

Translations from Ukrainian into Polish Language between 1991 and 2012

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1. Introduction

Common Slavic ethnical and language roots, similar motives of folklore and decorative art, comparable beliefs and customs, dynastical ties as well as common history of many centuries created a solid foundation for development of Ukrainian-Polish relations. Researchers were especially interested in the problem of Ukrainian-Polish culture ties. They started treating this issue in a systemic way in early 19th century, first of all due to the existence of “Ukrainian school” in Polish romantic literature. However, understanding of these contacts is possible only if their whole history is reviewed in a comprehensive way. To present the development of these relations in a consistent way, we use time periods offered by G. Grabovich⁴, according to which the history of Polish-Ukrainian literary relations is divided into four main periods or stages, which are more or less similar for both literatures.

The first period singled out by the researcher has no clearly defined beginning and end. It covers last decades of the 16th century until the 18th century, i.e. late Polish Renaissance and a major part of Polish and Ukrainian barocco.⁵ G. Grabovich notes that this period is remarkable for its relative integrity, and its similarity in both countries is explained by the presence of common institutions and ideology (in the wide sense) of Rzecz Pospolyta. The second, romantic period also includes pre-romanticism stage and dates back to approximately the first half of the 19th century. Thanks to common platform provided by poetics, literary principles and outlook of romanticism, this period can be characterized as the most integral of all. The third period referred to by the author as post-romantic ends by World War II. G. Grabovich turns attention of the reader to the fact that this period lasting for almost a hundred years may seem devoid of integrity and similarity, as it encompasses such varying literary stages as realism, positivism, modernism and symbolism as well as different post-symbolism trends. However, if we remember that until 1939 a major part of Ukraine had still been considered a part of Poland and in fact had been such in the political sense, the idea of author singling out this period “as reflection of specific

⁴ Грабович Григорій. Польсько-українські літературні взаємини: питання культурної перспективи (Збірник): <http://litopys.org.ua/hrabo/hr07.htm>.

⁵ Naturally, accidental literary contacts existed much earlier (e.g., Jan Dlugosz in his “History of Poland” uses Ancient Rus chronicles and provides valuable information about Ukraine); however, in the opinion of G. Grabovich, they are unable constitute a separate meaningful period of relations.



cognitive and emotional trend both for Poles and Ukrainians”⁶ becomes understandable and substantiated. The basis for the last fourth period is the new postwar political reality.

Interpretations of Ukrainian issues in Polish literature of the most ancient period were numerous and varying. In the 14th century, after Halychyna, a part of Volyn and Podillya had joined Rzecz Pospolita, elements of Ukrainian culture started penetrating Polish literary language. One of the first Polish works of this period on Ukrainian issue was a brochure „Baptismus Ruthenorum” (published in two editions in 1544) by Stanislaw Ozechowsky, a well-known representative of Polish Renaissance and an author of characteristic and often-cited formula „gente Ruthenus natione Polonus”. The brochure denounced Catholic practices demanding new baptism of Ukrainian Orthodox believers and proved legitimacy and equality of Eastern faith. Further on he repeated his arguments in the brochure against celibate „De lege coelibatus contra Syricium” (1547). Besides, in 1549 a versed dialogue „Rozprawa księdza z popem” was published; at the time it was attributed to Mykolay Rey but now it is believed to be a work of an unknown though undoubtedly Protestant author.⁷ The dialogue attacks celibate and corruption in the Catholic Church.

The contacts of Polish and Ukrainian cultures became much more active after Lublin Union was signed in 1569. Their most vivid form was religious dispute around Brest Union of 1596; this dispute was active in the 17th and the 18th centuries with some breaks. Ukrainian polemic literature emerged mostly as reaction to treatise by P. Skarga on unity of God’s Church (1577), which is confirmed by speeches of G. Smotrytsky, I. Vyshensky, S. Zyzaniy, Z. Kopystensky and I. Boretsky. It is worth noting that some polemicists wrote their speeches in Polish (P. Mogyla, I. Galyatovsky, D. Rostovsky, K. Sakovych, M. Smotrytsky).

The earliest form of Polish interest in Ukraine was demonstrated in simple descriptions of the region. Essentially, such are the two works in which Franko observes the first signs of “Ukrainian school”: „Ponoszą, to jest wysławienie panów i paniąt ziem ruskich i podolskich z męstwa, z obyczajów i z innych spraw pocziwych” by Bartolomey Paprotsky and „Roxolania” by Sebastian Kljonowich (1584, written in Latin). Later, interest in Ukrainian folklore emerges; the

⁶ See Грабович Г. Польсько-українські літературні взаємини: питання культурної перспективи // До історії української літератури: Дослідження, есе, полеміка. — К.: Основи, 1997.

⁷ See Nowy Korbut. — Warszawa, 1965. — T. 3. — С. 161.



most prominent manifestations are “A Song About Cossack and Kylyna” (1625) and a manuscript with a collection of songs of much later origin attributed to Polish poet Dominic Rudnytsky⁸. Ukrainian culture also impacted creative works of poets from eastern Small Poland: M. Semp Szarzynsky, Sz. Szymonowich, Sz. and B. Zymorowich.

Nevertheless, out of all Ukrainian phenomena the biggest attention of Polish writers of the period was dedicated to the revolution of B. Khmelnytsky. Literary works associated with it, which are numerous and extremely diverse in their nature and quality, have not yet been studied and classified⁹. It is rather wide in range: starting from direct reactions or “calls” to threnos, from an interesting hybrid genre of panegyric reporting and satire (by such prominent authors as Szymon Starowolsky, Lukasz and Kzysztof Opalinsky) to epic works (the most famous of those was „Wojna domowa” by Samuel Twardowsky); then, the time came for longish historical reports (e.g. „Annales” by Wespasjan Kachowsky)¹⁰. Classicism period is characterized by fading by Ukrainian-Polish relations.

A transitional stage between the first and the second periods singled out by G. Grabovich was romanticism. The author does not believe it to be a separate stage or category of these literary relations; however, in our opinion, some of its phenomenae deserve our attention. This is, for example, a new concept of history in Polish literature, i.e. addressing Polish-Ukrainian past as a history lesson to be learned.

During the romantic period (in the first half of the 19th century) the ties between Ukrainian and Polish literature transcend to a higher profile, and in Polish writing the contact of two cultures becomes complex and multifaceted. As it has been clarified in the latest research¹¹, the main attention of Polish writers of the time was centered on collection and imitation of Ukrainian folklore. We should start describing this period from “Ukrainian school” and its interpretation. It was represented by Malczewsky (author of “Maria”, 1825) and Goszynsky (author of “Kanev Castle”, 1828). The works by these authors established new romantic interest in history and

⁸ Возняк М. Із співаника Домініка Рудницького // ЗНТШ. — Т. 150. — С. 243-252.

⁹ Cf: Франко І. Хмельниччина 1648-1649 років в сучасних віршах // Збір. творів: У 50т. — Т. 31.- С. 188-253.

