

налу, що вимагає проведення контрастивних досліджень лексичної та граматичної систем української та новогрецької мов (наприклад, відтворення в новогрецькому перекладі граматичних категорій виду та лексико-граматичної категорії роду дієслівної дії предикативних структур з урахуванням виконуваної ними художньо-естетичної функції); 3) визначення критеріїв та методик відтворення жанрологічної системи новогрецького тексту з урахуванням їхніх комунікативно-прагматичних функцій та генологічних моделей української мови; 4) вироблення принципів системної рецепції в перекладі ідіостильової специфіки оригіналу.

UDC 81'25(091):821.111(73):821.161.2].09"192/193"

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**TRANSLATION ENGAGEMENT IN NATIONAL
RENAISSANCE POLICIES: A SURVEY
OF ENGLISH-TO-UKRAINIAN LITERARY
TRANSLATIONS OF AMERICAN
AND CANADIAN AUTHORS IN THE 1920s-30s**

The article pioneers a survey of the translations of literary works by American and Canadian authors published in the 1920s-30s. English-to-Ukrainian translations constituted a substantial part of the literature translated into Ukrainian in the twenty-year interwar period both in Central-Eastern and Western Ukraine, and the bulk of translations from dozens of languages at that time testified to the vim and vigor of the Ukrainian national and cultural revival. Although the exact reasons for choosing the source texts and languages for translation were quite different, ones just for Russian-language and others for English-language authors, the common goal was the enrichment and flourishing of the target Ukrainian language and culture.

Key words: *American and Canadian authors, English-to-Ukrainian literary translation, national renaissance.*

In order to create an authentic view of the role of literary translation in the socio-cultural polysystem of contemporary Ukraine, it is important to give insight into its role throughout the

twentieth-century history of Ukraine, especially during the decade of the 1920s National Renaissance.

To that end I have provided a comprehensive, detailed survey of literary translations into the Ukrainian language in the 1920s-30s when the craft of translation experienced its heyday alongside other forms of verbal and non-verbal art both in Central-Eastern Ukraine (then called the Ukrainian Socialist Soviet Republic) and Western Ukraine (most of whose territories passed over to Poland and the rest to Romania and Czechoslovakia in 1921) [Коломієць 2013]. The 1920s have gone down in the history of Ukraine as the decade of National Renaissance, when hundreds of translations from dozens of languages (both living and dead ones) were brought out, including multi-volume and reprinted editions, and large-scale publications in a considerable number of periodicals both in the Central-Eastern and Western Ukraine.

The provenance of the Ukrainian national and cultural revival harkens back to the collapse of the Russian Empire in February 1917. The February Revolution in Russia triggered national liberation movements all over the country. The anti-tsarist state of public opinion and strong national liberation feelings together with numerous peasant uprisings against landlords had led the Ukrainian population into the turmoil of political upheavals and civil war (March 1917–March 1921). After the Bolsheviks attained an epoch-making victory over the Ukrainian governmental elite and influential political parties, they could not but underestimate the moving force of the Ukrainian national idea and the danger of its bloody obliteration. Therefore, in 1923, the All-Union Communist Party of Bolsheviks declared governmental support of the Ukrainian language and its usage in all domains of social, administrative, economic, scientific, and cultural life in the Ukrainian Socialist Soviet Republic by launching the "policy of Ukrainization" of the Republic's bureaucratic apparatus and its major state-financed institutions, but actually keeping in mind a policy of strengthening their own power in Ukraine. The period of so-called "active Ukrainization" lasted until 1929. Although aborted, the policy of Ukrainization greatly influenced all areas of cultural life, and its favorable consequences survived until the late 1930s in spite of the fact that the Bolsheviks eliminated the policy for maintenance of national languages in the

late 1920s and early 1930s. Further denunciation of the supportive policy towards national languages in the USSR and its condemnation as a "nationalistic fallacy" would bring about rigid censorship, arrests, death, and oblivion for the hundreds of Ukrainian public leaders, intellectuals and translators among them.

