

## ПЕРЕКЛАДОЗНАВСТВО

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### TRANSLATION AND TRANSLATION STUDIES IN INDEPENDENT UKRAINE: OUTCOMES AND PROSPECTS

**Background.** *The article offers a concise overview of Ukrainian translation from the era of Kyivan Rus' until the restoration of Ukraine's independence in 1991.*

**Methods.** *Descriptive and comparative, historical and translation studies, as well as the method of literary analysis are employed.*

**Results.** *The article examines the main trends in the development of translation and translation studies in Ukraine since independence (1991–2022). The achievements of Ukrainian translators of fiction from classical, Germanic, Romance, Slavic, Baltic and Eastern languages, as well as translators of Ukrainian literature into foreign languages, are described. The combination of reproductive and adaptive strategies in direct and indirect translations of literary texts is noted. Particular attention is paid to the development of specialized, oral and audiovisual types of translation and the problems associated with them. The content of the published monographs on translation studies is highlighted and the range of issues that require further study is outlined.*

**Conclusions.** *Translation in independent Ukraine is genre-diverse; the methodology of translation is mainly aimed at accurate and at the same time aesthetically pleasing reproduction of the content and form of the original work.*

**Keywords:** *Ukraine, literary, specialized, oral, audiovisual translation, reproductive and adaptive strategies, plurality of translations, translation studies.*

#### Background

Much has been said and written about the mediating civilizational mission of translation. Indeed, it is impossible to imagine the development of human civilization in different parts of the world without translation as a channel for the exchange of cultural legacy. In Ukraine, translation came into being during the Kyivan Rus' state and for centuries has been not only a means of intercultural communication, of learning about other people's and our own reality, but above all a means of creating our own culture and national identity. Prominent evidence of this is the anthology *Tysiacholittia: [poetychnyi pereklad Ukrainy-Rus']*. (*Millennium: Poetic Translation of Ukraine-Rus'*) compiled by Mykhailo Moskalenko as well as his "Essays on the History of Ukrainian Translation" (Moskalenko 1993–2006, 1995). The Russian (Old Ukrainian) language was enriched by absorbing elements of Slavic (Old Bulgarian/Church Slavonic), Hebrew, Greek, and Latin from translations of the Bible, hagiographic, fictional, historical, philosophical, and natural history literature. It was the golden age of translation, when the vernacular interacted closely with the bookish Slavonic language, forming a unique literary phenomenon in Eastern European culture, similar to the phenomenon of interaction between the bookish Latin and the newly written vernacular languages in Western Europe. At the same time, genre and stylistic enrichment of new literatures and their gradual transition to the use of modern national languages took place through translations. However, while in Western Europe this process was relatively smooth, especially in the Renaissance and post-Renaissance periods, in Ukraine it was threatened by colonial encroachment from the neighbors and the loss of its own statehood in the late seventeenth century. Moscow's colonization of most of Ukraine and its incorporation into the new empire led to significant political and cultural upheavals, including the almost complete cessation of the translation process. This is exactly what the tsarist decrees and circulars banning

the Ukrainian language and book printing in it were aimed at. The oppression began with the decree of Peter I of 1709, which prohibited the use of the Ukrainian language for translation and printing of books, which was enshrined in his decree of 1720, and later, under another monarch, in the Ems Ukase of 1876 and several similar decrees.

Yet, despite prohibitions and oppressions, the translation activity in Ukraine in the eighteenth and nineteenth centuries continued in various forms (adaptations, rehashes, reworkings, travesties, and translations proper), which greatly contributed to the preservation of Ukrainian linguistic culture, especially in Halychyna (Galicia), which had cultural autonomy in the Austro-Hungarian Empire. The situation improved somewhat in the early twentieth century after the collapse of the Russian Empire. The years of the Ukrainian People's Republic (1917–1921) gave an impetus to the formation of a national identity and thus to the resumption of the translation activities. The short period of "Ukrainisation" (1923–1933), authorized by the Bolshevik government in order to strengthen itself, resulted in numerous translations of world literature (poetry, prose, and drama). Among the translators were poets-neoclassicists (*neoklasyky*) Mykola Zerov, Maksym Rylsky, Hryhorii Kochur, Mykhailo Drai-Khmara, Pavlo Fylypovych, Mykhailo Orest (Zerov), Yurii Klen (Oswald Burghardt), and representatives of other literary movements such as Pavlo Tychyna, Mykola Bazhan, Valerian Pidmohylnyi, Ahatanhel Krymskyi, and their followers Borys Ten, Mykola Lukash, Yevhen Drobyazko, Mykola Tereshchenko, Iryna Steshenko, Vasyl Mysyk, Ihor Kachurovskyi, Dmytro Palamarchuk, Yurii Lisniak, Yevhen Popovych, and others. Thanks to direct and relay translations from Western and Oriental languages, Ukrainian translated literature of the twentieth century was enriched with works by Homer, Sophocles, Dante, Boccaccio, Shakespeare, Cervantes, Molière, Byron, Longfellow, Poe, Goethe, Schiller, Ronsard, Hugo, Baudelaire, Verlaine, France, Rustaveli, Hafiz, Khayyam, Rudaki, and many other classics of world literature.