¹⁰ See the following chapter in this publication: „Wojna domowa Самуеля Твардовського: літературний контекст і аспекти жанру”. Cf. also: Samuel Twardowski’s „Wojna domowa”: Literary Context and Aspects of Genre // For Wiktor Weintraub. — The Hague, 1975

¹¹ Кирчів Р.Ф. Український фольклор у польській літературі (період романтизму). — К., 1971.



served as the first steps to the literary myth about Ukraine. The third member of this group was Zalesky, the first to introduce Ukrainian theme in his works in 1822. He should be perceived, just as Michal Czaikowsky and Tymko Padura, through a prism of interesting and rather characteristic phenomenon of cossackophilia¹², i.e. acceptance of Cossack past and heritage without any reservations. It is necessary to stress that such acceptance of Ukrainian culture was very different from the opinion of “balaguls”¹³ referred to by I. Franko.¹⁴ However, Polish romantic interest in Ukraine was not limited by such opinion only. Apart from that, another direction existed, which openly criticized the enthusiasm of cossackophiles. I mean conservative writers of the so-called St. Petersburg group, the most known among those being Michal Grabowskyk and Henrik Zewusky. In their prose, Zewusky and Grabowsky concentrated on haidamaka movement and portrayed the Ukrainian side as bloodthirsty and anarchist.

A principally new and deep concept of the Ukrainian past and its place in the history of Poland was offered by Juliusz Slowatsky. His interest in Ukrainian issue traditionally started from imitations of Zalesky in „Dumka ukraińska” written in his young years. Further on, in a vivid though eclectic “Snake”, in „Waclaw” where Malczewsky’s “Maria” is rethought, Slowatsky’s understanding of Ukrainian past becomes original and tragic, and in his last works dedicated to the Ukrainian issue, i.e. „Beniowski” (later chapters especially) and first of all probably the most complicated drama in the nineteenth-century Polish literature „Sen srebrny Salomei”, this vision is crystallized into a myth of death in the massacres and reprisals of Koliyivshchyna for “silver Ukraine” with its ideal and therefore unrealistic peace between nobility and Cossacks. This myth later transcends into another one – the birth of two new and still little outlined identities, Polish and Ukrainian.

Romantic period also testified to the first contact and then cooperation of writers’ groups. I mean Polish group of „Ziewonia” (A. Belowsky, L. Semensky, J. Dunin-Borkowsky) and Ukrainian “Russian Trinity” (M. Shashkevich, Y. Holovatsky and I. Vahylevych). A. Belowsky translated “The Tale of Igor’s Squad”, which was published in 1833. The same year, a collection „Pieśni

¹² See Кирчів Р. Ф., розділ „Грані міфічного: образ України в польському й українському романтизмі”.

¹³ Balaguls (the term originates from the word used for Jewish vending cart) were young Polish nobility imitating village manners, language, clothing, etc. during their banquets; their main objective was to shock local Polish gentry.

¹⁴ See Франко І. „Король балагулів...”



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„polskie i ruskie ludu galicyjskiego” gathered by Waclaw from Olesk was published. Ukrainian songs and dumas were translated by A. Belowsky, J. Czezhot, M. Grabowsky, L. Semensky, etc. I. Vahylevych was the author of Polish grammar book of Ukrainian language; he was also a co-translator of A. Belowsky working on “The Tale of Igor’s Squad” published in 1864. L. Sowinsky started translating works by T. Shevchenko.

The third postromantic period is, no doubt, the most complicated for discussion as it is marked by pluralism and various dimensions. An essential difference from romanticism is that in both literatures addresses to another side, even for the sake of reviving the dream on unity and brotherhood, become less direct. During post-romantic period, writers deepen their understanding of cultural and literary uniqueness, separate histories and traditions as well as different destinies of both nations. The situation is complicated by the fact that during the whole second half of the 19th century, up to World War I, cultural and literary relations between the two societies are marred by tense, often acrid political and ideological dispute. The unsuccessful upheaval of 1863¹⁵ and further anti-Polish campaign in Russia supported by certain Ukrainian writers also became important factors.

When speaking about this period in Ukrainian-Polish relations, it is worth noting that its most important feature was that Poland tried for the first time to turn regularly not only to Ukrainian affairs, history and folklore, but also to Ukrainian literature as such. Naturally, creative works by T. Shevchenko are in the center of its attention. In 1861 (the year of Shevchenko’s death), Leopold Sowinsky published his research on Shevchenko’s poetry with translation of “Haydamaks” attached¹⁶. We should also note here that the first monographic research on Taras Shevchenko was also performed by a Pole¹⁷.

During the last years of the 19th and the first years of the 20th centuries in Krakow, first contacts are established not only among writers but also between Polish and Ukrainian literary communities in general; artistic and ideological similarity of their opinions favors development of these contacts. On the one hand, Tetmajer, Kasprovicz and Pszybyszewsky are translated (e.g.

¹⁵ The so-called “January upheaval” is referred to here, i.e. Polish national liberation upheaval of 1863-1864 against Russian Empire. Along with Poles, Lithuanians, Belarusians and Ukrainians also participated in it.

¹⁶ Szewczenko T. Studium przez L.Sowinskiego z dodatkiem „Hajdamaków”. — Wilno, 1861.

¹⁷ Battaglia G. Taras Szewczenko: Życie i pisma jego. — Lwów, 1865

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V. Shchurat translated a program “decadent” poem by Tetmajer („Eviva l’arte”), and on the other hand, the moods and opinions of these writers widely penetrate Ukrainian poetry.

V. Orkan was the most ardent promoter of Ukrainian literature in Poland. Thanks to his personal acquaintance with Ukrainian writers (such as I. Franko, Yu. Stefanyk, B. Lepky, Yatskiv, Tverdokhlib) and meetings with Ukrainian youth studying in Krakow, he published together with Ukrainian writers a collection of short stories „Młoda Ukraina” (1908) with his own translations and „Antologi współczesnych poetów ukraińskich” with his foreword (1911). There were also publications on history of literature dedicated to Ukrainian writers and literature as a whole (the authors including A. Brukner, T. Grabowsky, J. Tretjak). A novel by Nechuy-Levytsky “Hanger-On” was translated into Polish. In 1909 in Kyiv a collection of works by Polish and Ukrainian authors edited by E. Ligotsky and T. Michalsky was published. This collection included works by B. Lesman, Lesya Ukrainka and M. Kotsyubynsky. Ukrainian literature historians K. Studynsky and V. Shchurat studied Ukrainian-Polish literary ties.

The years between wars are infact transitional ones to the fourth and last period singled out in his research by G. Grabovich. They are noted by a significant drop in literary contacts explained by social and political circumstance. We have to remember that both governments discouraged Polish literary contacts with Soviet Ukraine. Polish-Ukrainian literary discourse of this period is represented by different forms: translations of Ukrainian poetry and excerpts of prose works by Ukrainian writers; reviews of historical stages of Ukrainian literary process, its dominating tendencies and phenomena; literary portraits; new book and periodical reviews; notes and messages about literary events; obituaries; reviews of Ukrainian periodicals and book publications.