It is noteworthy that translation in Ukraine, and literary translation in particular, has always played a role in protecting the nation and still does. In pre-Soviet colonial times, during Soviet and post-Soviet Ukraine, at all times of struggle for Ukrainian national self-identity and survival, the Ukrainian intellectuals viewed translation as a sign of the cultural competence of the Ukrainian people as a European nation. Therefore, in the auspicious atmosphere of the decade of National Renaissance (from the early 1920s to the early 1930s), dozens of writers, university professors and literary critics made efforts in literary translation. Numerous translations, including reprints, were put out in the market arena as separate editions or were included in literary, socio-cultural, political and purely propagandistic periodicals, or both. This fact testified to the weight the translated discourse found then in the professional and public domains, in the political debate, in the million-strong readership, and to what had become the people's popular pastime. A medium print run for a non-propagandistic fiction or poetry book was 3,000–5,000 copies, which is less than in the post-World War II Soviet period. That, together with frequent reprints, with literary magazines, such as the Kharkiv monthly "Chervonyi Shliakh" ("The Red Path"), whose circulation reached up to 15,000 copies, and some newspapers with much higher circulation, such as the government daily "Visti" ("The News"), which was printed in upwards of hundreds of thousands of copies, resulted in published translations successfully reaching a large audience.

For many interwar Ukrainian literary figures, public and political leaders, educators, scholars and scientists in Central-Eastern and Western Ukraine, separated from each other by a political boundary until 1939, translation activities became inseparable from their original creative writing practices as a device for strengthening the national language authority and broadening its recognition and daily usage by reading audiences. Moreover, literary translation served both as a

powerful guardian instrument aimed at the protection of the Ukrainian language from Russification and degradation, as well as a gateway for the Ukrainian people to European cultural and civilizational values.

All in all, most Ukrainian writers genuinely believed in the Ukrainization policy, and it was the national idea that inspired a rapid development of literary and non-literary translation in the National Renaissance period, both in Soviet and Western Ukraine. During the decade of the "Great Terror" in the 1930s, many Ukrainian intellectuals and the translators among them had to pay with their own lives for their indisputable literary and translation-related achievements.

An outburst of political repressions against Ukrainian literati, scholars and academicians that started in the late 1920s and reached its peak in 1937 did not succeed in crushing the accelerative development of translation activities at once, though it became typical of the late 1930s that the names of translators recently subjected to repressions would simply disappear from their newly published translations, as well as from many reprinted editions. After all, just a handful of Ukrainian cultural figures were lucky enough to escape trumped-up charges and prosecutions.

In spite of that, translated discourse became organically integrated into the national literary and cultural polysystem as the means for protecting and enriching the Ukrainian literary language in its expressive potential, register variability, stylistic sophistication, and emphatic force.

Nowadays, dozens of translators from that time have become almost or completely forgotten, and dozens of personalities behind the names remain hardly known or unknown even to competent and experienced researchers.

To better illustrate the scope and spirit of literary translation from that time, I will turn to the titles and genres of books in English-to-Ukrainian translation from American and Canadian authors that appeared in the 1920s–30s. Literary translations of English-speaking authors occupied a voluminous place in the bulk of translated editions of the interwar decades, and a substantial part of them represented the writings of American authors. Such a detailed description of this single link in the variety of Western languages and authors chosen for translation will reflect mainstream tendencies and priorities in the 1920s–30s Ukrainian translation practices in the way

that a drop of water reflects a rainbow. North American literature substantially embodied a love of freedom and a revolutionary spirit for Ukrainian writers and, in a more pragmatic sense, the ideas of human dignity, social justice and the working people's struggle against capitalist exploitation.

Judging by a great number of editions, Jack London could have been called the favorite American writer of the Ukrainian readership in those days. In the mid-twenties, Jack London's short story collections were published predominantly in Lviv, e.g., *South Sea Tales* (Ukr.: *Oповідannia Pivdennoho Moria*), Kyiv, such as *All Gold Canyon* (Ukr.: *Zoloty Yar*) and *Love of Life* (Ukr.: *Liubov do zhyttia*) among others, and in Kharkiv, e.g., *In a Far Country* (Ukr.: *Daleka kraina*) and *The House of Mapuhi* (Ukr.: *Mapuiv budynok*). From 1927 through the early 1930s, the Kyiv Publishing House "Siaivo" ("Radiance") brought out a complete 27-volume collection of the works of Jack London under the editorship of the prominent man of letters Oswald Burghardt, who was Ukrainian poet, translator and literary critic of German-origin, also known under the pen-name Yurii Klen. He represented the neoclassical school of poetry with Mykola Zerov, Pavlo Fylypovych, Maksym Rylskyi and Mykhailo Drai-Khmara. Along with Oswald Burghardt, a brilliant team of translators participated in this project. Among them one could find the name of Maksym Rylskyi – the acknowledged Master of the Ukrainian neoclassical school of poetry, future Soviet Poet-Laureate and Academician-to-be, who was psychologically broken in the early 1930s following his arrest and interrogations by agents of the so-called People's Commissariat of Internal Affairs (NKVD), a Stalinist precursor to the KGB. Rylsky's elder brother Ivan was also a member of this team of translators. Concerning other gifted literati taking part in the Jack London edition, one should also mention Kostiantyn Shmyhovskiy, Maria and Dmytro Lysychenko, Volodymyr Trotsyna, Fedir Yatsyna, Veronika Hladka, and Kateryna Koriakina among others. It is particularly noteworthy that this multi-volume edition united several literarily gifted relatives of famous Ukrainian writers such as the granddaughter of Mykhailo Starytskyi, the "coryphaeus of the Ukrainian theatre," Veronica Cherniakhivska, who joined the project team, as well as the sister of the greatest Ukrainian woman

