



*Translations from Ukrainian into Armenian Language between 1992 and 2012*

a study by the Next Page Foundation in the framework of the Book Platform project

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## I. INTRODUCTION

Ukrainian-Armenian and Armenian-Ukrainian literary relations are closely connected, have a long-standing history and started in the times of Ancient Rus. The earliest testimonies of these relations are two ancient legends preserved in books: an ancient Rus legend on foundation of Kyiv by three brothers, Kyi, Schek and Khoryv, and an ancient Armenian one on foundation of Kuar in Armenia, also by three brothers – Kuar, Melte and Khorean. The legends are strikingly similar not only due to the number of characters, their names and actions but also by description of certain details, which have long been studied and analyzed by historians and literature scholars. This research is extensively commented on in works by Soviet scholars, such as N. Marr, B. Rybakov, M. Braychevsky, S. Yeremyan, etc.

Starting from the 14<sup>th</sup> century, due to mass relocation of Armenians to Ukrainian lands, Armenian-Ukrainian cultural and literary relations emerge, which then start developing in an intensive way. Both peoples had similar realities, not only because of close communication but also due to common historic destiny, i.e. their struggle against conquerors for many centuries to preserve their national identity, language, and culture.

The union between Ukraine and Russia (1654) and Eastern Armenia joining the same empire later (1828) brought both peoples even closer in the orbit of Russian political, economic and cultural life. While before cultural relations were mostly initiated on the territory of Ukraine and bore a local nature, starting from the second half of the 19<sup>th</sup> century direct contacts between Ukraine and Armenia start emerging.

When studying Ukrainian and Armenian literature during their historical development, we see that they have always been guided by the patriotic idea of protecting their motherland. In early samples of Ancient Rus literature, i.e. Kyiv Rus “bylynas” people’s aspiration for freedom is greatly acclaimed and bogatyrs, fighters for their land, are praised. This motive is then continued in oral Ukrainian poetic works, and then in works by Taras Shevchenko, Ivan Franko, Lesya Ukrainka, Pavlo Grabovsky, and other writers.

Starting from the second half of the 19<sup>th</sup> century direct contacts between Ukraine and Armenia are established. In describing this period of literary connections we should note that the biggest



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focus was on Taras Shevchenko. The first articles on Shevchenko's connections with Armenians were published in Armenian press even before revolution: in 1861 (translations and articles in "Rainbow" journal published in Feodosiya) due to the author's death; in 1879 (translations and an article in "Bazmavep" journal), and in anniversary years of 1911 and 1914.

Before revolution, Armenian periodicals published translations of many other Ukrainian writers (Russian translation of "Magic", a short story by Marko Vovchok in "Rainbow" magazine, 1861). One of the first Ukrainian writers translated into Armenian after Shevchenko was Ivan Franko. In 1906 in St. Petersburg, a short story by Ivan Franko «I Am the One to Blame" is published as a separate book in Armenian series "Pushkin's Library". The short story was translated from Russian by a priest Abraham Shkhinyants.

It is necessary to note that those few translations of Ukrainian literature in pre-Soviet decades were mostly performed from Russian texts. We can also assume that Armenian readership was mostly familiarized with works of Ukrainian writers from their Russian translations. On the other hand, Armenian literature was also rather often popularized in Ukraine in Russian translations.

Still, these translations before revolution were few and performed sporadically. Ukrainian and Armenian peoples really got to know each other and became culturally closer in Soviet times. During postwar years, three collections of Shevchenko's poems were published in Armenia. A great event in cultural life of Armenia was the publication of "Kobzar" by Taras Shevchenko translated by Gegam Saryan. There were also publications of collections and separate works by Ivan Franko, Lesya Ukrainka, P. Tychyna, M. Rylsky, L. Pervomaysky, O. Honchar, M. Stelmakh, N. Rybak, Yu. Yanovsky, Yu. Dold-Mykhayluk, V. Kochevsky, I. Khomenko, plays by A. Korniychuk, V. Sukhodolsky, M. Zarudny. Translations of works by Ukrainian writers were published in the following collections: "Meeting the Sun" (1951), "Ukrainian Lyre" (1954), "Short Stories by Ukrainian Classical Writers" (1956) as well as in numerous periodicals.