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One of the genres of literary translation was the translation of opera librettos, which was contributed by famous translators, including Maksym Rylsky (Rylsky, 2017). Opera translation, which is unfortunately lost today, remains a significant achievement of the Ukrainian cultural tradition. Without denying the translation achievements of the Soviet era, let us remember that they could have been much greater if not for the tragic fate of many translators who were repressed by the authorities and even killed. Nonetheless, Ukrainian literary translation during the Soviet era was perhaps the only fertile field for the development of the Ukrainian language and culture, preserving their creative potential against the background of the oppression of original literary creativity under conditions of severe censorship.

**The aim of the work** was to identify the Ukrainian translators from classical, Germanic, Romance, Slavic, Baltic and Eastern languages and to examine the main trends in the development of literary and specialized translation, as well as translation studies in Ukraine since independence (1991–2022).

### Methods

A systematic analysis was applied to the translation process in order to outline achievements and challenges in literary (artistic), scientific, audiovisual and simultaneous translation (conference interpreting). Descriptive, comparative and critical methods were used to analyze and classify monographs in the field of translation studies.

### Results

The paper gives a general idea of the course of the translation process in independent Ukraine, its participants, its achievements and problems, as well as the topics of modern translation research by Ukrainian scientists. The work also draws attention to the problems of translating Ukrainian fiction into foreign languages and indicates some ways to solve them. The results of the work will be used in further research on the history, theory and criticism of Ukrainian translation.

**Literary translation and translators.** The end of the totalitarian empire in 1991 came when Ukraine regained its independence and chose the path of free democratic development. The new social and political situation required radical changes in the economy, education, and culture. Ukrainian society did not immediately take advantage of the new opportunities to build its own state, which led to difficulties and hardships on the path to independence. However, there was no serious problem in one cultural sphere, and that was translation, which inherited the best traditions of literary translation from Ivan Franko, Lesia Ukrainka, Mykola Voronyi, neoclassicists, and the twentieth-century masters of translation. Some of them lived to see independence and were able to contribute to the development of translation activities in the new environment. First and foremost, we are referring to the coryphaeus of Ukrainian translation, Hryhorii Kochur (1908–1994), a polyglot translator who left a rich heritage of poetic and prose translations from more than 20 languages: Ancient Greek – Archilochus, Sappho, etc.; Latin – Horace, Ovid; English – William Shakespeare (*Hamlet*), George Gordon Byron, Percy Bysshe Shelley, Thomas Stearns Eliot, Edgar Allan Poe, Emily Dickinson, etc.; Belarusian – Yanka Kupala, Yakub Kolas, Maksim Bahdanovich, etc.; Greek – Constantine P. Cavafy, Yiannis Ritsos; Georgian – Nikoloz Baratashvili, Galaktion Tabidze; Spanish – Antonio Machado; Italian – Petrarch, Giovanni Battista Strozzi, Giacomo Leopardi, etc.; Latvian – Rainis; German – Johann Wolfgang Goethe, Heinrich Heine, etc.; Polish – Adam Mickiewicz, Juliusz Słowacki, Julian Tuwim,

Wisława Szymborska, etc.; Russian – Aleksandr Pushkin, Mikhail Lermontov, Aleksandr Blok, etc.; Romanian – Mihai Eminescu; French – François Villon, Paul Verlaine, Arthur Rimbaud, Anatole France, etc.; Czech – Petr Bezruč, Vítězslav Nezval, Vladimír Holan, etc. It was in independent Ukraine that most of the translations by Hryhorii Kochur, who was repressed by the Soviet authorities, were published, including the collections of poetic translations *The Second Echo* (1991), *The Third Echo* (2000), and his prose translation of Anatole France's tetralogy *Pierre Nozière* (2019). These publications demonstrated the high skill of Zerov's disciple and Rylsky's successor, his ability to feel the polyphony of world poetry and prose, to penetrate the essence of the ideological and artistic substance of original works in order to interpret them adequately and to reproduce the diversity of their styles in the native language. These qualities made Kochur a leader of the translation community in Ukraine in the 1970–1990s, not only as a translator but also as a historian, theorist, and critic of Ukrainian literary translation, as will be discussed below. The generation of "the Sixtiers" (*Shistdesiatnyky*), writers and translators who entered the literature during the Khrushchev Thaw (Ivan Drach, Dmytro Pavlychko, Dmytro Bilous, Mykhailyna Kotsiubynska, Ivan Svitlychnyi, Vasyl Stus, and others), studied his works. The current generation of translators is also learning from them. Kochur's school is a continuation of the neoclassical traditions and the development of source-centered approaches to translation, which is oriented toward the original and at the same time takes into account the receptive capabilities of the target language culture and the need to enrich it with new expressive means, without excluding the use of adaptation techniques (or tactics).

