notes: “Rostislav is a brilliant translator <... a tireless researcher of our literature on his native land and in the

diaspora. He jealously cares about every detail in the original literature and never allows it to get lost ...>, and one cannot interfere unnecessarily with his translations of Charles Dickens, Jack London, Oscar Wilde, William Faulkner, Fenimore Cooper” (Bilorus, 2001, p. 24 – 25).

The real master, “virtuoso of the artistic word” Dotsenko constructs it, “that word temple”, regardless of” fluctuations in market prices for the Ukrainian word”, declaring himself “by his unique, acutely individual writing, his voice, his language” (Bilorus, 2001, p. 35). Office staff in “Dnipro” qualified the translator as the one who detected the most precise stylistic nuances at first sight. Moreover, either it was a hidden smile of his or sinister, even desperate and spooky notes in the linguistic physiognomies of the characters – there was an atmosphere of approaching the inevitable heartbreaking resolution. However, at the same time he created both a whimsical and tense, tenacious, “verbal lace, artistic fabric rich in exquisite turns of mind, linguistic discoveries and surprises” (Bilorus, 2001, p. 35). He also successfully reproduced the brilliant style of O. Wilde, the “fireworks scree” of the subtle paradoxes of the author of “The Portrait of Dorian Gray”. The book was published in 1968, and since then, – says V. Kornienko, – “< these features of the pen no longer disappeared and were attracted magnetically in every new translation or literary-critical work, further announcing about a kind of a reading festival. If it is true that the key feature of art is originality and clarity, then “Dotsenko is absolutely phenomenal” (Bilorus, 2001, p. 36).

Another thing to his bow is that he generously imparts his professional skills and experience to his young colleagues V. Kornienko, A. Perepadya, Yu. Lisnyak, M. Pinchevsky, V. Mitrofanov through getting them enrolled into the traditions of «High art”. Being a respectable mentor, adviser as well as a critical reviewer “with a welcoming attitude and good-natured approach” he normally made his critical remarks in a slightly ironic form saying “er”, “um” and thus, making a verdict that it was not a translation, but “an artistic whistle”. It is not surprising that one could see his autograph on Ch. Dickens’ perfect translation of “Great Expectations” by V. Kornienko: “To Valentin K. – to be a reader, never neglect working with your

pencil". This brought Rostislav Dotsenko fame of "purebred editor born with divine grace" (Dotsenko, 2013, p. 356), who kindly shared his significant experience, knowledge and professional skills with the younger colleagues to undiscover those who have a passion for translation and are up for new challenges. Hundreds of publications on newspapers and magazines testify to his ability to accept his teammates' achievements as his own ones.

Being in continuous creative search, the translator not only upholds English literature countries, but also advances his mother tongue, exploring the map of Ukrainian literature of the twentieth century and filling the "white space" in it. A deep and "thoughtful expert of the native word, a devoted supporter of fabulous fertility and plenitude of the national language and culture" (Dotsenko, 2013, p.158), its further growth and development, Dotsenko provides the reader with opportunities to get familiar with linguistic and stylistic bounties scattered in his translations. Yu. Vinnychuk, Ukrainian literary critic, editor-in-chief of the "Pyramid" publishing house, specifies, "If one of my readers wants to learn Ukrainian better, then besides reading classics, I highly recommend them to read Ukrainian translations of the 1960s <...>, and in particular, Rostislav Dotsenko's translation of W. Faulkner" (Bilorus, 2001, p.47). According to V. Kornienko, "On reading his translations, one can always has a chance to boost professional skills by filling in frustrating gaps in using expressive means and, and what is more, plunge into really true Ukrainian atmosphere" (Bilorus, 2001, p. 39).

A colorful evidence of the translator's "verbal virtuosity" (Pavlenko, 2015, p. 137) is his born aptitude for the use of the author's neologisms: '*tam philology zas*', '*zakuten*', '*gnylitva*', '*polizamurzyaka*' etc. Unusual freshness of his translations comes to be a result of specific syntactic constructions, organic usage of "glitter words" instead of neutral notions. The depth of stylistic range, the original transparency of R. Dotsenko's language and syntax "full of artistic grace" has always been a model of that 'equilibristic' sense of equilibrium, measure and rhythm of the phrase (Bilorus, 2001, p.39). Numerous critical remarks and plentiful speeches on "Ecology of Ukrainian Culture" in periodicals directed against planned mutilation and

extermination under the conditions of Soviet regime, appealed to the truth, inspired individuality, establishing the forms of artistic expression combined with rejecting social realism norms in art and literature. In this regard, his close friend, Mykola Belorus states: “Rostislav’s indignation caused by vulgar attempts to drive out his gorgeous and luxurious language into clerical linguistic pattern introduced and fixed by Russian tradition, seemed be hidden behind apparently informal irony, specific sarcasm and scientific argument” (Bilorus, 2001, p.39).

Consequently, in the magazine “Ukraine” (section ‘Word about words’, launched by R. Dotsenko and S. Karavansky in 1964), the articles were published under the collective pseudonym “*Ivan Shanuyslovo*”. After publishing his sharply negative review of the fifth edition of the Spelling Dictionary for schoolchildren, edited by M. Stefantsev who did not speak Ukrainian according to his preface to the publication and “renewal” of the dictionary register with mixed, “surzhyk” words not commonly used in traditional Ukrainian, the column “Word about words” was cancelled. However, after Dotsenko’s firm grounding the authors could launch themselves into more adequate areas of study and contribute to further development of Ukrainian lexicography. Prominent in this regard is his review article “The language and vocabulary” published in the 12-th issue of “Motherland” in 1966. This caused a flash flood of outrage from ideological censorship that in turn provoked emigrant periodical “Liberation Way” to reprint it without the author’s consent adding an editorial preface focused on sharp political accents. It provided far less considerate analysis on the nature and scale of the issue based on the translator’s clear understanding of the situation. In particular, the preface indicated, “< in his article Rostislav Dotsenko shows his concern about challenging perspectives on linguistic status in Ukraine> that was published under heading “Frank talks and discussions”. In fact, the situation appears to be far worse, even so alarming that it reinforced worrying profiles of Ukrainian cultural labour despite the fact that Ukraine is now facing an intensified Moscow terror. Below is a reprint of Rostislav Dotsenko’s article. In our view, the problem raised in that article will come to be of interest to the Ukrainian linguists living abroad” (Pavlenko, 2015, p. 313). The critics advocate for the assumption that for each specific context Dotsenko finds a unique and most appropriate

word, which brilliantly outlines his ability to reproduce the excessive diversity of the English language.

The analysis of Ukrainian translations made by Rostislav Dotsenko in their correlation with the national literary process, in particular, the phenomenon of the sixties captures the full nature of changes typical of the time. His interpretations demonstrate their active functioning in the national literary space at various levels embracing ideological and thematic renewal, spiritual enrichment as well as genre and style diversity. Dotsenko's translations undoubtedly have a unique literary heritage and a vibrant contemporary literary and aesthetic value. The translator opened a crucial window into world literary space upholding the exposure to the best model of style covering classics and contemporary fiction. Further research of the problem in question based on the artist's philosophical writings and reviews will not only map his aptitude for language excellence and escaping translation gridlock but also his exceptional achievement in what is being called "High Art". Being equally impressive in the range of style and artistic manner Dotsenko's translations provide all necessary tools to make the most out of an original text thus, being undoubtedly appreciated as vibrant and "good prose translations" that appeal to a wider audience.

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## Glossary

**Aesthetic:** Having to do with beauty and how we experience art.

**Aesthetic Consciousness:** A way of thinking and feeling that appreciates beauty in art.

**Aphorisms:** Short, clever sayings that express a general truth or opinion.

**Archaisms:** Words or phrases that are very old and not commonly used anymore.

**Artistic Expressiveness:** The ability to use language in a creative and imaginative way to show feelings and ideas.

**Author's Script:** The original plan or vision the author had for their work.

**Bourgeois Literature:** A term used in the past, often with a negative meaning, to describe literature that was seen as supporting middle-class values.

**Collective Pseudonym:** A fake name used by a group of people when they write something together.

**Contractor (in this context):** Someone who orders or requests a translation.

**Creative Consciousness:** The way an artist thinks and imagines things.

**Creative-Critical Essays:** Writings that explore and judge art in a thoughtful and imaginative way.

**Artistic Stamp of Translation Creativity:** The unique and imaginative way a translator approaches their work.

**Cultural Context:** The social, historical, and artistic environment in which a piece of literature is created or understood.

**Diaspora:** A group of people who have spread out from their original homeland to other countries.

**Emigrant Periodical:** A magazine or newspaper published by people who have left their home country.

**Erudition:** Having or showing great knowledge or learning.

**Explicit Pursuits:** Goals and actions that are clearly stated or shown.

**Genre:** A category of art or literature, like fantasy, historical fiction, or essays.

**Genre-Style Conception:** The author's ideas about the type of writing and the way it should sound.

**“Glitter Words”:** This seems to be a way of describing words that are more vivid and interesting than plain, neutral words.

**“High Art”:** Art that is considered to be of great quality and importance, often requiring skill and deep understanding.

**“Idiosyncratic” Transfer:** A unique or unusual way of translating something.

**“Implicit Pursuits:** Goals and actions that are suggested or understood but not clearly stated.

**Intercultural Competing:** The idea that different cultures are in a competition with each other.

**Intercultural Cooperating:** The idea that different cultures can work together and benefit from each other.

**“Internal” Issues (in philosophical writings):** Deep and personal questions or ideas explored in writing.

**Lexicography:** The work of writing dictionaries.

**Linguistic:** Having to do with language.

**Linguicide:** The killing of a language, often by preventing its use or development.

**Literary Criticism:** The study, evaluation, and interpretation of literature.

**Literary Heritage:** The collection of important literary works from a country's history.

**Literary Research:** Careful and detailed study of literature.

**Metalanguage of Fiction:** The way that fictional writing can talk about itself or about art and storytelling.

**Multimodal Literary Tools:** The many different ways that authors use language and other elements to create meaning in their writing.

**National Dignity:** A sense of pride and respect for one's country and its culture.

**National Idea:** The central beliefs and values that unite a nation.

**National Revival:** A period of renewed interest and growth in a country's culture and identity.

**Neologisms:** Newly invented words or phrases.

**“Product” of Social Desire:** The idea that art and literature are often shaped by what society wants or values.

**Pragmatic Focus:** The way language is used to achieve a specific purpose or effect on the reader.

**“Purebred Editor Born with Divine Grace”:** A very high compliment for someone who is naturally talented at editing.

**“Rebellious Consciousness”:** A way of thinking that goes against accepted rules or social norms.

**Reception (of a text):** How readers understand and react to a piece of writing.

**Sarcasm:** The use of irony to mock or convey contempt.

**Social Order (in this context):** A translation that is requested or expected by the government or society.

**Social Realism Norms:** A style of art and literature that was officially promoted in the Soviet Union, focusing on realistic portrayals of working-class life and socialist ideals.

**“Surzhyk” Words:** Words that are a mix of Ukrainian and Russian, often seen as incorrect or impure forms of either language.

**Sustainability (of pursuits):** The ability of efforts or goals to continue and have lasting effects.

**Textual Data:** The words and information that make up a text.

**” Tool of National Idea”:** The idea that language can be used to strengthen and promote a country's identity.

**“Utilitarian Universalism” of the creative personality of the translator:** The idea that some translators try to make all texts fit a single, practical style, ignoring the unique creativity of the original author.

**“Verbal Virtuosity”:** Great skill and talent in using words.

**”X-ray Vision” of literary and cultural material:** A deep and insightful understanding of literature and culture.

## Self-Check

1. What does the text say is the “creative stamp” of translation? Think about what makes a translation interesting and unique.
2. Why did the translators of the 1960s want to make sure Ukrainian readers could read good translations from other languages? What was their main goal?
3. What was one of the big challenges of that time that these translators were trying to help with? (Hint: It has to do with the Ukrainian language).
4. What was Rostislav Dotsenko, and what other kinds of writing did he do besides just translations?
5. What did Rostislav Dotsenko believe about different cultures working together?
6. The text mentions that the 1960s were a time of big growth in Ukrainian translations. Why do you think this might have been important?
7. Dotsenko believed in bringing readers together in a “common literary space”. What do you think he meant by this?
8. What kinds of authors did Dotsenko translate from English and American literature? Were they all the same type of writer?
9. The text says that Irish literature used to be “notoriously resistant” to good translation. What might make some literature harder to translate than others?
10. What was Dotsenko’s “most pivotal goal” in his work? What did he want to add to Ukrainian culture?
11. The text mentions Dotsenko’s “rebellious consciousness”. What do you think he might have been rebelling against?
12. Dotsenko had a personal rule about not doing translations just because someone told him to. Why do you think he had this rule?
13. The text says Dotsenko could see literary and cultural material with “X-ray vision”. What does this tell you about how deeply he understood things?
14. Even though he faced problems, Dotsenko kept translating. What does this show about his dedication to his work?
15. Why do you think it was important for Dotsenko to help younger translators learn the “High art” of translation?

16. What does it mean to call language a “tool of national idea”? How might translation play a role in this?
17. The text talks about “linguistic layers” in Dotsenko’s translations. What do you think this might refer to?
18. Dotsenko used both very old words (archaisms) and new words (neologisms) in his translations. Why might a translator choose to use such different types of language?
19. The text mentions a time when there was pressure to make Ukrainian and Russian languages seem more alike. How might translation have been a way to resist this?
20. What do you think Rostislav Dotsenko’s most important contribution to Ukrainian literature and culture was, based on what you read in this chapter? Explain your answer.