We can start characterizing this period by a list of journals which were targeted to highlight Ukrainian literary life. First of all it was „Biuletyn Polsko-Ukraiński” issued in Warsaw in 1932-1938 with the support of Polish-Ukrainian Association and representatives of Polish Prometheus movement. Apart from this publication, there were other journals focused on literature of Slavic peoples, including Ukrainian literary works, e.g. a monthly edition of “Kamena”. There were also journals covering literary and cultural life of Poland’s closest neighbors, e.g. „Wschód” quarterly, „Zet” monthly, and others. In 1930s, Ukrainian literary discourse becomes much more powerful

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on the pages of Polish periodicals. The abovementioned publications are joined by „Głos Literacki” (1928-1930), „Wigo” (1933), „Kurier Literacko-Naukowy” (1928-1939), „Ateneum” (1938-39), „Balticoslavica” (1933-38), „Marchoń” (1934-38), „Nowa Książka” (1934-39), „Bunt Młodych” (1931-37), „Epoka” (1938), „Czarno na białem” (1938-39), „Problemy Europy Wschodniej” (1939), etc.¹⁸

Writers (and publicists) working in „Biuletyn polsko-ukraiński” saw Ukrainian material not only through aesthetic and autobiographic prism, but also from certain ideological and historical perspective. The most prominent among those was Józef Łobodowski who became a symbolic figure for Polish-Ukrainian dialogue in the 20th century. He translated from Ukrainian works by T. Shevchenko, Ye. Malanyuk, O. Olzhych, Yu. Klen, and other Ukrainian poets. Kazymierz Andrzej Jaworski is a poet, a translator and a member of „Reflektor” literary groups as well as an editor of „Kamena” monthly. He translated French, Italian, Russian, Belarusian and other literatures and provided translations of poetry by P. Tychyńska, Ye. Malanyuk and O. Olzhych from Ukrainian. Józef Czechowicz (working under pseudonyms of Henrik Zasławski and Józef Surmacz) is an author of visionary lyric and a herald of catastrophism philosophy, a playwright and a prose writer, a founder of „Pióro”, journal; he translated P. Tychyńska, Ye. Malanyuk and other Ukrainian poets. Julian Tuwim is one of the founders of „Skamander” group, a poet and a translator of Slavic literatures. He maintained friendly relations with Ye. Malanyuk and translated his poems into Polish. Yevgeniy Zhytomyrsky is a poet, a translator and a publicist. He is an author of numerous poetry collections and prose works. He translated P. Tychyńska, M. Rylski, Ye. Malanyuk and other authors from Ukrainian.

Articles dedicated to Ukrainian literature, especially modern one, started appearing in Polish press; there were also publications of Ukrainian poetry and prose translations, both coming from Soviet Ukraine and emerging in Poland or in emigrant environment. Lviv journal “Signals” published a special issue dedicated to Ukrainian culture (No. 4/5 1934). The translators working on it were J. Ivashkevich, K. Wezinski, J. Łobodowski, B. Zyranik, C. Jastzenbec-Kozłowski, K.A. Yavorski, T. Kholender, Z. GUnchanka, and D. Benkowska. Ukrainian Scientific Institute

¹⁸See: Світлана Кравченко. Українська література на сторінках польських часописів міжвоєння. http://www.interklasa.pl/portal/dokumenty/ridna_mowa_uk/index.php?page=rm37_07



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in Wasaw as well as professor of Ukrainian literature in Jagellonsky University B. Lepky also popularized Ukrainian literature; Lepky translated from Ukrainian into Polish and vice versa.

In the second half of the 20th century selected letters of T. Shevchenko, I. Franko and M. Kotsyubynsky were published as well as separate poetry books of modern Ukrainian poets (M. Rylsky, P. Tychyna, M. Bazhan), almost all of the most famous prose works were translated, including those by P. Zagrebelny and O. Honchar. Modern Ukrainian drama was hugely successful (plays by O. Korniychuk). Ukrainian poetry was translated by M. Jastrun, A. Stern, V. Slobodnik, M. Pjechal, A. Vazik, S. Pollak, A. Kamenska, A. Galis, M. Jurkowsky, etc. An anthology of Ukrainian literature was published, with original texts and translations into Polish with commentary (1963) as well as an anthology of translators by T. Cholendr under the title "From Ukrainian Poetry" (1972, foreward by F. Neuvazhyna) and an Antology of Ukrainian Poetry (1977) compiled by F. Neuvazhny and J. Plesznyarowicz. Besides, a biographical novel „Nocy ukraińskie, albo rodowód geniusza” on Taras Shevchenko written by J. Jendzejewicz was published. This novel was translated and published in Ukraine only in perestoika years, in 1988-1989.

Besides, research centers dealing with Ukrainian literature were founded – in Warsaw (Chair of Slavic Languages in Polish Academy of Science and Warsaw University), Wroclaw and Krakow (in Jagellonsky University). Polish literary historians produced substantial pioneer research dedicated to Polish-Ukrainian literary relations in the 17th and the 18th centuries (R. Luzhny, P. Levin), Ukrainian literature of the 19th century and its ties with Polish literature (S. Kozak), prose by M. Kotsyubynsky (Je. Anczewska-Wysznewska), and Ukrainian Soviet poetry (F. Neuvazhny).

The Committee of Slavic Studies of Polish Academy of Sciences organized special scientific sessions dedicated to creative works by G. Skovoroda, I. Kotlyarevsky, T. Shevchenko, I. Franko, and Lesya Ukrainka where Polish and Ukrainian scholars presented their papers. Many works by Polish literary scholars specializing in Ukrainian literature were published in „Slavia Orientalis” quarterly and in publication series „Studia Polono-Slavica-Orientalia. Acta Litteraria” edited by B. Bjalokozowicz.

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II. Review of book publishing and translations market

To present the situation at Polish book market, we used materials from reports by Book Institute (Krakow, Poland), results of “Biblioteka Analiz” publishing house research as well as studies by Polish Book Chamber (<http://www.pik.org.pl/>), “Book Market” wb portal (<http://rynek-ksiazki.pl/>) and our own research.

In Poland, the status of fiction translator in publishing world as well as publishing policy towards the translator has changed radically during the last twenty years. This is a result of transformations all Polish economy had lived through during that time.

Until 1989, there had been about 100 state publishing houses issuing pulp fiction in quantities enormous for the conditions of the time as well as several church, cooperative and other publishing houses for which the production volumes had been small.

After political and economic changes of 1990s, book production started functioning on premises of the free market. As a result, hundreds of new publishing houses and numerous translations appeared; most often those were done in a hurry and with a clear lack of professionalism. That is why the increase in the number of publishing houses was accompanied by deteriorating quality of translations and editing.

Due to these changes many publishing houses with good reputation found themselves on the verge of bankruptcy. It led to decrease in production, resignation of many experienced editors and refusal from cooperation on the part of many distinguished translators. Due to disappearance of some publishing houses from the market many translators did not receive their payment for translations of books ordered by these publishers.¹⁹

New private publishing houses quickly filled up the gaps emerging after disappearance of “state giants” and started publishing books; opting for a small number of copies allowed them to be cost-effective.

According to Book Institute (BI) data, as of 2012 over 31,000 publishing houses were registered in Poland, though only between 2,000 and 2,500 are active. The share of 300 biggest publishing

¹⁹For more details, see Sławomir Paszkiet, *Rozmowa z polskimi tłumaczami literatury niderlandzkiej*. [w] www.literaturaniderlandzka.pl, Wrocław 2003, str. 71 – 75.



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houses is 98 per cent. Every year, 600 to 700 companies issue not more than 10 books. In 2011, over 300 publishing houses attained more than one million zlotys of annual turnover, 160 publishing houses have two million zlotys in annual turnover. The rest are mostly one-book publishers and are not active market players.