poet Lesia Ukrainka, Olha Kosach-Kryvnyiuk, who also participated in publishing this edition. The above-mentioned translations were edited and reprinted in a new 12-volume edition of the *Works* of Jack London published by the Kyiv Literary Publishing House "Dnipro" in 1969–1972.

At the same time, the above-mentioned Publishing House "Siaivo," the League of Publishers (called "Knyhospilka") and the State Publishing House of Ukraine ("Derzhavne Vydavnytstvo Ukrainy," in abbreviated form "DVU") gave life to dozens of single-volume editions of Jack London's literary heritage, including the following titles: *The Terrible Solomons* (Ukr.: *Zhakhlyvi Solomonovi ostrovy*), *The Heathen* (Ukr.: *Pohanyn*), *Brown Wolf* (Ukr.: *Rudyi vovk*), *The Feathers of the Sun* (Ukr.: *Soniachne pir'ia*), *The Devils of Fuatino* (Ukr.: *Fuatynski chorty*), *The One Thousand Dozen* (Ukr.: *Tysiacha dvanadsiatok*), *The Man With the Gash* (Ukr.: *Liudyna z rubtsem na schotsi*), *Siwash* (Ukr.: *Syvashka*), *The Story of Keesh* (Ukr.: *Taiemnytsia maloho Kisha*), *The Dream of Debs* (Ukr.: *Debzova mriia*), *The Dominant Primordial Beast* (Ukr.: *Zvir predkovichnyi*), *The Chinago* (Ukr.: *Ah-Cho*), *The Pearls of Parlay* (Ukr.: *Parleievi perly*); the short story collections *The God of His Fathers* (Ukr.: *Boh yoho batkiv*), *Tales of Hawaii* (Ukr.: *Ostrivni opovidannia*), *South Sea Tales* (Ukr.: *Pivdennomorski opovidannia*), *Lost Face* (Ukr.: *Poshytyi u durni*), *A Son of the Sun* (Ukr.: *Syn sontsia*), *Smoke Bellew* (Ukr.: *Smok Belliu*), *The Red One* (Ukr.: *Chervonyi boh*), *The Night Born* (Ukr.: *Vid temriavy narodzhena*), *Children of the Frost* (Ukr.: *Dity morozu*), *The Strength of the Strong* (Ukr.: *Syla duzhoho*), *The Turtles of Tasman* (Ukr.: *Tesmanovi cherepakhy*), *The House of Pride* (Ukr.: *Khram hordoschiv*), *The Faith of Man* (Ukr.: *Vira v liudynu*), *Love of Life* (Ukr.: *Liubov do zhuttia*); and the novels *Burning Daylight* (Ukr.: *Buyni den*), *The Sea-Wolf* (Ukr.: *Morskyi Vovk*), *The Game* (Ukr.: *Hra*), *Hearts of Three* (Ukr.: *Sertsia trioeh*), *The Star Rover* (Ukr.: *Mizhzoriansyi mandrivnyk*), *Before Adam* (Ukr.: *Pered Adamom*), as well as some others. Besides, the novels *White Fang* (Ukr.: *Bilyi Zub*), 1932, *The Iron Heel* (Ukr.: *Zalizna Piata*), 1933 (reprinted in 1939), and *Martin Eden*, 1936, were brought out in the "Molodyi Bilshovyk" ("Young Bolshevik") Publishing House. An amazingly productive translator of that period Mykola Ivanov (his younger brother Yurii Mezhenko, a popular literary critic, author and bibliographer, is better

known nowadays than Mykola Ivanov) also joined the team of Jack London translators as an interpreter of the novel *Hearts of Three*. Mykola Ivanov prolifically translated from English, French and Spanish. During the months of Ukraine's occupation by the Germans that followed the outbreak of Soviet-German hostilities, he managed to escape abroad, but shortly after World War II, he was found and forcibly repatriated by Soviet security forces to one of Stalin's concentration camps.