## Chapter 4

### THE NOTION OF THE UNSPOKEN IN VOLODYMYR MYTROFANOV'S LITERARY TRANSLATIONS

Literary translations have always been recognized as an ultimate fabric to interweave cultures together. However, traditional criteria to analyze the above-mentioned phenomenon within the framework of translatability to preserve the author's original style necessitates further re-assessment not only in the context of interpreter's critical reflection, but also regarding the issues of meaning-making as well as translator's voices in their respective literary environment. This comes to be the case while studying literary translations in a broader rather than a narrow perspective, in particular, as an artistic and powerful tool to impact the target reader. In this regard, the emphasis is placed on the translator's holistic awareness of historical and socio-cultural context of the original text that often uncovers its hidden senses veiled by the author and, thus making translation versions function as certain means of power. Imperative mission for literary translations in Ukrainian comes to be especially crucial today, thus bringing them closer to the target audience as well as articulating Ukrainian voices via translation to the recipients in the West.

Mytrofanov's translation and literary activities have not been sufficiently studied and there is a relatively small body of literature on the problem in question apart from archive materials and very few accessible and relevant reports presented by a young Ukrainian researcher A. Tryhub, mainly regarding the author's reviewing practice (A. Tryhub, 2015) with some glimpses of linguistic and stylistic aspects of his translations (A. Tryhub, 2014, 2015). Hence, the key contributor to the problem investigated was V. Mytrofanov's wife Valentina who kindly provided first-hand facts, data and evidence from the author's letters as well as the study of his prose translations.

The impact of various factors on the creation of aesthetic canon of the Ukrainian prose in the second half of the 20th century presented by a variety of genres and genre modifications underlined the necessity of defining the role of literary translations in Ukrainian cultural landscape. The growth of readers' requests and challenges in key

areas of Ukrainian literary translations of the period mentioned required immediate reconsidering of translator's status aimed to cultivate refined aesthetic values and artistic preferences and thus, giving him greater freedom and responsibility.

Sharing common theoretical and methodological grounds with Ukrainian and foreign researchers the V. Mytrofanov suggests his own approach to translation and presents interpretive content analysis of Ukrainian translations of English prose by defining genre requirements" (V. Mytrofanov, 1995, p. 2). As the author of numerous works on the theory and practice of translation (articles "For Creative Search", "Invitation to Dispute", reviews of translations from English by I. Korunets, L. Solonko, M. Kharenka, etc.), he offers his own interpretive concepts and basic categories that testify to a subtle sense of the author of the original's language and an adequate reaction to his intentions. V. Mytrofanov's translations and editorial-publishing practice determined the key vectors of his reviewing skills, that are generally characterized by "identifying 'errors and oversights' in the translator's work (using language stamps, outlining words and expressions not typical of the Ukrainian language, unjustified 'weighting of the flow' of the original, 'excessive bookishness', 'stylistic complexity', etc.) and thereby contribute to the "enhancement and perfection of the original text" (Mytrofanov, 1981, p.6).

V. Mytrofanov constantly warned against the danger of mechanical recoding of a source text, regarding 'dictionary' translation to be a philological limitation and a methodological error. As he put it in his article "Invitation to Dispute": "It's time to prove to someone what power and what an enormous impact the printed word has on the reader. Therefore, it is clear that speaking on the pages of the press, and especially on such delicate issues as the issue of literary creativity, to which artistic translation has long been included, it is necessary to carefully weigh every word and every statement" (V. Mytrofanov, 1995, p.2). On realizing that the aesthetic dialogue within the limits of the author's historicity – literary work with vividly expressed author's originality and translator competent in the system of values the epoch – form two equal components, V. Mytrofanov outlines the contours of this communication in a more visible, extensive, and thus, in a substantial time perspective, with imaginative world of a literary work in the center, and a manifold receptive space opened to obstacles and complications around it.

Such a perception was traced in his translations of E. Hemingway's novels ("The Old Man and the Sea", "The Snows of Kilimanjaro", "The Garden of Eden", "Islands in the Ocean", "Farewell to Arms!"). In particular, on recognizing the 'iceberg principle' introduced by the writer and projected on original text, which he further reflected in the translation: the artist should not say everything, most of the content should be embedded in the subtext. Therefore, creating his own philosophies embodied in artistic consciousness, the translator projects his own emotional experiences onto the artistic reality implied by the author of the original. These give him the opportunity to reproduce texts not in a 'codified' language, but in one that has a wide range of interpretations. In this regard, V. Mytrofanov defines the cognitive-aesthetic mission of translation in the synthetic discourse of cultural communication, where each object is "overgrown with the living flesh of artistic endowment" (Yu. Lisniyak), which actualizes the idea of a balanced relationship between the original work and the translation on the ideological, contextual and stylistic level. This is realized via:

- 1) rhyming and rhythmic addition of certain words and phrases («у Мілані, Флеренції, Римі, Мессіні, Таорміні... » – "Milano, Firenze, Roma, Napoli, Messina, Taormina"; «де ви бували, що поробляли »? – "where did you go and what did you do?"; «отам і отам, а тепер отут і отут» – "there, and there... now over here and here", etc.);
- 2) decoding the poetic subtext of the original by reproducing the imagery of the author's language («темні гори з обрідною зеленню на схилах» – "brown mountains with a little green on their slopes"; «виноградні лози пустили зелені пагінці» – "small green shoots on the vines"; «всіяне зорями небо»; – "star-powdered sky"; «теплий дух смаженого тіста» – "the warm scent of fried batter"; «обводив поглядом, мов променем маяка» – "flashed his gaze like a beacon", etc.);
- 3) contextual replacement and decompression of linguistic elements ("said" – «мовив», «відказав», «прошепотів», «гукнув», «сказав», «запитав», «пробурмотів», «закричав», «повторював», «волав», «промовив», «простогнав», «повідомив», «поінформував», «зауважив», «відзначив», «попросив», «відрубав»,



«випалив», «заперечив», «визнав», «базікав», «заборонив», «висловив», «процідив крізь зуби»; «дасть тобі чосу» – “would fix my wagon”; «не міс Траляля, а місіс Трулюлю» – “to be called Mrs. Something Another”; «розчинені двері станційного буфету» – “the open door into the bar” etc.);

4) smoothing the level of disparity of expressive names and titles («Малюк Даффі» – “Tiny Duffy”; «Ласунчик Ларсон» – “Sugar Boy”; «Шоколад» – “Hershey”; «місцевий клуб» – “the 4-H Club” etc.);

5) reproducing the rhythm of the original combined with the intonation determined by the order of words, logical emphasis, punctuation, etc. («Кульбабове вино» – “Dandelion Wine”, «Все королівське військо» – “All the Kings Men”, «Вершник без голови» – “Headless Horseman”, «Лугова арфа» – The Grass Harp”, «Сніданок у Тіффані» – “Breakfast at Tiffany’s”, «З холодним серцем» – Cold Blood”, «Прощавай, зброе!» – “A Farewell to Arms” etc.).

Insinuations, allusions and idioms that determine poetics of the original have been skillfully decoded by the translator. Mytrofanov reproduces the author’s neutral remarks in the novel “A Farewell to Arms” as well as represents emotional dramas and complex psychological state of the main characters using expressiveness and brevity of Ukrainian words: «Коли я повернувся на фронт, ми все ще стояли в тому місті. Тільки тепер в околиці було *куди більше гармат*, і настала весна. Лани *зазеленіли*, виноградні лози *пустили зелені пагінці*, дерева край дороги *вкрилися дрібним листячком*, і з моря *повівав легкий вітерець*. Я побачив місто, а над ним старий замок між пагорбів, за якими здіймалися гори – темні гори з *обрідною зеленню* на схилах. У місті *побільшало гармат*, з’явилося кілька нових госпіталів, на вулицях траплялись англійці, а деколи й англійки, та ще трохи будинків поруйнувало артилерійським обстрілом. День був *теплый, по-справжньому весняний*, і я пройшов *тією довгою вулицею* поміж деревами, відчуваючи тепло від *нагрітих сонцем стін*, і побачив, що ми досі в тому самому будинку й що все довкола має *такий самий вигляд*, як і тоді, коли я від’їжджав» (Е. Хемінгуей, 1985). – «When I came back to the front we still lived in that town. There were *many more guns* in the country around and the spring had

come. *The fields were green* and there were *small green shoots on the vines*, the trees along the road had *small leaves* and a breeze came from the sea. I saw the town with the hill and the old castle above it in a cup in the hills with the mountains beyond, *brown mountains* with a *little green* on their slopes. In the town there were *more* guns, there were *some* new hospitals, you met British men and sometimes women, on the street, and a few more houses had been hit by shell fire. It was warm and like the spring and I walked down the alleyway of trees, warmed from the sun on the wall, and found we still lived in the *same* house and that it all looked the *same* as when I had left it» (E. Hemingway, 1995).

The internal strain the writer conveys through intonation patterns or the break of the phrase, the ambiguity of pauses as well as automatic repetition of one and the same expression, finds its harmonious reflection in the translation, where in the moments of the highest emotional pressure the hidden senses burst out, highlighting every detail of the original text: «Де ви були, що поробляли? Зараз же розкажіть про все». «Скрізь був. У Мілані, Флеренції, Римі, Неаполі, Вілла-Сан-Джованні, Мессіні, Таорміні... Ви наче розклад поїздів читаєте. А якісь цікаві пригоди мали? Так. У Мілані, Флоренції, Римі, Неаполі... Годі, годі. А скажіть по правді, де було найкраще? У Мілані. Тому що найперше» (Е. Хемінгуей, 1985). – «*Where did you go and what did you do? Tell me everything at once*». «*I went everywhere. Milan, Florence, Rome, Naples, Villa San Giovanni, Messina, Taormina*». «*You talk like a time-table. Did you have any beautiful adventures?* » «*Yes*». «*Where?* » «*Milano, Firenze, Roma, Napoli*». «*That's enough. Tell me really what was the best*». «*In Milano*». «*That was because it was first*» (E. Hemingway, 1995).

Mytrofanov considers it essential to create the text that would enable him to reproduce the communicative value of the original in all its completeness and integrity. Reflecting on the main layers of his own translation activities, he notes: “While working on translation it is compulsory to reproduce the content and form of the original as much as possible with the means available in the native language”, <...> “uncovering to the reader his search for truth and meaning, when the mind is so deeply absorbed in the search that it does not need anyone’s involvement and understanding”

(V. Mytrofanov, 1995, p.2). In this regard, the translator noted that most critics, while analyzing linguistic material of translations <...>, “completely forget about the first key requirement: correspondence to the original in the broadest sense of the word, viewing it as the norm to “consider the translation being entirely detached from the original and subjectively ‘pulling out’ individual elements from the language texture and operating with them as an evidence” (Mytrofanov, 1995, p.3). V. Mitrofanov also claims, “this is most evident when translators distort not only the Ukrainian language, but also the original (emphasis added by Mytrofanov), with their conscious and consistent plastering, thus creating not translations, but “variations on the topic, because after giving the content, they ‘impose’ on the author their own style, that is alien to him, ultimately deforming the very essence of the translation as such, when the latter acts as art for art’s sake, and therefore the coefficient of its positive effect equals zero, if not integral”(Mytrofanov, 1995, p.3).

For Mitrofanov, the study of the specifics of linguistic stylistic and cultural actualization of a literary work in a textual translation comes to be a kind of a tour into the study of deep processes of the mechanism of recoding the content of an artistic piece of work in general. That is what distinguishes certain components of the author’s concept which is in agreement with the experience of representatives of the recipient culture. The events of the novel “Farewell to Arms!”, directly related to the war, are revealed through the prism of real facts from the life of the writer himself. Based on this, the translator allegedly appropriates the author’s experiences, which he uses not only as the basis of the plot of the work, but also as a source that ensures the artistic authenticity of the of the main characters’ inner world: «Другого дня я повертався з нашого підгірного посту й зупинив машину біля smistimento, де поранених і хворих розподіляли за їхніми паперами й записували їм призначення до різних госпіталів. Усю дорогу я вів машину сам, отож і тепер сидів за кермом, а водій, що був зі мною, пішов відмітити документи. День був гарячий, небо напрочуд ясне й блакитне, а дорога біляста й курна. Я сидів на високому сидінні «фіата», ні про що не думаючи. Дорогою проходив полк, і я дивився, як ідуть солдати. Вони геть упріли й спливали потом. Деякі були в сталевих касках, та більшість

попричіпляла їх до ранців. Майже у всіх каски були завеликі й налазили аж на вуха. Офіцери всі йшли в касках – їхні пасували краще. То був один з двох полків Базілікатської бригади. *Я визначив* це за смугастими червоно-білими петлицями солдатів. Полк пройшов, але за ним ще довго тяглися відсталі – ті, що знеси́ли й відбилися від своїх взводів. Вони були мокрі від поту, запорошені й виморені. Деякі мали зовсім кепський вигляд. Останнім із тих відсталих плентав один солдат. Він сильно накульгував. Тоді спинився й сів при дорозі. *Я виліз із машини і підійшов до нього»* (Е. Хемінгуей, 1985). – «*I came back the next afternoon from our first mountain post and stopped the car at the smistimento where the wounded and sick were sorted by their papers and the papers marked for the different hospitals. I had been driving and I sat in the car and the driver took the papers in. It was a hot day and the sky was very bright and blue and the road was white and dusty. I sat in the high seat of the Fiat and thought about nothing. A regiment went by in the road and I watched them pass. The men were hot and sweating. Some wore their steel helmets but most of them carried them slung from their packs. Most of the helmets were too big and came down almost over the ears of the men who wore them. The officers all wore helmets; better-fitting helmets. It was half of the brigata Basilicata. I identified them by their red and white striped collar mark. There were stragglers going by long after the regiment had passed – men who could not keep up with their platoons. They were sweaty, dusty and tired. Some looked pretty bad. A soldier came along after the last of the stragglers. He was walking with a limp. He stopped and sat down beside the road. I got down and went over»* (E. Hemingway, 1995).

