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## **MOST RECENT VOLODYMYR VYNNYCHENKO IN ENGLISH: REVIEW OF THE *BLACK PANTHER AND POLAR BEAR'S* FIRST TRANSLATION**

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### **СТАСЮК Богдан. НАЙНОВІШИЙ ТВІР ВОЛОДИМИРА ВИННИЧЕНКА АНГЛІЙСЬКОЮ МОВОЮ: ПЕРШИЙ ПЕРЕКЛАД «ЧОРНОЇ ПАНТЕРИ І БІЛОГО МЕДВЕДЯ»**

Статтю присвячено перекладу п'єси В. Винниченка «Чорна Пантера і Білий Медвідь». Це найновіший текст у фрагментарному корпусі англomовних перекладів письменника і важлива ланка в історії українсько-англійського художнього перекладу, яка сприятиме його зміцненню та розвитку.

Перекладач успішно опрацьовує реалії та культурну специфіку тексту, а також фахово нейтралізує часову відстань між вихідним та цільовим творами. Проте Ю. Ткач зазнає труднощів, розв'язуючи задачі на ґрунті типологічних відмінностей мов, що в авторському мовленні стають засобами виразності, зокрема застосування форм звертання та вжиток зменшувально-пестливих форм.

**Ключові слова:** українська література, англійський переклад, культурно-специфічна інформація, реалії, типологічні відмінності.

### **STASIUK Bohdan. MOST RECENT VOLODYMYR VYNNYCHENKO IN ENGLISH: REVIEW OF THE *BLACK PANTHER AND POLAR BEAR'S* FIRST TRANSLATION**

The current paper deals with Yuri Tkacz's complete translation of the play *Black Panther and Polar Bear* (2020) by Volodymyr Vynnychenko, an outstanding Ukrainian Modernism literary figure, which was originally written in 1911 and gained considerable artistic and commercial success to its author, bringing up three foreign translations, numerous stage performances on a national and international levels including three screen adaptations. It is the most recent translation of Volodymyr Vynnychenko's fragmented, poorly marketed, distributed and generally belated English corpus which still serves an important constituent of the Ukrainian-English literary translation history to undoubtedly facilitate its sustainability as well as further development. Also, the prior Ukrainian and international research on Volodymyr Vynnychenko's works other translations is scarce being limited to one monograph, few reviews and essays.

The author claims that in the situation of the total lack of the modern Ukrainian academic editions its translator successfully deals with culture-specific information in most cases and professionally closes the chronological gap between the source and target texts although faces some difficulties when dealing with the typological differences of the Ukrainian and English languages which are employed as stylistic means of expressiveness, namely pronominal T-V distinction and abundance of diminutive word-forms.

The paper has the annex to provide a complete bibliography of the English translations of Volodymyr Vynnychenko's oeuvre as of January 2020.

**Keywords:** Ukrainian literature, English translation, culture-specific information, typological differences.

The biennale of 2020–2021 will see the double anniversary of Volodymyr Vynnychenko, an outstanding social, political, and literary figure, who was born 140 years ago in 1880 and died, a forlorn émigré, 70 years later in 1951. His endeavour in Modernism became a bright and prominent cultural phenomenon which equally belonged to high literary standards and mass culture in Ukraine. However, in other languages his *oeuvre* is **totally fragmented** and constitutes a huge blind spot in the landscape of European literature. A prolific American scholar and Ukrainian literature

bibliographer Marta Tarnawsky points out, “[i]t is a pity that Vynnychenko’s writings had not been translated into English decades ago. This provocative Ukrainian novelist and playwright dealt with such topics as sexual morality, prostitution, marital infidelity and mendacity, unwanted parenthood and infanticide, artificial insemination and surrogate motherhood, and kidnapping of children by separated parents long before these questions became common and popular in world literature.” (Tarnawsky, 2003: 141).

Overall there are eighteen Volodymyr Vynnychenko’s short stories, two plays, and two novels translated into English as of January 2020 (see the *Annex*), nearly all of them poorly marketed and distributed, the first one among his English-language versions being the story “*Moderation*” and “*Sincerity*” (1942) published when the author was already living his final and reclusive decade in Mougins (France), a literary and literal province. The highly eclectic, patchwork English portrait of Volodymyr Vynnychenko is but a tiny portion of his truly massive Ukrainian heritage encompassing fourteen novels, twenty-two plays, over one hundred short stories, numerous essays, historical, political, and philosophical treatises.