According to BI rating, ten biggest publishing houses of Poland are the following: Wydawnictwa Szkolne i Pedagogiczne www.wsip.com.pl

1. Nowa Era www.nowaera.pl
2. Kluwer Polska www.wolterskluwer.pl
3. Grupa PWN www.pwn.pl
4. Weltbild Polska weltbild.pl
5. Grupa Edukacyjna MAC www.mac.pl
6. Pearson Central Europ www.pearson.pl
7. Reader's Digest www.digest.com.pl
8. Wiedza i Praktyka www.wip.pl
9. Wydawnictwo Olesiejuk www.olesiejuk.pl

A full list of publishing houses with contacts can be found on Book Institute website: <http://www.instytutksiazki.pl/wydawnictwa,rynek-ksiazki.html>

There are 39 big publishing houses the annual income of which exceeds four million euros. They occupy 77.9 per cent of book market in Poland. Medium-sized publishing houses with annual income between 200 thousand and four million euros (there are about 240 of those) occupy 20.1 per cent of the market. There are about 1,500 registered small publishing houses (with annual income under 200 thousand euros), which occupy 1.8 per cent of the market. The rest (0.2 per cent) are inactive publishing houses, which issue books not regularly but on certain occasions. There are about 4,000 of those.

Nowadays analysts talk about slowdown of book market in Poland, which corresponds to a global trend of decreasing interest in printed publications. Another reason for this slowdown is that starting from January 1, 2011 a 5 per cent VAT was applied in Poland while before 2011 book publishing had not been taxed at all. This caused 10 per cent retail price growth, and textbooks became 15 to 20 per cent more expensive.

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Total amount of books published in 2011 amounts to 122.4 million copies, which is 12 per cent less than in 2010. The number of titles decreased by 9 per cent (in comparison with previous years, see Table 1). Average number of copies per title also decreased (in 2010, it was 5,410 copies, i.e. 5 per cent less than in 2010).

Table 1.

	2006	2007	2008	2009	2010	2011
Titles published	19,920	21,810	21,740	22,460	24,380	22,920
First edition	11,990	13,260	13,280	13,310	13,430	12,180
Number of copies (in millions)	133.6	146.4	145.7	144.4	139.2	122.4
Average number of copies per title	6,707	6,713	6,702	6,429	5,710	4,912

In 2011, there were 8,094 translated titles (in total), out of those 2,444 titles of adult fiction. There were 21,268 original titles, out of which 2,626 belonged to adult fiction. Just to compare, in 2007 there were 6,697 translated titles out of which 1,659 belonged to adult fiction. In 2007, there were 16,579 original titles, out of which 2,146 were presented as adult fiction.

In 2011, 119.3 million copies were sold. It is much less than the number of copies sold in the previous years (in 2006, 129.9 million copies were sold; in 2007, 140.4 million; in 2008, 147.1 million; in 2009, 143.6 million; in 2010, 139.8 million).

The year of 2011 was very hard for publishing sector in Poland. Leading publishers as well as small and medium ones incurred significant losses on the background of dynamic development of previous years.

The number of publishing houses employees in 2011 was 5,960, which is 3 per cent less than in the previous year.



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The year of 2011 was also the one when publishing houses extended their lists of electronic publications and developed their sales system. Despite the fact that revenues from selling electronic files have not yet exceeded 1 per cent of the market, it is already evident that publishers are treating such developments as necessary and promising. However, the problem of Internet piracy remains unsolved, including the activities of such services as chomikuj.pl, and no efficient methods of fighting those have been found.

During the recent years, book prices have not changed much, though most Polish readers believe that books are expensive. In 2011, an average book price was 8,40 EUR (for comparison: in 2010 average book price was 8.57 EUR; in 2009, 7.52 EUR; in 2008, 9.11 EUR; and in 2007, 8.06 EUR).

Researchers describe Polish book market as rather predictable. Until now, it has focused on the market of textbooks and professional publications. Due to constant lack of investments in book stores, there are no big and strong chain book stores in Poland, except “Empik”. Most of them are small, private family firms. In the opinion of analysts, Poland has way too many bookstores, about three thousand. Nevertheless, lately researchers have noted a new phenomenon on Polish book market, i.e. big distributors entering the publishing sector.

If we move to distribution, 50 per cent of the market are occupied by wholesale. In Poland, there are four national sales networks – Azymut, FK Jacek Olesiejuk, Platon and Wikr. The total number of book wholesaling participants has been dropping. After a range of bankruptcies, about 300 companies have stayed on the Polish market.

Other participants of book publishing market in Poland are public libraries constituting a network of 8,324 institutions. As for the level of readership, it is defined as stable and corresponding to average EU level. Nevertheless, the number of readers dropped in comparison with early 1990s (in 2010, there were 170 library users per 1000 of the population, and in 2004 there were 197). Thanks to the Ministry of Culture and Poland National Heritage as well as financial support of «Wolność» Polish-American fund a program for libraries has been conducted; in its framework, libraries obtain modern multimedia and IT equipment, and librarians can raise their professional qualifications. In 2009, Library+ project was launched; its goal is to renovate libraries, provide

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Internet access and introduce a cataloguing software MAC+. Besides, Polish higher educational establishments are developing digital library networks.

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III.1. General data and division by genres

The obligatory Soviet style of socialistic realism dying away after 1991 and disintegration of Soviet culture triggered changes in Ukrainian literature. Due to greater freedom and openness in Ukrainian society, Ukrainian literature starts turning to previously prohibited topics, using new stylistic approaches and mixing genres. It becomes more vivid and interesting. Growing interest of Polish publishers observed during the recent decades is yet one more proof of that.

During the period we have analyzed 81 titles were translated into Polish.²⁰ Bibliography analysis allowed us to stipulate that the most active years were 2007 and 2008 (9 published titles each) as well as 2005 (8 published titles). Translations of Ukrainian literature were published in 37 Polish publishing houses. Most of them were issued in „Wydawnictwo Czarne” (19 titles, i.e. 24 per cent of all translations published during the analyzed period and noted in bibliography).

The most active translators of Ukrainian prose are Katarzyna Kotyńska (13 titles, 16 per cent) and Aleksandra Hnatiuk (11 titles, 14 per cent). Among poetry translators the most famous is Bohdan Zadura (9 titles, 12 per cent). A significant contribution was made by Michal Petryk, Lidia Stefanivska, and Renata Rusnak

Katarzyna Kotyńska was born in 1973 and graduated from Ukrainian linguistics department of Warsaw University. She works in the Institute of Slavic Studies of the Academy of Sciences and translates from Ukrainian and Belarusian. Her most important translations are the following: Jarosław Hrycak „Historia Ukrainy. Czasy nowożytne (1772-1996)”, Lublin 2000; Natalia Jakowenko, Historia Ukrainy, Lublin 2000 (y співавторстві з Олександром Гнатюк); Ołeksandr Irwanec, „Krótka sztuka o zdradzie dla jednej aktorki”, Czas Kultury, 1997, nr 5-6; Jurij Janowski, „W listopadzie”, and Hnat Chotkewycz, „Portret (fantazja)”. Both translations were published in the anthology „Stepowa legenda. Antologia ukraińskiej małej formy prozatorskiej lat 1890-1930” in 2001 in Warsaw.

²⁰ For more details, see bibliography.



Translations from Ukrainian into Polish language

Aleksandra Hnatiuk was born in 1961. She is a Polish researcher of Ukrainian culture, a translator and a promoter of Ukrainian literature working in the Institute of Slavic Studies of the Academy of Sciences; she is also a professor at Kyiv-Mohyla Academy and head of Association for promotion of Ukrainian culture in Poland and Polish culture in Ukraine. In Poland, she published collections of poems by Ihor Kalynets, Vasyl Holoborodko, essays and novellas by Yuriy Andrukhovych, "History of Ukraine" by Nataliya Yakovenko.