Mytrofanov's idea of harmonious translation is based on source-centricity with a clear ethical dominant. That which gives all grounds to talk about translation ethics closely related to translator's goal, when he is persistently guided by the principle of careful selection of linguistic means in his search, and never for a moment losing his sense of measure and artistic taste. This means that imposing a categorical veto on some words, forms, and inflections, the translator must overcome the illusion of a multiplicity of options correlated with his emotional state, the degree of creativity, the situation of perception as well as unfolds this creativity as a kind of

way of recognizing his own Self and the world. Creating his individual metaknowledge, embodied in artistic consciousness, the translator, projects “refracted emotional experiences” (Mytrofanov, 1995, p.3) onto the artistic reality implied by the author of the original. This is what gives him the opportunity to reproduce Ukrainian texts not in a ‘codified’ language, but in one that has a wide range of interpretations. At the same time, Mytrofanov attached particular importance to a real creative search, precisely aimed at rendering all the features of the original, when <...> “it is not possible to do without completely reliable and tested precedents”, as, according to him, “this is what makes the translator’s work attractive when each new translation appears to be a new search – a search for style, rhythm and a search for a word... Without this search an artistic translation is impossible – it is dead” (V. Mytrofanov, 1995, p.4). Such considerations encourage the translator to expand the communicative paradigm of the original text (the new translation versions come to be related to the study of the needs of a target reader).

The latter can be most vividly seen in Mytrofanov’s translation of R. Bradbury’s novel “Dandelion Wine”. The translator changes the megatextual and architectural structure of the original work, which can be traced both at the level of its graphic structure (paragraph parcellation of the text, compression of the text array, compositional division of the text, etc.) and graphic pattern (division markers, interline intervals, shifts above baselines, bold lines and other selections in the text that signal the presence of separate text fragments, etc.). As seen from the material studied, graphic compactness of the translated text vs. the extensiveness of the original, proves to be the result of V. Mitrofanov’s exquisite translation skills. Neglecting the author’s division of the text into subsections, as well as the deliberate non-use of additional information (preface, epigraph, dedication, note, comment, etc.) which does not affect the content of the main message (the text of the original as such), focus the reader’s attention on the adequate placement of semantic accents in order to provide its integral comprehension.

The original version of the novel “Dandelion Wine” (1957) by R. Bradbury include the main (text of the novel) and two additional messages (preface, dedication, contents of the novel with a register containing 40 chapters). The Ukrainian-language

version of “Dandelion Wine” reproduced by V. Mitrofanov, on the one hand, expands the megatext structure of the original, supplementing it with comments (local history realities, general cultural phenomena, etc.: *Tayep* (the Tower) – an ancient fortress in London, «*Марімба*» (“Marimba”) – a cheerful dance melody; «*Loteria nacional para hoy*» “Loteria nacional” (Spanish) – national lottery tickets for today’s draw; «*Втеча з Пенсільванської в’язниці*» “Escape from a Pennsylvania prison” – the name of an American film, etc.) and on other – attests its sound due to the registration of some components, in particular, the preface and content. Removing these from the architectural structure of the original, the translator clarifies their zero communicative value. However, his opinion regarding the informativeness and semantic completeness of the acknowledgement does not come in correspondence with traditionally formed assessments about its low-slung content. Giving preference to acknowledgement as a source of effectiveness of the communicative process, V. Mytrofanov harmoniously reproduces this component of the text in the translation: «*Уолтерові А.Бредбері – не дядькові, і не двоюродному братові, але, поза всяким сумнівом, видавцеві й другові*» (Р. Бредбері, 1998, р.75). – «*For Walter I.Bradbury, neither uncle nor cousin but most decidedly editor and friend*» (R. Bradbury).

The harmony of the translation and its formal equivalence to the original comes to be recognized by V. Mitrofanov’s preservation of writer’s narrative style, which can be traced, in particular, in the consistent description of the facts and events of the literary work: «*О восьмій годині приїхав лікар і, виходячи з дому, знову хитав головою. О дев’ятій Том, мати й батько поставили надворі під яблунею складане ліжко, знесли Дугласа вниз і поклали спати просто неба. До одинадцятої вони раз по раз виходили до хворого, а тоді поставили будильник на третю годину ночі, щоб устати й наколоти свіжого льоду, і пішли спати*» (Р. Бредбері, 1998) – «*At eight o’clock, the doctor came and went again shaking his head. At nine o’clock Tom and Mother and Father carried a cot outside and brought Douglas down to sleep in the yard. Then they went back and forth until eleven o’clock to wake them at three and chip more ice to refill the packs*» (R. Bradbury).

Among other correspondences, it is worth singling out the paragraph division of the text, which emphasizes their subordination to the expanded semantic blocks and at the same time emphasizes the interdependence of the information units contained in the text: «Нарешті в домі стало темно й тихо, всі послули. О пів на першу повіки в Дугласа здригнулися. Зійшов місяць. І десь далеко хтось заспівав. Слів було не розібрати» – (Р. Бредбері, 1998) – «The house was dark and still at last, and they slept. At twelve thirty-five, Douglas's eyes flinched. The moon had begun to rise. And far away a voice began to sing. You couldn't make out the words (R. Bradbury).

V. Mitrofanov's sophisticated artistic skill and translation tact is also proved by the capitalization of the language message, which has a certain aesthetic weight in the original text with its adequate reflection in the translation: «ОТЖЕ, КОЛИ ТРАМВАЇ, І БРОДЯГИ, І ЗНАЙОМІ, І ДРУЗІ МОЖУТЬ ПІТИ НА ЧАС ЧИ ПІТИ НАЗАВЖДИ, АБО РОЗВАЛИТИСЬ, АБО ВМЕРТИ, І КОЛИ ЛЮДЕЙ МОЖУТЬ УБИВАТИ, І КОЛИ ТАКІ ЛЮДИ, ЯК ПРАБАБУСЯ, ЩО МАЛИ Б ЖИТИ ВІЧНО, ТЕЖ МОЖУТЬ УМЕРТИ... КОЛИ ВСЕ ЦЕ ПРАВДА... ТО І Я, ДУГЛАС СПОЛДІНГ, КОЛИСЬ... МАЮ...» (Р. Бредбері, 1998: 83) – “SO IF TROLLEYS AND RUNABOUTS AND FRIENDS AND NEAR FRIENDS CAN GO AWAY FOR A WHILE AND GO AWAY FOR EVER, OR RUST, OR FALL APART OR DIE, AND IF PEOPLE CAN BE MURDERED, AND SOMEONE LIKE GREAT GRANDMA, WHO WAS GOING TO LIVE FOREVER, CAN DIE,... IF ALL OF THIS IS TRUE.... THEN ... I DOUGLAS SPAULDING, SOME DAY MUST»... (R. Bradbury).

Thus, V. Mytrofanov's ability to decode the author's intention is carried out via: 1) mastery (a sense of intuition, rather than 'bare' technique); 2) translation tact (refusal of any manifestations of voluntarism and, hence, the so-called 'gags'); 3) overcoming the artificiality of the translation (organic sound with maximum correspondence to the original, careful selection of linguistic means regulated by a sense of measure and artistic taste); 4) reproduction of the 'spirit' of the original (adherence to the principle of equivalence with the exception of possible different readings and ambiguities).

The translator's conscious understanding of the artistic and aesthetic experience of the author of the original provide him with opportunities to create texts with the help of which the mental representation of images takes place within the cognitive system, thus forming a figurative and stylistic specificity for making certain generalizations about the depth of reproduction of reality of the original text as well as an intuitive sense of its axiological significance. Such 'revival' appears thanks to the individual emotional activity of the translator, which indicates that his ontological eagerness to perceive a new literary environment to unfold the fictional world comes to be equal to the author's intention at the time of the creation of the original text. In other words, V. Mytrofanov always makes sure to "be able to see the original through the author's eyes and to feel the flow of his thoughts in each specific case" (V. Mytrofanov, 1995, p.4), and only then, if certain doubts or objections arise, to agree with them through their own epistemological profiles with the author, <...> "leaving the method of crude 'operational' intervention in the text of the original for unqualified translations" (V. Mytrofanov, 1995, p.4). In this regard, the translator focuses on the need to generalize and solve imperative issues of translation and editorial practice, and at the same time, rejecting the assumption of "too subjective and insufficiently substantiated conclusions, sometimes straying from a debating tone to a kind of directive-circular manner (V. Mytrofanov, 1995:4), which, as he claims, proves to be in contradiction with the living, creative activity called artistic translation.

V. Mytrofanov's creative activity proves that translator's functions are transformed and expanded: in addition to understanding the actual content of the original, which concentrates on the search for the primary meaning, there is a need to study its further 'attributes', which in their entirety formed the creative process of translation (choice of linguistic means in accordance with the style of the original, situational vision of its individual phenomena and events, arrangement of semantic accents, optimal preservation of the architectural structure of the original, explicit interpretation of relevant textual phenomena, etc.). Cognitive-aesthetic mission of translation is defined as a synthetic discourse of cultural communication.



At the same time, V. Mytrofanov outlines new aspects of the original work through the act of translation, fitting it into general cultural, aesthetic and value context. On the one hand, it can be recognized that the translator appropriates the textual structure of the original, on the other, he assimilates created text into general cultural and historical context, and therefore his own perception becomes part of a complexly synthesized view of the source text. In this regard, Mytrofanov persuasively claims that the presence of a translator in the traditional chain ‘author – text– reader’ proves to be communicatively relevant, and without him the long-term functioning of a newly created text in the communicative space is impossible. Thus, the translator’s mission is extremely responsible, as it allows not only to keep a certain literary work in the space of intellectual and aesthetic interest, but also to enrich and modify its direct and hidden semantic nuances. In the oppositional structure of the literary process, the phenomenon of the translator equally belongs both to the constant-attributive factors, without which literature cannot fulfill its purpose, and to the historical-variable ones that make the work of art exist for long, and therefore make the readers discover the cultural traditions and unspoken notions embedded in it.

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## Glossary

**Aesthetic Canon:** The set of rules or standards that define what is considered beautiful or good in art at a certain time.

**Ambiguity:** When something can be understood in more than one way.

**Artistic Authenticity:** When something in art feels real and true to life or the author's vision.

**Artistic Consciousness:** The way an artist thinks and understands the world, which influences their work.

**Axiological Significance:** The importance or value of something.

**Cognitive System:** The way our brains process information and understand things.

**Cognitive and Aesthetic Mission of Translation:** The idea that translation should not only transfer meaning but also help the reader understand and appreciate the art and culture of the original work.

**Communicative Paradigm:** The way that communication happens and is understood.

**Compression of the Text Array:** Making the text shorter or more compact.

**Conscious Understanding:** Knowing and being aware of something.

**Contextual Replacement:** Replacing words or phrases with others that fit better in the new language and situation.

**Correspondence to the Original:** How well the translation matches the original text in meaning and style.

**Decoding the Poetic Subtext:** Understanding the hidden meanings and imagery in the original text.

**Decompression of Linguistic Elements:** Expanding or explaining certain parts of the original text to make them clearer in the new language.

**Epistemological Profiles:** The ways that different people understand and gain knowledge.

**Ethical Dominant:** The main moral or ethical principle guiding the translation.

**Explicit Interpretation:** Clearly explaining or showing the meaning of something in the text.

**Figurative and Stylistic Specificity:** The unique way the original text uses language and creates images.

**Graphic Compactness:** When the translated text takes up less space visually than the original.

**Graphic Pattern:** The way the text looks on the page, including things like paragraphs and spacing.

**Holistic Awareness:** Understanding something completely, including all its parts and how they connect.

**Imperative Mission:** A very important and necessary goal.

**Insinuations:** Suggestions or hints about something without saying it directly.

**Integral Comprehension:** Understanding something as a whole.

**Intellectual and Aesthetic Interest:** Something that makes you think and appreciate its beauty or artistic value.

**Internal Strain:** Tension or pressure felt by a character or conveyed in the writing.

**Interpreter's Critical Reflection:** The translator thinking carefully and judging their own work.

**Intuitive Sense:** Understanding something based on feeling rather than logic.

**Logical Emphasis:** Stressing certain words or ideas to show their importance.

**Manifold Receptive Space:** The many different ways a reader can understand and react to a text.

**Mastery (in translation):** A deep skill and understanding of both languages and the art of translation, often based on intuition.

**Meaning-Making:** The process of understanding and creating meaning in a text.

**Megatextual and Architectural Structure:** The overall organization and layout of the book, including things like chapters and extra information.

**Metaknowledge:** Knowledge about knowledge itself; in this case, the translator's understanding of how translation works.

**Ontological Eagerness:** A deep desire to understand and experience a new literary world.

**Paragraph Parcellation:** Dividing the text into smaller paragraphs.

**Philological Limitation:** A narrow focus on the literal meaning of words without considering the art of the text.

**Poetics of the Original:** The artistic and stylistic choices that make the original text unique.

**Refracted Emotional Experiences:** The translator's own feelings and experiences that are filtered through their understanding of the original text.

**Rhyming and Rhythmic Addition:** Adding rhymes or changing the rhythm of words and phrases in the translation.

**Semantic Accents:** Emphasizing certain meanings or ideas in the text.

**Source-Centricity:** Focusing on the original text as the main guide for the translation.

**Stylistic Complexity:** When the writing style is difficult or complicated.

**Subtext:** The hidden meanings or messages that are not stated directly in the text.

**Synthetic Discourse of Cultural Communication:** The idea that translation brings together different cultures and ways of understanding the world.