**Previous research** of the translations under discussion is **scarce and insufficient**. Apart from the aforementioned review by Marta Tarnawsky, which covered translations by Theodore S. Prokopov, and the only English-language book on general issues of Volodymyr Vynnychenko studies by Mykola Soroka (Soroka, 2012) there are just few specialised papers among which Leonid Rudnytzkyi’s article on the connection of Volodymyr Vynnychenko’s dramaturgic creative work and the German-speaking cultural space (Rudnytzkyi, 2019), the research of Volodymyr Vynnychenko’s early screenings by Olha Kyrylova (Kyrylova, 2017; Kyrylova, 2018), Bohdana Pliushch’s article on some aspects of Volodymyr Vynnychenko’s stories<sup>31</sup> translations by Theodore S. Prokopov (Pliushch, 2012), and Mykhailo Nazarenko’s research of Vynnychenko–Nabokov mediated allusions (Nazarenko, 2004) which deal with various aspects of Volodymyr Vynnychenko’s works international perception including translations and adaptations abroad.

Thus, when **articulating the urgent issues** of Volodymyr Vynnychenko’s global reception in English his researcher deals with a) hugely asymmetric representation of his works in original and translation which is “unfair” in respect of the place the writer occupies in European Modernism, b) lack of the international scholarly feedback even on those few fragments of the writer’s heritage available in English, and c) literal impossibility of constructing a relevant “English” (and basically international) idea of Volodymyr Vynnychenko’s creative personality on the grounds of his under-reviewed translations performed by different translators in different time and employing different approaches to translation.

So this paper **aims** to facilitate the sustainability and further development of the Vynnychenko studies on international level by analysis of his most recent English translation which is luckily also one of his most important texts, a play *Black Panther and Polar Bear* (Bayda Books) translated by an Australian national Yuri Tkacz (b. 1954) who has had an impressive track-record of Ukrainian classic and modern literature translating since late 1970s.

*Black Panther and Polar Bear* was written in 1911 and staged for the first time in 1914. Its English version is the fourth translation of the play into other languages. Much earlier it was delivered a) in Russian probably by the author himself (1917), b) in authorised German translation by Gustav Specht (1922), and c) in Czech by some K. Král (1922)<sup>32</sup>. The play was massively staged locally, in Ukraine, and abroad as well as had two early screen versions by Georg Asagaroff (Russia, 1918) and Johannes Guter (1921, Germany) (Kyrylova, 2017). So it is clear even at the plain sight that contemporary English readers face a challenge not a single foreign recipient of this drama has occurred before, i.e. a considerable chronological and cultural gap between the events taking place in *Black Panther and Polar Bear* and contemporary readers’ background information. To the advantage of the latter I should acknowledge that having localised the action and characters

<sup>31</sup> Namely, *Contrasts, A Zealous Friend, Zina, and The Moment*.

<sup>32</sup> Винниченко, Владимир. Черная пантера / Владимир Винниченко // Собрание сочинений. Т. 9 ; Перевод с украинского. – Москва: Московское кн-во, 1917. – 271 с. (*Reprinted by the same publisher in 1918.*)

Wynnytschenko, Wolodymyr. Der weisse Bär und die schwarze Pantherkatze. Schauspiel in 4 Akten von Wolodymyr Wynnytschenko. Einzig autorisierte Übersetzung aus dem Ukrainischen von Gustav Specht – Potsdam: Gustav Kiepenheuer Verlag, [1922]), – 69 S.

Vynnyčenko, Volodymyr. Černá Panthera a Bílý medvěd / Volodymyr Vynnyčenko ; přel. K. Král. – Praha : Všeslovanská expedice B. Havlíček, [1922]. – 73 s.

of the play in a bohemian multinational Paris of the 1910s Volodymyr Vynnychenko managed to simplify the translator's task of drawing bridges between source and target cultures separated not only by space, but time as well. Nevertheless, a number of issues arise when source and target texts are compared.