Along with Kochur's school, the target-centric school of Mykola Lukash (1919–1988), another giant of literary translation of the twentieth century, a translator from more than two dozen languages, who rooted in our culture the literary masterpieces of Boccaccio (*The Decameron*) and Cervantes (*Don Quixote*), of Lope de Vega (*Fuenteovejuna*, *The Dog in the Manger*), Shakespeare (*Troilus and Cressida*) and Goethe (*Faust*), of Gustave Flaubert (*Madame Bovary*), Imre Madách (*The Tragedy of Man*) and poetry by Robert Burns, Paul Verlaine, Arthur Rimbaud, Guillaume Apollinaire, Federico García Lorca, Adam Mickiewicz, Julian Tuwim, and others, has become established in independent Ukraine. Lukash's most prominent student was Anatol Perepadia (1935–2008), a translator of François Rabelais, Miguel de Cervantes Saavedra, Marcel Proust, and Albert Camus, who completed what his teacher failed to do, viz. a complete translation of *Don Quixote*. His translations also embraced works of Italian literature, including Dante, Petrarch, Luigi Pirandello, and others. For his Ukrainian translation of Marcel Proust's seven-volume novel series *In Search of Lost Time*, Perepadia was awarded the Skovoroda International Prize for the second time. For the first time, he was awarded this prize for his translations of the novels by Albert Camus. The target-centric trend in translation also includes the work of Sviatoslav Karavanskyi (1920–2016), an interpreter of poetic texts by Shakespeare, Shelley, and Burns, who tried to restore through translations the lost face of Ukrainian language culture.

In contrast to the source-centrism of the Kochur's school, the target-centrism of the Lukash's school implies an unconditional focus on the target language culture, departure from strict academicism, and the use of the entire verbal wealth of the Ukrainian language, including

unjustifiably forgotten native words and stable expressions, to recreate the lexical context of the original. Critics sometimes accuse this school of excessive Ukrainization of the source work in translation, violation of the author's style, and the use of non-standard vocabulary to convey neutral items. However, these charges are often groundless, as they do not take into account the translator's language creativity aimed at acceptable perception of the prototype text by the Ukrainian reader. At the same time, we find many translations by Lukash and his students that are very close to the originals, which testifies in favor of their use of not only adaptive but also reproductive strategies. Such are the poems of many authors translated by Lukash, in particular the *canzoni* from *The Decameron*, the famous *The Mirabeau Bridge* by Apollinaire, and *The Guitar* by Lorca, which sound perfectly in Ukrainian and at the same time preserve their own national flavor in the unity of content and artistic form.

Thus, modern translation practice in Ukraine is not built from scratch. It is based on the best traditions of our translation matters and the experience of its outstanding masters, who have combined source-centered and target-centered approaches to translation to preserve the content, form and functions of the original work in the target language culture. The cohort of masters is constantly being replenished with new names that have rapidly made themselves known since independence. We are talking about translators of literature into various languages – classical, Germanic, Romance, Slavic, and Oriental, – which gives grounds to speak of the unlimitedness of Ukrainian translation to any one cultural area. Some of today's living translators were formed in the times of the USSR, knowing well the Soviet censorship as an indispensable attribute of the then contextual system (polysystem) of translation. However, it is precisely in the new time of lack of outward censorship (we will mention inner censorship later) that their creative abilities truly unfolded.

Andriy Sodomora from Lviv, a follower of Borys Ten and winner of several literary and translation awards, has long been fruitfully working in the field of ancient literature translation. His translations from the ancient Greek language include works by Alcaeus of Mytilene (*Drinking and Rebel Songs*), Aristophanes (comedies *The Acharnians* and *Peace*), Archilochus (*The Poet's Spear*, fragments of poems), Hesiod (*The Theogony*, *Works and Days*, and *The Shield of Heracles*), Euripides (*Tragedies*, together with Borys Ten), Aeschylus (*Tragedies*, together with Borys Ten), Menander (comedy *The Misanthrope*), Sappho (Songs from Lesbos), Sophocles (*Tragedies*, together with Borys Ten). Among his translations from Latin are Boethius' *On the Consolation of Philosophy*, Lucretius' *On the Nature of Things*, Virgil's *Bucolics*, *Georgics*, Ovid's *Metamorphoses*, Seneca's *Dialogues* and *Moral Letters to Lucilius*. Thanks to the high culture and transparency of the translator's language, his thorough comments, ancient texts became accessible to Ukrainian readers. Sodomora also translated Verlaine's famous "Autumn Song" from French, which has obviously become the champion of multiple versions in Ukrainian translated poetry, as it was translated by Pavlo Hrabovskiy, Petro Stebnytskyi, and Mykhailo Rudnytskyi. Hryhorii Kochur, Mykola Lukash, Mykola Tereshchenko, Borys Ten, Ivan Svitlychnyi, Sviatoslav Hordynskyi, Ihor Kachurovskyi, Mykhailo Moskalenko, Vsevolod Tkachenko, and Serhii Tkachenko.

A great contribution to the perception of antiquity in Ukrainian culture was made by prominent Kyivan Hellenists Andrii Biletskyi (1911–1995) and his wife Tetiana

Chernyshova (1928–1993), who for a long time taught ancient and modern Greek at the Taras Shevchenko National University of Kyiv, translated themselves and trained many translators. Professor Andrii Biletskyi, who supervised the author's graduate thesis, was a polyglot, speaking Greek, Latin, English, French, Spanish, and other languages. He translated from the ancient Greek Herodotus' *History* in nine books (1993), works by Homer, Hesiod, Archilochus, and Aesop. From modern European languages, he translated works by Lope de Vega, J. Verne, Walter Scott, Henry Barbusse, and others. Among the students of A. Biletskyi and T. Chernyshova are well-known linguists and translators who have contributed to the translation of old and new Greek literature, such as Nina Klymenko, Oleksandr Ponomariv, and Vasyl Stepanenko. The latter is responsible for the translation of the Middle Greek epic *Digenis Akrites* (2018).