**Target Audience:** The people who will read the translation.

**Target Reader:** The intended reader of the translated text.

**Translation Tact:** The translator's sensitivity and good judgment in making choices that respect the original text and the new audience.

**Translator's Voices:** The unique style and perspective that translators bring to their work.

**Unspoken Notions:** Ideas or feelings that are suggested but not directly expressed in the text.

**Veiled by the Author:** Hidden or not clearly shown by the original writer.

**Voluntarism (in translation):** When a translator makes changes based on their own preferences rather than what's in the original text.

## Self-Check

1. What is the main idea of the first paragraph? What does it say about studying literary translations?
2. Why might Mytrofanov's work not be very well-known? Who helped the researcher learn more about Mytrofanov's work? What kind of information did they share?
3. What was happening in Ukrainian culture in the second half of the 20th century that made good literary translations important?
4. What did Mytrofanov think about just translating words directly from one language to another ("dictionary translation")?
5. Mytrofanov believed that a translator should have a "holistic awareness" of the original text's history and culture. Why do you think this is important?
6. What does the "iceberg principle" mean in writing, according to the text? How did Mytrofanov deal with this in his translations?
7. The text lists several ways Mytrofanov changed the original text in his translations (like adding rhymes or explaining subtext). Can you find one example that you think made the translation more interesting or understandable? Why?
8. What did Mytrofanov think was the most important thing to remember when analyzing a translation?
9. Why did Mytrofanov think it was important for a translator to "be able to see the original through the author's eyes"?
10. The text says Mytrofanov warned against "mechanical recoding" of a text. Why do you think he felt this was a "danger"?
11. Mytrofanov thought that the translator and the original author were like "two equal components" in creating meaning. Do you agree with this idea? Why or why not?
12. The text mentions that Mytrofanov sometimes changed the structure or appearance of a book in his translations. Can you think of a reason why a translator might do this?

13. Mytrofanov believed that a good translator should have “intuition” rather than just following rules. What do you think is more important for a translator: knowing the rules really well or having a good feeling for the language?
14. The text ends by saying that without a translator, a new text might not have a “long-term functioning” in the communicative space. What do you think this means?
15. What does the idea of “translator’s voices” mean to you? Do you think a translator's own personality and style should be noticeable in their work?
16. The text talks about “unspoken notions” in a text. Why is it important for a translator to understand these hidden meanings?
17. Mytrofanov thought that a translator should “overcome the artificiality of the translation”. What do you think makes a translation sound “artificial”? How can a translator avoid this?
18. The text suggests that a translator can ‘enrich and modify’ the meaning of a work. Is it okay for a translator to change the original meaning in some way? Why or why not? Give your reasons.
19. Based on what you’ve read, what qualities do you think made Volodymyr Mytrofanov a significant figure in literary translation? Give your reasons.
20. Volodymyr Mytrofanov saw the translator’s role as expanding beyond just finding the right words. What else did he think a translator needed to do when working on a text? Think about the different “attributes” of the original work the translator mentioned.

## **Chapter 5**

### **CULTURAL TURN IN UKRAINIAN TRANSLATION**

In the context of translation studies, the “cultural turn” has had a significant impact on how scholars and practitioners approach the process of translating texts from one language and culture to another. Current advances in translation studies since the late 1990s have exposed a notable shift towards examining the ideological and sociopolitical dimensions of translation. This paradigm overwhelms the idea that every translation is not only a linguistic, but also a social and cultural notion, and accordingly, the latter extends beyond linguistic conversions that invariably encompasses the transfer of meaning from one culture to another. Rather than viewing translation as a simple transfer of meaning between languages, we recognize the translator as an active agent, intervening in political and ideological processes. These acknowledge translator’s role as the one encompassing domination, oppression, submission, or resistance within social groups, i.e., more than a mere reproduction or ‘replay’ of the author’s individual style. Consequently, translation is viewed as a tool for social and cultural change, particularly evident in postcolonial contexts marked by linguistic inequality. The 1990s witnessed the emergence of postcolonial translation theories, applicable not only to explicit postcolonial conditions but also to the context of the language discrimination. The above-mentioned issues come to be extremely imperative on the current Ukrainian ideological agenda when accentuating on the problems of how translations help to create national identity resilient to the russian cultural domination.

The art of translation in the culture of every nation proves to be rather intricate and multifaceted phenomenon that has an undeniable impact on their further recognition and development. With the expansion of the cognitive, aesthetic, ethical and worldview horizons it opens up new prospects for acquiring the experiences of other cultures. In the context of translation studies, the “cultural turn” has had a significant impact on how scholars and practitioners approach the process of translating texts from one language and culture to another. Current advances in



translation studies since the late 1990s have exposed a notable shift towards examining the ideological and sociopolitical dimensions of translation. This paradigm overwhelms the idea that every translation is not only a linguistic, but also a social and cultural notion, and accordingly, the latter extends beyond linguistic conversions that invariably encompasses the transfer of meaning from one culture to another. Rather than viewing translation as a simple transfer of meaning between languages, we recognize the translator as an active agent, intervening in political and ideological processes. These acknowledge translator's role as the one encompassing domination, oppression, submission, or resistance within social groups, i.e., more than a mere reproduction or 'replay' of the author's individual style. Consequently, translation is viewed as a tool for social and cultural change, particularly evident in postcolonial contexts marked by linguistic inequality. The 1990s witnessed the emergence of postcolonial translation theories, applicable not only to explicit postcolonial conditions but also to the context of the language discrimination. The above-mentioned issues come to be extremely imperative on the current Ukrainian ideological agenda when accentuating on the problems of how translations help to create national identity resilient to the Russian cultural domination.

The research and findings regarding cultural dimensions in the field of translation give emphasis to translator's active engagement to define cultural and linguistic nuances of both source and target languages (Lawrance Venuti, 2002; Susan Bassnett, 2006; John Denton, 2016), the intersection of translation with politics, ideology, and conflict as well as power of dynamics (Susan Bassnett, 2006; Roksolana Zorivchak, 2007; Mykhailo Moskalenko, 2006), exploring tactics and strategies in conveying cultural and linguistic aspects of the source language (Mary Snell-Hornby, 2006; Maxim Strikha, 2006; Olena Pavlenko, 2018) as well as portraying non-Western cultures in Western literature, exposing challenges and complexities of translation and its role in bridging linguistic and cultural gaps (Tetyana Nekryach, Julia Chala, 2008). The importance to uphold cultural identity in literary translation, exposed in those theoretical and philosophical reflections, provides a range of issues from a contemporary perspective embracing foremost ideas and debates on the problem above.

In Ukrainian literary space translation comes to be recognized as the tool of constructing Ukrainian culture and a stable indicator of its historical, and aesthetic experience, a universal means of communication between cultures and civilizations. In this regard, J. Denton, asserts that “<...> translations significantly affect the interpenetration of literary systems, not only projecting the image of an individual author or work into other literature <...>, but also adding new tools of artistic skills, opening the way to changes in its functional component” (Denton, 2016, p.14). Accordingly, every work of art proves to be a reflection of both general and particular (i.e., author’s individual views and a peculiarly national vision of the world), followed by the scholar’s assumption that “translation is not just a reincarnation, a ‘replay’ of the individual-national picture of the author in the garments of another language but also its inevitable reinterpretation in accordance to the nature of the target language” (Denton, 2016, p.17).

In terms of ‘spiritual continuum’ to which the researchers attribute translation, the latter creates peculiar models of reality that define the aesthetics of the new artistic space. At the same time, artistic reality is structured in accordance with the laws of artistic creation, acquiring universal features of spatiality and openness thus, acting as the ‘super norm’ that gives the individual (the translator) the opportunity to reproduce his “own space with a specifically organized structure of feelings and thoughts, roles and plots” (Smorzh, 2005, p.58). Advocating the philosophical assumption of ‘individual’s style of thinking’ we find it reasonable to incorporate the latter into “*individual translation style of thinking*”, characterized by creativity, erudition, a sense of belonging to the national culture as “a guarantee of self-realization development” (Smorzh, 2005, 63). Hence, the translator “constructs” his own reality, <...> “producing his own artistic and stylistic codes and his own style of communication” (Venuti, 2002. p.231). In the context of the epistemology of culture, artistic reality comes to be defined not as “the world of true reality” – it takes the translator beyond its limits. In other words, it is created with the help of means and techniques and represent a <...> “new, third world” acting as a <....>” subjectivized subjective”, <....> “visible and invisible”, <....> “determined and undefined”, <...>”

conscious and unconscious”, which in its entirety constitutes integrity, indivisibility as a necessary condition for the artistic work to perform and function (Venuti, 2002. p.231). Identifying translation as “a constant immanent process of culture and communication with the ability to generalize as well as enrich the speech with new meanings, obtained as a result of the artist’s creative search” (Tarnashynska, 2013, p.169), the researchers also accentuate on the combination of individual national features of the original work in translation, and in a more general sense *synthesis of cultures*. This brings the translation back to M. Bakhtin’s dialogism theory, according to which the dialogue moves to a higher level, converting into a broad philosophical concept. In this regard, artistic translation is recognized within the dialogue of cultures in view of the absorption of artistic works, styles and trends at the level of national literatures, “the dialogue between nations and cultures” understood <...> “as an endless recitation and forming new meanings of each cultural phenomena involved in the communication” (Bacevich, 2008 p. 134). Accordingly, the “dual nature” of translation comes to be not only a necessary prerequisite to form a new cultural continuum but also a peculiar means to protect national languages and cultures as well as become an impetus for their further development.

Highlighting the cultural dimension of translation, S. Bassnett underlines that it does not simply replace one code with another, but rather develops strategies that enable the texts of one culture to penetrate the textual and contextual network of the other so that plentifully operate in it” (Bassnett, 2006, p. 4). Thus, we cannot offer universal and prescriptive criteria for evaluating translations, since they appear to be based on the historical era of the translator, the tasks and objectives he sets as well as a potential reading circle. Accordingly, the translator analyzes the cultural context (norms, traditions, social and ideological factors), then the situational context (a set of socio-cultural determinants of communication, including social background, type of relationship, personal states, intentions, temporal state, etc.) and, finally, the target text as it is. With this in mind, the translator must not only possess a certain range of knowledge about another culture as “a special form of organization of ideas about the world in the collective consciousness of society” (Smorzh, 2005, p.78), but also take

into account all possible discrepancies that exist in the worldview models of a certain ethnic group. These put forward the basic principles of the dialogic-communicative strategy of translation, turning the latter into a ‘historical event’ (‘cultural history’) that shaped national values, traditions and beliefs as well as accentuates on the issues closely related to “cultural memory” in translation (Pavlenko, 2018, p.76). In this light, R. Zorivchak, asserts that “without the history of Ukrainian literary translation, nothing could be said about the history of Ukrainian culture and, hence, about the Ukrainian nation” (Zorivchak, 2007, p. 3). To support the idea M. Strikha presents an argument in which he draws attention on the informational and educational mission of translations, which is inextricably linked with the nation-centered mission. This provides a basis to assert that “literary situations actualize the creative function of translation, which proves to be especially visible in conditions of clear cultural challenges” (Strikha, 2020, p. 43). To overcome these (fully or partially) the translator has to be able to distinguish linguistic and cultural boundaries by means of the including the ‘otherness’ of a foreign culture into the communicative field of his culture with the “move away from a purely linguistic approach towards a more culture directed analysis (Snell-Hornby, 2006, p.45).

“Cultural turn” in Ukrainian translation comes to be recognized through radical changes in the social atmosphere of Ukraine in the 1960s –1980s caused by a rising necessity to create a new “cultural construction” based on <... “the living Ukrainian language as an instrument of the national idea and, in a broader sense, Ukrainian culture as a whole, as a unique way to perceive the world – among other European and world languages and other national cultures” (Moskalenko, 2006, p. 178). The period mentioned led to a powerful explosion of translations that made it possible to integrate world’s literary masterpieces into Ukrainian cultural context via translations conducted with the highest standard by H. Kochur, M. Lukash, R. Dotsenko, Yu. Lisnyak, V. Mitrofanov, M. Dmytrenko, V. Mysyk, M. Pinchevskyi, E. Popovych, O. Senyuk, O. Terekh and others. Taking the aesthetic dimension of artistic translation as the essential matrix, they credibly proved that only a combination of artistic skill, erudition, inspiration, creative intuition and a specific translational gift of reincarnations, multiplied

by stylistic versatility, linguistic tact and a sense of proportion, ensures the emergence of texts capable of withstanding competition with powerful neighboring cultures (this mostly regards a long lasting russian social and cultural domination). Since this competition took place under the conditions of resolute and purposeful ‘linguicide’, Ukrainian translations had to affirm the idea of direct cultural ties between Ukrainian and other culture, and hence the right of cultural and political equality of Ukrainians with other European people, disproving <...> “the outside view of the Ukrainian language as a tool for domestic use” (Dotsenko, 2013, p. 15]. Translations performed at a high artistic level persuasively proved that Ukrainian translators, even when addressing texts of the highest complexity, can do without the “russian colonial mirror” (Dotsenko, 2013, p. 24).