Despite limited resource, editorial and academic support Yuri Tkacz supplies his edition with *sine qua non* prerequisites for the translation of the play for it to be considerate to the needs of an English reader. The *Black Panther and Polar Bear* publication can boast of foreign texts representation basics: a very brief introduction to Volodymyr Vynnychenko's work with the nearly complete list of his English translations, a translator's note on the history of the target text creation, and a set of twenty-three translator's footnotes accompanying it. All these elements of the publication constitute its paratext, a "consciously crafted threshold" (Batchelor, 2018: 142, 178) for the source culture perception in a different, foreign environment.

What does Yuri Tkacz take for additional explaining in the footnotes? This is a question capable of giving you quite an idea which aspects the source text and/or culture make some difficulty for an average contemporary English reader as opposed to a hundred-year old Ukrainian (and, I may say, overall European) recipient of both text and drama in the eyes of a proficient bilingual literature specialist. Two thirds of the footnotes in *Black Panther and Polar Bear* cover translations provided for the non-Ukrainian and non-English phrases pronounced by polycultural characters in the play. The other portion of them illustrates cross-cultural elements none of which is strictly related to Ukrainian-specific topics. It means that if there were anything in the text of the play rooted in the Ukrainian-language lingual environment and society of the early 20<sup>th</sup> century Yuri Tkacz believed it self-sufficient or self-explanatory. More interesting is that early readers and publishers of the text didn't need a single footnote for the text of Volodymyr Vynnychenko to be complete. None of the first three publications of the *Black Panther and Polar Bear*'s originals<sup>33</sup> produced in author's lifetime and thus representing his final will utilised a single commentary, which certainly presupposes not only previous editorial principles, but also Vynnychenko's view of an "ideal reader / spectator" who should have been able to understand rather simple foreign language inclusions and cultural references.

On the other hand, the translator of the play followed modern Ukrainian editions of the play by the academic Naukova Dumka Publishing House with no regard to preliminary textological work or any publication history whatsoever. This fact has backfired on the English translation unexpectedly. In the most prominent case Yuri Tkacz has to translate a phrase of artist Migueles "Ти подивись: ну що варті всі ваші казочки, голі тіла, фантасмагорії перед цим великим"<sup>34</sup> (Vynnychenko, 1991: 281), obviously describing mainstream fine arts clichés, which actually has a misprint (contextually illogical "казочки" instead of proper "вазочки" [little bowls]) mechanically reproduced in **all** modern editions<sup>35</sup> of the play including those by Naukova Dumka as well as another specialised publishing house Mystetstvo. So, in English version we have "Just look: what are all your *fairy tales* worth, your naked bodies and phantasmagoria before this great..." (Vynnychenko, 2019: 24).

Interestingly, Yuri Tkacz has chosen the same items for additional commenting in footnotes as his counterparts, modern Ukrainian editors, did, although interpreted them differently. In two cases Yuri Tkacz has been mistaken:

<sup>33</sup> Винниченко, Володимир. Чорна Пантера і Білий Медвідь. П'єса на 4 дії / Володимир Винниченко // Літературно-науковий вісник. – 1911 (річник XIV, т. LIV). – кн. VI (за червень). – С. 385-431.

Винниченко, Володимир. Чорна Пантера і Білий Медвідь. П'єса на 4 дії / Володимир Винниченко. – Київ: «Дзвін», 1918. – 56 с.  
Винниченко, Володимир. Чорна Пантера і Білий Медвідь. П'єса на 4 дії / Володимир Винниченко // Твори. Т. 13. Драматичні твори. До друку зібрав Т. Черкаський. – Київ: «Рух», 1927. – 202 с.

<sup>34</sup> Here and below I quote the source text from its contemporary Ukrainian editions as the translator used only them, most often the Naukova Dumka Publishing House versions (1999, 2001).

<sup>35</sup> Винниченко В. К. Вибрані п'єси / Упоряд.: М. Г. Жулинський, В. А. Бурбела; Авт. вступ. ст. М. Г. Жулинський. – К.: Мистецтво, 1991. – 605 с.

Винниченко, В. Оповідання: Слово за тобою, Сталіне!: Роман, Чорна Пантера і Білий Медвідь: П'єса. – К.: Наукова думка, 1999. – 440 с.

Винниченко, В. Вибрані п'єси: у 2 т. / Володимир Винниченко. – Київ: Мистецтво, 2008.

Т. І. Мemento; Базар; Брехня; Співочі товариства; Чорна Пантера і Білий Медвідь / вступ. ст. М. Жулинського. – 336 с.: портр.