Bohdan Zadura was born in 1945. He is a Polish poet, prose writer, translator (from English, Ukrainian, Hungarian and Russian) and a literary critic. He is an author of 23 poetry collections and seven prose books, editor-in-chief of „Twórczość” („Creativity”) literary journal. His translations from Ukrainian are the following: Dmytro Pawlyczko: „Tajemnica twojej twarzy” (Lublin, 1989), „Naparstek” (Koszalin, 2000), „Wiersze zawsze są wolne” (Wrocław, 2004, 2007), Jurij Andruchowycz: „Piosenki dla martwego koguta” (Wrocław, 2005, 2007), Andriy Bondar: „Jogging” (Nowa Ruda, 2005), Wasyl Machno: „34 wiersze o Nowym Jorku i nie tylko” (Wrocław, 2005), Serhij Żadan: „Historia kultury początku stulecia” (Wrocław, 2005), Ostap Sływynski: „Ruchomy ogień” (Wrocław, 2009), Natałka Biłocerkiweć: „Róża i nóż” (Rzeszów, 2009).

Most works translated into Polish language belong to contemporary Ukrainian literature the authors of which are:

well-known contemporary Ukrainian poets: Sergiy Zhadan (translated by Bohdan Zadura), Yuriy Andrukhovych (translated by Bohdan Zadura, Jazek Podsjadlo), Andriy Bondar (translated by Bohdan Zadura, Adam Vedeman), Ostap Sływynsky (translated by Bohdan Zadura), Vasyl Holoborodko (translated by Olya Hnatiuk), Nazar Honchar (translated by Aneta Kaminska, Andriy Porytko), Andriy Lyubka (translated by Bohdan Zadura), and Natałka Bilotserkivets (translated by Bohdan Zadura);

leading prose writers: Yuriy Andrukhovych (translated by Olya Hnatiuk, Renata Rusnak, Pszemyslaw Tomanek, Katarzyna Kotynska, Michal Petrik, Jazek Podsjadlo, Lidia Stefaniwska), Sergiy Zhadan (translated by Michal Petryk, Bohdan Zadura), Oksana Zabuzhko (translated by Katarzyna Kotynska, David Monko), Lyubko Deresh (translated by Katarzyna Kotynska, Justyna Marciniak, Anna Lazar), Yuriy Izdryk (translated by Olya Hnatiuk, Lidia Stefaniwska),

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Oleksandr Irvanets (translated by Nataliya Bryzhko-Zapur), Mariya Matios (translated by Anna Kozhenjovska-Bihun), Taras Prokhasko (translated by Renata Rusnak, Lidia Stefaniwska), Nataliya Snyadanko (translated by Renata Rusnak, Katarzyna Kotynska), Valeriy Shevchuk (translated by Jerzy Lytvyniuk), Sofia Andrukhovych (translated by Michal Petryk);

famous essay writers: Yuriy Andrukhovych (translated by Olya Hnatyuk, Katarzyna Kotynska, Renata Rusnak, Lidia Stefaniwska), Vasyl Makhno (translated by Bohdan Zadura), Mykola Ryabchuk (translated by Olya Hnatiuk, Katarzyna Kotynska).

Polish publishing houses also spare their attention for the *works by Ukrainian classical writers*. During the last decade, there were publications of translated poetry by Ivan Kotlyarevsky, Taras Shevchenko (translated by Jerzy Jendzejewsky and Piotr Kuprys), Lesya Ukrainka (translated by Andrzej Solecky), Ivan Franko (translated by Florian Neuvazhny). Translations of 20th-century poets were also published, i.e. Dmytro Pavlychko (translated by Bohdan Zadura) and Vasyl Stus (translated by Agnieszka Kornijenko).

It is interesting to note that recently two Polish-language editions of “Kobzar” by Taras Shevchenko have been published (2008, 2012). They include 260 poems in Ukrainian and Polish languages. The author of full translation is Pyotr Kuprys. He also translated “Aeneid” by Ivan Kotlyarevsky and poems by Ivan Franko, Lesya Ukrainka, Oleksandr Bogachuk, Petro Maz, Mykola Vingranovsky, Valentyna Tkachenko, Roman Lubkivsky, and Fedir Milytsky.²¹

Apart from fiction, results of *history research* on Ukraine are also actively translated. During the last ten years, three works by Nataliya Yakovenko were published: “Sketch of Ukrainian History: From Ancient Times till the End of the 18th Century (2000, translated by Olya Hnatiuk and Katarzyna Kotynska), “Parallel World: Research on the History of Ideas in Ukraine in the 16th and 17th Centuries” (2010, translated by Kararzyna Kotynska, Renata Rusnak), “Sketches of Ukrainian History” (2011, translated by Anna Babkaj-Ovad, Katarzyna Kotynska). Poland also published three works of Yaroslav Hrytsak: “History of Ukraine 1772-1999: Birth of Modern Nation” (2000, translated by Katarzyna Kotynska), „Nowa Ukraina: nowe interpretacji” (2009), „Prophet in One’s Own Land: Franko and His Community (1856-1886)” (2010, translated by Anna Kozhenjovska-Bihun and Anna Vylegala).

²¹ <http://dzieje.pl/kultura-i-sztuka/wspomnienie-tlumacza-poezji-ukrainskiej-piotra-kuprysia>



Translations from Ukrainian into Polish language

As for *playwrights*, during the researched period two works by Oleksandr Irvanets were published: in 2001, „Recording i inne utwory” translated by Pzemyslaw Tomanek and in 2006, “Culture Time” journal published “A Short Play on Treason for an Actress” („Krótka sztuka o zdradzie dla jednej aktorki”, Czas Kultury, 1997, nr 5-6) translated by Katarzyna Kotynska. In 2007, a play by Bohdan Boyshuk “Doomed to Love” was published in translation by Tadeusz Karabowicz.

In 2008, a translation of *local studies* book by Yuriy Vynnychuk “Lviv Bars” (translated by Viktoriya Yurchenko and Sebastian Delyura).

Besides, in 1990s translations of poets from Translyakh and Lemkishchyna (Poland) also appear; these poets represent the so-called Translyakh school in Ukrainian literature. This school includes the following authors: Bohdan Boychuk, Emma Andiyevska, Vira Vovk, Ihor Kalynets, Nadiya Stepula, Milya Luchak, and Mariya Revakovych. The translations were performed by Tadeusz Karabowicz and Jan Leonczuk. Poems by Ihor Kalynets were translated by Olya Hnatiuk. Poetry collections were published in Bilostok, Lublin and Warsaw mostly at the expense of authors themselves or due to support from financial projects of different institutions and organizations.

In 1999, a collection of poetry from Ukrainian emigrant poet Roman Baboval is published under the title of „Oblaskawiane nocy” and translated by Tadeusz Karabowicz.

Publications calendar

1994 – Ju. Andruchowycz „Rekreacji”, T. Szaewczenko „Polakom”

1995 – W. Hołoborod’ko „Ikar na motulich skrzydłach”, I. Kałyneć „Podsumowując milczenie”

1996 – Ju. Andruchowycz „Erz-herz-perz”, Poezje Wasyla Stusa

1997 – L. Kostenko „I deń, i noć, i mgnienie”, O. Irwanec „Krótka sztuka o zdradzie dla jednej aktorki”

1998 – Ju. Izdryk „Wozzeck”, I. Kałyneć „Powrót”

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1999 – R. Babował „Oblaskawiane noce”, I. Kałyneć „Karpát lub księga z Poselja: zima 1980 – wiosna 1981”, M. Łuczak „Kwiat czarnej paproci”, M. Rewakowicz „Zielony dach: poezja wybrana”, N. Stepuła „Inne niebo”, N. Białocerkiwec „Róża i nóż”.