The search for a new identity in the Ukrainian literature of the end of the 20th century is realized through the understanding of many aspects, among which we observe the presence of a reckoning with the imposed value system, an active challenge of the past through the tradition of “symbolic farewell to the imperial past” (Tarnashynska, 2013, p. 296). It is about the emergence of a literary and artistic direction, distanced from the classical and neoclassical (modernist) tradition, which claims to express the general theoretical “superstructure” of modern art and literature. Thus, the spirit of destruction, which is transferred by writers to the sphere of artistic creativity, comes to be harmonized with the spirit of creating a new reality, starting from tradition and its consistent evolution within the national worldview and aesthetic experience. The way of how translation formed cultural identity, creating <...> an “intense spiritual space of high intellectual comfort” (Tarnashynska, 2013, p. 24) comes to be persuasive through a huge amount of prose fiction translations, which gained a special significance in conditions where the status of the Russian language as the unique instrument of “unification of people” in the territory of the former USSR was restricted by the rhetorical question once uttered by I. Dzyuba “Internationalism or Russification?” At the same time, L. Tarnashynska emphasizes, that “just as Latin protected the intellectuals of the European Renaissance from the world of fuss and bustles, so the transmigration of the artistic word through the efforts of Ukrainian translators delimited their virtual world from the bourgeois life of their contemporaries, which they so ardently opposed” (Tarnashynska, 2013, p. 296).

When referring to the English prose fiction, Ukrainian translators subconsciously outlined the reasons regarding the selection of the books and the original authors, as well as the course of translation, tracing the processes of perception of the ‘Other’ through reshaping of artistic thinking and incorporation of existing reality into the system of artistic images. These provided them with a sense of involvement in world trends, and on the other hand, molded their own translation style of thinking, based on *ethical ontologism*, which went beyond their original vision of the world through overcoming ideological stereotypes and prohibitions. Such “re-emphasis” of reality required not only artistic flair and refined translation skills, but also a certain mobility, readiness to react to the target readers’ “horizon of expectation” in the best traditions of ethical intellectualism” (Tarnashynska, 2013, p. 295).

A general overview of translations of English-language prose into Ukrainian makes it possible to reveal certain trends, different from the translation process of any other national literature (in particular, russian), which are primarily caused by historical and political factors that determined the nature of these translations as well as proved their productivity. Translations of English-language prose, published in Ukraine and beyond, adequately reproduce its internal richness and diversity, embodied in thematic-problematic and genre-stylistic dimensions. Among them are examples of classic and modern fiction, children’s, religious and theological, anthologies of stories, original series, etc., published in books and periodicals.

The appeal of translators to change artistic orientations, in particular in the field of modeling the communicative situation, had a profound effect on forming national self-awareness with a clear definition of linguistic priorities – the shift from the traditional dogma of “united Soviet people” with a single Russian language by nation-centric guidelines, among which the Ukrainian language occupied a foremost position as key factor of the nation’s linguistic reality. The abovementioned frame of reference focusing on the nation-constructing mission of translations comes to be considered as the “*age of world-forming translation*”, which determined qualitatively new axiological and artistic guidelines for the national art of translation. It is about the role of translations in the assimilation reference of non-national historical, cultural and

aesthetic experience, when English-language literature, falling into the circle of interests of Ukrainian culture, not only becomes an object of inter-literary reception, but also acts as an important factor in contact-genetic ties, which in its organic unities reveal universal commonalities and national differences as well as general patterns of developing aesthetic phenomena and their artistic peculiarities.

Furthermore, the concept of the “cultural turn” in Ukrainian translation of the late 1960s, provides a clear swing from the abstract and fixed dogmas of *realistic method* with the key thesis of recognizing a full-fledged, equivalent translation in accordance with its requirements (socialist realism as a central method of socialist art mirrored in naturalistic, subjective-intuitive, ideological-aesthetic translation determined by the epoch-defining ideological challenges) that ruled out all aspects of “extralinguistic reality”, to the more practical approach to view the translation in accordance to the social situation. One of the methods employed during this transition was the domestication of translated texts into the target culture system, aiming to enhance their appeal to a broader audience. Opponents have criticized this process, viewing it as an appropriation and resisting what they acknowledge as the imposition of “a global domination of English” (Snell-Hornby, 2006, p.45. Projecting this on the Ukrainian context if setting ideology aside (breaking the barrier of “the total russian cultural domination” and accentuating on the Ukrainian cultural identity by attributing to it a new symbolic meaning, mostly related to resistance and inspiration for the future), it proves to be challenging for a translator to effectively bridge two languages and cultures, that within the cultural turn implies a recognition of the crucial role that culture plays in shaping language use, meaning, and communication.

However, no matter how challenging the above-mentioned issues were, their practical implementation by Ukrainian translators (H. Kochur, R. Dotsenko, Yu. Lisnyak, M. Dmytrenko, V. Mitrofanov, M. Pinchevskyi, E. Popovych, O. Terekh etc.) comes to be acknowledged not only within the linguistic aspects of a text (CEFR; Council of Europe, 2001) but also its cultural nuances, values, and context embedded in the source language. It is achieved through considerable understanding of the key aspects of the notion in question which include: 1) *cultural competence*; 2) *cultural adaptation*; 3) *contextualization*; 4) *idiomatic and colloquial expressions*; 5) *cultural sensitivity*.

Translators' cultural competence, i.e., understanding not only the linguistic structures of both the source and target languages but also the cultural norms, customs, and social contexts that influence communication, proved to be observed in their translation versions ("Go Down, Moses", "The Intruder in the Dust", "The Reivers", "A Rose for Emily", "The Picture of Dorian Gray", "Gone With the Wind" – R. Dotsenko; "Great Expectations", "Golden Land", "Never Bet the Devil Your Head", "Hard Times" – Yu. Lisnyak; "The Adventure of the Speckled Band", "The Adventure of the Noble Bachelor", "The Final Problem" – M. Dmytrenko; "A Farewell to Arms", "The Snows of Kilimanjaro", "The Headless Horseman", "Uncle Tom's Cabin"), "Dandelion Wine", "All the King's Men" – V. Mytrofanov).

Cultural adaptation in Ukrainian translations is traced in the way of how this process goes beyond linguistic equivalence when translators may need to modify elements of the source text to ensure that the meaning and cultural references are accurately conveyed to the target audience. Recognizing the importance of the context, translators consider the broader cultural, historical, and social context in which the source text was produced. This contextual understanding helps in producing translations that resonate with the readers' expectations.

The "cultural turn" also involves a sensitivity to idiomatic and colloquial expressions that may not have direct equivalents in the target language. Translators may need to find culturally relevant equivalents or provide explanations to ensure comprehension. Furthermore, translators proved to be aware of potential cultural pitfalls, avoiding translations that could be offensive or misinterpreted in the target culture. They fully recognize the fact that sensitivity to cultural nuances is crucial to maintaining the integrity of the message. Working with puzzling and confusing texts that at first glance seemed to be untranslatable they created harmonic translations through the skillful representation of the main characters' speech and dialogues in fiction while tagging them with peculiar speech mannerisms (rhythm, quotes, slang words and phrases, collocations, proverbs and sayings, punctuation, etc.) as well as artistic application of historical, mythological and ethnical realia, the most adequate translation of meaningful names (personal and geographic names, public places,



landmarks, etc.). The aforementioned translation versions provide specific examples and insights on how translators incorporate cultural nuances in their translation workflow to “produce a new artwork” in the form of harmonic and culturally appropriate translation to meet target readers’ expectations.

The “cultural turn” in Ukrainian translation reflects a broader trend in translation studies to move beyond a purely linguistic focus and consider the intricate relationship between language and culture. This approach acknowledges that successful translation involves more than just converting words from one language to another; it requires a deep understanding of the cultural context that shapes language use and interpretation as well as represents cultural identity.

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## Glossary

**Assimilation (in this context):** The process of taking in and understanding new information or cultural experiences.

**Axiological:** Relating to the study of values, like what is considered good or important.

**CEFR (Common European Framework of Reference for Languages):** A standard used to describe language ability levels.

**Collocations:** Words that are often used together (e.g., "strong coffee").

**Colloquial Expressions:** Informal words or phrases used in everyday conversation.

**Contact-Genetic Ties:** Connections between different cultures that come from them being in contact with each other and sharing influences.

**Contextualization:** Providing background information or understanding the situation in which something is said or written.

**Cultural Adaptation:** Changing elements of the original text to make them fit better with the culture of the language it's being translated into.

**Cultural Competence:** Understanding the cultural norms, customs, and social context of both the original and translated languages.

**Cultural Construction:** The way a culture is built and understood through shared ideas, beliefs, and practices.

**Cultural Identity:** The feeling of belonging to a particular culture and identifying with its values and customs.

**Cultural Memory:** The shared ways a culture remembers its past, which can influence how texts are understood.

**Cultural Nuances:** The subtle differences in meaning or expression that can exist between cultures.

**Cultural Pitfalls:** Things in a translation that could be misunderstood or offensive in the new culture.

**Cultural Sensitivity:** Being aware of and respectful towards the cultural values and beliefs of others.

**“Cultural Turn”:** A shift in translation studies where scholars started focusing more on the cultural context of translation, rather than just the words themselves.

**Domestication (of translated texts):** Making a translated text feel familiar and natural to the readers in the new culture.

**“Dual Nature” of Translation:** The idea that translation is both about language and about culture.

**Epistemology of Culture:** How we understand and gain knowledge about culture.

**Ethical Ontologism:** A way of thinking that focuses on what is right and the nature of being, influencing how a translator chooses to translate.

**Ethnic Realia:** Words or phrases that are specific to a particular ethnic group or culture.

**“Extralinguistic Reality”:** Things outside of language itself, like culture, history, and social context.

**“Global Domination of English”:** The idea that English has become too powerful and influences other languages and cultures too much.

**“Harmonic Translation”:** A translation that feels natural and fits well within the new culture.

**” Horizon of Expectation:”:** What readers in a new culture expect from a translated text.

**Ideological:** Relating to a set of beliefs or principles, often political.

**Idiomatic Expressions:** Phrases where the meaning is different from the literal meanings of the words (e.g., “kick the bucket”).

**” Immanent Process of Culture and Communication”:** The idea that translation is a natural and ongoing part of how cultures interact and share ideas.

**Imperial Past:** A history of being ruled by an empire, which can affect a country’s identity and language.

**Inter-literary Reception:** How literature from one country is received and understood in another.

**“Internationalism or Russification?”:** A question about whether promoting unity between different groups should mean everyone adopting russian culture.

**Linguistic Conversions:** Changing words and grammar from one language to another.

**Linguistic Inequality:** When some languages are seen as more important or powerful than others.

**Nation-Centric Guidelines:** Principles that focus on the importance of a country's own language and culture.

**" Otherness" (of a foreign culture):** The aspects of a different culture that are unfamiliar or seem strange.

**Paradigm:** A typical example or pattern of something; a way of thinking about something.

**Postcolonial Contexts:** Situations in countries that were previously ruled by other countries, and how this history affects their language and culture.

**Postcolonial Translation Theories:** Ideas about how translation works in and after colonial situations, often focusing on power and language.

**Power Dynamics:** The ways in which different groups or individuals have more or less influence or control.

**" Russian Colonial Mirror":** The idea that Ukrainian culture was often viewed or understood through the lens of Russian culture, rather than on its own terms.

**" Socialist Realism":** An artistic style that was officially promoted in the Soviet Union, focusing on positive portrayals of socialist life.

**"Sociopolitical Dimensions:** The social and political aspects of something.

**"Spiritual Continuum":** The ongoing flow of cultural and spiritual ideas through time.

**"Super Norm":** A very general rule or principle that guides how something is created or understood.

**"Symbolic Farewell to the Imperial Past":** Ways in which a culture tries to move away from the influence of a former empire through its art and literature.

**Target Audience:** The people who are intended to read the translation.

**Target Language:** The language into which something is being translated.

**Thematic and Problematic Dimensions:** The main subjects and issues explored in a piece of literature.

**Third World” (in this context):** A new and unique space created by the translation that is neither exactly the original nor just a copy in a new language.

**Worldview Horizons:** The range of different ways of seeing and understanding the world.

**” World-Forming Translation”:** The idea that translation can play a key role in shaping a nation’s understanding of the world and its place in it.

## Self-Check

1. What was the “cultural turn” in translation studies all about? What did researchers start focusing on when they thought about translation?
2. Why is it important to think of translation as more than just changing words from one language to another? What else is involved?
3. What does it mean to say that a translator is an “active agent”? What kind of power or influence can they have?
4. What are “postcolonial contexts”, and why is translation seen as important in these situations?
5. What is the main idea of the second part of the text, where it talks about research findings? What do scholars emphasize about the translator’s work?
6. Can you explain in your own words why understanding the culture of the original language and the language being translated into is so important?
7. The text mentions that translation can be connected to politics and power. Can you think of an example of how a translation might show or affect these things?
8. What does it mean for a translator to “bridge linguistic and cultural gaps”? Why is this a challenge?
9. Why do you think the text emphasizes the importance of keeping “cultural identity” in mind when translating literature?
10. How can translation be seen as a way to build or shape a country’s culture?
11. The text says we can’t have strict rules for judging all translations. Why do you think this is the case? What might influence how good a translation is considered?
12. What are some of the things a translator needs to think about besides just the words themselves (like norms, traditions, social factors)?
13. Why is it important for a translator to understand how people in different cultures see the world (“worldview models”)?
14. The text talks about “cultural memory”. Can you think of an example of something from your own culture that might be hard to explain or translate for someone from a completely different background?



15. What does it mean for a translator to “move away from a purely linguistic approach”? What should they focus on instead?
16. What does the idea of “domestication” mean in translation? Do you think it’s always a good thing for a translator to make a text feel very familiar to the new audience? Why or why not?
17. The text mentions the idea of a “third world” regarding translation. What do you think this means? How is a translation different from both the original text and just a copy in another language?
18. Why is it important for translators to be aware of “idiomatic and colloquial expressions”? Can you think of an English idiom that might be tricky to translate? Illustrate your views with the examples.
19. The text talks about the challenges of translating when there was pressure to make Ukrainian culture more like Russian culture. How could translation have been a form of resistance in that situation?
20. Based on what you've read, what do you think is the most important thing a translator needs to keep in mind when dealing with the “cultural turn”? Explain your answer.

