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Olha HRABOVETSKA,
orcid.org/0009-0000-8952-4625
Candidate of Philological Sciences,
Associate Professor at the Hryhoriy Kochur Department
of Translation Studies and Contrastive Linguistics
Ivan Franko National University of Lviv
(Lviv, Ukraine) olha.hrabovetska@lnu.edu.ua

LOVE AND ANGUISH OF HRYHIR TIUTIUNNYK: TO TRANSLATE UNTRANSLATABLE AND UNTRANSLATED

The article provides an overview of English translations of Hryhir Tyutyunnyk's works. It also presents an attempt at a comprehensive analysis of cultural and linguistic aspects of his stories and discusses the translation difficulties and demands from the perspective of the sociology of translation.

The common thread running through all of Hryhir Tiutiunnyk's works is deep sorrow over the fate of the average Ukrainian, who could not always withstand the destructive policy of total russification and the imposed inferiority complex concerning the "elder russian brother". Hryhir Tiutiunnyk himself rose to prominence as a symbol of ideological resistance. A graduate of the russian department of Kharkiv University, a teacher of russian language and literature in the Luhansk region, he realized that he was a Ukrainian in spirit rather than by passport when he was already a little over 30. The moment he realized this, he accepted his mother tongue as his own, never let it leave his heart, and instead fought for its equality.

His stories create a broad panorama of ordinary Ukrainians' social lives in the 1960s and 1970s. Hryhir Tiutiunnyk predicted and demonstrated the origin of the great evil, which exploded more than a half-century later, in 2014, like a time-delayed landmine, and from which we are still suffering today. And at the same time, his stories are permeated with affection for the people he wrote about. Hryhir Tiutiunnyk once stated that it is not enough to see and understand; one must also love. It's no surprise that literary critics compare him to Vasyl Stefanyk. Of course, a few existing translations do not fully reproduce the sociological, aesthetic, philosophical, and cultural value of Hryhir Tiutinnyk's literary legacy. Among the many reasons, the most obvious is the linguistic richness of the author's style. Tiutinnyk skillfully used realia, dialect vocabulary, colloquialisms, and language deviations that made the portraits of his heroes more expressive.

The most common translation techniques, such as literal translation, calques, descriptive paraphrase, omission, or addition, do not solve a translator's tasks.

The existing translations undoubtedly deserve approval just because they introduced, albeit briefly, one of the most talented representatives of Ukrainian literature to the Anglophone reader. However, these translations do not fully perform the communicative, cognitive, or creative functions inherent in translation as an act of intercultural communication.

Key words: translation, intercultural communication, sociology of translation, untranslatability, reception, individual style, national identity, literary polysystem.

Ольга ГРАБОВЕЦЬКА,
orcid.org/0009-0000-8952-4625
кандидат філологічних наук,
доцент кафедри перекладознавства і контрастивної лінгвістики
імені Григорія Кочура
Львівського національного університету імені Івана Франка
(Львів, Україна) olha.hrabovetska@lnu.edu.ua

ЛЮБОВ І БІЛЬ ГРИГОРА ТЮТЮННИКА: ПЕРЕКЛАСТИ НЕПЕРЕКЛАДНЕ І НЕПЕРЕКЛАДЕНЕ

У статті запропоновано огляд англomовних перекладів творів Григора Тютюнника, зроблено спробу комплексного аналізу культурних і лінгвістичних аспектів оповідань, окреслено перекладацькі проблеми і завдання з позиції соціології перекладу.

Твори Григора Тютюнника, об'єднані ключовою темою – болем і гнівом за долю пересічного українця, що не завжди вмів опиратися нищівній політиці тотального зросійщення і нав'язуваному комплексу меншовартості щодо «старшого російського брата». Григір Тютюнник сам став прикладом опору ідеологічній машині. Випускник російського відділу Харківського Університету, вчитель російської мови і літератури на Луганщині, він усвідомив себе українцем по духу, а не за паспортом, коли йому вже було трохи за 30. А усвідомивши, прийняв рідну мову в душу і серце і вже ніколи не розлучався з нею виборюючи її рівноправність.