In 1954 in Yerevan, a collection of poetry "Ukrainian Lyre" was published. It was compiled and edited by Gakop Salakhyan who had a proficient knowledge of Ukrainian (he was born and lived in Kharkiv afterwards graduating from Kharkiv University). The collection contained poems by G. Skovoroda, I. Kotlyarevsky, P. Gulak-Artemovsky, Ye. Grebinka, T. Shevchenko, P.

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Grabovsky, Lesya Ukrainka, I. Franko, L. Glibov, P. Tychyna, M. Rylsky, V. Sosyura, M. Bazhan, A. Malyshko, M. Tereschenko, and other poets – about fifty names in total.

In 1971, Armenian youth literary and artistic journal “Garun” (“Spring”) provided its pages for young generation of Ukrainian Soviet literature, and “Dnipro” journal presented creative works of their Armenian peers. These issues were prepared by Ukrainian students: Oleksandr Bozhko, Lyudmyla Zadorozhna, Vasyl Shklyar, who starting from the third year of studies in Kyiv University continued their internship in Yerevan University, and Armenian students who learned Ukrainian language in Kyiv University. Such translation projects were realized mostly with the support of Writers’ Union, which chose *who* to translate and *which work* it should be. The translator could only *propose* a work or an author, but mostly the Union had the last word. For example, until 1991 Vasyl Stus had been prohibited not only in Ukraine but also in Armenia. At that time the journal published works by Grygir Tyutyunnyk, Ivan Drach, Mykola Vingranovsky, Borys Oliynyk, Yevhen Hotsalo, Valeriy Shevchuk and other authors whose works had a decisive influence on further development of modern Ukrainian literature. Besides, the works by Ukrainian writers were consistently translated and published as separate books in various Armenian publishing houses.

Starting from 1960s, a well-known literature scholar of both peoples Seda Amiryany engaged in substantial scientific research of Armenian-Ukrainian and Ukrainian-Armenian literary relations. In 1976, she published a scientific monograph “Armenian-Ukrainian Literary Connections” under the aegis of Armenian Academy of Sciences. This publication can be considered a handbook for researchers of Armenian-Ukrainian literary relations. The monograph contains complete bibliography of literary connections between 1861 and 1971. It includes translations of works by Armenian writers into Ukrainian and works by Ukrainian writers into Armenian as well as articles and research on translated authors, Ukrainian and Armenian cultures, literary and cultural ties between the two peoples. Translations from Ukrainian folklore are referenced first, followed by translations of Ukrainian authors into Armenian in a chronological order. Those include poetry, prose, novellas, dramas widely representing Ukrainian literature for Armenian literature; however, they were all chosen according to Communist Party politics of the time.

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Ukrainian translations are published in separate books and antologies in Armenia in state publishing houses in 10,000 runs. Books are sold rather quickly and therefore new editions are issued. Theatres stage well-known Ukrainian playwrights. During Soviet times everything was systemic, agreed with respective authorities and planned for a few years ahead. Still, among all projects there was no possibility to publish the most necessary basic tool for translators of both countries, a Ukrainian-Armenian or Armenian-Ukrainian dictionary.

## **II. REVIEW OF PUBLISHING AND TRANSLATION MARKET IN ARMENIA**

After disintegration of the Soviet Union the so-called intercultural vacuum is formed; planned and non-fulfilled projects remain in publishing houses' archives. Relations between the states move into another dimension. Communities and cultural centers of national minorities are created. Ukrainian community in Armenia is mostly made up of female Ukrainians who left their country for Armenia according to dean's resolution after graduation. There they got married, created a family and stayed for good.