**Chapter VI.**  
**UKRAINIAN TRANSLATIONS:**  
**BREAKING RUSSIAN COLONIAL MIRROR**

Radical changes in the social life of Ukraine in the latter half of the 20th century have contributed to a rise of “cultural construction” that helps define a completely new identity for the country. In this context, researchers and scholars put emphasis on the Ukrainian language as an instrument to recognize the national idea and, in a broader sense, Ukrainian national culture as a whole, as well as a unique way to see the world through the lens of other European languages and other national cultures” (Buryak, 2022). The period mentioned commonly known as “(Pavlenko, 2014, p.23). proved to be marked by a powerful ‘explosion’ of translations that have smoothly plunged into Ukrainian cultural context. Translated works by H. Kochur, M. Lukash, R. Dotsenko, Yu. Lisniak, V. Mitrofanov, M. Dmytrenko, V. Mysyk, Ye. Popovych, O. Senyuk, O. Terekh marked by an accurate combination of artistic skill, erudition, inspiration, creative intuition and a specific translational talent of reincarnations, multiplied by stylistic versatility, language tact and a sense of proportion as an ‘essential matrix’ of literary translation, signified the emergence of texts capable of withstanding competition with neighboring cultures that prevailed (mainly with Russian). Due to the fact that it took place under the conditions of “other-language” dominance and the so called ‘linguicide’, their translated versions appeared to uphold the idea of direct social ties between Ukrainians and representatives of other ethnic groups, and hence guarantee the right of cultural and political equality of Ukrainians with other European people, thus, refuting the outside view onto the Ukrainian language as “a tool for domestic use” (Pavlenko, 2014, p.24). The new texts performed at a high artistic level have an utterly convincing proof that Ukrainian translators, even when working with literary works of the highest complexity, can do without the “Russian colonial mirror” (Pavlenko, 2017, p.100). Their appeal to change artistic manners, in particular in the field of reshaping the linear models of communication with a clear definition of new linguistic priorities. The latter placed

special emphasis on the replacement of symbolic ideology of the “united Soviet people” with a single dominant language (Russian) by nation-centric guiding principles, among which the Ukrainian language took a prominent position. Furthermore, the informative and educational mission of Ukrainian translations of the second half of the 20th century was intimately linked with the nation-building mission, which defined qualitatively new axiological and artistic guidelines for the national art of translation. It is particularly related the role of translations in the assimilating other historical, cultural and aesthetic experience. Thus, English literature when entering Ukrainian cultural space, not only claims to be an object of inter-literary reception, but also acts as an important factor in contact-genetic ties, that in all its organic unities reveals universal harmonies and national differences, as well as outlines general patterns of aesthetic phenomena and their artistic peculiarities. On viewing how translation formed cultural identity, forming “a strong spiritual space of high intellectual comfort” (Pavlenko, 2017, p. 101) researchers and scholars (V. Buryak, T. Bovsunivska, D. Drozdovsky, M. Strikha, L. Tarnashinska) appeal to the frames of reference of the above-mentioned period resulted in “translation burst” that opened the way into a wide global space. Moreover, in conditions where the status of the Russian language being the only instrument of “identifying people “in the territory of the former USSR was realized at the comprehensible input of rhetorical question “Internationalism or Russification?” (I. Dzyuba), the Ukrainian translations played an imperative role and gained a special significance. They proved to be the fresh, “spring-clean stream that flows into the river of our literature, taking its beginnings in the vast waters of world literature” (Pavlenko, 2017, p. 102). In this context, most assertive comes to be the statement articulated by L. Tarnashinska: the transmigration of the artistic word by the efforts of Ukrainian translators delimited them from the urban life they had so passionately opposed” (Tarnashy`ns`ka, 2013, p.296). Translators’ references to the English-language prose, disclose the reasons regarding, in particular, the validity of the authors’ selection of authors and works for translation, as well as the process of translation itself, tracing the methods to perceive the concept of the ‘Other’ (Hubscher-Davidson) through the reshaping artistic thinking and

incorporating the existing reality into the system of artistic images. Integration into other consciousness through a common “spirit of time” on the one hand, gave Ukrainian translators a sense of their own immersion in world literary trends, and on the other hand, formed their own translation style of thinking, based on ethical ontologism – a specifically national, original vision of the world through breaking ideological stereotypes and prohibitions. All these required not only artistic talent and translation skills, but also a certain mobility, a strong willingness to react to potential readers’ “horizon of expectation” in the best traditions of ethical intellectualism [7, p.296]. A general overview of translations of English-language prose into Ukrainian opens a possibility to disclose positive trends, different from the translation process of other national literature (in particular, Russian), which are primarily caused by historical and political factors that determined the nature of these translations, and proved their productivity” (Bovsuniv’s’ka, 2010). Translations of English-language prose, published in Ukraine, adequately reproduce its internal fruitfulness and diversity, embodied in thematic-problematic and genre-stylistic dimensions. Among them are samples of classical and modern fiction, children’s, religious, theological, anthological stories, original series, etc., published in books and periodicals. Promotion of the Ukrainian language through translations within the period in question was facilitated by the monthly magazine “Vsesvit”, which from 1925 was a “window to the world, and as D. Drozdovsky puts it, “mainly to the world of democracy and culture” (Drozdov’s’kyj, 2011, p.210), that advanced the formation of an open multicultural civil society in which the Ukrainian language proved to be the means of consolidating the Ukrainian nation. Advocating the assumption mentioned above, “Vsesvit” was the only resource to have published a mini-history of Ukrainian translation that proved to be written as part of the history of literature of the 20th century. Additionally, it is the only periodical in Ukraine that currently draws particular attention to the history of Ukrainian translation, striving to represent the names of Ukrainian translators, popularize their radical ideas, which, not only formed a new culture, but also awakened artistic intuition and criticism. A noteworthy contribution to the popularization of foreign literature was made by the publishing

house “Dnipro” (it bears this name since 1964), which was one of the five most authoritative national publishing institutions, exporting books to 110 countries of the world (every year it published more than 250 book titles with a total circulation of about 14 million copies). “Dnipro” was comprised of eight editorial office including the ones dealing with pre-revolutionary prose, modern prose, literary criticism, poetry and drama, literature of the peoples of the USSR, foreign literature, translated literature in foreign languages, published in the series “Tops of World Literature”, “Library of World Classics”, “Foreign Prose of the 20th Century”, “Foreign Novel” (serial edition of 48 issues, carried out by the publishing house for the period 1968 – 1986, in which 8 books were translations from English), “Foreign Satire and Humor” (the first systematic serial edition in Ukraine of the best examples of world satire and humor (1969 –1986), which covered the works of authors of various historical periods: from the Renaissance (Sebastian Brandt) to modern times (Kurt Vonnegut) and published in 21 books, 4 of which were translated from English under the title “Pearls of World Lyrics”. The team of the publishing house with Oleksandr Bandura as the director made it possible to get the Ukrainian reader acquainted with a wide variety of translated pieces of world literature, which not only changed the vectors of their artistic preferences, but also had an explosive effect on their consciousness. Taking into account the fact that the works published in the “Tops of World Literature” series had to meet the program requirements for teaching foreign literature in the institutions of higher education, the 285-publishing plan carried out in its department was constantly monitored and corrected by well-known Ukrainian literary experts D. Zatonskyi and K. Shakhova. The fact that “Dnipro” published works in translations from more than a hundred foreign languages (during 1970-1980, it issued 298 books by foreign authors from about 50 countries of the world with a total circulation of 1,739,800 copies, including 129 books of world classics “From Homer to Hemingway” with a circulation of 5,651,500 copies) made Ukrainian translations competitive, in particular with existing Russian versions. Even under conditions of severe censorship and oppression “Dnipro” sustainably followed its publishing traditions that resulted in editing the collection of works by H. Maupassant (8

volumes), A. France (5 volumes), B. Prus (5 volumes), and E. Hemingway (4 volumes). In 1971, on the initiative of the management Board the publishing house created the Artistic Translation Council with the membership of recognized translators, linguists, and literary scholars (V. Koptilov, D. Palamarchuk, Yu. Lisnyak, O. Terek, V. Mitrofanov, O. Logvynenko, V. Rusanivskyi, N. Lisovenko, G. Lozynska and others) who came to be advisers and the most productive reviewers of publishing ventures, in particular in the when of multi-volume editions were due to be published. Since then, the Council has regularly discussed the creative problems of artistic translation, that the editorial office of “Dnipro” constantly faced in its practical activities (individual translations, projects of series, multi-volume publications, etc.). Hence, the resonance effect created by Ukrainian translators highlighted the basic concepts, guidelines and orientations that not only reflected the thinking style of the period mentioned, but also largely determined the artistic-thematic and genre-stylistic spectrum of Ukrainian literature of the following decades. Updating themselves in the system of an established traditional type of culture, Ukrainian translators were able to overemphasize artistic consciousness of the epoch, and reflect in their translation practice. This comes to be proved by the content analysis of translations of English language prose into Ukrainian, which makes it possible to provide further research regarding, in particular modifications of the genre-style system, when the dominant position that the novel reliably held for long gradually removed to novels and short stories with the focus on the mass reader as the one who recognizes a new type of culture. At the same time, the representation of newly created samples of English language prose in Ukrainian with all their peculiarities and defined parameters, leave a number of issues open for argumentation and debates.

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## Glossary

**Anthological Stories:** Collections of short stories by different authors or on a similar theme.

**Artistic Consciousness of the Epoch:** The general way artists thought and felt during a particular period.

**Artistic Intuition:** A natural feeling or understanding about what makes good art.

**Artistic Skill:** The ability to create art well.

**Axiological Guidelines:** Principles based on values and what is considered important.

**Circulation (of books):** The number of copies of a book that are printed and distributed.

**Consolidating (the nation):** Making the Ukrainian people more united and stronger as a group.

**Contact-Genetic Ties:** The connections and influences that happen when different cultures come into contact with each other.

**Dominant Position (of a genre):** When one type of literature (like the novel) is more popular or important than others.

**Editorial Office:** A department within a publishing house that focuses on preparing books for publication.

**Erudition:** Having or showing great knowledge or learning.

**Genre-Stylistic Spectrum:** The variety of different types of literature and writing styles.

**“Linguicide”:** The killing of a language, often by preventing its use or development.

**Mass Reader:** The general public who reads books.

**Matrix (in this context):** A basic structure or framework.

**Modern Prose:** Fiction written in a style that is different from older, more traditional forms.

**Multi-Volume Editions:** Sets of books by the same author or on the same topic, published in several parts.



**Nation-Building Mission:** The goal of strengthening and developing a country's identity and culture.

**Nation-Centric Guiding Principles:** Ideas that focus on the importance of a country's own identity and language.

**“Other-Language” Dominance:** When one language is more powerful or widely used in a country than another.

**Pre-Revolutionary Prose:** Fiction written before a major revolution (in this context, likely referring to before the Russian Revolution).

**Program Requirements (for teaching):** The topics and books that need to be covered in a school or university course.

**Radical Ideas:** Ideas that are very new and different from what is usually accepted.

**Reincarnations (translational talent):** The ability of a translator to truly understand and recreate the spirit of the original work in a new language.

**Renaissance:** A period in European history known for a great revival of art, literature, and learning.

**Resonance Effect:** The significant impact or influence that something has.

**Rhetorical Question:** A question asked for effect rather than to get an answer.

**Serial Edition:** A set of books published one after another, often with a common theme or format.

**Stylistic Versatility:** The ability to write in many different styles.

**Symbolic Ideology:** A set of beliefs and ideas that represent a particular group or system.

**Thematic-Problematic Dimensions:** The main subjects and issues explored in a piece of literature.

**“Tops of World Literature”:** A series of important and well-regarded books from around the world.

**“Translation Burst”:** A sudden and large increase in the amount of translated literature.

**“Window to the World”:** Something that allows people to see and learn about other cultures and places.

## Self-Check

1. What major shifts in the second half of the XX century made Ukrainians start to rethink the approaches in promoting its own culture?
2. The text says that the Ukrainian language became important for understanding the “national idea”. What do you think the “national idea” means for a country’s recognition in the global space ?
3. What was the “explosion” of translations that happened during this time? Who were some of the important translators mentioned?
4. Why was it important for these translations to show that Ukrainian culture was equal to other European cultures, especially Russian culture?
5. How did Ukrainian translations help people learn about other cultures and different ways of seeing the world?
6. The article says that translations helped to change how people communicated. How did they do this? What kind of ideas were being replaced?
7. Why was the journal “Vsesvit” important for Ukrainian literature and translation? What did it offer to readers?
8. What was the publishing house “Dnipro”, and why was it significant for bringing world literature to Ukrainian readers? Can you name some of the book series it published?
9. The text mentions that “Dnipro” even published translations that competed with Russian versions. Why do you think it was important to have Ukrainian translations of world literature?
10. What was the function of the Artistic Translation Council at “Dnipro”? Who were among its members, and what exactly were they responsible for?
11. The text talks about “linguicide”. What does this word mean, and why was it a concern in Ukraine at that time?
12. Why do you think it was important for Ukrainian translators to show that they could translate even very complex works without relying on a “Russian colonial mirror”?