The works of Edgar Allan Poe were introduced to the Ukrainian readership to a lesser degree. The short story "The Gold-Bug" (Ukr.: *Zoloty zhuk*) appeared in 1920 and was reprinted in 1927. The translation was done by a very gifted young poet and then novice translator Vasyl Mysyk – who became a master of poetic translation and one of the few who survived the GULAG. A one-volume edition of Poe's *Selected Works* was brought out in 1928 by DVU Publishers. Translations included in this volume were done by a remarkable literary figure and traveler, the author of popular adventure novels Mike Yohansen (who was arrested and executed by firing squad in 1937) in cooperation with Borys Tkachenko, in whose translation DVU Publishers also printed in the same year Poe's lengthier work *The Narrative of Arthur Gordon Pym of Nantucket* (Ukr.: *Povist Artura Hordona Pima z Nantuketu*). Tkachenko produced translations from Russian, German, French and English. Arrested and shot by firing squad in 1937, he was a talented and industrious linguist, an author of fundamental, recognized works in Ukrainian dialectology, lexicography, orthography and stylistics, a co-author of such important editions as *General Course of the Ukrainian Language* (published several times in the mid-1920s), *A Practical Russian-Ukrainian Dictionary* (1926), *Ukrainian Orthography* (1928), which was later banned, and others.

A brilliant short-story writer and the most beloved by the Ukrainian reading public, the satirist and humourist Ostap Vyshnia (the pen name of Pavlo Hubenko), who failed to escape the fate of a prisoner of Stalin's concentration camps, was also engaged in translation activities. He translated O. Henry's short story collection *The Love-Philtre of Ikey Schoenstein* (Ukr.: *Liubovni napoi*), which was published in 1924 by "Knyhospilka" Publishers. It is worth mentioning that Maria Riabova was the most prolific translator of

O. Henry. Besides a number of other books, she prepared translations of O. Henry's works in four separate editions, namely the *Selected Short Stories* printed by DVU Publishers in 1930, the short story collections *Witches' Loaves* (Ukr.: *Cherstvi bulky*) and *Springtime A La Carte* (Ukr.: *Vesna pryishla*), both brought out by the Kharkiv Publishing House "Pluzhany" ("Ploughman") in 1930, and a popular narrative *Cabbages and Kings* (Ukr.: *Koroli i kapusta*) printed by the Kharkiv Publishing House "Literatura i Mystetstvo" (in abbreviated form "LiM") ["Literature and Art"] in 1932.

Harriet Beecher Stowe's renowned novel *Uncle Tom's Cabin* was published several times in a retelling entitled *Tomova khata* by the writer, translator and educator Oleksa Dikhtiar. The novel was also rendered by a translator from the Russian and English languages V. Buriachenko (entitled *Tomova khatyna*) and published in Odessa in 1930. Seven years later the novel appeared under a new title *Khatyna diadka Toma* in the Children's Publishing House "Dytvydav" (Kharkiv-Odessa), but in this edition the translator's name was left unmentioned.

Among other famous children's books by American authors published in Ukrainian in those years, we can mention only the following editions: Frances Eliza Burnett's novel *Little Lord Fauntleroy* (Ukr.: *Malenkyi lord Fauntleroi*) printed by the Lviv Publishing House "Chaika" ("Gull") in 1924 and translated by a prominent public figure, an activist of the Ukrainian dissident movement and a prisoner of conscience Nadiia Surovtseva, who is called nowadays the female emblem of a free Ukraine, a person with invincible spirit (she was arrested in the early 1930s and spent over 25 years in Soviet prisons and camps); Mary (Mapes) Dodge's narrative book *Hans Brinker or the Silver Skates: A Story of Life in Holland* (Ukr.: *Sribni kovzantsi*) printed by DVU Publishers in Kharkiv in 1929 and translated by a talented impressionist prose writer Mykhailo Ivchenko (arrested in 1929 but shortly after released from prison for a three-year probationary period, during which he fell into a deep depression and never returned to his literary career); Jean Webster's novel *Daddy-Long-Legs* (Ukr.: *Dovhonohyi diadechko*) printed by "Knyhospilka" Publishers in Kharkiv in 1929; Cherry Kirton's short story "My Friend Toto" (Ukr.: *Mii pryiatel Toto*) brought out in 1930 by DVU Publishers.

