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Ukrainian Literature Translated into Polish from the Interwar Period to the Present

Abstract

The article aims at a synthesis of Polish translations of Ukrainian literature. At the same time, it analyses the cultural dialogue between Poland and Ukraine based on literary exchange. The paper's methodology consisted of an analysis of existing studies, annotated by the author with a glossary and comments outlining successively described moments in history.

The topic is current and represents a specific research gap. Thus, although the article synthesises the existing works, it simultaneously puts forward hypotheses that should be further investigated in the future. The author proposes some publications that impact emerging trends, but also those that were their effect. The analysed period spans the time from after World War I to the present day.

Keywords: translation, Ukrainian literature, Polish language, intercultural dialogue.

Because of their geographical location and common source of creation, belonging to the same cultural group (the Slavs), Poles and Ukrainians have always had common culture – at least to a certain extent. The constant contact between these two peoples led to a natural desire to learn about each other's culture and caused them to interpenetrate.

Today, in the era of globalisation, the culture of neighbours is easily accessible, if only thanks to the Internet. Ukrainian music and fine art can be easily found on social networks, where artists post them. Poles willingly take advantage of this opportunity, and

Ukrainian art is becoming increasingly popular in Poland and world-wide. However, one branch of art will not reach the Poles without appropriate preparation and the agency of a translator – literature.

In the case of literature, the problem was not how to make art accessible but the language barrier. Over the years, Ukrainian literature had to fight other troubles, for example, censorship, which probably only encouraged publishers and authors to translate and publish in Poland. Because in reality, it was the case – Ukrainian literature was published in Poland, and this has not changed to this day.

Probably, it might be generally believed in Poland that the development of translations of Ukrainian literature into the Polish language was connected with one momentous event causing a breakthrough in the Ukrainian-Polish publishing market: the massive Russian attack on Ukraine in February 2022, which resulted in a mass economic inflow of Ukrainian citizens to Poland. However, Ukrainian literature was translated in Poland much earlier, and today's interest is not a surprising trend. At the same time, it should be emphasised that more and more Ukrainian literature is being translated, so there is no decline in interest. The main reason for the confusion in the context of the so-called trend is social changes in Poland and the world, and changes in the media for reading. Today, literature is read mainly in the form of books – either paper, electronic, or audiobooks. And yet, at the end of the last century, the concept of electronic books did not exist, and today's audiobooks were read on the radio in Poland in the form of so-called *stuchowisko*.¹ At that time, Ukrainian literature in the form of poetry, short stories or other short forms, for example, was widely represented in literary magazines, which today do not exist. Either they were transferred to the Internet, where they were turned into blogs, or they did not stand the test of time and were eliminated. Today, Ukrainian literature is published

¹ *Stuchowisko* (plural: *stuchowiska*) – 1. a literary work (comedy or drama) written or adapted specifically for radio; 2. the genre of radio dramaturgy, which includes such works; 3. a radio program during which such works are broadcast, *Online Dictionary of the Polish Language*, <https://sjp.pl/s%C5%82uchowisko>.

on the Polish publishing market as whole books – monographs in the case of prose and collections of poems or anthologies in the case of poetry. However, it is worth noting that this is a kind of trend that is forced by the changing times.

Ukrainian literature was widely published in Poland already in the interwar period. When Polish literary and cultural periodicals were experiencing their first heyday (and when journals were the primary source of knowledge about the world), some were particularly intensively engaged in the issues of the East and the culture of this region of the world, including Ukraine. In general, Ukrainian culture occupied a prominent place in the space of Polish artistic discourse, and access to Ukrainian content in Polish significantly expanded this discourse. Between 1918 and 1939, a vital place was given to the following magazines: *Wschód* – a quarterly with illustrations, publishing pieces devoted to the problems of the East; *Zet* – a socio-cultural biweekly and later bimonthly published in Warsaw in 1932–1939 (it had a special literary section, where especially Slavic poets and writers were invited to collaborate); *Kamena* – a literary magazine published until 1933, whose mission was to popularise the poetry of Slavic authors, with particular emphasis on contemporary poets; and the *Biuletyn Polsko-Ukraiński* published from 1932 to 1939.