Винниченко В. К. Записки Кирпатого Мефістофеля: роман, повість, оповідання, п'єса / В. К. Винниченко. – Х.: Фоліо, 2008. – 384 с.

1) Ukr. “Штіф. Bonjour, messieurs – dames! A! Servus! Два Аякси!.. Ся маєте? Servus, Кардинал!” (Vynnychenko, 1991: 288) – Eng. “STEVE<sup>36</sup>. Bonjour, messieurs, mesdames! Ah! Servus! Two Ajaxes...! So, how are we? Servus, Cardinal!” (Vynnychenko, 2020: 37) Apart from greetings translated in other languages the English paratext provides an explanation for “Ajaxes”, misinterpreting it for a “brand of cognac” though it is a much more probable reference to fellow artists Migueles and Black compared by “Штіф / Steve” with epic heroes and brothers-in-arms Ajax the Great and Ajax the Lesser from the ancient Greek myths. A good example when no commenting at all should have served intuitively better than such one.

2) Ukr. “Рита. Твоя, твоя, милий, вся твоя. Ми всі троє – одно... Пам’ятаєш у Кіплінга? Пам’ятаєш: «ми всі троє – одно»” (Vynnychenko, 1991: 306) – Eng. “RITA. I’m yours, I’m yours, my love, all yours. We three are one. Remember that line from Kipling? Remember? ‘The three in one.’” (Vynnychenko, 2020: 70). The intertextual reference to Rudyard Kipling was lost both on modern Ukrainian editors and Yuri Tkacz. The former claimed this to be an allusion of an unnamed *Jungle Books* character; the latter pinpointed it as a specific quote from *Lispeth* (1886), “The Three in One, the One in Three”. That’s why Yuri Tkacz uses the variations of the phrase anytime the refrain is used by the main characters of the play in all eight cases. The exact origin of the original words by Volodymyr Vynnychenko is a **different** story by Rudyard Kipling, *Dray Wara Yow Dee* (1888), so that “ми всі троє – одно” had to be rendered as quite literal “all three are one” whose subtext of “the three, wife, husband, and lover, bound together by the wife’s infidelity” (McGivering, 2007) is quite different from the Christian background of the “The Three in One” and totally lost on the reader / spectator. In the 1910s Ukrainian and Russian readers were in a **different situation** because brand-new versions of the aforementioned Kipling’s story, an anonymous Russian translation and the Ukrainian translation by Nataliia Romanovych-Tkachenko (who seems to have used Russian text as the intermediary for her work)<sup>37</sup>, were just published in 1908 and 1910 respectively.

Concluding the aspect of paratexting the translation one should not fail to mention a truly “dark spot” which had to be covered by modern Vynnychenko editors and researchers. Twice in a play some cabaret visitors use otherwise non-existent word “вос”: 1) “Гарсон! **Вос!** Раз-два” (Vynnychenko, 1991: 288), 2) “Корній (гарсону, що підійшов). **Вос!**” (Vynnychenko, 1991: 290). This anywhere unexplained “dark spot” turns into a blind one for the translator who has to improvise and interpret the phrase contextually: “Garçon! **Hurry up!** Hur-two!” (Vynnychenko, 2020: 37), and totally omits it in the second case due to the loss of this line in the Naukova Dumka editions. I have discussed the possible word origins with Ukrainian Francophone translators and Ukrainian literature scholars who provided a number of its viable explanations. The most interesting one claims that “вос” is actually a Cyrillic misprint of what should have been typed in Latin script as “[un] boc(k)”, i.e. “a glass of beer”.

The overall approach of Yuri Tkacz to translating of the play seems to be a kind of domestication and even internationalisation. With due respect to the earlier statement on purposeful “cosmopolitanism” of the plot, entourage, and characterisation of dramatis personae it is still emphatically devoid of nearly all Ukrainian trivial cultural markers or signatures of its time, both lingual and extralingual. If one removes a couple of biased words / phrases (“машинка спиртова / spirit burner”, “касторка / castor oil”) or infinitesimal references to the then historical background (“теорія мистецтва Гюйо / Guyau’s theory of art”, cabaret Le Chat Noir, or “танок апачів / Apache Dance”) the play can be easily seen as a contemporary piece of drama. Even the multinational dramatis personae list is simply called a “Cast” in the translation and adapted to simplify a hypothetical English-language production Yuri Tkacz had in mind when he started his translation. The characters’ descriptions were reworked by him and are more detailed than in the text proper. E.g. “MOULIN – an art critic & journalist; no longer a young man, he is ruddy-faced, with a paunch, with eyes that are intelligent, cunning, passionate and lascivious. His golden beard