2000 – Ju. Andruchowycz „Moscowiada: powieść zgrozy”, „Rewizja Środkowo-Wschodnia”, D. Pawłyyczko „Naparstek: poezje”, W. Szewczuk „Oko otchłani”, N. Jakowenko „Historia Ukrainy: od czasów najdawniejszych do końca XVIII wieku”, J. Hrycak „Historia Ukrainy: 1772-1999: narodziny nowoczesnego narodu”

2001 – T. Prochas’ko „Inne dni Anny”, D. Pawłyyczko „Kijów w maju: poezje”, O. Irwanec „Recording i inne utwory”, B. Bojczuk „Miłość w trzech odsłonach i inne wiersze”, Ju. Andruchowycz „Rewizja Środkowo-Wschodnia”

2002 – Ju. Andruchowycz „Ostatnie terytorium: eseje o Ukrainie”, M. Riabczuk „Od Małorosji do Ukrainy”

2003 – Łesia Ukrainka „Contra spem spero!”, „Krymskie wspomnienia”, W. Machno „Wędrowcy”, O. Zabużko „Badania terenowe nad ukraińskim seksem”, W. Wowk „Miłosne listy księżnej Weroniki”, Ju. Andruchowycz „Perwerzja”

2004 – T. Karabowicz „Już dzień się nachylił do czterech krańców świata: wiersze”, N. Sniadanko „Kolekcja namiętności czyli przygody modej Ukrainki”

2005 – T. Prochas’ko „Niezwykli”, L. Deresz „Kult”, „Arche”, A. Bondar „Jogging”, Ju. Andruchowycz „Piosenka dla martwego koguta”, „Dwanaście kręgów”, „Rekreacji”, S. Żadan „Historia kultury początku stulecia”, „Big Mac”

2006 – S. Żadan „Depeche Mode”, T. Karabowicz „Długa rozłąka”, M. Matios „Nacja”

2007 – S. Żadan „Anarchy in the UKR”, S. Andruchowycz „Kobiety ich mężczyzm”, Ju. Andruchowycz „Diabeł tkwi w serze”, „Egzotyczne ptaki i rośliny”, „Rewizja Środkowo-Wschodnia”, B. Bojczuk „Skazane kochać”, N. Honczar „Gdybym”, O. Zabużko „Siostró, siostró”, T. Prochas’ko „Spalone lato”

2008 – I. Franko „Poezje wybrane”, Tapac T. Szewczenko „Kobziarz”, N. Sniadanko „Ahatanhel”, I. Kotlarewski „Enejida”, O. Irwanec „Riwne/Rowno”, O. Zabużko „Badania



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terenowe nad ukraińskim seksem”, Ju. Wynnyczuk „Knajpy Lwowu”, Ju. Andruchowycz „Tajemnica: zamiast powieści”, S. Żadan „Hymn młodzieży demokracji”

2009 – S. Andruchowycz „Siomga”, J. Hrycak „Nowa Ukraina: nowe interpretacje”, S. Żadan „Odsetek samobójstw wśród klaunów”, O. Sływyński „Ruchomy ogień”

2010 – N. Jakowenko „Druga strona lustra: z historii wyobrażeń i idei na Ukrainie XVI – XVII wieku”, M. Matios „Słodka Dariusia”, J. Hrycak „Prorok we własnym kraju: Iwan Franko i jego Ukraina (1856 – 1886)”, E. Andijewska „Zespoły architektoniczne”

2011 – A. Bondar „Historie ważne i nieważne”, N. Jakowenko „Historia Ukrainy”

2012 – T. Szewczenko „Kobziarz”, W. Machno „Dubno, koło Leżajska: wiersze i eseje”, O. Zabużko „Muzeum porzuconych sekretów”

III.2. Division by genres

Fiction prose (30 titles):

S. Andruchowycz „Kobiety ich mężczyzn” (2007), „Siomga” (2009), Ju. Andruchowycz „Rekreacje” (1994, 2005), „Moskowiada: powieść zgrozy” (2000), „Perwerzja” (2003), „Dwanaście kręgów” (2005), „Tajemnica: zamiast powieści” (2008), A. Bondar „Historie ważne i nieważne” (2011), L. Deresz „Arche” (2005), „Kult” (2005), S. Żadan „Big Mac” (2005), „Depeche Mode” (2006), „Anarchy in the UKR”, (2007), „Hymn młodzieży demokratycznej” (2008), „Odsetek samobójstw wśród klaunów” (2009), O. Zabużko „Badania terenowa nad ukraińskim seksem” (2003, 2008), „Siostró, siostró” (2007), „Muzeum porzuconych sekretów” (2012), Ju. Izdryk „Wozzeck” (1998), O. Irwanec „Riwne/Rowno” (2008), M. Matios „Nacja”, „Słodka Dariusia” (2010), T. Prochas’ko „Inne dni Anny” (2001), „Niezwykli” (2005), „Spalone lato” (2007), N. Sniadanko „Kolekcja namiętności”(2004), „Ahatanhel” (2008), W. Szewczuk „Oko odchłani” (2000).

Poetry (32 titles), including:

classical (6 titles): I. Kotlarewski „Enejida” (2008), Łesia Ukrainka „Contra spem spero!”, „Krymskie wspomnienia” (2003), T. Szewczenko „Polakom” (1994), „Kobziarz” (2008, 2012);

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modern (26 titles): S. Żadan „Historia kultury początku stulecia” (2005), E. Andijewska „Zespoły architektoniczne” (2010), Ju. Andruchowycz „Piosenki dla martwego koguta” (2005), „Egzotyczne ptaki i rośliny” (2007), R. Babował „Oblaskawiane noce” (1999), B. Bojczuk „Miłość w trzech odsłonach i inne wiersze” (2001), A. Bondar „Jogging” (2005), W. Wowk „Miłosne listy księżnej Weroniki” (2003), W. Hołoborod’ko „Ikar na motylich skrzydłach” (1995), N. Honczar „Gdybym” (2007), I. Kałyneć „Podsumowując milczenie” (1995), T. Karabowicz „Powrót” (1998), „Już dzień się nachylił do czterech krańców świata: wiersze” (2004), „Długa rozłąka” (2006), L. Kostenko „I dzień, i noc, i mgnienie” (1997), M. Łuczak „Kwiat czarnej paproci” (1999), W. Machno „Wędrowcy”, „Dubno, koło Leżajska: wiersze i eseje” (2012), D. Pawłyyczko „Naparstek: poezii” (1999), „Kijów w maju: poezje” (2003), M. Rewakowicz „Zielony dach: poezje wybrane” (1999), O. Sływyński „Ruchomy ogień” (2009), N. Stepuła „Inne niebo” (1999), W. Stus „Poezje” (1996), N. Białocerkiwec „Róża i nóż” (2009).

Humanitarian disciplines (8 titles):

history: N. Jakowenko „Historia Ukrainy: od czasów najdawniejszych do końca XVIII wieku” (2000), „Druga strona lustra: z historii wyobrażeń i idei na Ukrainie XVI – XVII wieku” (2010), „Historia Ukrainy” (2011), M. Riabczuk „Od Małorosji do Ukrainy” (2002), Ja. Hrycak „Historia Ukraina: 1772-1999: narodziny nowoczesnego narodu” (2000), „Nowa Ukraina: nowe interpretacji” (2009), „prprk w swoim kraju: Iwan Franko i jego Ukraina (1856 – 1886)” (2010);

pedagogy: W. Kremiń „Filizofja antropocentryzmu w edukacyjnej przestrzeni” (2011).