Translations of Ukrainian artists' works and literary criticism texts were published in these magazines. Poetry, however, was the most common. As Svitlana Kravchenko points out, poetry requires less time for reliable translation and, due to its concise form, has a broader field of interpretation than prose. This opens intercultural dialogue and brings two groups closer together – users of the original and translated languages.²

At the beginning of the twentieth century, besides modern authors, the works of nineteenth-century writers were also published

² S. Kravchenko, "Ukrayins'ka poeziya na storinkakh pol'skoyi literaturnoyi presy mizhvoyennya: pohlyady, pereklady, krytyka" [in:] *Literatura ukraińska XIX i XX wieku w kontekście europejskim. Ukrayins'ka literatura XIX–XX stolit' u yevropeys'komu konteksti*, Lublin, 2008, pp. 129–137.

in Poland, but their presence in the Polish narrative was not particularly wide. Polish readers had the most opportunities to get acquainted with Taras Shevchenko's work, which, by the way, caused thunderous applause. In addition, the poems of Ivan Frank, Lesya Ukrainka, and much less, even episodic ones, were published: Panteleimon Kulish, Leonid Hlibov, and Markiyan Shashkevych.³

Among contemporary poets at the time of publication, i.e. *de facto* Soviet poets, Maksym Rylsky and Pavlo Tychyna were the most outstanding. As Kravchenko notes, their poems almost always found their way into the literary columns of Polish magazines if only they published Ukrainian poetry. These columns were often filled with pieces by Mykola Bazhan, Hryts'ko Chuprynka, Yevhen Pluzhnyk, and Western Ukrainian Bohdan Ihor Antonovych and Sviatoslav Hordynskyi.⁴

In the 1920s and 1930s, some important texts on Ukrainian works and authors also appeared, significantly emphasising the interest in literature from beyond the eastern border. Kravchenko writes that there were annual spring issues devoted to Shevchenko's work and anniversary articles published about the poetry of Franko, Ukrainka, Bohdan Lepky, and others.⁵

It is also worth emphasising the influence of writers in emigration on translating Ukrainian literature into Polish. They usually published critical texts, translations, and reviews, and were regarded as experts and their ideas were readily used. The names that contributed most to the Ukrainian-Polish literary dialogue are Zaitsev, who became famous primarily for his literary criticism and analysis, and Lepky and Malanyuk, who were at the forefront of translating Ukrainian poetry into Polish, mainly for the needs of magazines. Malanyuk's name is mentioned as the first translator and literary historian, critic, and analyst. Most of the translations of that period bear his name, and he himself was the forerunner of Ukrainian literary studies of his time.

³ Ibid.

⁴ E. Małaniuk, "Poezja ukraińska ostatniej doby", *Wiadomości Literackie*, 4, 1933.

⁵ S. Kravchenko, "Ukrayins'ka poeziya na storinkakh"...

Naturally, in the following years, publishing trends changed. General interest in Ukrainian literature in Poland decreased but increased during the turning points in Ukraine. During the Second World War, Europe, preoccupied with Nazi aggression, focused instead on the work of native patriots who comforted the hearts of warring nations. In the reconstruction era after the war, the mood of confusion prevailed in Poland. Literature remained suspended between the internal need to maintain patriotic sentiments and the search for a “better tomorrow” offered by the communists. It did not take long to determine the direction of Soviet literature forcefully, and therefore of Ukrainian, Polish, and all literary content published in Poland.

As Yaroslav Hrytskovyan points out, after 1945 Polish-Ukrainian literary relations were, in a certain way, re-created.⁶ Interest in Ukrainian culture and art, and especially literature, revived. Proposals from above to direct Polish culture to a dialogue with the Soviet states greatly impacted this. Polish-Ukrainian dialogue at that time was a complicated matter, and literature, which has always been a part of Polish and Ukrainian national thought, was no exception. The strained Polish-Ukrainian relations, the lack of translators, and the almost complete absence of Ukrainian philologists in Poland significantly hindered the introduction of Ukrainian works into the Polish literary discourse.