<sup>36</sup> Obviously, some “Штіф” of German origin was acceptably turned by the translator into English “Steve” to avoid any confusion with Eng. adjective *stiff* which could have been treated then by the reader as a nickname rather than a name.

<sup>37</sup> Кіплінг Р. Избранные рассказы : Кн. 1 / [Р. Кіплінг]. – Москва : Моск. кн-во, 1908. – XXIV, 320, 6 стр.  
Кіплінг, Р. Всі ми троє – одно / З індійських оповідань, переклала Н. Романович // Літературно-науковий вістник. – 1910 (річник XIII, т. L). – кн. VI (за червень). – С. 534-540.

Кіплінг Р. Оповідання / Переклала Н. Романович-[Ткаченко]. – К.: Друк. 1-ої Київ. Друк. Спілки, 1910. – 112 с.

*is combed in a fan*” (Vynnychenko, 2020: 7) vs. «Мул ен – критик, журналіст» (Vynnychenko, 1991: 272); partially they are taken from stage instructions within the text itself. Thus, the translator’s intention to make his version more convenient for staging is self-explanatory.

Certainly, a much bigger challenge for a translator was the strategy to represent characters’ speech features which some hundred years ago made the polylogues within *Black Panther and Polar Bear* natural, expressive, and fluent (Hromko, Stetsiuk, 2010: 299). Interestingly, Volodymyr Vynnychenko’s proper idiolect is much reflected in them. A vanishing point from the perspective of today it is still palpable for a contemporary Ukrainian reader, though obviously excessive for an imaginary English reader. Vynnychenko’s characters are often switching into vernacular Ukrainian and even *surzhyk* (a macaronic Ukrainian–Russian sociolect), as the author himself, which provides specific lingual characterisation of his times, render inner monologues, describe sociolinguistic situations and often specify the origin of characters from the central and south-eastern regions of Ukraine. Intuitively or not, Yuri Tkacz mostly ignores this, and I may say there is some rationale for such a strategy. Firstly, from the textological research of the prominent Vynnychenko scholar and textologist Tetiana Maslianchuk we know that the playwright acknowledged faultiness of his style due to the Russicisms and proactively edited later editions of his works to get rid of them (Maslianchuk, 2008). The *Black Panther and Polar Bear* original text was published three times in author’s lifetime and never saw any considerable changes; moreover, the methodology of later fiction and drama editing by Volodymyr Vynnychenko himself proves that no specific characterisation of characters’ speech, especially regional one, could be reasonably expressed in this particular play by considerate application of Ukrainian vernacular elements. Moreover, if you try and imagine that prototypical language of communication between the cast of the play represented by Ukrainians, French, and obviously Spanish, English, German, and Dutch characters (according to their names) it becomes clear that Ukrainian vernacular and *surzhyk* features have no additional stylistic value here at all. E.g. (Ukr.) “Сніжинка. Мужчині це дуже трудно зрозуміти, але жєницина зразу бачить” (Vynnychenko, 1991: 277) – (Eng.) “SNOWFLAKE. It’s hard for a man to understand, but a **woman** can see straight away” (Vynnychenko, 2020: 16). Even when the dialogue occurs with Ukrainians only these non/sub-standard features can hardly stand for the **intended** effect of the characters’ speech stylistic marking as there is no systemic distinction between Ukrainian and non-Ukrainian cast in respect of lexical and grammatical expressive means, cf. (Ukr.) “Безчестя тоді, коли сім’я вище цього. Тоді жєницина не сміє нарушати її наказів, бо сім’я руйнується. От. А коли сім’я **середство**, тоді безчестя нема” (Vynnychenko, 1991: 314) – (Eng.) “Disgrace occurs when the family is put a rung above all this. Then the **woman** does not dare **transgress** family values, otherwise the family will be destroyed. There. But when the family is the **means**, there is no disgrace involved” (Vynnychenko, 2020: 85).