**Translation from Germanic Literatures.** Multilingual and multigenre fiction was the subject of interest for the famous twentieth-century polyglot-translator Yuri Lisniak (1929–1995). He belonged to the generation of the Sixtiers-writers who learned from their own experience what political censorship was and how the GULAG concentration camps worked. Expelled from the Faculty of Physics and Mathematics at Taras Shevchenko University of Kyiv and convicted for his political views, Lisniak spent seven years in a camp above the Arctic Circle. Unable to engage in original creativity, he found consolation and a way to express himself in translation. He translated from English, German, French, and Czech, which he learned on his own. His translations include nearly 100 novels, novellas, short stories, poetic and dramatic works, which were published during his lifetime mainly in the *Vsesvit* and *Dnipro* monthlies. The range of authors of original works translated by Yuri Lisniak speaks for itself: William Shakespeare (*The Taming of the Shrew*; *A Midsummer Night's Dream*; *Pericles, the King of Tyre*), Herman Melville (*Moby Dick, or the White Whale*), Jack London (*Jerry the Islander*; *Michael, Jerry's Brother*; *The Little Mistress of the Big House*), Rudyard Kipling (*The City Of Dreadful Night*, *Fairy Tales*), Jerome K. Jerome (*Three Men in a Boat (To Say Nothing of the Dog)*), Richard Aldington (*Death of a Hero*), Bertolt Brecht (*The Threepenny Opera*, *Mother Courage and Her Children*), Heinrich Mann (*Young Henry of Navarre*; *Henry Quatre, King of France*), Heinrich Böll (*Group Portrait with Lady*, translated from German by Yevhen Popovych and Yuri Lisniak), Honoré de Balzac (*The Black Sheep (La Rabouilleuse)*, *The Wild Ass's Skin*), Anatole France (*At the Sign of the Reine Pédauque*, *The Crime of Sylvestre Bonnard*, *Penguin Island*), Karel Čapek (novels *War with the Newts*, *The Absolute at Large*, dramas *The Mother*, *The White Desease*). This is not a complete list of authors and their works translated by Yuri Lisniak. The peculiarity of his translation style was a careful analysis and meticulous reproduction of the content and style of the original. For his translations of Balzac and Heinrich Mann's novels, in 1991, Yuri Lisniak was awarded the Maksym Rylsky Literary Prize. In 1993, he received the Mykola Lukash Prize for his translation of John Le Carré's novel *The Secret Pilgrim*, published in the *Vsesvit* monthly. After his death, the works translated by Yuri Lisniak were published in separate books by various Ukrainian publishers.

The fate of Rostyslav Dotsenko (1931–2012), a well-known translator of English, American, Irish, and Polish literature, was similarly dramatic. Ten years in camps for "Ukrainian bourgeois nationalism" did not break him. A graduate of Taras Shevchenko University of Kyiv, he joined



the circle of the Sixtiers and worked with inspiration to enrich Ukrainian translated literature with novels, novellas, short stories, and plays by such writers as Oscar Wilde (*The Portrait of Dorian Gray* and plays), Fenimore Cooper (*The Last of the Mohicans*), William Faulkner (*The Reivers: A Reminiscence, As I Lay Dying, Go Down, Moses and Other Stories*), Mark Twain (*Stories and Pamphlets*), Ray Bradbury (*A Piece of Wood, Night Call*), Kurt Vonnegut (*Slaughterhouse-Five, or the Children's Crusade*), Charles Dickens (*Great Expectations*), Margaret Mitchell (*Gone with the Wind*), Arthur Conan Doyle (*The Doings of Raffles Haw*), V. S. Naipaul (*Miguel Street*), Walter Scott (*The Two Drovers*), Robert Louis Stevenson (*A Lodging for the Night, The Pavilion on the Links*), Edgar Allan Poe ("The Gold-Bug", "The Pit and the Pendulum" and other stories), Jerome K. Jerome (short stories, together with Yuri Lisniak), Doris Lessing (*A Home for the Highland Cattle*), Seán O'Casey and other Irish writers (stories collection *The Man of the House*), Frank O'Connor (*Guests of the Nation*, short stories collection; "The Man of the House" and other stories), Stanisław Lem (a series of humorous science fiction short stories from the cycles *Fables for Robots* and *The Cyberiad*), Jacek Bocheński (*Naso, the Poet: The Loves and Crimes of Rome's Greatest Poet*), and others. Dotsenko's translations were published both in periodicals (*Vsesvit* monthly and *Veselka* magazine) and as separate books by *Dnipro*, *Molod'*, *Osnovy*, *Folio*, and other publishing houses. He also proved himself as a professional researcher and translator of proverbs, having published the collections *English Proverbs and Sayings* and *Irish Proverbs and Sayings*, which reveal the peculiarities of the national mentality of both peoples.