In the first three years after the Second World War, not a single book of translation of Ukrainian literature was published in Poland. Only sporadic, single translations of poems and micro-stories appeared in the magazines related either to the apparatus of the USSR or the Lublin region, bordering the then Ukrainian Soviet Socialist Republic, respectively *Kamena* and *Przegląd Socjalistyczny*. Big magazines were not interested in Ukrainian art, apart from *Przyjaźń*, *Kultura*, and *Życie Słowińskie*.⁷ Smaller periodicals associated with

⁶ J. Hryckowian, “Literatura ukraińska w przekładach i krytyce polskiej lat 1945–1985”, *Studia Polono-Slavica-Orientalia*, 12, 1990, pp. 139–159.

⁷ Ibid.

the authorities have occasionally published brief biographical references or occasional mentions and biographies. So, we can conclude that the process was slow despite the publishers' orders to spread the ideas of friendship between the countries of the USSR and those subordinate to the USSR.⁸

A breakthrough in translation occurred in 1949 thanks to the new cultural policy program adopted at the Union of Polish Writers congress in Szczecin. It imposed on writers and translators the duty to adapt to the Soviet canon and implement the postulates of Soviet literature. In practice, it was a frank reminder of the theory of cohesion and friendship between the republics of the USSR and Poland, which was assumed after the war's end. As a result, by 1955, 27 book translations, six collections of stories and five dramas by Ukrainian artists were published in Polish.⁹

Even if it was published in Poland, Ukrainian literature passed the watchful eye of the censor; moreover, it often had a propaganda colour. Sometimes, but much later, Ukrainian artists managed to outwit the censors, cleverly using metaphors and symbols.

The works translated before 1955 dealt with topics approved by the authorities, for example, the revolution of the Ukrainian village, which until Soviet times was a romantic symbol of patriotism and Ukrainianness. Here we can mention, for instance, *Droga na Kijów* by Semen Sklarenko or *Młodość* by Oleksandr Boychenko. In addition, as Hrytskovyan writes, the works translated at that time did not have a good style and even represented a low artistic level. At the same time, the problems discussed in them were presented in a trivial and simplified manner. In addition, the author assumes

⁸ The following years pass at the same pace. Although there were few translations into Polish, scientists' interest in studying Ukrainian literature is growing. At first considered marginally, mainly in relation to Slavic literature, and then as all-Soviet, Ukrainian works are of interest to researchers, Polish studies in this field are published. Although this topic is not entirely related to the subject of the article, it indicates the beginning of a specific trend in post-war Poland.

⁹ Ibid.

that the texts were often written on the order of the authorities, and mentions *Maksym z kołchozu* by Ryabokliach, *Mocne plemię* by Viver and several others.¹⁰

Interestingly, despite Polish publishers' reluctance to Ukrainian content, the situation is entirely different in translating older Ukrainian literature. Between 1954 and 1955, a large volume of selected works by Shevchenko was published in Poland, and two volumes of selected works by Kotsiubynskyi and Franko. At the same time, Stefanyk's pieces were equally willingly translated on a smaller scale. Hrytskovyan considers this tendency to be the result of several components, among which the ease of administrative processes and the interest of philologists in the literature of that period are especially important. Similar trends were observed in literary studies – researchers willingly created studies about Frank, Shevchenko, and Kotsiubynskyi, almost ignoring Soviet authors.¹¹

The year 1956 changed the mood in the Polish publishing market towards Ukrainian poetry. In the same year, the 100th anniversary of Ivan Franko's birth was celebrated, which made Polish journals publish more studies about his life and work. This seemingly insignificant event from the Polish point of view, however, drew the attention of Polish readers to one of the fathers of Ukrainian literature. In 1957, in connection with the departure of modern Ukrainian artists from the Soviet cliché and even its criticism, many studies and publications appeared, bringing about a kind of small revolution in Ukrainian literature. This, in turn, significantly encouraged Poles to reach for the poetry of young avant-garde artists, which was willingly translated at that time. That is why Kostenko, Drach, Vingranowski, Pavlychko, Korotych, and others were willing to publish in popular literary magazines in Poland.¹² If we look for the reason for this somewhat sudden interest, then it was probably caused by the departure from routine and the strict censorship.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