So, as we see that the “lexical portrait of the age” supplied by the playwright cannot and, actually, should not be reproduced by his translator quite a different situation arises when we deal with typological features of the Ukrainian language which are present in text on a nearly subliminal level and could not be interpreted as those which belong to the idiolect of Volodymyr Vynnychenko proper. I mean the so called T-V distinction (pronominal differentiation of formality and familiarity among speakers) and abundance of diminutive word-forms which surely serve as expressive stylistic means, but in no way suggest anything specific of Volodymyr Vynnychenko in contrast to any other Ukrainian-language author. A prominent Ukrainian translation scholar and translator Ilko Korunets provides a descriptive and detailed explanation, “[t]he number of [evaluative] diminutive only noun-forming suffixes in Ukrainian is as many as 53, which goes in no comparison with the English 14 suffixes, not all of which are productive. Besides, there exist adjective-, pronoun-, numeral-, adverb-, verb- and even interjections forming diminutive suffixes in Ukrainian” (Korunets, 2003: 149).

Facing the problem Yuri Tkacz has chosen to deliver diminutive forms descriptively or ignore them, which certainly influences the stylistic effect: 1) (Eng.) “Ганна Семенівна. Та що ви, **Ритонько**? Він вас не любить?” (Vynnychenko, 1991: 276) – “HANNA SEMENIVNA. **Rita dear**?! Doesn’t he love you?” (Vynnychenko, 2020: 13);

2) (Ukr.) “А я думала, що Лєсика мого вже одняли... Одняли кров мого серця. Лєсю, **Лєсюню**, **Лєсику** мій, який же ти став! [...] О, моє єдине щастя, єдине сонце, моя радість, біль мій солодкий, пекучий. **Лєсику!** Лєсю! **Лєсику!** Посміхнись до мамі...” (Vynnychenko,

1991: 303) – (Eng.) “*The blood of my heart wrenched away from me. **Lesyk, my darling, my little baby, just look at you!** [...] Oh, my bundle of joy, my only ray of sunshine, my sweetness, my burning pain. **Lesyk! Lesyk darling! Lesyk!** Give tummy a smile” (Vynnychenko, 2020: 65);*

3) (Ukr.) “*Сама в колиску покладу, сама **нічку** просиджу над ним. Сама, сама!.. **Дитиночка спатоньки** хоче? Моя **біленька**? Хоче, моя **зіронька** бліда? Зараз, зараз...” (Vynnychenko, 1991: 304) – (Eng.) “*I’ll put him in the cradle and sit by his side all **night** long. Just me...! My **little baby** wants to go to **sleep**? My **pale little baby**. Does my pale **little star** want to sleep? Now, now...” (Vynnychenko, 2020: 67);**

4) (Ukr.) “*Рита. Зараз, зараз... Втомлені, втомлені **оченятка** мої, втомлені бідні мої, **пелюсточки** мої бліді, ніжні... Зараз **спатоньки**...” (Vynnychenko, 1991: 306) – (Eng.) “*RITA. In a moment... My tired, tired **little eyes**, my poor tired eyes, my pale **little petals**, so delicate... We’ll go **beddy-byes** in a moment...” (Vynnychenko, 2020: 71);**

5) (Ukr.) “*Він цілий день нічого не їсть, дивиться на **труник**, ходить по хаті, щось думає і знов дивиться... А вона он вже співає над ним... Хотіла, щоб обмити ж, поховати... Ну, горе, нещастя, – та якось же треба порядок дати. **Тільки** ж хоч сховати, воно ж дух почне давати...” (Vynnychenko, 1991: 315–316) – (Eng.) “*The whole day long he won’t eat a thing, staring at the **small corpse** and then pacing about the room, thinking his thoughts and then staring at the little corpse again... And she stands by the body singing lullabies... I wanted to wash it, to bury it... What grief and misery – we need to bring some order here. His **small body** needs to be buried, otherwise it will start to smell...” (Vynnychenko, 2020: 89).**

From these striking examples one can see that nearly always the whole variety of Ukrainian morphological expressive means covering various parts of speech is rendered either by means of omission (“*Лесуку! Лесю! Лесуку!* / *Lesyk! Lesyk darling! Lesyk!*”), or technical addition of adjectives “*dear*”, “*little*” or “*small*” to any modified word. The rendering of diminutive verbal form “*спатоньки*” as baby-talk “*beddy-eyes*” turns to be the only successfully creative way of compensation for the loss of expressiveness in the target text. According to the Oxford English Dictionary “*beddy-eyes*” was first used in 1906<sup>38</sup>, so it makes the timing for the use in the play translation just perfect.