13. The text mentions that translations helped create a “strong spiritual space of high intellectual comfort”. What do you think this phrase means?
14. How might reading translated books have helped Ukrainians connect with global trends and ideas?
15. The text suggests that Ukrainian translators had to have “artistic talent” and “translation skills’ but also “mobility” and a willingness to understand what What does it mean to "reshape the linear models of communication"? How might translation have done this?
16. Why was it significant that “Vsesvit” published a “mini-history of Ukrainian translation”? What does this tell you about the importance of translation?
17. The article says that the translations helped to “awaken artistic intuition and criticism”. How might reading translated works influence how people think about art and literature in their own language?
18. The change in focus from a “united Soviet people” to ‘nation-centric guiding principles” was a big shift. How did translation play a role in this shift?
19. Based on what you’ve read, why do you think the period described in the text is considered a “translation burst” and so important for Ukrainian culture?
20. In what ways did these Ukrainian translations function like a “window”, helping Ukrainian readers understand other cultures ?

## **Chapter VII**

### **LITERARY TRANSLATION**

#### **AS A TOOL OF CULTURAL CONTRADICTION**

Numerous concepts, reflections, and theoretical assumptions that have emerged in recent years in connection with the philosophy of literary translation emphasize the ideological and cultural nature of this phenomenon. In particular, they emphasize how the imposition of change and the confrontation with the dominant ideology is achieved through translation, which is recognized as a specific area of social life and human endeavor. In this respect, the philosophy we have chosen in the above-mentioned field is closely related to the esthetic issues of conveying the extra-linguistic meaning of the original text, with specific insight into the nature of the translator's social responsibility, rather than a detailed linguistic analysis of the text that reveals the traditional ways of interaction of form and content. Evaluating literary translations within this framework provides an opportunity to reveal and emphasize their strong influence on the fundamental values, principles, and perceptions of society as well as highlight a sharp ideological edge in the socio-cultural environment of a particular period of time.

This is specifically the case with Ukrainian translations of the late 20<sup>th</sup> century in which aesthetic resistance was caused by cultural contradictions to the totalitarian 'model of culture' that for long acted as a 'distorted mirror' of the current reality based on the socialist realist mono-doctrine with the superiority of Russian as the dominant language of verbal communication. The problem in question comes to be relevant today in the context of pro-Kremlin disinformation narrative about Ukraine, and Ukrainian nationhood. In this article, we deliberately omit using capital letters to identify 'Russia'-related notions as well as the names of Russian political leaders and anti-Ukrainian propagandists advocating, in particular, for the views of Roman Rukhmeda, a Ukrainian political analyst regarding his claim "I never write Putin and Russia with a capital letter" (Rukhmeda, 2022). Hence, literary translations published in Ukrainian appeared to be the key cultural drivers of change that not only affected the ontological status of the Ukrainian language but also responded to the challenges of the "spirit of the time, zeitgeist" (Bellingham, 2013) which further determined translators' artistic choice, strategies and tactics.

Multiple theories, concepts and key philosophical assumptions guiding this research are closely related to the issues of power and ideology (Bassnett, 2011; Geertz, 2017; Hermans, 2014; Lefevere, 2004; Pavlenko, 2017; Polishchuk 2008; Wei, 2006), patronage (Shunyi, 2016, Masoud & Bahloul, 2017; Ren, 2021); manipulation (Crisafulli, 2004; Dukate, 2007; Kramina, 2004) and other notions related to the problem in question. In these findings, they cover a range of aspects via practices and procedures underpinned by theoretical knowledge and relevant practical experience in the field of translation.

On viewing literary translation under the spectrum of cultural contradiction one could appeal to the general assumptions of post-colonial theory that revolve around the notion of ‘resistance’ and thus, making the best-known assessments in the field more relevant and appropriate. Rather, through the multiple subject matters highlighted in them, there is a renewed urgency to study postcolonial praxis and recognize postcolonialism in culture as a specific artistic phenomenon of modernity. Produced in response to the outcome of colonial rule, it comes to be reflected in the national literature and transform its figurative meaning through translations.

Accordingly, the issues on translation in post-colonial countries are closely related to the search for national and cultural self-identity in the move of what Baker and Maier described as an original shift within the field, from the notions of subjectivity to the language of political movements and positions” (Baker, 2006, p. 462). In the Ukrainian cultural context, it is an explicit political impetus that singles out ‘activist translation’ by assigning certain ethical issues to it. On considering the problem in a broader perspective, one could attribute it to being ideologically motivated both <... “on the macro- and micro -levels” ...> (Wike, 2010) which correspondently regard to the motives that define translators’ choice and optimal decisions of which tactics to use. This sheds light onto the ethical questions that foreground the reasons to recognize and enhance the national status of the Ukrainian language which had for long been under the methodical suppression by the russian empire.

Among the narratives used by russian chauvinists and the apologists of totalitarianism were the ones that assign Ukrainian to “a language of secondary importance”, the one of “Ukrainian bourgeois nationalism” and brand it as “politically

incorrect”, “a tool for domestic use” and “mainly a rural language”, “the one of janitors and writers” whereas russian being treated by them as “the language of the educated urban society” and the one of “inter-ethnic communication” (Pavlenko, 2017; Strikha, 2020). Such insinuations dating back to tsarist times proved to be so deeply rooted in the minds of russian leadership that they keep conveying in their usual underhanded manner false claims about Ukraine that it is <...> “not a country, but a historical part of Russia”. Dr Björn Alexander Duben, Assistant Professor at the School of International and Public Affairs of Jilin University in his article shared by Katherine Arnold “There is no Ukraine: Fact-Checking the kremlin’s Version of Ukrainian History” provides evidence of the statement quoted above (Arnold, 2020). On raising the question <...> “whether it is historically accurate to claim that it (Ukraine) has never truly been a nation or state in its own right” (Arnold, 2020), the article presents insinulative ideas articulated by kremlin’s ideologist, Surkov who claimed that “there is no Ukraine. There is Ukrainian-ness. That is, a specific disorder of the mind. An astonishing enthusiasm for ethnography, driven to the extreme” and that “Ukraine is “a muddle instead of a state. But there is no nation. There is only a brochure, ‘The Self-Styled Ukraine’, but there is no Ukraine. The only question is whether Ukraine doesn’t exist any longer or doesn’t yet exist” (Arnold, 2020).

Another article “A Specific Disorder of the Mind” published in “Ukrainian weekly” provides the data to confirm the abovementioned idea to which extent russian leaders have rejected the idea that < ... “Ukraine is a separate country, that Ukrainians are a separate nation, that Ukraine’s history is its own”. The narrative was further pursued in putin’s interview (2008) with U.S. President George W. Bush: “Ukraine is not even a state. What is Ukraine? Part of its territories are in Eastern Europe, but the greater part is a gift from us” (Arnold, 2020). Other mystical facts regarding these have been articulated in 2014 that “the Russian and Ukrainian peoples are practically one single people,” they are < ...> “one and the same”, “the peoples of Ukraine and Belarus are sub-nations of a single community known as the ‘triune’ or all-russian nation” (Marin, 2021) and that “russia and Ukraine should unite” < ...> “since any integration of Russia and Ukraine, along with their capacities and competitive advantages, would spell the emergence of a

rival – a global rival for both Europe and the world” (Arnold, 2020). Those outrageous claims of ‘an all-russian civilization’ with its “embryonic format for the restoration of a pan-Slavic union” (Marin, 2021) most frequently reiterated by russian political leaders only contribute to the fact that Ukrainians will naturally underscore the impact of resistance and recognition of their national identity. Another narrative that has a similar effect on the Ukrainian progressive opinion was in surkov’s interview, when he stated: “Strangely enough, I’m an Ukroptimist. That is, I think that Ukraine doesn’t yet exist. But over time, it will come into existence. The ‘khokhly’ are stubborn guys, they will do this. However, < ... > how many ‘Ukraines’ will appear are open questions, < ... > and the only effective method in Russia’s relations with Ukraine is “coercion by force into fraternal relations” – a method, as he puts it, that < ... “has historically proven effectiveness in the policy towards Ukraine” (Arnold, 2020).

At the same time, we must emphasize that statements like those as well as numerous other ideological constructs which date back to the imperial times highlight the challenges Ukrainian literary translations faced under russia’s constant claim to the ‘status of primus inter pares’ among the post-Soviet republics, and Ukraine, in particular. In the extracts quoted above, no specific value was attributed to Ukrainian as a language for communication whereas as russian proved to be regarded as a medium of intercultural communication. The notion created to recognize this status couldn’t for long throw off its supremacy and limit administrative obstacles to the development of the Ukrainian literary language.

Even during the Soviet era, when the status of the Ukrainian language was officially codified in 1922, it formally occupied an equal position with russian and was included into “generally used languages”. However, it was only the formality, and in practice, Ukrainian was mostly regarded as a rural language with minor status and restrictions. Moreover, the initial phase of Ukrainization introduced in 1920s and early 1930s, was followed by active tendency toward ‘russification’ (1958) that made the study of russian compulsory whereas learning the mother-tongue (Ukrainian) optional or taken on a voluntary base. Ultimately, the russian dominance and direct “linguicide” typical of the ideological atmosphere of the period mentioned, resulted in the “rapid growth of Ukrainian translations that offered a Ukrainian reader the

opportunity to understand and interact with literature within global frameworks” (Pavlenko, 2014, p 22). But the ‘way to success’ for Ukrainian translators was not an easy one. They repeatedly became an object of persecutions and suffered from multiple bans constantly announced by the Soviet ideologists. A broad outline of the role of translations in the literary and critical discourse of the second half the 20<sup>th</sup> century as well as specific style, lexical and semantic correlations between source and target texts is presented in my monograph “The Author’s Conceptions of Translations in the Second Half of the 20<sup>th</sup> Century: A Comparative Aspect (based upon the Ukrainian translations of the English prose)”. The book by Ukrainian scholar Maxym Strikha “Ukrainian Literary Translation: Between Literature and Nation-Making” gives an integrated systematic analysis of Ukrainian translations within the framework of their nation-forming mission from Kyevan Rus to modernity.

The facts about dramatic fate of Ukrainian translators of the second half of the 20<sup>th</sup> century (Hryhoriy Kochur, Mykola Lukash, Rostislav Dotsenko, Yuriy Lisnyak, Anatol’ Perepadya, Dmytro Palamarchuk) reflected the ideological environment of the sixties with severe censorship restrictions on selection literary works for translation (there were very few foreign authors accepted for translation in Ukrainian, however, russian translations were published with no particular limitations). The translations of works that were officially encouraged were those “from the fraternal literatures of the peoples of the USSR” and further on from the literatures of “countries of people’s democracy”, “socialist camp”, as well as “nations fighting for liberation from colonial oppression” (Strikha, 2020, p.220). Such translations were published with no delay and were of the high circulation.

On viewing Ukrainian translations of the 20<sup>th</sup> century within the framework of postcolonial studies, Strikha assumes, that “the Ukrainian Soviet (colonial!) translator had to act within the view of the colonial discourse, affirming the idea of the current prosperity of the Ukrainian Soviet nation (as opposed to its former decline)” (Strikha, 2020, p.220). But life is never depicted with completely unambiguous phenomena that can enjoy a similar interpretation. Therefore, in view of radical changes in the social situation of the period mentioned, the topic of our research requires a certain periodization. The frame of reference stated above provides a vibrant evidence of the nation-forming effect of Ukrainian translations.



Despite political and cultural oppression in Stalinist camps, Ukrainian translators Kochur, Lukash, Dotsenko, Lisnyak, Palamarchuk made every possible effort to promote Ukrainian translations and ease the target readers' reception of the translated works. They worked in exile and were further deprived of the opportunity to publish their translated versions in 1970s. Yet, their active engagement in the process of translation contours the homogeneity and diversity of translated practices aimed at promoting the Ukrainian language when its sphere of functioning was deliberately narrowed. It was at the time that Russian literary classics were extensively published in Ukrainian translations. Among those were Ukrainian edition of Gogol in three volumes (1952), "War and Peace" by Tolstoy released in four volumes (1951), a volume of Lermontov's poetry (1953), collection of Pushkin's poetry in four volumes (1954), Chekhov's works in three volumes, etc. The more detailed register is given in Strikha's book "Ukrainian Literary Translation: Between Literature and Nation-Making".

The impact of ideology in translations highlight the issue of misappropriation of foreign language texts, thus being closely related to translator's national and cultural self-identity. The key idea regarding this, is "to determine the patterns caused by colonial situation" (Pavlenko, 2017, p.100). emphasized, in particular, by Lada Kolomiets, who argues that the idea of a totalitarian myth around "historicity of translation is based on the historically determined model of the colonial worldview, where certain features come to be universal for all colonized peoples, and <...> the Ukrainian literary translation of the second half of the 20<sup>th</sup> century has a clear ideological subtext" (Kolomiets, 2011, p.23). The latter forms a totalitarian myth around the concept in question: according to Kolomiets, <...when representing the original "colonial translator" saturates it with his "otherness", thus reproducing the conservative stereotypes of his own culture through the spectrum of metaphysical ideas about the state of his national culture, its "past prosperity / modern decline" or "past decline / modern "blossom", that is to say <...> "that the colonial context 'subjectivizes' translation, placing it in a multifaceted influential control structured by the power" (Kolomiets, 2011, p.23).