Until the 1970s, there was a tendency to popularise poetry in the Polish translation. Let us start with the volume of *Ukraina Radziecka* published on the occasion of the Days of Ukrainian Culture in 1956 and a special issue of the magazine *Praca Świetlicowa*, where, in addition to texts on the culture of the country, several translations into Polish of stories and poems, mostly by modern writers, were published. Later, an anthology of poetry from various Soviet countries appeared in Poland, including Ukrainian poetry translated by Seweryn Pollak, Jan Śpiewak, and Leopold Lewin. Maksym Rylsky was the first author to have his poems published in an independent volume. He was followed by Mykola Bazhan, Ivan Drach, and Pavlo Tychyna.

The period between 1971 and 1980 was the most fruitful in terms of translations into Polish, from the Second World War to the restoration of Ukraine's independence in 1991. At least twenty translators, including many debutants, were working on book translations then, confirming the increased interest. However, only three book translations were published in the decade preceding this period (*Pan Chalawski* [Master Chalawski] by Hryhoriy Kvitka-Osnovianenko, *Przejażdżka z przyjemnością i nie bez morału* [A Pleasant Stroll not without a Moral] by Taras Shevchenko, and *Ziemia* [Land] by Olha Kobylyanska). During this time, Wydawnictwo Lubelskie published at least several books translated from Ukrainian to Polish every year. However, poetry was still preferred, as evidenced by, e.g., a collection of the oldest monuments of Ukrainian literature: Ukrainian epic thoughts *Na ciche wody* [On quiet waters] translated by Jan Mirosław Kasjan.¹³ In addition, the Polish reader was again brought closer to Shevchenko's poetry, for two collections of his selected poems were published (a small one entitled *Poezje wybrane* and a larger *Wybór poezji*). What is extremely interesting, Lesya Ukrainka's work was completely forgotten and was published for the first time only in the 1980s (*Siedem strun* [Seven strings] and *Kassandra i inne dramaty* [Cassandra and other dramas]). Among

¹³ Ibid.

contemporary authors, the following volumes were translated and published at that time: *Słońce i słowo* [The sun and the word] by Ivan Drach, *Czerwona zima* [Red winter] by Volodymyr Sosyura, *Lustro i inne wiersze* [Mirror and other poems] by Vitaliy Korotych and *Istota rzeczy i inne wiersze* [The essence of things and other poems] by Dmytro Pavlychka.

What is particularly interesting is that a collection of poems by Bohdan Ihor Antonych was published at that time, which today is utterly unknown to the Polish reader. He is an important poet for the Polish-Ukrainian cultural dialogue. Before the Second World War, he lived within the borders of Poland – in Western Ukraine. In 1972, a collection of poems by the pre-war translator Tadeusz Hollender was also published, which introduced Polish readers to the profiles of poets in exile, Soviet poets, and poets who permanently lived in Poland, e.g. Vlyzko, Semenko, Kosach, Falkivskyi, and others.¹⁴ Soon, the anthology of Kazimierz Andrzej Jaworski *Przekłady poezji ukraińskiej, białoruskiej i narodów kaukaskich* [Translations of Ukrainian, Belarusian and Caucasian poetry] was published, which presents the works of leading poets for Ukrainian literature: Shevchenko, Franko, Lesya Ukrainka, Bazhan, Malanyuk, Tychyna, Rylsky, Zerov, and others. *Antologia poezji ukraińskiej* [An anthology of Ukrainian poetry] concludes the 1970s in the context of translations of Ukrainian poetry. This considerable undertaking contains 674 poems by a hundred and ten authors. Here there are worth mentioning translators whose life achievements were crowned by this particular publication: Jastrun, Broniewski, Pasternak, Wazyk, Stern, Jędrzejewicz, and others.¹⁵

After 1970, Ukrainian prose began to be translated into Polish much more willingly. At first, publishing houses were interested in Ukrainian classics, so eight books by Shevchenko were published, Olga Kobylyanska's *W niedzielę rano ziele zbierała* [On Sunday Morning She Gathered Herbs] and Ivan Franko's collection of short

¹⁴ Ibid.