In Ukrainian-English literary translation the T-V distinction usually provides stylistic impact on a recipient to a much lesser degree, and *Black Panther and Polar Bear* is not an exception in this respect. Nevertheless, there also interesting cases which illustrate an intriguing combination of neutral lexico-grammatical features of the Ukrainian language combined with author’s intention to deliver distinct nuances for the lines of key characters. E.g. (Ukr.) “*Рита (саркастично). Так? Аби **синкові** жінка вірна була? Ха-ха-ха! Може, і з тим **скажете** помиритись, що він на Сніжинку задивляється?” (Vynnychenko, 1991: 276) – (Eng.) “*RITA. [sarcastically] Yes? So long as your **son’s** wife is faithful to him? Ha-ha-ha! Next, **you’ll say** that I should accept the fact that he makes eyes at Snowflake?” (Vynnychenko, 2020: 14). In this instance an English reader fails to see the ironic undertones in communication between the lead cast and her mother-in-law whom she snubs (by means of derogatory “*синок*”) and still keeps a ritualistic distance by addressing her in V-form (“*скажете*”). Interestingly, nowadays Ukrainian readers would also feel this V-form in addressing parents and/or parents-in-law more acutely as it is currently falling into disuse with even older generations of Ukrainians who would believe it to be an archaic lingual artefact. Overall, the characters in the play mostly use V-forms, so the T-form is a marker of familiarity degree. Some of these cases are quite obvious (like T-forms in mother’s lines addressed to her son or between fellow artists Black and Migueles), but some are **not**; e.g. otherwise bold and imperious minx Snowflake uses **only V-forms** when she speaks to her silent and obedient follower Jansson (“*Сніжинка. **Станьте** на вікно і **стрибайте** вниз” / “**SNOWFLAKE. Then stand on the windowsill and jump down**”) or her unrequited love and passion Korniy Kanevych / Polar Bear (“*Сніжинка. А я хочу з **вас** сміятись! Хочу сміятись до... сліз. Медведю! **Чуєте**, до сліз!” / “**SNOWFLAKE. But I want to make fun of you!** I want to roar with laughter until there are tears in my eyes, Bear! **Do you hear, until there are tears!**”).****

The main character, often verbose Polar Bear (Korniy Kanevych), is also a specific issue within the play and one of its biggest challenges for a translator due to his idiosyncratic manner of

<sup>38</sup> Oxford English Dictionary Second Edition on CD-ROM (Version 4.0; Oxford University Press, 2009).

speech with huge amount of hesitation pauses, ellipses, repetitions and phatic phrases which makes him distinct in comparison to other cast:

1) (Ukr.) “Корній [...] Зовсім не втік... Я втік? **Ом маєш**... [...] *Напе вам, я втік... Ха! Ом єсть*...” (Vynnychenko, 1991: 273–274) – “KORNIY. [...] *I didn't run away at all... Me, run away? Come on*...” (Vynnychenko, 2020: 9).

2) (Ukr.) “Корній. Господи боже мій! Та де ж я дістану? **Ом єсть**. Що я, не хочу, чи що? **Ну, маєш собі**... «Мушиш»... Розуміється, мушу... Гм! «Цими днями»... Я не можу цими днями... **Ом єсть**: я не можу тепер із Парижа їхати” (Vynnychenko, 1991: 282) – “KORNIY. Lord Almighty! Where the hell can I get it? **There you go**. You think I don't want to? **Stop this**... “You must”... Of course, I must... Hm! “As soon as possible”... I can't do that... **There you go**: I can't leave Paris now” (Vynnychenko, 2020: 26).