In 1928, DVU Publishers in Kharkiv printed James Oliver Curwood's narrative *Nomads of the North* (Ukr.: *Brodiahy Pivnochi*), which was reprinted by the same publishers in 1929 and 1930. Curwood's narrative *Kazan* also was published in Kharkiv in 1929 and his narrative *Baree, Son of Kazan* (Ukr.: *Kazaniv syn*) appeared there a year later. The translations of all three narratives were done by an experienced female translator E. Zbarska. Two of Curwood's novels *The River's End* (Ukr.: *Kinets richky*) and *The Flaming Forest* (Ukr.: *Lis palaie*) also appeared in 1929 – this time in the Kyiv Publishing House "Chas" ("Time"). Both novels were translated by a now completely forgotten English-to-Ukrainian translator P. Sumovsky, who penned the translation of Victor Bridges' popular novel *The Man from Nowhere* (Ukr.: *Dviinyk*). This novel by a prolific British master of adventure fiction was printed by the Kharkiv Publishing House "Rukh" ("Movement") in 1930.

Two novels of the world famous American author James Fenimore Cooper – *The Deerslayer, or The First Warpath* (Ukr.: *Zvirobii*) and *The Spy: A Tale of the Neutral Ground* (Ukr.: *Shpyhun*) – were brought out by the Kharkiv Publishing House "Proletarii" ("Proletarian") in 1928. The former was translated by the charismatic political leader and statesman Mykhailo Lebedynets (who in the 1920s was a well-known lawyer and fiction writer; regardless, he was arrested and executed by firing squad in 1934), and the latter appeared in Liza Kardynalovska's translation (from Russian). The above-mentioned highly productive Mykola Ivanov translated Cooper's novel *The Last of the Mohicans: A Narrative of 1757* (Ukr.: *Ostanniy z Mohikan*) that was published by "Dytvydav" Publishers in Kharkiv in 1938.

Another industrious though now forgotten translator, Mykhailo Kacherovsky, translated a popular narrative of American fiction writer Bret Harte *A Waif of the Plains* (Ukr.: *Stepovyi nayda*), which was printed by "Knyhosopilka" Publishers in 1929.

A prodigious Ukrainian avant-garde poet, prose writer and literary critic Valerian Polishchuk, who was arrested in 1934 and executed in 1937, translated the book of American journalist and communist activist John Reed *Ten Days that Shook the World* (Ukr.: *Desiat' dniv, scho potriasly svit*) – about the October 1917 Revolution in Russia, which Reed experienced firsthand. This book was highly-popularized by the Bolsheviks in the USSR. This translation

(presumably from Russian) was issued by DVU Publishers in Kharkiv in 1924. The new edition of the book, adapted for adolescent readers, appeared in the "Molodyi Bilshovyk" ("Young Bolshevik") Publishing House in 1930. This translation was prepared by the elder sister of above-mentioned Liza Kardynalovska – Tetiana Kardynalovska. Somewhat of an extraordinary personality, she was also much noted for her two marriages to famous Ukrainian activists: the first one to the highly popular National Liberation Movement leader and politician Vsevolod Holubovych, Chairman of the Council of People's Ministers and Minister of Foreign Affairs of the People's Republic of Ukraine in 1918, and the second one to another highly popular public figure, an arduous workaholic with a quarrelsome character, a passionate writer and tireless editor Serhiy Pylypenko, Chairman of the Union of Peasant Writers "Plow," who was executed by the Bolsheviks in 1934.

A talented prose writer, prominent researcher and popularizer of the Ukrainian language and oral culture, Borys Antonenko-Davydovych, translated Sherwood Anderson's short story *The Egg* (Ukr.: *Yaitse*) from the author's collection *The Triumph of the Egg: A Book of Impressions From American Life in Tales and Poems* (Kharkiv "Knyhospilka" Publishers, 1926).

The highly productive American author Upton Sinclair, Jr., who was a contemporary of the twenty-year interwar period, should have been undoubtedly well known to the Ukrainian readership of that time since in the 1920s and early 1930s, several of his books were published: *A Captain of Industry* (Ukr.: *Heroi kapitalu*), "DVU" Publishers, 1920, reprint 1927, translated by the social activist, fiction writer and memoirist Natalia Romanovych; *They Call Me Carpenter: A Tale of the Second Coming* (Ukr.: *Mene zovut' tesleiu*), "DVU" Publishers, 1925, reprinted in 1931 by "LiM" Publishers and translated by Yevhen Kasianenko (who was arrested and executed by firing squad in 1937 and has gone down in history first of all as a talented aircraft designer, an active social and political figure and energetic journalist); *The Millemium* (Ukr.: *Kinets staroho svitu: V 2000 Rotsi*), "DVU" Publishers, 1925, translated by H. Borysovych (unknown nowadays); the novels *King Coal* (Ukr.: *Korol-Vuhil'*) and *Samuel the Seeker* (Ukr.: *Samuel Shukach*) – both printed by "DVU" Publishers in