¹⁵ Ibid.

stories *Zachar Berkut*, which was worked on by two translators and eventually four editions were published.¹⁶

As Hrytskovyan states, Ukrainian prose published in Poland had a variety of themes, just as the experience of Soviet Ukrainian writers was also varied. However, an all-too-often recurring theme was the Second World War. Therefore, it is impossible to pass by the translation of the novel *Wir* [Whirl] by Hryhoriy Tiutiunnyk or the slightly less good novels *Cyklon* [Cyclon] by Oles Honchar, *Pamięć serca* [Memory of heart] by Petr Hurynenko, *Czarny bród* [Black ford] by Leonid Pervomaiskyi or *Nabrzeźna 12* [12 Nabrzeźna Street] by Valeryi Shevchuk. In addition, four novels by Oles Honchar were also published in Poland: *Sobór* [Council], *Cyklon* [Cyclon], *Brzeg miłości* [A shore of love] and *Tronka*.¹⁷

The 1960s were extremely rich in literary talents. However, the works of the so-called *Shistdesyatnyky* (the generation of the sixties activists) were translated into Polish much later, which will be discussed further in this work. However, at the same time, it is worth mentioning the role of Yevhen Hutsalo for the Polish reader. His works, translated even outside the USSR, naturally quickly reached the Polish People's Republic, and three major works were published: *Domowe ognisko* [Hearth and home], *Jabłka z jesiennego sadu* [Apples from the autumn orchard] and *Dziewczęta na wydaniu* [Marriageable girls]. Hrytskovyan also emphasises the role of e.g. Vasyl Zemlyak and his *Łabędzie stado* [Swan flock], *Oliwki* [Olives] by Volodymyr Drozd, and *Z kroniki miasta Jaropola* [The chronicle of Yaropol town] by Yuryi Shcherbak. It is worth noting, however, that these are only selected works published in the analysed period, those that really influenced trends or became their result.¹⁸

In free Ukraine, it is also possible to single out certain moments when Ukrainian literature enjoyed a greater than usual interest of Polish readers and Polish translators. Mirosława Czetyrba-Piszczo

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

singled out moments in the recent history of Ukraine that contributed to the increase in the number of translations of Ukrainian literature into Polish. In terms of creativity, the new periods can be called turning points because they significantly impacted Ukraine and its society and stimulated Ukrainian artists to create.¹⁹

The primary trend has not changed – both literary classics and new works were translated much more willingly and on a larger scale. In addition, it is worth noting how much the publishing market has changed in recent decades – literary magazines in the strict sense have disappeared (although there are now independent small publishing houses in Poland), and versions of visual files – e-books – and audiovisual files – audiobooks are being created. It is important, however, that prose takes the lead in translations due to the lack of a great medium for poetry. Before discussing the twenty-first century and modern literature, it is worth dwelling on the vital turning point for Ukraine in the 1990s.²⁰ After 1989, when Poland freed itself from Soviet influence, until 2017, eighty books were translated into Polish. And the peak of interest during this period fell on 2005 and 2008, when eight and nine titles appeared on the Polish publishing market, respectively. This landmark event becomes a source of trends in literature, which, as in the case of the avant-garde, is willingly translated and published in Poland. Chernobyl indirectly initiates the formation of such currents as: metaphysical and rhetorical apocalypse, whose representatives are Yevhen Pashkovskyi, Taras Prokhasko, and Yuriy Izdryk, who are well known to the Polish reader today; carnivalisation and the literary group Boo-Ba-Boo (in general, at that time there was a noticeable tendency towards various literary associations, whose works were published in the already slowly dying literary magazines of Poland); neo-avant-garde and the most popular today in Poland Serhiy Zhadan; feminist postmodernism and its founder Oksana

¹⁹ M. Czetyrba-Piszczo, "Przegląd literatury ukraińskiej w przekładach na język polski po roku 1989", *Acta Polono-Ruthenica*, 12, 2017, no. 2, pp. 103–116.

²⁰ Ibid.