3) (Ukr.) “Корній. Ага... **Ом то і єсть**, що «як»! Як? Я знаю? Ми перенесли це, а нового не маємо... **Форми нові треба**... Це – вічне, Сніжинко... Вічне. **Тут уже... годі**... А форми не ті... **Ом і єсть**. **Ом і душать, ом і стискують**... А як інакше? (Ніби до себе). Ну як, **ом так просто**: як? Чи Рита ж зможе якось інакше? Чи схоче? Ні... А Рита й не схоче, і не зможе. **Ом і єсть... І вже**...” (Vynnychenko, 1991: 322) – “KORNIY. Aha... **That's exactly the point**: what! What? How do I know? We've been through all this, but we have nothing new as a result. We need new types of relationships... This is something eternal, Snowflake. Eternal. **All this... it's already passé**... The types of relationships we have are wrong... **That's just it**. They make you feel stifled, and hemmed in... But what other way is there? [As if to himself] Quite simply, what's the way out? Can Rita react any other way? Will she want to? No... Rita won't want to and won't be able to. **So, there you have it... That's just it**...” (Vynnychenko, 2020: 103).

Yuri Tkacz attempts to render this type of verbosity without forgetting numerous identical refrains “*Ом маєш... Ом єсть*” although there is no single equivalent for all its Ukrainian counterpart cases which makes Korniy's lines in English more variegated: “*Really*”, “*Come on*”, “*There you go*”, “*It's there*” etc.

The general review of the most recent Yuri Tkacz's translation *Black Panther and Polar Bear* (2020) by an outstanding Ukrainian playwright Volodymyr Vynnychenko provides enough material to consider the **urgent issues** of the Ukrainian–English literary translation of texts with a considerable chronological and cultural gap between the source and contemporary readers' background knowledge. The primary aim of the translator to prepare the play for an English-language production in the early 1990s has well predefined the overall strategy and methods of translation which justifiably neglected idiosyncratic features of Volodymyr Vynnychenko's writing related to his time and period of life in the result. To the advantage of the English readers the original play action and characters localisation in a multinational Paris of the 1910s simplifies the translator's task of culture-specific features diligent and professional neutralising. On the contrary, features of the Ukrainian language, which are typologically different from the English, such as T-V distinction and abundance of diminutive word-forms that serve as expressive stylistic means, and constitute a topical issue of the translator's utmost attention, remain partially unresolved in the target text under consideration and deliver interesting cases for further linguistic and translation analysis.

*Black Panther and Polar Bear* is the most recent complete translation of Volodymyr Vynnychenko, an outstanding Ukrainian Modernism literary figure, and just a twenty-second item in his fragmented, poorly marketed, distributed and generally belated English corpus, so undoubtedly the play is a worthy element of the writer's patchwork portrait for the foreign reader. Its translation is a profound modern contribution to the Ukrainian–English literary translation history and facilitates its sustainability to develop further on.

In my opinion, **further research** of Volodymyr Vynnychenko's translations should aim to proceed and deliver main divergent as well as similar strategies, approaches, and methods to render the writer's idiosyncrasy in a comprehensive way, encompassing all existing translations, highlighting peculiar features of the translations performed in one and the same time and verify if earlier translators of the writer used the same or different techniques when compared to contemporary ones and dealing with similar phenomena both on the expressive and typological levels. Thus, the researchers will be able to establish objective grounds for the foreign perception of the author (his

“literary portrait”), revitalise his *oeuvre* studies globally and bring him also to the light of local scholars once again.

ANNEX

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## ПЕРЕКЛАД СУЧАСНОЇ ПОЕЗІЇ: МОЖЛИВИЙ ЧИ НІ?

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**ЧЕРНИШЕНКО Ірина, ГРЕЧИХІНА Наталія «ПЕРЕКЛАД СУЧАСНОЇ ПОЕЗІЇ: МОЖЛИВИЙ ЧИ НІ?».** Стаття присвячена труднощам перекладу поетичних текстів, які містять в собі «неперекладні елементи». Мова, зокрема, йде про можливість адекватного перекладу сучасного вірша англійської мови, який повністю складається з віддієслівних іменників з суфіксами – *er* та *-or*, на кшталт *teacher, talker, corrector*. Постає питання, чи можливо передати це у перекладі. Автори доводять думку, що головне у перекладі вірша – це збереження образу, який у свою чергу, складається із змістовних сем. Повторюваність форм можна передати за допомогою перекладацької трансформації компенсації. У статті надаються та аналізуються декілька варіантів перекладу, виконаних авторами та студентами. Вказано на основні завдання перекладача, та типові помилки, допущені у перекладі.