Його оповідання створюють розлогу панораму соціального життя пересічних українців 60-70-х років ХХ століття. Григор Тютюнник зумів передбачити і показати зародження тієї великої біди, що наче міна сповільненої дії далася нам в знаки більш як через півстоліття, в 2014 і від якої ми потерпаємо сьогодні. І водночас його оповідання пронизані щемкою любов'ю до людей про яких він писав. За словами самого Григора Тютюнника мало – бачити, мало – розуміти; треба любити. Недарма в літературній критиці його ставлять на один щабель із Василем Стефаником.

Існуючі малочисельні переклади не відтворюють повною мірою соціологічної, естетичної, філософської і культурологічної цінності літературного спадку Григора Тютюнника. З поміж багатьох причин найочевиднішою є мовне багатство індивідуального стилю автора. Тютюнник майстерно використовує реалії, діалектну лексику, просторіччя та мовні девіації, що увиразнюють портрети його героїв.

Застосування найтиповіших перекладацьких методів на кшталт дослівного перекладу, калькування, дескриптивного перефразування чи вилучення певних сегментів тексту не вирішують завдань, що постають перед перекладачем.

Безумовно, існуючі переклади заслуговують на схвалення вже тільки тому, що вони познайомили, нехай і поверхнево, англomовного читача із одним з найталановитіших представників українського красного письменства. Проте ці переклади вочевидь не виконують вповні ані комунікативної, ані когнітивної, ані креативної функції притаманної перекладу як акту міжкультурної комунікації.

Ключові слова: переклад, міжкультурна комунікація, соціологія перекладу, неперекладність, реценція, індивідуальний стиль, національна ідентичність, літературна полісистема.

Introduction. It is more than two centuries since the Ukrainian belles-lettres first entered the Anglophone world. However, most English-speaking readers are unfamiliar with Ukrainian literature for various reasons. First and foremost, it is because translation is traditionally secondary in the highly developed Anglophone literary polysystem. Second, modern Slavic studies are still plagued by the “elder brother” syndrome imposed by soviet policy and later adopted by russia with its perpetual imperial encroachments. Under such circumstances, Ukrainian literature in its entirety and versatility can hardly enter world literature.

Even though the Anglophone world enjoys translations of the best examples of Ukrainian classics and the works of some contemporary writers, the selection of authors has been quite sporadic. It does not reflect the overall state of Ukrainian literature or the main trends in its development. There is still a large cohort of Ukrainian authors whose works carry the code of national identity and should not be overlooked because they guarantee an adequate reception of Ukrainian culture around the world.

One of these unfairly forgotten authors is Hryhir Tiutiunyk – a painter of the truth as Borys Oliinyk once called him (Oliinyk, 1981: 11). The writer’s creative principles and style are marked with truly bright individuality.

Undoubtedly, no account of Ukrainian fiction would be complete without Hryhir Tiutiunyk’s though not many, but superb works. However, they are unfortunately little known to Anglophone readers. Nowadays there are only very few randomly selected translations of Tiutiunyk’s stories: «На згарищі» – “Back Home” translated by Peter Henry and published in “Soviet Literature” in 1973, «Три плачі над Степаном» – “Three Laments for Stepan” translated

by Cathleen Joyce published in “Soviet Literature” in 1973 and a year later in “The Ukrainian Canadian”, «Небезпечний приятель» – “A dangerous Friend” from the cycle «Степова казка» – “Tales of the Steppe” translated by Pat Procop published in “The Ukrainian Canadian” in 1983. There are also two collections of stories published by Dnipro Publishers. “Cool Mint” (1986) includes twelve stories¹ translated by Anatol Bilenko, a Ukrainian raised in the English-speaking milieu. The other one, “Lasochka” (1987), comprises three short stories² for children translated by Mary Skrypnyk, a Canadian journalist and translator, laureate of the Ivan Franko International Prize.

These random translations cannot fully render a message left by Hryhir Tiutiunyk.