Essays (7 titles): Ju. Andruchowycz „Erz-herz-perz” (1996), „Ostatnie terytorium: eseje o Ukrainie” (2002), „rewizja Środkowo-Wschodnia” (2000, 2001, 2007), „Diabeł tkwi w serze” (2007), W. Machno „Dubno, koło Leżajska: wiersze i eseje” (2012).

Drama (3 titles): B. Bojczuk „Skazane kochać” (2007), O. Irwanec „Recording i inne utwory” (2001), „Krótka sztuka o zdradzie dla jednej aktorki” (1997).

Local literature (1 title): Ju. Wynnyczuk „Knajpy Lwowa” (2008).

III.3. Other publications

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Among other publications it is worth mentioning several anthologies surpassing the period we have researched. In 2001, in Warsaw an anthology of Ukrainian small prose forms of 1890-1930 "Steppe Legend" was published; among other works, it included "In November" by Yuriy Yanovsky and "The Portrait (Fantasy)" by Hnat Hotkevych translated by Katarzyna Kotynska.

In 2011, an anthology of modern Ukrainian poetry "Slices of Oranges" was published; it was compiled and translated by Aneta Kaminska. The anthology included texts of authors born in 1960s, 1970s and 1980s: Oksana Zabuzhko, Viktor Neborak, Yuriy Izdryk, Maria Shun, Nazar Honchar, Roman Sadlovsky, Ivan Luchuk, Ivan Andrusyak, Marianna Kiyanovska, Maryana Savka, Oksana Lutsyshyna, Dmytro Lazutkin, Katrina Khaddad, Olena Huseynova, Oleg Kotsarev, Bohdana Matiyash, Lyubov Yakymchuk, Bohdan-Oleg Horobchuk, Andriy Lyubka.

Besides, a great number of translations into Polish from Ukrainian was published in various periodicals, which featured on their pages translations of poets and writers belonging to the so-called Translyakh school in Ukrainian literature. These publications represent Ukrainian literature, which developed in Poland after World War II, and more specifically after 1956. According to the research by V. Yaruchyk²², "Our Word" journal is established in Warsaw; later it is joined by "Ukrainian Calendar" and other periodicals. "Homin" publication issued by Ukrainian Social and Cultural Association in 1964 is dedicated to literary life in Poland. In 1980s, some uncensored publications finally see the light: "Our Voice" (1983-1988) in Lublin and Bilsk-Pidlyasky, "The Foundations" by Yuriy Havryluyk, a range of uncensored books in Translyakh publishing house "Dumka".

The 1990s brought a range of changes in social and cultural life of Ukrainians in Poland. The Union of Ukrainians in Poland as well as Ukrainian Almanac, Union of Translyakh Ukrainians and literary journal of the latter "Over the Buh and Narva" become more active. We should also mention "Ukrainian Literary Lane" founded by Tadeusz Karabovicz²³ in 2001. On the brink of

²²For more details, see: Віктор Яручик, Українська література у Польщі. Історія, видавнича діяльність та періодика, літературні дискусії, поезія", Луцьк, 2009.

²³Tadeusz Karabovicz (born in 1959, Savyni village, Kholm province), author of poetry collections "Zapatrzenia", "Humidity of earth", "Next to the Fire", "I Call You Like a Swallow", "Atlantide", "The Sky is Black in the Desert", "Standing Behind the Wall of Memories", "Two Letters to the Night", "Selected Poems", "Juz dzień się nachylił do czterech kranców świata", "Long Separation", editor-in-chief of "Ukrainian Literary Lane", translator.



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1980s and 1990s student publishing projects are also realized, i.e. “Meetings” and “Burp” (Warsaw); a Lemkiv publication “Voice of Vatra” and newspaper “Homin” edited by Roman Halan and Anatoliy Kobelyak see the light; in 1994, this newspaper was published as an alternative publication to the traditionalistic “Our Word” headed by Myroslav Chekh. “Homin” published literary materials by Ostap Lapsky, linguistic materials through literary prism by prof. Mykhaylo Lesiv, poems by Iryna Reit and other poems from Translyakh and Lemkivshchyna.

During the analyzed period we should note successful translation activities of ethnical Ukrainians from Translyakh and Lemkishchyna, i.e. Tadeusz Karabovicz and Jan Leonczuk. In 1990s, their translations of poetry collections by the following authors are published: Bohdan Boychuk, Emma Andiyevska, Vira Vovk, Ihor Kalynets, Nadiya Stepula, Milya Luchak, Mariya Revakovych.

IV. Translations of Ukrainian authors in other languages

All publications provided in the bibliography are translations from Ukrainian language.

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

The situation of fiction translator in Poland is not much different from that of translators in most European countries: most of them translate in their free time after principal work or generally work in different institutions and companies at the same time (universities, publishing houses, media, literary or translation agencies). Therefore, it is much harder to describe in detail the legal and social situation of fiction translators as well as to gather statistical data. We should note that not a single institution has yet expressed its interest in accumulating this information. According to the researchers²⁴, it is hard even to determine an approximate number of the so-called professional translators (as per CEATL definition)²⁵ who live exclusively off translating fiction in

²⁴ Sławomir Paszkiet „Rapotr o stanie tłumaczy literatury pięknej w Polsce”, 2011.

²⁵ The notion of "professional literary translator" applies to all literary translators who work full time on literary translation and who earn their living mainly from literary translation and occasionally from translation-related literary activities (lectures and talks, readings, book publishing, literary criticism, etc.). The notion of "active literary translator" applies to all literary translators who publish at least one literary translation every two to three years, but who earn their living mainly from professional activities other



Poland. The only thing we know is that there are few of those. The number of the so-called active translators who translate regularly (i.e., at least one publication every two or three years) is also unknown. Besides, it is hard to determine the total number of fiction translators in Poland on the basis of professional unions as most translators do not participate in any organization (we mean Polish Translators Union (about 100 persons), Polish PEN Club (about 50 persons), Polish Literature Union and freshly registered Fiction Translators Union (about 50 person)).

According to the data of the said “Report...”, every year publishers sign over 3,000 agreements on copyright and right to translation. More experienced translators do not agree to the intellectual property transfer and choose to provide a license for several. However, publishers often leave translators with no choice offering sample agreements not subject to any amendments. Unfortunately, the knowledge of intellectual property and civil law among translators is rather fragmentary to independently analyze an agreement and make remarks on mistakes or unfavorable formulations.

Payment for work of fiction translator in Poland is conducted in several ways. The first and most popular method is to provide remuneration for translation itself calculated on the basis of translator pages (1,800 characters) or publishing pages (40,000 pages). The next method is to provide percentage from book sales price or an established advance payment (mostly depending on text volume) plus percentage from sales price. An additional source of income for translators could be percentage from staging of plays, citing excerpts or whole translations over the radio or on TV, percentage from other methods of translation use (electronic books, audio books, etc.).

The fees of Polish fiction translators are very different; they depend on popularity of the language and the number of translators working with it as well as on the complexity of translation itself, time needed for translation, translator’s status and prestige of the publishing house. The price for translator page (1,800 characters) is between 20 and 80 zlotys and for publishing page, between 400 and 1700 zlotys. Very rarely translator agreements envisage additional percentage from additional editions after all copies the amount of which is noted in the agreement have been sold out. Therefore, in practice we see that a translator receives a one-time remuneration the size of

than literary translation (technical translation, teaching or other). Джерело: Survey CEATL *Comparative income of literary translators in Europe*, С. 6.
<http://www.ceatl.eu/wp-content/uploads/2010/09/surveyuk.pdf>



which depends on the size of translation, and rights to translation are transferred predominantly for an infinite term without any possibility to obtain revenues in the future.