Starting from April 1997, in Yerevan a monthly newspaper "Dnipro Slavutich" is published. It is a printed publication of Ukrainian community. Its founder and present editor-in-chief is Romaniya Yavir who was born in Lviv and founded Ukrainian community in Armenia. This newspaper is published in two languages and distributed among community members, sent to various libraries, including Ukrainian ones. The newspaper is published monthly as an addition to "Armenian Republic" newspaper and funded by Armenian government.

Embassies are created, intergovernmental bilateral agreements on cooperation in economic and cultural fields are concluded. However, out of those agreements only economic ones are implemented; as for the cultural domain, everything stays on paper and waits for "goodwill" and personal enthusiasm of translators.

In 1998, a civic organization "National Publishers Association" was created in Yerevan. This association encompasses all publishers, bookselling organizations as well as organizations dealing with book publishing activities. Starting from 1998, NPA numerously participates in many international book fairs and exhibitions (Frankfurt, Moscow, Washington, New York, Istanbul, etc.). In general, during such fairs participating publishers present literature of their

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country, buy and sell rights for publishing literary works. Up until now the Armenian Association has not visited a single book fair or exhibition in Ukraine. Though in comparison with other fairs (Frankfurt or France), the Association would have needed much less funds to participate in such events in Ukraine.

Today about 300 publishing and printing houses work in Armenia. 12 per cent of books published are author publications. In this case authors are independent when their works are published, as printing and issuing a book is deemed to be free activities because everything depends on funding this or that project.

Out of 300 Armenian publishing houses about 50 publish mostly Armenian and foreign classics. They include 27 publishing houses, 14 printing complexes and 12 departmental publishing houses. In Armenia, average number of copies per book is between 300 and 500. Even government orders indicate the same number. Can this difference be explained by another printing method (offset and digital) as it is in Ukraine, or is it still due to financial hardships?

Out of 300 publishing houses and publishers registered in Armenia, 60 per cent publish at least one book per year. 265 of those are in Yerevan, and 16 in the regions. Over 50 per cent of publications are issued by 5 per cent of publishers. In 2008 the number of publishing houses, which issued over 30 books, amounted to 20.

About 1 per cent of all books are self-published. About 10 per cent of all books are published according to a government order. About 50 per cent of publishers have their own big and small printing houses.

Distribution by genres:

25-30% – fiction

20-25% – scientific literature

7-10% – non-fiction

2-3% – dictionaries and informational publications

7-8% – children's literature

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14-17% – publications in foreign languages (65% in Russian and 25% in English).

During the recent years positive changes are observed in the field of publication of illustrated books. The same trend is observed in the field of publishing encyclopaedias and scientific journals. Children's books, which have a rather wide audience, are published by almost all printing houses. Big, medium-sized and small printing houses publish scientific journals and books on political science, history, law, music, architecture, medicine and first of all textbooks for schools and universities. School textbooks are mostly published according to the government order.

During the years of independence in book publishing field Armenia mostly plays the role of translator. In 95 per cent of cases foreign publications are translated into Armenian and only 5 per cent Armenian-language publications are translated into foreign languages (meaning languages of EU member countries), mostly into English, French, and German. In general, preference is given to European literature and Latin American writers. Literature of CIS countries is left behind for some reason; allegedly it is because the readership is more or less familiar with it through Russian translations, which were published in great amounts during the Soviet times.

### **III. TRANSLATIONS FROM UKRAINIAN INTO ARMENIAN LANGUAGE**

#### **III.1 General data and division by genres**

In 1996, the first translation of Anushavan Mesropyan was published; it was “Flash”, a novella by Oksana Pakhlyovska in “Literary Ukraine” newspaper, which was then published in Armenian newspaper “Aravot” (“Morning”). Advised by a well-known Ukrainian literature scholar from Yerevan Georgiy Tatosyan, Anushavan Mesropyan tried to establish a column “Letters from Ukraine” and “Letters from Armenia” in respective printed publications of writers’ unions in both countries, but did not manage to. In 1998, “Nor Dar” (“New Century”), a literary journal of Armenian Writers Union, published a short story by modern Ukrainian author Lesya Demska “Confession of Emigrant in Dreams of Non-existing God”. Translations of works by Yevhen Hutsalo were planned further on, but due to lack of funds they were not published; actually it has been the only translation from Ukrainian into Armenian on the pages of this journal during its whole existence until now.