Theoretical Framework for the Case. Hryhir Tiutiunyk is an unrivaled Ukrainian short-story writer who has elevated this genre to the pinnacle of artistic perfection. He continued the traditions of Ukrainian ethnopsychology, started by I. Nechuy-Levytskyi, M. Kostomarov, Yu. Lyra, and D. Dontsov. Literary critic V. Slaboshpytskyi stated: if a few centuries later, people want to know what kind of creatures were “the last of the Mohicans” of the ruthlessly destroyed peasant civilization, they will learn it best from Hryhir Tiutiunyk, who harmoniously com-

¹ «Холодна м’ята» – “Cool mint”; «У Кравчини обідають» – “It’s Mealtime at the Kravchinas”; «Три зозулі з поклоном» – “Three Cuckoos with Greetings”; «Климко» – “Klimko”; «Облога» – “The Siege”; «Вогник далеко в степу» – “A Blinking Fire far on the Steppe”; «Смерть кавалера» – “Death of a Hero”; «Червоний морок» – “The Red Haze”; «Оддавали Катрю» – “How They Married off Katerina”; «Три плачі над Степаном» – “Three Laments for Stepan”; «Степова казка» – “Tales of the Steppe”; «Крайнебо» – “The Horizon”.

² «Біла мара» – “The write Grost”; «Цапля» – “Heron”; «Ласочка» – “Lasochka”. A year later, in 1987, Mary Skrypnyk’s translation of «Біла мара» – “The White Ghost” was published in “The Ukrainian Canadian”.

bined the roles of a philosopher, historian, and sociologist. None of these roles, however, ever replaced his role as the artist who spoke the truth about his people. (Slaboshpytskyi, 1989).

L. Tarnashynska argues in her introduction to the bio-bibliography "Hryhir Tiutiunnyk: a writer is born from love and torment" that despite numerous literary articles, books, and reports, Tiutiunnyk's legacy remains largely unexplored. All researchers are concerned with character creation and the system of images, while no one has attempted to comprehend Tiutiunnyk's tragedy (Tarnashynska, 2011: 6).

In comparison to Literary studies, Translation studies research on Hryhir Tiutiunnyk's works is, sadly, extremely limited (Hrabovetska, 2018; Hryhir Tiutiunnyk: *Z liubovi i muky...*, 2011), as is the number of translations into foreign languages (English in particular). First of all, Hryhir Tiutiunnyk was mutely regarded as a persona non grata in pre-independent Ukraine due to his unshakeable civic position. After Ukraine became independent, he undeservedly appeared on the wayside of super-modern literary trends. And most importantly, his peculiar style and language appear to many untranslatable.

Yet, lots of Literary studies works on Hryhir Tiutiunnyk appear relevant to Translation analysis (Dziuba, 2003, 2007; Ivsnychuk, 1988; Honchar, 2001; Lytvyn, 1998; Movchan, 1988, 2001; Oliynyk, 1981; Novykova, 2004; Slaboshpytskyi, 1989, 2001; Shevchenko, 2001).

Determinant features of H. Tiutiunnyk's creative style arise from his worldview, which could be named dramatical humanism. Hryhir Tyutyunnyk's prose is acutely social. Due to the deep psychoanalysis characteristic of his works, I. Dziuba called Tyutyunnyk a great connoisseur of people (Dziuba, 2003). He was a master of the three-dimensional image: at the same time, we see his heroes through their own eyes, through the eyes of other characters, and finally through the author's own eyes, although the author's self never comes to the fore (Shevchenko, 2001: 15). There are no author's comments or lyrical digressions in Tyutyunnyk's works; he doesn't make any judgments, and all his attention he pays to the improvement of the image. His heroes are truthful in their gestures, psychological detail, language, and facial expression.

Tyutyunnyk's prose reveals Ukrainian national ethnopsychological characteristics through the lens of artistic vision. His works keep traditional Ukrainian ethical values that have served as the foundation of national morality since time immemorial (Tarnashynska, 2011: 18). That is why his creations are becoming more relevant over time, especially now, when the enemy invades our territory

and dares to call our national identity into question. It makes Tyutyunnyk's works both important and programmatic for translation.

The purpose of the article is twofold. Firstly, to show the relevance of Hryhir Tiutiunnyk's works given today's situation in Ukraine with the hope to draw the attention of modern translators to his works. Secondly, to view Tiutiunnyk's unique style through the lens of translation and to assess the adequacy of recreating culturally and linguistically challenging cases that may appear helpful for new translations.