As a good summary of publishing policy pertaining to translators in Poland (and not only in Poland) we'd like to cite Martin de Haan; this quotation became a popular joke about ideal translation order among professionals: "Within an unrealistic term, for the money it is impossible to live off, to provide a wonderful book translation, which would ideally transfer all nuances of the original."²⁶ This policy can also be described in three words only: translations should be quick, cheap and high-quality. Very often translators have to edit and proofread themselves. That is why many books are translated carelessly; apart from stylistic, semantic and grammar mistakes there are even distortions of the sense, let alone spelling mistakes and misprints. Such a situation persists because nowadays the main criterion for the translation client is price and not quality. However, this trend should not be extrapolated to translations of Ukrainian literature into Polish language published during the last twenty years.

Due to the lack of vivid criteria for evaluating translation level, such as scientifically substantiated press reviews and presence in the media, various competitions and prizes acquire special importance for maintaining the prestige of the profession and status of the fiction translator. For example, the Book Institute awards a prestigious state prize "Transatlantic" for promotion of Polish literature abroad via translation. As for translations of foreign literature into Polish language, they are covered by the following prizes:

- The award of the Polish PEN club for translation of foreign literature into Polish language administered since 1929;
- Award of "Literature in the World" journal, annual prize for the best translation from foreign into Polish language;
- "ANGELUS", literary award for Central Europe: if a book of a foreign writer wins in the competition, its translator receives a prize in the amount of 10,000 zlotys; if Polish

²⁶ Martin de Haan, голова CEATL (European Council of Literary Translators' Associations), see.: *De inkomenspositie van literair vertalers in Europa*. "Filter, Tijdschrift voor Vertalen en Vertaalwetenschap", №16:2/2009, www.hofhaan.nl/2009/martin-de-haan/de-inkomenspositie-van-literair-vertalers-in-europa-stand-van-zaken/ (доступне 02.2013).



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writer wins, the judges choose a book of foreign author the translation of which is awarded;

- Ryszard Kapuściński prize in the amount of 50,000 zlotys which is annually awarded to an author in the reporting genre (if the author is foreign, 15,000 zlotys are also given to the translator).

For example, „ANGELUS” prize (Wroclaw) in 2006 was obtained by Yuriy Andrukhovych for his novel “Twelve Rings”. This year (2013) the “Museum of Discarded Secrets” by Oksana Zabuzhko was entered in the competition. Besides, in 2010 Sergiy Zhadan was nominated for “European Liberty Poet” prize (Gdansk).

VI. Intermediaries

The most important participant of culture policy in Poland in the field of establishing fiction translator status is Book Institute, which plays a huge role in maintaining the prestige of translator’s profession. However, recently its activities have been directed only at the support of translators of Polish literature into other languages. That is why Polish government initiated several programs for translators and publishers of Polish literature abroad.²⁷.

As for translations of scientific literature and essays by Ukrainian authors, this direction is supported by scientific and research institutions working on Central and Eastern European issues: Eastern Europe International Humanitarian School (warsaw), Central and Eastern European Institute (Lublin), Eastern Europe Centers of Warsaw University and Marie Curie-Sklodowska University (Lublin), Eastern Europe College (Wroclaw), etc.

The intermediaries also include organizers of various festivals often inviting Ukrainian writers and poets: “Ukrainian Spring” (Poznan), “Ukraine in the center of Lublin” (Lublin), “Literary Port” (Wroclaw), “City of Poetry” (Lublin). In the framework of these and other festivals there are readings, meetings with Ukrainian writers, poets and their translators into Polish. Normally these events are organized by cultural establishment with the support of local self-governance and Ukrainian consulates in Poland. These festivals are often visited by Yuriy Andrukhovych, Sergiy Zhadan, Andriy Bondar, Andriy Lyubka, Taras Prokhasko, and Halyna Kruk.

²⁷ For more details on the said programs, see the website of Book Institute, “Grants” section.



Translations from Ukrainian into Polish language

Starting from 1997, a reciting competition has been held in Lublin; it is organized by Lublin Ccenter of Culture and universities of Lutsk and Lviv where participants present a Ukrainian poem translated into Polish and a Polish poem translated into Ukrainian. The jury includes Polish and Ukrainian writers and translators.

Ukrainian linguistics departments of Polish universities (Warsaw, Krakow, Lublin, Wroclaw, Poznan) also actively promote Ukrainian literature; they hold conferences, conduct research of Ukrainian literature and teach courses in translation theory and practice.

Professional training of translators is also conducted in the framework of translation workshops and seminars; their goal is to engage in comparative research of literary conventions (especially in the 19th and the 20th centuries) allowing seminar participants to master the language and broaden cultural horizons. Such comparisons also create the basis for developing translator thinking, i.e. being in two cultures at the same time. Starting from 2000, on the basis of Eastern Europe International Humanitarian School in Warsaw, Aleksandra Hnatiuk and Adam Pomorsky have conducted a series of translation seminars for translators from Ukrainian, Belorussian and Russian languages as well as for Ukrainian, Belorussian and Russian translators. In 2011, Ukrainian linguistics chair of Wroclaw University held a two-week workshop for translators of Ukrainian and Polish fiction conducted by Katarzyna Kotynska and Andriy Pavlyshyn.

VII. Reaction to translations

A quick press review allows us to state that Polish cultural community has reacted actively (and continues to react) to translations of Ukrainian literature published during the last twenty years. The most popular are works by Yuriy Andrukhovych; for Poles, he is also the most known personality representing Ukrainian culture. Publication of each book of his is accompanied by a range of meetings with readers and reviews. The same can be said about translations of works by Oksana Zabuzhko, Yuriy Vynnychuk, and Sergiy Zhadan. As for the latter, Polish critics write that such “original outlook on the world is something not a single Polish author from the generation of S. Zhadan can boast”.²⁸ Reviews on books by Ukrainian authors are regularly published in newspapers and on the following websites: newsweek.pl, polityka.pl, lubimyczytac.pl, dziennik.pl, libertas.pl, etc. The works by Mykola Ryabchuk and Yaroslav

²⁸ <http://www.polskieradio.pl/8/195/Artykul/799378>



Translations from Ukrainian into Polish language

Hrytsak are a source of inspiration for scientific humanitarian community of Poland working on Central and Eastern European problematics in their research.

VIII. Final provisions and recommendations

Despite active interest of Poles in Ukrainian literature manifested in publication of high-quality translations of contemporary Ukrainian literature, we still would like to point out several directions of work to improve the results of Polish-Ukrainian cooperation:

- more active promotion of Ukrainian culture abroad (establishing awards for best translations of Ukrainian literature, organizing competitions and internship programs, supporting translation projects, etc.);
- creation of possibilities by Ukrainian state for internships of translators from Ukrainian in higher educational establishments and cultural institutions of Ukraine;
- state financing of translation workshops and schools by different literary genres for translators from Ukrainian;
- development of translation critique and exchange of literary reviews between Polish and Ukrainian literary communities;
- establishing cooperation with Polish translator associations and unions for experience exchange: working on standard (sample) agreements, gaining awareness in the field of intellectual and property rights.

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