This logic of relation, where the self is fertilized by the mediation of the other, <...> collides with the profound resistance within the ethnocentric structure of every culture, which seeks to conserve its self-sufficiency through a return to the same” (Baker, 2006, p. 9). The assumption quoted above, clarifies the idea of ‘ethical’ nature of translation with the appeal to “work towards a systematic view of past and present forms of injustice, oppression and violence, as part of a larger effort to bring about their obsolescence” (Hulme, 2018, p.7). The latter comes closely related to the commonly recognized issues of the influential effect of translations in the evolution of literature and society. The abovementioned assumption is emphasized in the seminal work of the American anthropologist Clifford Geertz “Ideology as a Cultural System”, in which the researcher, when investigating the depth of contact between literature and ideology, proves that <... these “components of creativity should be considered in a close relationship” and adds that the process involves <...> “symbolic transformation”, “a system of symbols with mutual action” (Geertz, 2017, p. 17). Ideological influence determined by the obvious imperative of ‘supervising the world corresponds to a certain extent to the expectation of the individual and society in each specific situation (which was specifically the case with Ukrainian translations). The literary analogy of Geertz’s concept regarding in particular the perception of metaphors, comes to reveal the issues of certain coincidence of ideology and literature, as he puts it, <...> “on the basis of ‘expanding the boundaries of thinking’ (the term implied by Jose Ortega-y-Gasset) through artistic images capable of representing social categories and relations and amplify subjective perception. According to Geertz, “in a metaphor, there is a stratification of content: the discrepancy of meaning at one level resulted in growth of meaning at another. <...> The power of the metaphor is provided precisely by the interaction between simple meanings, which symbolically affect the overall conceptual scheme, <...> provoke “internal resistance, which necessarily arises in anyone who perceives this semantic positivity, as <...> “metaphor transforms a misleading identification <...> into an appropriate analogy “(Geertz, 2017, p. 19).

In this regard, Polishchuk's argumentation comes to be especially relevant. The researcher states, in particular, that "literature comes to be a field for the approbation of ideology" (Polishchuk, 2008, p.366). The author gives special consideration to the praxis of totalitarian regimes, when literature is forcibly involved in such ideological symbol formation, and with an ambivalent effect" (Polishchuk, 2008, p.75). Thus, ideological censorship of the 1960s and 1980s, that monitored and controlled not only the content of literary works and their general compliance with standards and political requirements of the former Soviet totalitarian regime, but also in a way tested almost every artistic image, checking it for compliance with the prevailing ideological doctrine, extended to translations, which also had to meet the literary "norms" imposed by the power. Of course, such destructive restrictions amounted to "anecdotally distorted interpretations of artistic images, when translators outlined other phobias they had, more or less connected with specific literary texts" (Polishchuk, 2008, p.366). The objective of the "totalitarian literary ideology" to absolute dominance in society reduces all possibilities of diverse readings <...> of "symbolic figures to unambiguous formulas" structured by the leading power, and, therefore, practicing an attempt to <...> "exploit the figurative function of literature or to use it as successfully in all ways possible (Polishchuk, 2008, p.76).

On the other hand, translated literature, producing symbolic contents and introducing them into general circulation, must be co-responsible for the ideological environment of society. Accordingly, creating metaphors, writers and translators <...> "symbolize the reality by providing it with certain order and organization and further putting forward to society" (Polishchuk, 2008, p.76). In this way, metaphor as a literary technique reveals the nature of ideological influence, significantly determining the changing orientations of society and the dynamic forces of its development. In this regard, Polishchuk dwells on the functions of ideological influence and singles out the following ones: 1) implying meaning to the word; 2) 'mastering' a person's presence via his imagination; 3) basic component of social communication; 4) individual reconciliation with the actual state of affairs, with the social order, often due to the establishment of transplanted ideas and stereotypes; 5)

unification of the image of the world, in particular in totalitarian societies (Polishchuk, 2008, p.74). The last two functions prove to be typical for Ukrainian model of ideology, when the awareness of the nature of human behavior gives reasonable grounds to believe that it determines <...> “the permanence of the request for symbolic images of reality” “(Geertz, 2017, p. 29). This is especially evident in a situation of instability, when traditional ideological models turn out to be helpless and thus, unable to explicate new realities.

It is in such conditions that Ukrainian literary translations come to prove their national value, when the thriving of their literary creativity arose against the background of cultural and social decline, thus, responding to the social challenges of the epoch. The internal independence of translators whose <...> “individual ‘voice’ correlates with the concept (‘metaphor of reality’) of restructuring existing social norms (Pavlenko, 2017, p. 101) according to which the abstract principle of building mature socialism was declared ethically motivated and hence, the interpretation of art as ‘a reflection of reality’ according to the method of socialist realism came to be regarded as the only possible technique. It was under these conditions that the artistic consciousness of Ukrainian translators of the late 20<sup>th</sup> century was formed and that was realized through a complex of aesthetic coordinates and creative intentions determined by the dynamics of their artistic thinking. Firstly, it is related to the feeling of inner freedom, which is revealed through individual authorial self-expression (translation concepts) and regulated by ethical and artistic guidelines (ideals, personal interests, norms, canons, sociocultural experience, etc.). Secondly, translation as a ‘medium’ <...> “between literature and nation-forming” (Strikha, 2020) expands the boundaries of the translator’s artistic consciousness, <...> “transforming it into a more general horizon, which not only preserves the ability of the former for constant renewal and creative self-realization, but also enriches it with new meanings via forms of narrative deployment of national content” (Hermans, 2014, p.147).

The ideas articulated by them decode the hidden senses implied in the “metaphor of reality”. Thus, Lisnyak viewed translation as a “field of struggle”, “fight for the revival of the nation through the mobilization of the potential resources of its

language”, Dotsenko implies the metaphor of “spiritual quintessence” and rejects the idea of presenting Ukrainian translations through the “russian colonial mirror”. Their translations openly contradicted with the adopted by Soviet science approach to literary translation restricted to the comparison of linguo-stylistic structure of the original and its ‘new artistic version’. Furthermore, such functioning was based on the notorious theory of ‘convergence of languages’, which never meant a real mutual convergence. This process was exacerbated by the fact that the majority of translations of the works of world-renowned writers were quite often carried out by those who had a very naive idea of the theoretical principles and techniques of translation. These ‘artistic examples’ were strictly criticized by Maxim Rylsky and a series of critical articles about ‘translator’s misunderstandings’ were written by Hryhoriy Kochur, Rostislav Dotsenko, and Yuriy Lisnyak.

The fact that literary translation comes to be regarded as a tool for resistance and cultural contradiction has been exemplified by dramatic experience of Ukrainian translators whose creative activity in the late 20<sup>th</sup> century announced the revival of Ukrainian translations that regarding the assessment of quality and its competitive impact proved to adequately withstood the competition with russian translated versions. Ultimately, their choices applied to the extend in which they had to interact not only with the original texts, but also to actively function and succeed in the russian-dominant reality.

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## Glossary

**Aesthetic Issues:** Questions about beauty, art, and how we experience them.

**Aesthetic Resistance:** Using art and beauty to go against a dominant idea or system.

**Bourgeois Nationalism:** A negative term used in the past to criticize Ukrainian national identity as being tied to middle-class interests.

**Chauvinists:** People who believe their own nation is superior to all others and are often aggressively patriotic.

**Convergence of Languages:** A theory that languages would gradually become more similar, which in practice often meant the dominance of Russian.

**Cultural Contradiction:** When different cultural ideas or systems clash or go against each other.

**Cultural Drivers of Change:** Things that strongly influence how a culture develops and changes.

**Dominant Ideology:** The main set of beliefs and values that are accepted and promoted by the powerful groups in a society.

**Ethical Questions:** Questions about what is right and wrong in translation, especially when it involves cultural or political issues.

**Ethnocentric Structure:** A way of thinking that puts one's own culture at the center and sees other cultures as less important.

**Extra-Linguistic Meaning:** The meaning in a text that goes beyond just the words themselves, including cultural and historical context.

**Figurative Meaning:** The symbolic or non-literal meaning of words and images.

**Ideological:** Related to a set of beliefs or principles, often political.

**Ideological Censorship:** Controlling or suppressing ideas and information based on political beliefs.

**Ideological Constructs:** Ideas or theories that are created to support a particular political viewpoint.

**Ideological Subtext:** A hidden or underlying political message in a text.

**Imposition of Change:** Forcing or strongly encouraging new ideas or ways of thinking.



**Inter-Ethnic Communication:** Communication between people from different ethnic groups.

**Linguo-Stylestic Structure:** The way language is used in terms of grammar and style.

**Macro-Level:** Looking at something from a large, societal perspective.

**Manipulation (in translation):** When a translator deliberately changes a text to fit a certain agenda.

**Micro-Level:** Looking at something from a small, individual perspective.

**Mono-Doctrine:** A single, official set of beliefs or rules that everyone is expected to follow.

**Ontological Status:** The fundamental nature or being of something, in this case, the Ukrainian language.

**Pan-Slavic Union:** An idea of uniting all Slavic peoples under one political entity, often associated with russian dominance.

**Patronage:** Support or influence given to artists or writers by powerful people or institutions.

**Post-Colonial Praxis:** The practical actions and strategies used in situations after a country has been under colonial rule.

**Post-Colonial Theory:** Ideas that examine the impact of colonialism and how it continues to affect cultures and societies.

**Pro-Kremlin Disinformation Narrative:** False or misleading information promoted by the Russian government about Ukraine.

**Resistance:** Actions or ways of thinking that go against a dominant power or ideology.

**Russian Bourgeois Nationalism:** A specific form of Russian national pride that was used to argue for Russian superiority.

**Russian Chauvinists:** People who strongly and often aggressively believe in the superiority of the Russian nation.

**Russian Colonial Mirror:** The idea that Ukraine was often viewed and understood through a Russian perspective, rather than on its own terms.

**Russification:** The process of making something more Russian in language, culture, or identity.

**Social Responsibility (of the translator):** The idea that translators have a duty to consider the social and political impact of their work.

**Socialist Realist Mono-Doctrine:** The official artistic style in the Soviet Union, which aimed to promote socialist values and often favored Russian language and culture.

**” Spirit of the Time, Zeitgeist”:** The general feeling, ideas, and attitudes that are common during a particular period in history.

**Supremacy:** The state of being superior to others in power or authority.

**Symbolic Transformation:** When symbols or images in literature are used to represent new or different ideas.

**Totalitarian “Model of Culture”:** A system where the government has complete control over all aspects of culture and thought.

**“Ukroptimist”:** A made-up word combining "Ukraine" and "optimist," used sarcastically to suggest that Ukraine's existence is uncertain.

## Self-Check

1. What's the main point the text is trying to make about literary translation?
2. Why does the text say that translation can be a way of "confronting" a dominant way of thinking?
3. What was the "totalitarian 'model of culture'" mentioned in the text, and how did it affect Ukraine?
4. Why did the author choose not to capitalize "russia" and the names of russian leaders in this article? What does that show?
5. What does "zeitgeist" mean, and how did it influence the choices of Ukrainian translators?
6. The article dwells upon "power and ideology". How can these things be related to translation?
6. What does "resistance" mean in the context of post-colonial theory, and how might it relate to translation?
7. In what context was the notion "activist translation" mentioned in the article? Why might some translations be seen as more active or ideologically aware than others?
8. The text mentions that some people tried to say the Ukrainian language was less important than russian. What were some of the arguments they used?
9. What are some of the false things the Kremlin has said about Ukraine's history, according to the text?
10. Why do you think the text emphasizes the idea that Ukraine has its own unique history and identity?
11. The text mentions "ideological censorship". Can you think of why a government might want to control what gets translated and read?
12. What does the idea of a "russian colonial mirror" mean? Why was it important for Ukrainian translators to avoid this?

13. The text says that even during Soviet times, the Ukrainian language faced restrictions. Why do you think this happened, even though it was officially recognized?
14. The text ends by saying that Ukrainian translators showed “resistance” through their work. What does this tell you about the power of language and translation?
15. Can you explain in your own words how translation can be a tool for cultural contradiction?
16. Why do you think it's important to understand the historical and political context when studying literary translations? The text mentions that some people saw Ukrainian as a “rural language”. Why might this kind of idea be harmful to a language and its speakers?
17. What does the text suggest about the courage and determination of Ukrainian translators during the 20th century?
18. If you were a translator in a situation where your language and culture were being suppressed, how might you use translation as a form of resistance?
19. The article touches upon the issues of how Ukrainian was treated like a “language of secondary importance”. Why is it harmful to think of Ukrainian as less important language than others?
20. The article says that Ukrainian translators faced “persecutions and suffered from multiple bans”. What exactly is meant in this context?

## **Conclusion**

The educational guide “The Ukrainian Translation Heritage of the Second Half of the 20th Century” offers a comprehensive exploration of the pivotal developments that shaped Ukrainian translation during this transformative period. From the emergence of previously marginalized translators, to the establishment of ethical frameworks for literary translation, to the examination of aesthetic and cultural dimensions, this guide provides invaluable insights into the multifaceted nature of Ukrainian translation practices.

The guide delves into the work of influential figures like Yu. Lisnyak, Rostislav Dotsenko, and Volodymyr Mytrofanov, underscoring the critical role of translation in challenging colonial narratives and fostering cultural identity. The chapters on the “cultural turn” in Ukrainian translation and the use of translation as a tool of ‘cultural contradiction’ further highlight the profound impact of translation on the nation’s cultural landscape.

Ultimately, this guide serves as an essential resource for understanding the rich and dynamic Ukrainian translation heritage, its evolution, and its enduring influence on the cultural, social, and political spheres. By shedding light on the complexities and nuances of Ukrainian translation, this guide empowers researchers and students to engage with this vital aspect of the nation's intellectual and creative legacy.

Educational Edition

**Olena PAVLENKO**

**THE UKRAINIAN TRANSLATION HERITAGE  
OF THE SECOND HALF OF THE 20TH CENTURY**

Educational guide for PhD students: Self-Directed Learning

**In English**

Editor Ostap Bodyk

This educational guide provides a comprehensive overview of the Ukrainian translation heritage during the second half of the 20th century. It is an invaluable resource for postgraduate students and researchers studying the development of translation practices and theories in Ukraine. The guide covers key figures, trends, and innovations that shaped Ukrainian translation during this pivotal period. It offers insights into the socio-political and cultural contexts that influenced the evolution of translation work. Overall, this guide is an essential read for anyone interested in the rich history and legacy of Ukrainian translation.

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