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Youth literary journal “Garun” (“Spring”) was not distributed any more after 1990s; it was also published in fewer copies. Thanks to the efforts of editorial board and cooperation with Embassy of Ukraine in the Republic of Armenia the fourth issue of 1999 dedicated to Ukraine is published. This issue contained a collection of translations of classic and modern Ukrainian literature under the general title “Constellation”. For the first time of the journal’s existence a variety of materials is proposed. An interview with editor-in-chief of “Svitovyd” journal Viktor Kordun about the state of development and prospects for modern Ukrainian literature was also published. A compilation of translations of modern young poets and prose writers as well as articles devoted to literary studies were also published. Modern Armenian prose writers and poets used Russian poems provided by Inna Fufalko to translate these works. The authors included Sergiy Zhadan, Maryna Pavlenko, Kostyantyn Kovereznev, Anatoliy Dnistrovyy, Ivan Andrusyak, Yuriy Bedryk, Vasyl Makhno, Ruslan Fufalko, Maksym Rozumny, Volodymyr Danylenko and Halyna Sklyarenko. There were also translations from original prose works (performed by Rayisa Karagezyan and Anushavan Mesropyan) by the following authors: Oleg Govda, Grygir Tyutyunnyk, Yevgen Pashkovsky, Oles Ulyanenko, Lesya Demska, Ivan Tsyperdyuk. Among poets one can find Mykhaylo Batig, Iryna Starovoyt, Tereza Ugrin, and Oksana Pakhlyovska. A separate collection of poems by Ukrainian classical authors is provided (L. Kostenko, P. Tychnya, L. Gorlach, I. Drach, M. Bratan, V. Kochevsky); all poems are dedicated to Armenia.

Some authors from the abovementioned list, namely Anatoliy Dnistrovyy, Lesya Demska and Iryna Starovoyt, started to help and directly participate in development of Ukrainian-Armenian cultural ties after those publications. The next step of this cooperation should have been a respective process from another side, i.e. presentation of Armenian literature on the pages of “Svitovyd”; unfortunately, starting from 2000 the almanac ceased its activities due to financial hardships.

In 2001, “The Unexpected of the Flesh” by Yevhen Hutsalo (eight prose miniatures) were published in a newspaper of Armenian Writers Union “Grakan Tert” (“Literary Newspaper”).

It is necessary to note one more important item in the list translated by a well-known Ukrainian language scholar Levon Mirdzhanyan. It was a project compiled by the author himself under the title “My Shevchenko” (a Wreath of poems from Kobzar in languages of the world). The





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compilation included translations of Shevchenko's works into Armenian. This book was published by Head Specialized Publishing House for Literature in Languages of National Minorities in Ukraine in 2002, in Kyiv.

Upon request of modern Armenian poets, Anushavan Mesropyan prepared and published in the series "Small Library", part 7, a mini-antology under the title "Ukrainian poetry in Armenian translations" (this series was founded in 1999 at the Publishing Center of Lviv National Ivan Franko University) published in 2002. It is the first bilingual publication of poems by Ukrainian authors in context of Ukrainian-Armenian literary relations containing 12 authors of modern Ukrainian literary process: Mykola Vorobyov, Ivan Kyryzyuk, Roman Baboval, Taras Fedyuk, Viktor Neborak, Taras Luchuk, Kostyantyn Moskalets, Maryana Savka, Olena Galeta, Iryna Starovoyt, Olena Pashuk, and Kateryna Kalytko.