The traditions of translating English-language prose were established by the work of Volodymyr Mytrofanov (1929–1998), a laureate of the Rylsky Prize, translator of novels and stories by Ernest Hemingway. Hemingway's novels, novellas, and short stories *A Farewell to Arms*, *The Torrents of Spring*, *In Our Time* (short stories collection), *Islands in the Stream*, *The Old Man and the Sea*, *Winner Take Nothing* (short stories collection), *The Snows of Kilimanjaro and Other Stories*, *The Garden of Eden*, *Men Without Women* (short stories collection), and *A Moveable Feast* (together with Mar Pinchevsky). Mytrofanov also translated works by Ray Bradbury, Graham Greene (*The Captain and the Enemy, Monsignor Quixote*), Robert Penn Warren (*All the King's Men*), Steven King (*The Dead Zone*), Agatha Christie (*The Body in the Library*), Harriet Beecher Stowe (*Uncle Tom's Cabin*), and others.

Literature in Germanic languages has organically entered and continues to enter the space of Ukrainian culture through translations. A deep mark in this field was left by the couple of talented translators, Yevhen Popovych and Olha Seniuk. They have created a kaleidoscope of translated literature for adults and children of different genres and ages. A graduate of Kyiv University, Yevhen Popovych (1930–2007) became famous for his thoughtful reading and skillful translation of landmark works of German-language literature, including novels by Heinrich Böll (*The Unguarded House, By the Bridge, Billiards at Half-Past Nine*, etc.), Franz Kafka (novel *The Trial* and stories "The Stoker", "The Judgment" and others), Thomas Mann (*Buddenbrooks, Doctor Faustus, Tristan*), Erich Maria Remarque (*The Black Obelisk, Arch of Triumph*), Hermann Hesse (*The Glass Bead Game, Steppenwolf*), Max Frisch (*I'm Not Stiller, Santa Cruz*), Friedrich Dürrenmatt (*The Visit*), and Stefan Zweig (*When It's Evening*). He also translated into Ukrainian selected works by Goethe, fairy tales by E. T. A. Hoffmann, *The Life and*

*Opinions of the Tomcat Murr, The Nutcracker and the Mouse King*, and Brothers Grimm's *The Rose* and Brecht's play *Socrates Wounded*. Popovych translated the German philosopher Johann Gottfried Herder's work "Language and National Identity," which is very relevant for modern Ukraine. Exigency to the word, especially to his own, has always been inherent in the translator, a subtle stylist of his native language, who in an interview in the late nineties said: "All my life I have been learning the language...". These words should become a motto for all Ukrainian translators.

Olha Seniuk (1929–2019) was called the "mother of the Ukrainian Karlsson" because it was she who translated Astrid Lindgren's fairy tale *Karlsson-on-the-Roof* from Swedish, as well as other popular works by the writer: *Pippi Longstocking; The Brothers Lionheart; Ronia, the Robber's Daughter*, etc. In addition, Seniuk has translated from English William Makepeace Thackeray's *The Vanity Fair*, Shakespeare's *The Merry Wives of Windsor*, stories by Jack London, Mark Twain, William Faulkner, Katherine Anne Porter, Jerome Salinger, Frank O'Connor, and John Updike. Her translations include Norwegian folk tales, works by Henrik Ibsen (*A Doll's House, Rosmersholm*) and Thor Heyerdahl (*Aku-Aku*), and contemporary Norwegian short stories. Laureate of the 1994 Mykhailo Rylsky Prize, Seniuk has made great efforts to familiarize Ukrainian readers with works of Scandinavian literatures, including Danish and Icelandic. Among the translations from Danish are works by Jens Peter Jacobsen (*Niels Lyhne, Marie Grubbe: A Lady of the Seventeenth Century*), Erik Amdrup (*Who Led the Knife?*), Harald Bergstedt (*St. Jorgen's Day*), and Martin Andersen Nexø (*The Empty Seats' Passengers*). Seniuk translated *The Saga of Little Hjalti* by Stefan Jonsson from Icelandic.

It is worth noting that translations from rare Germanic languages are not uncommon in Ukrainian translation literature. Here we should mention the translations of the prominent philologist, Professor Yuri Zhuktenko (1915–1990) from such a little-known Germanic language as Frisian, in particular, the novel *Verscha* (Fishing Basket) by Rink van der Velde, the folk tale "The Fox, the Goat and the Sack of Carrots" and the collection of Frisian poetry *White Sails Over the Lakes* (co-authored with Anatolii Hryzun). Zhuktenko is also known for his translation from the Dutch (Flemish) language of Jos Vandeloof's novel *The Danger* and from English of Uriel Weinreich's fundamental scholarly work *Languages in Contact: Findings and Problems*. However, in the Soviet times, he was forced to translate this scientific work into Russian.

Oleksa Lohvynenko (1946–2016), an alumnus of the Kyiv Shevchenko University, became a well-known translator from Germanic languages and the winner of the Mykola Lukash (1994) and Maksym Rylsky (2000) literary translation prizes. He translated from German Heinrich Böll's *The Safety Net*, Hermann Broch's *The Death of Virgil*, Hermann Hesse's *Siddhartha: An Indian novel*, Günter Grass's *The Tin Drum*, Friedrich Dürrenmatt's *The Labyrinth* (collection of novellas "Winter War in Tibet", "Mondfinsternis" and "The Rebel") and *The Tower of Babel* (a novel *Once a Greek and other works*), Siegfried Lenz's *The German Lesson*, Max Frisch's *Homo faber*, and Erwin Strittmatter's *Tinko*. From English, he translated Herbert Wells' *The Magic Shop* and *Æpyornis Island*, O. Henry's *Short Stories*, Jerome Salinger's *The Catcher in the Rye*, and Rex Stout's *The Doorbell Rang*.