Results and Discussion. Tiutiunnyk's themes, plots, and images are true to life because they come from his life experience. He created a genuine and moving portrait of a post-war Ukrainian village and its inhabitants, ordinary people with their traditional peasant ethnoculture, language, traditions, and moral values. This accomplishment made Hryhir Tiutiunnyk one of the leading Ukrainian short story writers of the 20th century despite his early death in 1980 (depressed because of the pressure of the communist regime and censorship, he committed suicide at the age of 48).

Contextually plain, his stories conceal an exceptional wealth of psychological nuances. Among the main motives of Tiutiunnyk's works, we may define several ones that undoubtedly dominate. In the first place, this is an idea of human dignity and civil courage that are so actual today.

Tyutyunnyk's first book³ was published at the very end of Khrushchev's thaw, and the heyday of his work fell on the period of resuscitation of Stalinism with all its ancestral communist features – hypocrisy, pharisaism, contempt for human rights. Hryhir Tyutyunnyk could neither understand nor accept this. He, perhaps, was the first Ukrainian writer who dared to ask a question that still haunts us – "Why was everyone silent?" (Shevchenko, 2001: 7). He conveyed his pain and anger in the words of Kotya Kuzovchikov from «Облога» – "The Siege":

От він розказує, Михайле Васильовичу, про цих двох батькових товаришів, і виходить, що вони люди. А по-моєму, – кугути! «Хто мене підстриже...» – «Тоді й мене можна...» Ну, не кугути?! Та я... я голову скручу кожному, хто хоч пальцем ворухне проти чесної людини, якщо я знаю, що вона справді чесна, тим більше мій друг, роботяга, напарник! Ну? Ах, чорт! Шапки познімали... Це люди, га? «Человек – это звучит гордо!» Га? К-кугути! (Tiutiunnyk, 2005: 164)

... Now he tells us about those two friends of his father, and the way it comes out, they were good

³ «Зав'язь» ("Ovary") was published in 1966.

people. But as I see it, they're no more than **a bunch of hicks!** 'Who'll cut my hair now...' '...they might as well take me too...' Well, aren't they **hicks**, after all? I'd twist off the head of anyone who lays a finger on a decent man, if I knew he was really decent, the more if he were my friend, a toiling man just like me! Well? Oh, damn it! They took their caps off. Do you call those people, eh? **'The word Man has a ring of pride to it! Doesn't it? Hicks, that's what they are!'** (Tyutyunnik, 1986: 145)

Anatol Bilenko decently attempted to reproduce Kotya's individualized language, his genuine and sincere emotion. Kotya's anger and contempt for the frightened and the mute, for their slavish submission to the repressive system was coded in the humiliating vernacular *кузуги* and translated as **hicks**. Although the English word is informal, it does not possess the heavily derogatory meaning observed in the original *кузуги*. Besides, Bilenko lost the author's implicit sarcasm conveyed by soviet clichés «Человек – это звучит гордо!» deliberately written in the russian language.

The language of the heroes of Tiutiunyk's stories and novels is very close to the vernacular. However, he never violates the borderline that separates skillfully arranged artistic text from a set of colloquial phrases put together for the sake of momentary adventures. This strong sense of proportion favorably distinguishes him from the other authors (particularly contemporary ones). Just this is a challenge to the translator. Despite many works on the issues of translating vernacular and dialects (Bonaffini, 1997; Berezowski, 1997; TDLMCS, 2011) they remain one of the stumbling points. On the other hand, the precise rendering of characters' speech portraits is vitally significant because the slightest deviations may lead to over-domestication or neutralization of the linguistically colorful pictures, as it happened in the following sample:

*Скориставшись тишею, що запала на мить, з-за крайнього од садка столу підвівся Омелькович, вантажник при сільпо і перший **виступайло** на всіх колгоспних зборах.* (Tiutiunyk, 2005: 232)

*Taking advantage of the silence that had fallen for a moment, Omelkovich, a loader at the village grocery store and the first **speaker** at every collective farm meeting, got up at the last table by the orchard.* (Tyutyunnik, 1986: 251)

Using a single colloquial word *виступайло*, Tiutiunyk wittily describes the character and his compatriot's mocking attitude towards him. Neutral correspondence *speaker* used in translation does not perform the necessary image-making function in the text.