In 2004, Lviv publishing house Liga-Press published a poetry and photo album by Yevgeniya Leschuk "Eternity of Ivan Bogun". Under the title "Ivan Bogun Is Known and Respected by the World", along with translations into Polish and Italian, two poems translated into Armenian were published, i.e. "Morning Prayer" and "The Land of Ivan Bogun".

In 2005, Apollo publishing house issues "Modern European Poetry" in 500 copies. It also contains translations from Ukrainian poetry into Armenian compiled and edited by Levon Ananyan.

Felix Bakhchinyan engages in promising translation activities for development of Ukrainian-Armenian literary ties. According to the research, he translates from Russian into Armenian, though under the data of Armenia book chamber in bibliography catalogue <http://www.book-chamber.am/pdf/2011> containing bibliography between 1981 and 2010, some translations of this translator include V. Shklyar, V. Yavorivsky and V. Baranov noted in the list of Ukrainian literature translated into Armenian. However, after more careful research I have established that the abovemention author translates Ukrainian writers from Russian.

In 2007 in Yerevan, in "Amrots group" ("Castle Group") a lyrical poem by L. Gorlach "Komitas" (29 pages) is published in translation by L. Miridzhanyan.

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In 2009, a collection of poems “Armenian Rhapsody” is published. The collection was compiled by M. Nesterchuk, a well-known translator from Armenian into Ukrainian (translated Grigor Narekatsi “Book of Tragedy”, Paruyr Sevak “Tolling Bell Tower”). The translations themselves were performed by T. Mayilyan and issued in “Grakan Gayrenik” (“Literary Motherland”) publishing house.

In 2010, a second edition of “Ukrainian Fairy Tales” (first published in 1989 in “Arevik” publishing house, translated by R. Karagezyan) in 3,000 copies was issued. For Armenia, average number of copies per book is between 300 and 500. 3,000 copies are an encouraging result. However, it might have been better to split it up and publish Panas Myrny, Stefanyk, Glibov, Kotsyubynsky or Ukrainian playwrights Karpenko-Kary, Starytsky and Kropyvnytsky as Ukrainian drama is almost absent in Armenian translations.

The last translated novelty from Ukrainian into Armenian is a novella by Mykhaylo Kotsyubynsky “Shadows of Forgotten Ancestors” and an essay by S. Paradzhanov “Eternal Movement” (translated from Russian language) in one book, translated by R. Karagezyan. It was issued in Nairi publishing house according to government order. The number of copies is 400.

### **III.2. Publications by genres**

If we look at the chronology and development of genre representation, we’ll see that among translations between 1991 and 2012 modern prose takes the lead (9 items) followed by modern poetry (7 items) in different publications.

#### **Modern prose:**

1. Pakhlyovska O. “Flash”, novellas.
2. Demska L. Short stories. “Confession of an Emigrant in Dreams of Non-existing God”.
3. Demska L. Short stories. “Rain’s Prisoner”; Govda O. Short stories. “Love for Oneself”; Tsyperdyuk I. Novellas. Execution. Desert. Treason. Funeral of a Friend. Waiting; Pashkovsky Ye. Borman’s Death (an excerpt from the novel “Daily Staff”); Ulyanenko O. Short stories. “Antisemite”.
4. Hutsalo Ye. “Novellas. The Unexpected of the Flesh”



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5. Shklyar V. Novel. “The Key”
6. Yavorivsky V. “Wolf Farm”
7. Modern Ukrainian Prose. Shklyar V., Yavorivsky V.
8. Baranov V. Novel. “Foundling”
9. Krim A. Short stories. “Short Stories about Jewish Happiness”.

**Classical prose** is sporadically published in Garun journal in 1994:

1. Grygir Tyutyunnyk. Short Stories. “Three Cuckoos With Regards”
2. Kotsyubynsky M. “Shadows of Forgotten Ancestors” – 2012, in a separate book.