Zabuzhko and the Kyiv school of irony, whose representatives are, in particular, Bohdan Zholdak and Volodymyr Dibrova.²¹

In her analysis, Mirosława Czetyrba-Piszczoł categorised the writers most often published in Poland into three groups: 1960s, 1970s, and 1990s.²² These periods were the heyday of their creativity, but for various reasons (mainly social and promotional), their works were translated into Polish only after the defeat of communism.

The generation of the sixties (*shistdesyatnyky*) mostly opposed socialist clichés. They were based on the so-called *rozstrilyane vidrodzhennya*, artists of the 1920s and 1930s. Combining the experience of communist reality and the fear of their parents, they created a moral backbone unusual for socialism, consisting of individualism, undermining ideology and freedom. The return to the origins and the inspiration of the *rozstrilyane vidrodzhennya* resulted in the desire for high aesthetic and artistic values of literature.²³ Unfortunately, some writers were forced to cooperate due to the power apparatus, while others steadfastly created according to their convictions. Some became victims of political persecution, and others wrote in exile. The work of this generation resulted in a whole series of translations and publications in Poland, which is not surprising, given the shared experience and mood in Poland and Ukraine in the early 1990s.

These publications appeared mainly in magazines and, apart from poems, were short prose texts. Among many different names, it is worth mentioning Emma Andrievska, whose twelve texts appeared in the newspapers *Zustriczi*, *Akcent*, and *Dekada Literacka* in 1990–1998, and in 2010 the translated text of the book *Zespoły architektoniczne*

²¹ Ibid. This introduction and the mention of the authors are important for this work since the beginning of modern Ukrainian prose belongs to them, and their texts have been willingly translated into Polish. Some authors even published the same book several times. With the initiation of certain trends in creativity, many writers, no less talented and outstanding for modern Ukrainian literature, followed them.

²² Ibid.

²³ L. Tarnashynska, “Ego-dyskurs ukrayins’koho shistdesyatnytstva yak zriz epokhy vyvil’nenoyi svobody”, *Studia Polsko-Ukraińskie*, 9, 2022, pp. 187–202.

was published, Vasyl Holoborodko (four publications in magazines and one book), Ihor Kalynets (three publications of over twenty poems in magazines and two books), Lina Kostenko (publications in eleven different magazines and two published poetry collections), Dmytro Pavlychko (seven different magazines and three book publications), Vasyl Stus (six magazine publications and one poetry book), Valeryi Shevchuk (three novels and three magazine publications), and Vera Vovk, i.e. Vera Selyanska (three separate book publications).

In the 1990s, Ukrainian artists were most willing to be published in the following magazines: *Zustriczi*, *Akcent*, *Dekada Literacka*, *Tygodnik Literacki*, *Tygodnik Powszechny*, *Więź*, *Literatura na Świecie*,²⁴ *Tygiel*, *Przegląd Polski*, *Przekrój*, *Kresy*, *Że*, *Literatura Radziecka*, *Metafora*, *Pismo Literacko-Artystyczne*, *Między Sąsiadami*, *Twórczość*, *Kultura Niezależna*, *NaGłos*, *Arkusz*, *Gazeta.Magazyn*.

During this period, the pieces by Ukrainian writers of the seventies generation (*postshistdesyantyky*) were also published. They published their texts during the censorship gap. They refused social engagement in favour of melancholy and a relatively easy approach to reality. The leading figure of this period was Yuriy Andruhovych, willingly translated in Poland, whose works were published 17 times in various magazines: *Opcje*, *Biuletyn Literacki*, *Literatura na Świecie*, *Czas Kultury*, *Ex Libris*, *Konteksty*, *Kresy*, *Zustriczi*, *Dekada Literacka*, *Radar*, and a daily *Gazeta Wyborcza*, and who has 11 books published in Poland, including several doubles. In addition, the following deserve mention: Oleksandr Irvanets (several dozen poems in 12 magazines and three books), Viktor Neborak (various publications in nine magazines), Mykola Ryabchuk (three separate books), Oksana Zabuzhko (a poem and three books, one of which twice), and Yevhen Bruslynovskyi (three publications in newspapers), and Natalka Bilotserkivets (one magazine and one book). At the end of the twentieth century and in the early twenty-first century, the following magazines published the works of Ukrainian writers: *Opcje*,

²⁴ H.V. Bitkiv's'ka, *Ukrayins'ka literatura v zhurnali 'Literatura na świecie': kontekst ta interpretatsiya*, Kyiv, 2016, pp. 195–200.