1927 and translated by N. Kuchma (unknown nowadays), and three more novels: *The Story of a Patriot* (Ukr.: *Istoriia odnoho patriota*), "DVU" Publishers, 1928, translated by the futurist writer, theorist of cinematography, a member of "New Generation" literary circle Leonid Skrypnyk; the famous muckraking novel *The Jungle* (Ukr.: *Netri*), the Kharkiv Publishing House "Ukrainskyi Robitnyk" ("The Ukrainian Worker"), 1930, translated by the distinguished cultural figure, public leader and statesman during the period of the National Liberation Movement Modest Levytskyi, also known as a writer, publicist, educator, composer, and a professionally qualified and highly reputable physician, who treated the foremost woman writer in Ukrainian literature Lesia Ukrainka; and the novel *Jimmie Higgins*, "LiM" Publishers, 1933, translated by L. Yegorova (unknown nowadays).

Oswald Burghardt, a prodigy poet, mentioned earlier as the main editor of the Jack London *Complete Works* edition, presented Ukrainian readers with a short story collection *Iliana: Stories of a Wandering Race* by the popular American author Konrad Bercovici, Kharkiv "Knyhospilka" Publishers, 1927. The *Selected Short Stories* of Bercovici appeared in Kyiv in 1929 (translated by P. Sumovskyi, who was mentioned earlier as the translator of two of Curwood's novels).

The celebrated American novelist and journalist Theodore Dreiser was presented to the Ukrainian readership by a short story collection *Phantom Gold* (Ukr.: *Pryvyd zolota*), printed in the Kyiv Publishing House "Kultura" ("Culture") in 1929 and translated by a gifted impressionist prose writer Mykhailo Ivchenko. Incidentally, Ivchenko was arrested that same year. Although he was shortly released, thanks to his coerced "confession," the writer's spirit was broken and he never returned to creative work since then.

Besides, Maria Kovalenko (unknown nowadays) translated Dreiser's short story *Nigger Jeff* (Ukr.: *Nehr Dzhef*) for DVU Publishers in Kharkiv, 1930. That year, "Ukrainskyi robitnyk" Publishers printed in Anatol Volkovych's translation a world-famous novel by Anita Loos *Gentlemen Prefer Blondes: The Intimate Diary of A Professional Lady* (Ukr.: *Dzhentel'meny voliiut' biliavych*), which became internationally known thanks to the 1953 Hollywood screen version of it. Anatol Volkovych was a Russian-speaking poet who in the late 1920s and early 30s was better known for his Ukrainian translations from the Russian, French and English

languages. Ironically, in 1937 he was arrested and shot by firing squad for "participation" in a mythical "Ukrainian nationalistic terroristic organization."

In the first half of the 1930s, a four-volume edition of the *Works* of a renowned American modernist writer John Dos Passos was published. The *Works* that appeared in "LiM" Publishing House included three novels: *Manhattan Transfer* (Ukr.: *Manhattan*), translated by almost unknown nowadays Maria Lysychenko, whose husband Dmytro Lysychenko, a well-known Ukrainian labor movement leader, publisher and translator, was arrested in 1930 and sentenced to 5 years of hard labor in 1931 (the further fate of the Lysychenkos is unknown); *Three Soldiers* (Ukr.: *Try soldaty*), translated by the teacher, writer and translator Hanna Kasianenko (arrested in 1937 and sentenced to 8 years of hard labor), and *Nineteen-Nineteen* (Ukr.: *1919*), translated by Vasyl Mysyk, better known presently as a poet-translator.

In 1935, the Kharkiv Publishing House "Khudozhnia Literatura" ("Belles-Lettres") printed the first novel entitled *The Good Earth* (Ukr.: *Zemlia*) from a trilogy about the life of Chinese peasants known as *The House of Earth* and written by the Nobel and Pulitzer Prize-winning writer Pearl S. Buck. The novel was translated by a Yiddish-speaking writer and a prolific Yiddish-to-Ukrainian translator Efraim Raitsyn.