In the following example, the translator, trying to maintain the stylistic register of the original, uses a transformed idiom. However, due to its inappropriate meaning, the translation acquires a different connotation. The original idiom is rather derogatory and means "to say stupid things" while the English "to drop a bucket into an empty well" means "to do something in vain".

*Що ти, Омельковичу, ото верзееш? Ну як скаже – то як у **попіл торохне**, йй-богу!* (Tiutiunyk, 2005: 233)

*What are you gabbing? Whenever you open your mouth you sound like **an empty bucket dipped into an empty well!*** (Tyutyunnik, 1986: 251)

The national language as an indispensable component of national awareness was always a burning issue for Tiutiunyk. His case is a bright sample of national courage and devotion. From early childhood to the age of thirty one, he spoke russian. A graduate of the russian language department of Kharkiv University, he published his first story in the russian language. Living in the Luhansk region in a russified environment, he forever rejected the russian language because he considered himself a Ukrainian. In his autobiography he wrote: "I read Hrinchenko's dictionary and almost danced for joy – this brilliant work revealed so much to me. I immediately translated my "Twilight" [*Сумерки*] – O.H.] into my native [*Ukrainian* – O.H.] language, and now I do not part with it, thank God, and I will not part with it until my death."⁴ (Tiutiunyk, 2005: 617) Moreover, by creating unique linguistic portraits, he sarcastically ridiculed the state's policy of russification, especially in Donbas, the consequences of which we are reaping now.

***Юридїцко** вони вже розписані, значить, **усьо**, значить, повороту до **холостой** **жизні** нема, **хіба** через **развод**. **Ось** що я хотів сказати!.. – **і переможно сів.**" (Tiutiunyk, 2005: 233)*

***Legly** they're registered already, which means that's the end, and there's no return to their unmarried lives but through a divorce. That's what I wanted to say! His speech finished, he sat down with a triumphant mien.* (Tyutyunnik, 1986: 251)

Tiutiunyk's stories are devoid of insignificant details; every word matters. The translator, however, only recreated one nuance from the hero's speech portrait – illiterate use of the term. Russianisms, which make up a large part of the hero's personality, were omitted.

Tiutiunyk dared to reveal the disappointing truth about his time, about the moral and national degradation of some Ukrainians ruined by total russification

⁴ Translated by O. Hrabovetska.

imposed on them by the communist ideology. Indeed, the russification of Ukrainians was an object of criticism in many of his works. One of the brightest samples of sarcasm we find in his story «Син приїхав» – “The son has come”:

“На початку серпня, коли в Ковбишії, велике село по обидва боки вузької річки в очереті та верболозах, з’їжджаються до батьків усі колишні ковбишівці, що по війні подалися з дому шукати постійного заробітку і щонедільного вихідного, коли по дворах тільки й чути: “Папа, як у вас тепер **навпростець** ходять до лавки?”, а батько, захмелілий од радості, бадьоро пояснює: “Та **як?** Отако грядками і йди. А там – низом. Хіба ти забув?” Або: “Мамо, як у вас **нащот стірального порошка?** Нема? Так я приїшу по приїзді”... (Tiutiunnyk, 2005: 251)

Tiutiunnyk’s works, though written in the 1960s and 1970s, are strikingly relevant today as they show from where grew a question so often heard even nowadays: “what difference does it make which language to speak?” or the crazy idea of a single Slavic people. Hryhir Tiutiunnyk foresaw this threat over a half-century ago.

An equally significant motive for Tiutiunnyk was resistance to the pressure of the inhuman communist regime. He was one of the millions labeled a “son of the enemy of the people.” Though heavy, this stigma did not break him. Tiutiunnyk embodied his pain and anger in his heroes, who, like him, joined the fight and gave their lives for the cause.