The literary critic and publisher Solomiia Pavlychko (1958–1999) left a significant mark on Ukrainian translation matters of the modern era. She translated from English

David H. Lawrence's novel *Lady Chatterley's Lover*, William Golding's *The Lord of the Flies*, Archibald Belaney's (pseudonym Grey Owl) story for children and adults *Sajo and the Beaver People*, and George Grabowicz's book of literary criticism *The Poet as Mythmaker: A Study of Symbolic Meaning in Taras Ševčenko*. At the dawn of Ukrainian independence, Pavlychko founded and headed the Osnovy Publishing House, which became one of the leading publishers of translated nonfiction and fiction.

Yurii Andrukhovych, a poet, novelist, and essayist known in Ukraine and abroad, translates from English, German, as well as Polish and Russian. He presented the latest interpretations of Shakespeare's tragedies *Hamlet* (2008, the fifth Ukrainian translation), *Romeo and Juliet* (2016), and *King Lear* (2019), and has published translations of American poetry of the 1950–1960s (the collection *The Day Mrs. Day Died*), German-language poets Rainer Maria Rilke, Fritz von Herzmanovsky-Orlando, and others, and the comedy *The Broken Jug* by German writer Heinrich von Kleist. From Polish, he translated works by Bruno Schulz, Tadeusz Konwicki and others; from Russian, poetry by Osip Mandelstam and Boris Pasternak.

Many Ukrainian translators are currently working on prose and poetry translations from English. Among them is Maria Hablevych from Lviv, a laureate of the Maksym Rylsky Prize. Her works include translations of works by William Shakespeare (the poetic drama *Antony and Cleopatra*), Charles Dickens (*Dombey and Son*), John Updike (*The Centaur and Of the Farm*), Jack Kerouac (*Pic*), David Herbert Lawrence, Malcolm Lowry, Sylvia Plath, and others. Her renditions of the poetry of Percy Bysshe Shelley, Emily Dickinson, Thomas Stearns Eliot, Robert Graves, and Edgar Allan Poe are also interesting.

The other well-known translator of English-language poetry, a physicist by specialty, Maksym Strikha from Kyiv, presented his poetic versions of works by Geoffrey Chaucer, Christopher Marlowe, William Wordsworth, Samuel Taylor Coleridge, Edgar Allan Poe, Algernon Charles Swinburne, Robert Louis Stevenson, Rudyard Kipling, Walt Whitman, Emily Dickinson, William Butler Yeats, which were included in two published collections: *Favorite English Poems and Around Them* (2003) and *Songs of the New World. Favorite Poems by Poets of the United States and Canada* (2004). In addition, he is the author of a complete translation from Middle English of the twenty-four stories by Geoffrey Chaucer's *Canterbury Tales*, published in 2019, and a new version of Samuel Coleridge's romantic major poem "The Rime of the Ancient Mariner", the previous translation of which was published in 1983 by Anatolii Onyshko. At the same time, Maksym Strikha can also be classified as a translator from Romance languages, as he published a new translation of Dante's *Divine Comedy* (*Inferno* (Hell), 2013; *Purgatorio* (Purgatory), 2014, and *Paradiso* (Paradise), 2015, the Astrolabe Publishing House), for which he received the Maksym Rylsky Prize. He also translated several opera libretti from Italian, including Dmytro Bortnianskyi's opera *Alcide*, and poems by the famous sonnetist José-María de Heredia from French.

The English-language poetry is translated by contemporary Ukrainian poets, Serhii Tkachenko from Kyiv, who now lives in the United States, and Valerii Kykot from Cherkasy, both alumni of Taras Shevchenko University of Kyiv. Serhii Tkachenko, a laureate of the Volodymyr Vynnychenko Prize, translated works by poets from England, the United States, Canada, India, and Africa, published in the *Vsesvit* monthly and in the books *Sails*, *Poetry of Africa. An Anthology* (together with his brother

Vsevolod Tkachenko), *Emily Dickinson: Lyrics, Tales from Sam*, etc. He is also known for his translations from French of the poetry of Paul Verlaine and Arthur Rimbaud (*The Unknown Arthur Rimbaud*, 2019). Valerii Kykot, who is a laureate of the Vasyl Symonenko Prize, translates mostly American poets. His translations were published, in particular, in the collections *25 American Poets* (2016, trans. by Valerii Kykot) and *Robert Frost in Ukrainian Translations* (2021). New translations of Frost's works, one of the major American poets of the twentieth century, show the multiplicity of his interpretations in Ukrainian literature, as they exist in translations by Dmytro Pavlychko, Ostap Tarnavsky, Valerii Boichenko, Maksym Striha, Vitalii Korotych and others.