**Classical poetry** – a selection in Garun journal, one poem per author.

1. L. Kostenko “Tsavet tanem”, P. Tychyna “Komitas”, I. Drach “Next to Old Mill in Gazarapati”, M. Bratan “Together with You”, V. Kochevsky “Why Do I Write About Armenia?”
2. L. Miridzhanyan “My Shevchenko”
3. F. Bakhchinyan “Kobzar”
4. L. Kostenko, D. Pavlychko, I. Drach in the book “Ukraine. Poems”

**Modern poetry** is published every two or three years; in several publications authors are repeated. Myron Nesterchuk, S. Zhadan, M. Pavlenko, K. Kavereznev, A. Dnistroviy, I. Andrusyak, Yu. Bedryk, V. Makhno, R. Fufalko, Tereza Ugryn are repeated twice, and Iryna Starovoyt, three times. In Garun journal, modern authors are presented by several untitled poems:

1. S. Zhadan, M. Pavlenko, K. Kavereznev, A. Dnistroviy, I. Andrusyak, Yu. Bedryk, V. Makhno, R. Fufalko, M. Nesterchuk, M. Batig, I. Starovoyt, T. Ugryn.
2. Mini-antology “Ukrainian Poetry in Armenian Translations”. M. Vorobyov, I. Kyryzyuk, R. Baboval, T. Fedyuk, V. Neborak, T. Luchuk, K. Moskalets, M. Savka, O. Galeta, I. Starovoyt, O. Pashuk, K. Kalytko.
3. In “Eternity of Ivan Bogun”. Poems by Yevgeniya Leschuk “Morning Prayer” and “Land of Ivan Bogun”.

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4. In “Modern European Poetry”, section on Ukraine. S. Zhadan, M. Pavlenko, K. Kavereznev, A. Dnistroviy, I. Andrusyak, Yu. Bedryk, V. Makhno, R. Fufalko, M. Batig, I. Starovoyt, T. Ugryn.
5. L. Gorlach. Komitas. (Lyrical poem).
6. M. Nesterchuk “Armenian Rhapsody” (poems)
7. I. Andrusyak, Yu. Buryak. In book “Ukraine. Poems”.

## Essays:

1. Ya. Gazda “Night Bird of Andriy Tarkovsky” in “Aragast” journal.
2. S. Paradzhanov. “Eternal Movement”

## Non-fiction:

S. Kulchitsky “Why He Destroyed Us. Stalin and Ukrainian Famine”, separate publication.

## Folklore:

The publication is actually a re-edition of previous book issued in Arevik publishing house in 1989. “Ukrainian Fairy Tales (compiled and translated by R. Karagezyan)”.

There is no literature on religion and theology, humanitarian and social sciences, natural sciences, drama and children’s literature.

## IV. Translations of Ukrainian authors into other languages

In Armenia people mostly read in Russian, so there is no imminent need for translating Ukrainian literature into Armenian, if a Ukrainian author has been already translated into Russian. When an author is translated for the first time and has not been translated into Russian, it is a totally different story.

Starting from 2007, a novel by V. Shklyar “The Key” and a compilation “Wolf Farm” (short stories, novellas, tale, novel) by V. Yavorivsky are published in “Zangak-97” (“Bell-97”) translated by F. Bakhchinyan. In 2008, F. Bakhchinyan includes both authors in one book under a common title “Modern Ukrainian Prose”. It is the first case after 1991 when translations from

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Ukrainian in Armenia live to see a second edition. The translator also publishes two translations from Ukrainian: a novel by V. Baranov “Foundling” and “Kobzar” by Taras Shevchenko. One more publication is “Short Stories about Jewish Happiness” by A. Krim. He translates these publications from Russian. In 2010, after a two-year break, Bakhchinyan translates a book by S. Kulchitsky “Why He Destroyed Us” (Stalin and Ukrainian famine). This publication consists of various articles on unearthed KGM archives which had previously been published in “Den” (“The Day”) newspaper. Armenia National Library has actively cooperated with Ukrainian National Library starting from 1970. Between 2008 and 2011, Armenian National Library received 80 book items and 110 periodicals items according to a book exchange program.