Czas Kultury, *Konteksty*, *Biuletyn Literacki*, *Ex Libris*, *Frazy*, *Przystać*, *Tygiel Kultury*, and *Pobocza*, and the *Gazeta Wyborcza* daily.²⁵

The last generation that Mirosława Czetyrba-Piszczało writes about is the generation that debuted in the 1990s and after 2000. Their work was created in free Ukraine and did not touch on the issues of their predecessors, and if it was socially engaged, it touched on the problems of modern Ukraine – the Orange Revolution of 2004 and the Revolution of Dignity in 2013, transformational transition or feminism. At that time, journalistic works and biographies were translated, and this trend continues to this day, when, due to the Russian invasion, Ukrainian writers write a lot about contemporary Ukrainian reality.

Undoubtedly, the most famous writer of this generation in Poland is Natalka Sniadanko, who in 2006 was a scholarship holder of the Polish Book Institute in Krakow and Homines Urbana from Villa Decia in Krakow. Currently, three books by Sniadanko are available to the Polish reader: *Kolekcja namiętności, czyli przygody małej Ukrainki* [The Passion Collection, or The Adventures and Misadventures of a Young Ukrainian], *Ahatanhel*, and *Lubczyk na poddaszu* [Love in the attic]. Significant contributions to Ukrainian literature translated in Poland were also made by: Sofia Andrukhovych (three books), Lyubko Deresh (two books), Andriy Bondar (a publication in a magazine and two books), Yuriy Izdryk (seven publications in magazines and one book), Irena Karpa (one magazine publication and one book), Andriy Lubka (one magazine publication and two books), Vasyl Makhno (one magazine publication and six books), Taras Prokhasko (six books), Maria Matios (two books), Serhiy Zhadan (three magazine publications and eight books), Yuriy Vynnychuk (one book), and Dzvinka Matiyash (two online publications of short texts and one book).²⁶

Interestingly, during this period, i.e. *de facto* over the last ten years, Ukrainian national classics of poetry by Ivan Franko, Ivan

²⁵ M. Czetyrba-Piszczało, "Przegląd literatury ukraińskiej"...

²⁶ Ibid.

Kotlyarevskiy, Taras Shevchenko, Lesya Ukrainka, and Ivan Franko's fairy tales were published in Poland. In 2008, there appeared the Polish edition of perhaps the most important Ukrainian literary work – *Eneida* by Kotlarevskiy.²⁷ In addition, from the early 1990s to 2016, 14 anthologies of various authors, mostly poetry anthologies, appeared in the Polish language.²⁸

Today, Ukrainian poetry is translated into Polish and published more widely in independent online magazines renowned for publishing debuts and works of amateur writers and translators. It happens, however, that even more prominent cultural magazines, such as *Przekrój*, decide to publish short Ukrainian texts from time to time.²⁹

It is still too early to estimate the actual number of translations related to Russia's attack on Ukraine in 2022. However, there is no doubt that the trend of translating Ukrainian literature will be present in the Polish publishing market in the coming years. Already today, more and more materials related to Ukraine are appearing, such as the biography of President Zelensky by the Polish author Wojciech Rogacin or the report *Apartament w hotelu Wojna. Reportaż z Donbasu* [Donbas. The wedding suite in Hotel War] by Tomáš Forró. These books were on the bestseller lists of many bookstores for weeks. Although both were written by non-Ukrainian authors and, therefore, do not strictly relate to the topic of this article, they are evidence of a recurring trend of Polish readers' interest in Ukraine, which led to the interest in Ukrainian literature as well. And military literature of the twentieth century has already been created in Ukraine and is being translated into Polish. Among the popular papers published in Poland, it is worth mentioning, for example, *Internat* by Serhiy Zhadan, *Punkt zerowy* [Zero point] by Artem Chekh, *Morele Donbasu* [Apricots of Donbas] by Lyubov Yakamchuk or *Wiersze z wojny* [Poems from the war] by Bohdan Humenyuk.³⁰

²⁷ Ibid.