Tiutiunnyk refers to Taras Shevchenko’s «Сибір неєсодима» in his short story “Three Cuckoos with Greetings” to demonstrate that nothing had changed in more than 100 years since the poem “Kavkaz” devastatingly criticized the tsarist regime. Though the story was dedicated to heavenly love⁵, he was unable to publish it for a long time due to ideological implications (Tiutiunnyk writes about censorship). Finally, the story appeared in the magazine “Ranok”, but the bitter and wrathful cognitive metaphor “Siberia” was meekly replaced by the conformist “this world”. (Shevchenko, 2001: 11). Later, in 1981, when a “Collection of Selected Stories” was published, the uncensored version was renewed:

Соню, сходи до неї і скажи, що я послав їй, як співав на ярмарках Зіньківських бандуристочка сліпенький, послав три зозулі з поклоном, та не знаю, чи перелетять вони **Сибір неєсодиму**, а чи впадуть од морозу. (**“Сибір неєсодиму”** було нерішучою рукою закреслено густим чорним чорнилом, а взорі тою ж рукою написано знову: “Сибір неєсодиму”). (Tiutiunnyk, 2005: 358)

⁵ “Dedicated to heavenly love” is an epigraph to the story.

“Sophia, go tell her that I’ve sent her three cuckoos with greetings, as the old bandura player used to sing at the country fairs in Zinkiv; but I don’t know whether they’ll fly across **boundless Siberia**, or drop to the ground in the frost. (The words **boundless Siberia** were crossed out with deep black ink by an **irresolute hand**, and over it the same hand had written **again: boundless Siberia**.) (Tyutyunnik, 1986: 24)

The Anglophone audience read “boundless Siberia” in Bilenko’s translation. However, “boundless Siberia” does not reproduce the deep implicature of Taras Shevchenko’s epithet construction, which has already become a wandering motive. Obviously twofold, the image emphasizes simultaneously the boundless space (geographical factors) and the impossibility of leaving it freely (political factors). The second semantic component suggests awareness of the historical, cultural, and political context in which the author lived and worked. For both Shevchenko and Tiutiunnyk political implicature is an integral part of their messages.

The Anglophone Shevchenkiana has six translations of “Caucasus”⁶, but only V. Rich and C. Manning focused on political component of Shevchenko’s «Сибір неєсодима». Although, all translations of Shevchenko’s “Caucasus” were published long before Tiutiunnyk’s “Three Cuckoos with Greetings” was translated into English, one can only guess why Bilenko chose the option deprived of political implications. It might as well be ideological reasons regarding the fact that his translation was published in 1986. It was almost the end of the era of stagnation, but the repressive system was still in action. So, the story requires new translations that will preserve its social and aesthetic characteristics.

Conclusions. Hryhir Tiutiunnyk is one of the most tragic literary figures of the 20th century. From his own deeply subjective observations and pain, he created objectively convincing, psychologically determined artistic models that reveal the social essence of portrayed phenomena and human characters. This gave him an opportunity to reproduce precisely and keenly the most subtle feelings of his heroes.

Tiutiunnyk’s stories are difficult to translate for a

⁶ «У нас же світа, як на те – // Одна **Сибір неєсодима**...» (T. Shevchenko, “Caucasus”) – “A good slice of the world is ours; // **Siberia, think! – too vast to cross!**” (V. Rich, 1961); “We have a world and what is more – // **Siberia that none can leave.**” (C. Manning, 1945); “Thus, we have boundless space! As you may guess, // **Siberia itself is limitless!**” (C. Andrusyshen, W. Kirkconnell, 1964); “Just look at all of our vast domains – // **Boundless Siberia alone!**” (J. Weir); “A world is ours – just for this // **Siberia alone is endless, boundless...**” (H. Marshall); “With us what great illumination, // A cont’net ‘neath our domination; // **Siberia great, for illustration.**” (A. Hunter, 1922).

variety of reasons, including his expressive portrait characteristics intensified by individualized characters' language, his careful attention to every detail of a story, including the selection of backgrounds for plot development, and his vocabulary rich in dialect, colloquialisms, and language deviations. All of this contributes to Tiutiunyk's incomparable style.

Tiutiunyk's greatest virtue, however, is his non-

conformism, his unbreakable national awareness, which became both his life credo and the key motive of all his works. It is the nation-shaping function that made his literary legacy an obligatory part of educating the young generation. His works are, without exaggeration, required for translation because they are a true reflection of what we Ukrainians are.

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