American poetry was represented at that time on a considerably less grand scale. The highly talented and popular Ukrainian lyric poet Olexander Oles successfully rendered the famous epic poem of Henry Longfellow *The Song of Hiawatha* (Ukr.: *Pisnia pro Haiawatu*), which was first published in the Lviv monthly "Literaturno-Naukovyi Vistnyk" ("The Literary-Scholarly Herald") in 1912. The book edition appeared in the provincial town of Katerynoslav (now Dnipropetrovsk) as early as 1923, printed by the local branch of DVU Publishers.

Another valuable edition, *An Anthology of American Poetry*, that contained 313 pages and appeared in 1928 in Kharkiv was compiled and translated by Ivan Kulyk – a highly-influential public figure and literary critic as well as a talented poet, prose writer and translator from English and Yiddish, a member of the Central Committee of the All-Union Communist Party, as well as the Head of the All-Ukrainian Association of Proletarian Writers from 1934, among numerous other "party duties," who was nevertheless executed by firing squad

in 1937. Ivan Kulyk, who in 1923–27 lived in Canada where he held the rank of Consul of the USSR in 1924–26, also translated the famous poetry collection *Smoke and Steel* (Ukr.: *Dym i Krytsia*), written by a two-time Pulitzer Prize-winner Carl Sandburg, in which the author poetized the Midwest (Kharkiv, "LiM" Publishers, 1931). That year, another Kharkiv Publishing House "Hart" ("Tempering") brought out in Ivan Kulyk's translation a collection of short stories and poems *120 Million* (Ukr.: *120 milioniv*) by Michael Gold (the pen name of Jewish American writer Itzok Isaac Granich). A year earlier this collection appeared in the Kharkiv Publishing House DVU under the title *East-Side Stories* (Ukr.: *Ist-Saidski novelty*), translated by Mike Yohansen, P. Petrov and Vasyl Mysyk.

Canadian authors could also be found in the Ukrainian translations of that time. In particular, young readers' favorite feature stories of Ernest Thompson Seton – a world-renowned Canadian traveler – were familiar to the Ukrainian readership from several editions, in particular from the collection *Wild Animals I Have Known* (Ukr.: *Moi znakomi: Narysy z zhyttia zviriv, yakych ya znav*), published in 1925 (Lviv-Kyiv) and translated by an outstanding woman-activist Sofia Kulykivna (Sonia Kulyk), who apart from being a prose writer, publicist, editor, publisher and translator, above all, was the initiator and owner of a highly popular firm in the Western Ukraine: the "Sonia-Film" Cinema Concern based in Lviv in the 1920s-30s, which enjoyed financial success for almost a decade; a narrative *Two Little Savages* (Ukr.: *Malenki dykuny*), remade and abridged by the already mentioned earlier E. Zbarska, Kyiv, 1926 (reprinted in Kharkiv, 1929), a short story "The Trail of the Sandhill Stag" (Ukr.: *Slidamy olenia*), 1928, and another short story from Thompson Seton's *Animal Heroes* collection (1928, reprinted in 1930), both translated by H. Zaitsev (forgotten nowadays), *A Wolf Story* (Ukr.: *Temnohryvyi Billy: Istoria odnoho vovka*), 1928, and a collection of feature stories *Wild Animals at Home* (Ukr.: *Dyki u sebe vdoma*), remade and adapted for children by the Russian-speaking writer, editor and translator of children's literature M. Gershenzon and translated into Ukrainian by I. Statyka (unknown nowadays), Kharkiv, 1938.

The short story collection *The Kindred of the Wild*, written by a pioneer of the animal story, the poet, editor and historian Charles G. D. Roberts, who obtained a worldwide reputation as the "father of Canadian literature," appeared in the Kharkiv Publishing House "Ukrainskyi Robitnyk" in 1928, translated by O. Matiichenko (unknown nowadays). And in 1929, the Kyiv Publishing House "Chas" printed a 254-page short story collection by Ernest Thompson Seton *Wild Animals I Have Known* under the title *Moi znaiomi*. Presumably this was a reprint of the 1925 edition (since the translator's name was hidden behind the cryptonym S.K. (Sofia Kulykivna?) in cooperation with P.B. (?)).

The majority of published Ukrainian translations proved to be quite representative of the panorama of American literature at that time. Canadian literature, however, was represented less abundantly in translations, but by those few names that belonged to leading writers.