²⁸ Ibid.

²⁹ See, for example, *Przekrój*, 3, 2022, no. (3578)/22, included texts by Kateryna Babkina, Lyubov Yakymchuk, Andriy Bondary, and Yulia Stakhivska.

³⁰ <https://rozstaje.art/aktualnosc/ukrainska-literatura-wojenna/> [17 Dec 2022].

Although the most important element in the creation of literature is undoubtedly the author, in the context of translations, the translator must be on an equal footing with him. Especially in the case of poetry, it is said that semantically identical but lexically new forms of the original are created in the process of translation. Lidia Stefanowska, Ola Hnatiuk, Michal Petryk, Renata Rusnak, Katarzyna Kotyńska, and Aneta Kamińska certainly deserve a special mention in translations of contemporary Ukrainian literature in Poland. Marek Zadura is undoubtedly the most recognised translator of Ukrainian poetry into Polish.³¹

After analysing the sources, some conclusions can be drawn, although at least one question comes to mind. First of all, significant events from a socio-political point of view have awakened Polish readers' interest in Ukrainian literature throughout the history of the twentieth and twenty-first centuries, which naturally led to an increase in the number of literary works translated into Polish. Undoubtedly, the most critical breakthroughs include the Second World War, the introduction of the communist system and its entire period and associated difficulties, the explosion at the Chernobyl power plant, the restoration of Ukraine's independence, the Orange Revolution, and the Revolution of Dignity.

An interesting phenomenon, which is noticeable based on observations of individual publications and editions, is the smooth transition of trends. From the beginning of the analysis, i.e. the interwar period, Ukrainian literature was published mainly in cultural, social or literary magazines, this trend was preserved later in the USSR, but entire book texts were slowly brought to the Polish market. After Ukraine regained its independence, the magazines were gradually closed, giving way to translations of books – novels and anthologies or volumes of poetry.

The Polish reader, although interested in current literary proposals from Ukraine, willingly reached out to the national classics, which

³¹ M. Czetyrba-Piszczako, "Przegląd literatury ukraińskiej"...

had been published in Poland in their entirety, not in fragments. At the same time, modern literature and poetry have always been more popular. The only exception was the poetry of the new avant-garde.

The path of Polish-Ukrainian literary dialogue is long and develops at its own pace, although progress is noticeable. The article presents several publications and editions; whether there were many or not remains an open question. The complex history of both countries and their relations undoubtedly significantly impacted the dynamics of literary relations. Today, in the era of mutual support and openness, it is believed that the situation will improve in every sphere, especially since politically Polish-Ukrainian relations are almost the best in a century. Many Ukrainians who currently live in Poland, and they can be counted in millions, are engaged in artistic projects in cooperation with Polish organisations, resulting in joint enterprises. The trend formed over the last hundred years suggests that the following years will be another peak in the popularity of Ukrainian literature in Poland.

Of course, it is worth adding the situation of Polish publications directly before and after the start of the Ukrainian-Russian war in 2014. This is a significant research gap that needs to be filled in. Ukrainian literature on this topic was undoubtedly published in Poland, and the publishing market, like any other, is governed by the supply-demand rule. Euro-2012, which Poland and Ukraine jointly organised, evokes similar feelings. It can be assumed that this period aroused interest in Ukrainian affairs, but did it also in literature? This is a question that needs more in-depth research.

The hypothesis mentioned at the beginning about the alleged growth of interest in Ukrainian literature in Poland after the increase in the number of Ukrainians immigrating to Poland was neither confirmed nor wholly refuted. But, unfortunately, no statistical study was created with quantitative data that could determine whether Ukrainian literature was translated into Polish more intensively.

Some works by Polish and Ukrainian philologists and literary scholars deserve additional attention. Especially in the post-war period, works from Ukrainian literature began to appear en masse,

and although this does not apply to the translations discussed in this article, both issues are related. After all, the research was initiated by drawing the attention of scholars to Ukrainian literature, and for this it had to be either translated or analysed by Ukrainian-speaking researchers. Thus, literary studies and Polish literary publications fed each other and were somewhat dependent on each other.

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