In 2012, Asogik publishing house issued the first book from “Crossroads” series, i.e. “Ukraine. Poems”. The selection of modern Ukrainian writers of the 20<sup>th</sup> and the 21<sup>st</sup> centuries includes Ivan Andrusyak, Yuriy Buryak, Lina Kostenko, Dmytro Pavlychko, Ivan Drach. Translation was performed by Lilit Seyranyan, Ph.D.

When translating from auxiliary language (Russian), translators are interested in modern fiction; we counted 5 prose items, i.e. novellas, short stories, a novel and a tale. In two items, classical poetry was found – it was T. Shevchenko, L. Kostenko, D. Pavlychko, and I. Drach. Modern poetry includes I. Andrusyak and Yu. Buryak, and one non-fiction item, a work by S. Kulchitsky. In general, it is a good result – 9 items were completed thanks to an auxiliary language.

## **V. Translations from Ukrainian – conditions of work and professional development**

There are only two translators from Ukrainian into Armenian language: R. Karagezyan and A. Mesropyan. Other translators work from Russian but write in books that the translation has been done from original as there are no reviewers and language connoisseurs who’d be able to analyze translation quality.

Most publishers don’t even have a provision on paying for translator’s work in their statute; everything works out according to arrangements and market relations. Nowadays a publisher can pay a translator with books.



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Starting from 1994, Ukraine and Armenia had intergovernmental agreements, including those in the fields of education and culture. According to such agreement, in 1996 three students arrived in Lviv University, but they chose biology, math and journalism. Such exchanges should be prepared with the help of writers' union so that students could return to their country and start working as language teachers and translators.

## **VI. Intermediaries**

For the sixth year now, Yerevan hosts a forum of translators and publishers for CIS and Baltic states. For six years, over 50 translators and publishers were invited from Ukraine; however, no written agreement was signed and no invitation for cooperation with Ukrainian publishers and translators was provided. During such forums translators might return to their countries with manuscripts for translation and in case of its successful completion conduct a presentation during the next forum inviting representatives of national communities, libraries, publishers and book shop owners.

## **VII. Final provisions and recommendations**

So, what is the current idea of Armenian readership about Ukrainian literature? Probably the same Ukrainian readership has about Armenian literature. It is very chaotic, with significant spin-offs and gaps in time.

Recently, a target program has been adopted bearing the title "On Cooperation between Ministries of Culture in the Republic of Armenia and Ukraine for 2013-2017". After the signing ceremony, Minister of Culture for RA Gasmik Pogosyan noted that it was a very important document for both countries. The main document on cooperation was signed in 1999 and then became the basis for developing relations between the two countries in culture domain. In the framework of signed program, favorable conditions will be created for cooperation development in cinematography, art, literature, and museum management as well as in preservation of cultural and historical heritage.

Armenian-Ukrainian cultural cooperation became especially active in 2010-2012 when Ukraine had Armenian Culture Days, and Armenia held Ukrainian Culture Days in 2012.

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For the movement of translations we lack in experts; during the last 20 years our writers unions have not held any literary meetings or presentations though such occasions have been plenty.

When analyzing chronological order of translations from Ukrainian by genre and theme, we can draw a conclusion that Armenian readership does not have a comprehensive idea about Ukrainian literature. One of the first problems in this field is lack of system in presenting Ukrainian authors in Armenian. If during Soviet times translators tried to present Ukrainian literature in Armenia in a more systemic and ordered way, now due to the lack of translators knowing the language of original there is not enough potential. Higher educational establishments train translators from European and other promising languages.

Works are often translated according to personal interest. Mostly these are author projects, when both translator and author look for a cheaper publishing house and pay for publication out of their own pockets; at times the publisher can provide only an ISBN and does not help with the printing house. As a result, control copies are not sent to respective institutions, and nobody learns about the book (my research includes items, which do not even have ISBN). Bookshops do not want to take books without respective documents as in this case sales are not allowed.

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