Translations of English-language prose and drama have become widespread in independent Ukraine. They are published in periodicals, primarily in the *Vsesvit* monthly, as well as in individual books by various publishers, or they are given new life on the stages of Ukrainian theaters. Speaking of prose translations, one cannot ignore such an important and relevant genre for a post-totalitarian country as dystopia. Significant here are the translations of George Orwell's works by Viktor Shovkun (*Nineteen Eighty-Four*, edited by Oleh Zhupansky), Tetiana Kyryliuk (*Coming up for air*), and Yurii Shevchuk (*Animal Farm*). The iconic dystopian novel by the English writer Aldous Huxley, which in the English original is called *Brave New World*, was written in the 1930s. In Ukraine, it first appeared in 1994 in a magazine version by translator Serhii Marenko under the title "Brave New World." The newest translated version, which belongs to Viktor Morozov and is titled "What a Wonderful New World!" (note here the technique of expressive concretization), was published in 2016 by the Staryi Lev Publishing House.

Viktor Morozov deserves recognition as the translator-creator of the Ukrainian Potteriana. Ukrainian translations of J. K. Rowling's Harry Potter series of seven fantasy novels are recognized as some of the best in Europe: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince*, and *Harry Potter and the Deathly Hallows* have become favorite books for children and young people in different parts of Ukraine. They certainly contributed to "soft Ukrainization" as they became popular in the so-called Russian-speaking regions, often outpacing Russian translations in terms of publication time and quality. In one interview, Morozov called his translations of Harry Potter "small Ukrainization" and regretted that under the terms of the contract he was not allowed to translate a huge list of fairy-tale characters' names, starting with the main one (cf. Harry Potter – *Hrytsko Honchar*), but had to render them by transcoding English names. However, in some cases, when foreign language names were difficult to pronounce, he still resorted to translating them (cf. Crookshanks, the cat – *kit Kryvolapkyk*). According to him, the translator was looking for a middle ground, avoiding the use of the English vocatives "Sir" and "Mrs.", which he replaced with the Ukrainian ones: "pan" and "pani". We can agree that oversaturation with foreign language words is not acceptable in the translation of works for children, although translation for an adult readership will be guided by slightly different criteria, and here the use of foreign language words, in particular, vocative expressions, will be quite appropriate in view of preserving the national flavor of the source work.

Since the early 2000s, a well-known philologist and alumnum of the Kyiv Shevchenko University, Tetiana Nekriach, has been actively publishing her translations of

English-language prose and drama. Her stylistically perfect interpretations of the novels by Kurt Vonnegut (*Slapstick or Lonesome No More!* and *God Bless You, Mr. Rosewater*), Jeanette Winterson (*The Passion*), Harper Lee (*Go Set a Watchman* and *To Kill a Mockingbird*), Jane Austen (*Pride and Prejudice*), John Steinbeck (*East of Eden*), Anna Shevchenko (Bequest), George Bernard Shaw's play *Pygmalion*, and Oscar Wilde's collection of fairy tales *The Star-Child*. In collaboration with Anzhela Kamyants, she also translated *The Book of Names* by Jill Gregory and Karen Tintori. At the same time, T. Nekriach is known for her translations into English of Liudmyla Skyrda's collection of poems *Solo of the Sunny Soul* and other fiction and journalistic texts. A separate page of her translation work is the preparation of texts for stage productions, that is, what is commonly called drama translation. The translations used for theatrical performances may be unpublished, but this does not diminish their aesthetic significance, as they are always aimed at a wide audience. Tetiana Nekriach has a number of translations of dramas and comedies that have been staged or are awaiting staging at the Ivan Franko National Academic Drama Theater in Kyiv. These are, in particular, dramas by Tennessee Williams (*A Streetcar Named Desire*), William Somerset Maugham (*The Sacred Flame*), Israel Horowitz (*My Old Lady*), Sofi Oksanen (*Purge*), Terry Johnson's tragicomedy *Hysteria: Or Fragments of an Analysis of an Obsessional Neurosis*, and George Kaufman and Moss Hart's comedy *The Man Who Came to Dinner*. The translator clearly adheres to the fundamental principle of re-creating a text for the stage: a line should represent a gesture.

German-language drama is reproduced in Ukrainian by Ivan Mehela, a well-known Kyiv-based translator and literary critic. His translations of plays by Austrian, German, and Swiss writers were staged at Kyiv theaters, including Arthur Schnitzler's *La Ronde*, Friedrich Dürrenmatt's *Portrait of a Planet*, Peter Handke's *Offending the Audience*, Felix Mitterer's *The Weberischen*, and Franzobel's (Franz Stefan Griebel) *The Taming of the Shrew in Viennese*. Among the published translations by Mehela, three collections of novels, short stories and plays by the Austrian writer and playwright Arthur Schnitzler *Predicting Fate: Plays and short stories*, *Casanova's Homecoming* and *Masquerade of Hidden Desires: novellas, short stories and plays* attract attention, for which he received the Austrian State Prize. Furthermore, Mehela translates Hungarian, Czech, and Slovak literatures, having mastered these languages since his childhood in his small homeland in Transcarpathia. Notable in his interpretation are the dramatic works of Václav Havel's *Audience* and Árpád Göncz's *The Hungarian Medea*.