The survey presented above of Ukrainian translations from American and Canadian authors published in the 1920s–30s marks the beginning of a systematic study of Ukrainian translation practices and translated discourses of the National Renaissance period. The attempted description is just the mapping of the American and Canadian territory in the English-to-Ukrainian section of literary translation terrain in the 1920s–30s. Broader historiographic research should include biographical sketches, an account of translators' strategies and publishers' policies, as well as the depiction of the socio-cultural and political atmosphere of that time both in Central-Eastern and Western Ukraine. However, even such a general overview points out interesting signs of the National Renaissance, in particular: in the 1920s and early 1930s several competitive publishing houses were represented by professional teams of editors, who successfully cooperated with a wide range of educated and responsible translators, and those qualified editorial boards, truly devoted to the highest standards of book-publishing, could guarantee the realization of long-term multi-volume translation projects. And most importantly, doing translations, together with all the accompanying translation activities such as editing and publishing translations, was no less prestigious than being engaged in original creative writing. As Ezra Pound once put it, "A great age of literature is perhaps always a great

age of translations" [citation: Quotations from Ezra Pound – PoemHunter. Com] (*The Egoist*. – London, Oct. 1917).

The central position that literary translations occupied in the processes of literary development and canon formation, the people's enlightenment and nation-building in the 1920s and early 1930s, testified to the real renaissance scope of strengthening the living Ukrainian language and Ukrainian language culture at that time. Regarding this aspect, it would be interesting to mention the Institute of Scholarly and Scientific Ukrainian Language that successfully functioned from 1921 to 1930 at the All-Ukrainian Academy of Sciences. The brilliant team of its members, with many practicing translators among them, worked for several years on the multi-volume *Dictionary of the Living Ukrainian Language*. They also compiled and edited over fifty general and special dictionaries, including Russian-Ukrainian dictionaries of both types (most of them were destroyed – literally burned to ashes! – in 1933, and the rest would be destroyed by the late 1930s).

The second National Renaissance period in twentieth-century Ukrainian history was launched in the 1990s, after Ukraine officially gained its independence in 1991, along with the governmental policy of Ukrainization of the post-Soviet bureaucratic apparatus and the country's major state-financed institutions. The 1920s and 1990s, in many respects similar, yet distanced from each other by the seventy-year period of the Soviet epoch, both have gone down in the modern history of Ukraine as years of national renaissance. Although literary and liberal arts translations have undoubtedly played a highly important role in nation-building processes during the first decade of Ukraine's independence, their range appeared to be much narrower in the 1990s than in the 1920s (together with a number of translations reprinted in the 1990s that had been done and first published in the 1920s-30s) as a result of a number of factors, such as the transformation of the former state publishing houses into small private publishers, the collapse of a centralized system of circulation, the lack of a governmental policy of support for the Ukrainian readers' need for translations and, consequently, a vague perspective, if any, for creating long-term multi-volume translation projects, among other problems.

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Стаття надійшла до редакції 22.01.14

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Включенность перевода в стратегии национального возрождения: обзор англо-украинских художественных переводов американских и канадских писателей в 1920-30-е годы

В статье представлен обзор опубликованных в 1920-30-х годах переводов произведений американских и канадских писателей. Переводы с английского языка составляли существенную часть переводной украинской литературы в период межвоенного двадцатилетия, как в Центрально-Восточной, так и в Западной Украине, а совокупность сделанных в то время переводов с десятков языков свидетельствовала о размахе и энергии украинского национального и культурного возрождения. Хотя индивидуальные мотивы выбора исходных текстов и языков для перевода были вполне различными, скажем, одни для русскоязычных авторов и другие для англоязычных, тем не менее, общая цель состояла в обогащении и процветании целевого украинского языка и культуры.

Ключевые слова: американские и канадские писатели, англо-украинский художественный перевод, национальное возрождение.

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Включения перекладу в стратегії національного відродження: огляд англо-українських художніх перекладів американських та канадських письменників у 1920-30-ті роки

У статті подається огляд виданих у 1920-30-ті роки перекладів творів американських та канадських письменників. Переклади з англійської мови склали істотну частину перекладної української літератури в період міжвоєнного двадцятиліття, як у Центрально-Східній, так і в Західній Україні, а сукупність зроблених у той час перекладів з десятків мов свідчила про розмах та енергію українського національного і культурного відродження. Хоча індивідуальні мотиви вибору вихідних текстів та мов для перекладу були цілком різними, скажімо, одні для російськомовних авторів й інші для англомовних, однак, спільна мета полягала у збагаченні та процвітанні цільової української мови і культури.

Ключові слова: американські та канадські письменники, англо-український художній переклад, національне відродження.