The poet-translator Oleksandr Mokrovolsky works with English, German, and Spanish prototypes, both poetry and prose. Since the 1970s, he has been known as a translator, editor, and compiler of several collections of world poetry for children (*The Singer, Dawn, Premonition, Call, and Sunset* for the Veselka Publishing House). His translations of works by Shakespeare (*Venus and Adonis*), P. B. Shelley (*Poems*), William Butler Yeats (*Poems*), Charles Dickens (*Christmas Stories*), James Joyce (*Ulysses*, in collaboration with Oleksandr Terekh), Richard Adams (*Watership Down*), Edward Lear (*A Book of Nonsense*), Neil Gaiman (*Coraline*), John Ronald Reuel Tolkien (*The Hobbit, or There and Back Again* and *The Lord of the Rings*), Frances Hodgson Burnett (*The Secret Garden*), and Alfonso Grosso (*The Dazzling Blue Sky* (Un cielo difícilmente azul), translated from the Spanish)

were published by the Dnipro, Molod, and Universe publishing houses. Mokrovolsky gained a reputation as a master of not only literary but also legal translation, having translated into Ukrainian the German-language version of Hans Kelsen's work *Pure Theory of Law*. At the same time, he proved to be a master at adapting translated works of fiction for children. An example of a successful adaptation is his retelling of J. R. R. Tolkien's epic fantasy novel trilogy *The Lord of the Rings* for primary school children.

The writer Olena O'Lear (Brosalina) presented a translated version of the Anglo-Saxon heroic epic *Beowulf*, for which she was awarded the Hryhoriy Kochur Prize. Her translations include J. R. R. Tolkien's works (*The Hobbit*, the poetic cycle *The Adventures of Tom Bombadil* and *Other Verses from the Red Book*, the alliterative poems *The New Lay of the Völsungs* and *The Fall of Arthur* from *The Legend of Sigurd and Gudrún*, *Beren and Lúthien*, and *The Father Christmas Letters*), Joseph Conrad's *Nostromo: A Tale of the Seaboard* and his book *Falkirk*. Amy Foster. Tomorrow", a collection of short fiction by W. B. Yates's collection of short fiction *The Secret Rose*, Helen Beatrix Potter's complete collection of fairy tales *Peter Rabbit and Other Stories*. In addition, O'Lear is the author of translations of the libretto of the musical based on the works of Dickens (*A Christmas Carol*) and of the opera by Henry Purcell *Dido and Aeneas*. The writer's translation activity is closely intertwined with her original work, as evidenced by the published of her collection of poetry and translations under the title *Pilgrim Songs*.

Yurii Prokhasko, a literary critic and publicist, winner of the German and Austrian literary awards, translates from German, Yiddish, and Polish. The list of his translated prose works includes novels by the German authors: *Elective Affinities* by Johann Wolfgang von Goethe, *In Storms of Steel* by Ernst Jünger, *The Neverending Story* by Michael Ende, *Maybe Esther: A Family Story* by Katja Petrovskaja; by the Austrian writers: *The Man Who Disappeared (Amerika)* by Franz Kafka; *The Notebooks of Malte Laurids Brigge*, the only novel by the Austrian poet Rainer Maria Rilke; *The European Alphabet* by Karl-Markus Gauß, the novels by the Austrian of Ukrainian Jewish origin Joseph Roth – *Job: The Story of a Simple Man* and *Weights and Measures*; Swiss writers: Pedro Lenz *I am the Keeper*, and Catalan Dorian Florescu *Jacob beschließt zu lieben*, and the Jewish writer Debora Vogel's collections *Day-Figures* and *Mannequins* and others.

### Conclusion

The survey of translations from Germanic literatures, presented in this section, is certainly not exhaustive, but it still gives an idea of the diversity of the translation process and those who have participated in it.

Translation in independent Ukraine is genre-diverse; the methodology of translation is mainly aimed at accurate and at the same time aesthetically pleasing reproduction of the content and form of the original work.

(to be continued)

Translated from Ukrainian by  
Oleksandr KALNYCHENKO

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## ПЕРЕКЛАД І ПЕРЕКЛАДОЗНАВСТВО В НЕЗАЛЕЖНІЙ УКРАЇНІ: ПІДСУМКИ ТА ПЕРСПЕКТИВИ

**Вступ.** Подається стислий огляд українського перекладу від часів Київської Русі до відновлення незалежності України в 1991 р.

**Методи.** Використовуються описово-зіставний, історичний і перекладознавчий методи, а також метод літературознавчого аналізу.

**Результати.** Розглядаються основні тенденції розвитку перекладу і перекладознавства в Україні з часу здобуття незалежності (1991–2022). Описано здобутки українських перекладачів художньої літератури із класичних, германських, романських, слов'янських, балтійських і східних мов, а також перекладачів української літератури іноземними мовами. Відзначено поєднання репродуктивної й адаптивної стратегій у прямих і непрямих перекладах художніх текстів. Окрему увагу приділено розбудові галузевого, усного й аудіовізуального типів перекладу та пов'язаним з ними проблемам. Висвітлено проблематику опублікованих монографій із перекладознавства й окреслено коло питань, які потребують подальшого вивчення.

**Висновки.** Переклад у незалежній Україні є жанрово різноманітним; методологія перекладу, в основному, націлена на точне і водночас естетично майстерне відтворення змісту та форми оригінального твору.

**Ключові слова:** Україна, художній, галузевий, усний, аудіовізуальний переклад, репродуктивна й адаптивна стратегії, множинність перекладів, перекладознавство.

Автор заявляє про відсутність конфлікту інтересів. Спонсори не брали участі в розробленні дослідження; у зборі, аналізі чи інтерпретації даних; у написанні рукопису; в рішенні про публікацію результатів.

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