

TRANSLATIONS INTO UKRAINIAN 1992-2012

*Results of a research on translations
into Ukrainian language
published in the period 1992-2012*

Research methodology, data collection and analysis
by Kostyantyn Rodyk

Abridged version of the research results
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Comments on the research results
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The following additional materials are available on-line in English and Ukrainian at www.bookplatform.org:

1. The complete version of the research *Translations into Ukrainian Language Published in the Period 1992-2012* by Kostyantyn Rodyk, including annexes
2. Other studies on translations and translation policy (mostly in English language)

INTRODUCTION

The texts in the current brochure focus on the state of book translations from foreign languages into Ukrainian over the last 20 years. To provide the discussions on translations into Ukrainian with a context and a perspective, the Book Platform project commissioned a profound study on translations to the Ukrainian expert Kostyantyn Rodyk, two commentaries on its results by Ukrainian professionals in the book/translation sector as well as an external view and policy recommendations to Peter Inkei, an expert in cultural policy.

The departments of translation studies, book studies, publishing and editing departments, translators' and writers' unions, The Book Chamber of Ukraine, Ukrainian Publishers and Booksellers Association, publishing houses, editors and translators - all of them make up the platform where the history, theory and practice of contemporary translation should be created and its promotion both in Ukraine and abroad, as well as its prospects, should be developed. It is only with a joint effort - of everyone working in that realm - that the complete and entire picture of the translated literature segment could be created, starting with precise terminology and ending with the databases of translators with Ukrainian as a source and target language. This work is yet to be done.

However, while we are launching our cooperation and building the scientific capacity, Kostyantyn Rodyk agreed to provide the Publishers Forum and the Book Platform project with the results of his work. He offers an author's view on the problem, based on multi-pronged approaches to quantitative and qualitative parameters of the studied material. The author of the research reveals the hidden problems and the stumbling points which complicate the process of collection of the material, the lack of analytical tools, clear research methods, etc. The material proposed by the researcher does not provide answers to many questions, certain statements arouse controversy, but this is the ground to motivate all interested parties and to encourage further research.

The texts in this brochure may provide the basis and are an invitation for a wide public and professional debate on the current state and the future prospects of translations into Ukrainian.

TRANSLATIONS IN UKRAINE 1992-2012

*Results of a research on translations into
Ukrainian language published in the period 1992-2012¹*

*Research methodology, data collection and analysis
by Kostyantyn RODYK²*

*Abridged version of the research report
by Myroslava Prykhoda³*

1. Scope, objectives, methodology

The aim of this research is to describe the dynamics of the development and of the changes of the Ukrainian translations sector, to present its key players in such an important segment as translations. Book translations from foreign languages into Ukrainian published in the period 1992-2012 have been taken as the object of the research.

The research is based on the statistics of the Book Chamber of Ukraine as well as on the additional materials, such as catalogues of publishing houses as well as the statistics of All-Ukrainian rating “Book of the Year”. The “Book of the Year” nomination lists are compiled on the basis of bibliography from the National Parliamentary Library of Ukraine (this library, as well as the Book Chamber of Ukraine receives a control copy of publications from the publishing houses) and on the basis of monitoring the assortment in Kiev bookshops. The need to use additional materials is caused by the absence of a full register of translated editions.

¹ The text presented here is an abridged version of the full research text by Kostyantyn Rodyk. The full-text of the research can be found in both English and Ukrainian at www.bookplatform.org/ Policy Studies section

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The main problem of studying translations from foreign languages into Ukrainian is the lack of a full register of publications in Ukraine. Not all publishing houses send their products to the Book Chamber of Ukraine. The accounting of translations in particular in the Book Chamber of Ukraine is not devoid of discrepancies in numbers. For example, in an official bibliography of publications for 2002-2012 submitted for the purposes of this research 4,607 titles are listed while the combined number of translations in 2002-2012 (from the same Book Chamber) is equal to 6,454 publications.

Still, the statistics of the Book Chamber of Ukraine also contains some structural defects. **Even the very notion of “translation” according to the understanding of the Book Chamber of Ukraine is blurred.** It includes both translations in the classical sense as well as linguistically adapted technical publications: bilingual vocabularies, phrase-books, manuals for university entrants, how-to books on animal breeding, different international trade publications, etc. In short, these are all printed materials that do not meet the traditional interpretation of the role and the meaning of translations in the world, which is “to make an indispensable contribution in the progress of the human mind”. Thereby, **the author of this study opted to take these kinds of translations out of the statistics, and the current research doesn’t cover them.**

2. Summary

The Ukrainian book market is over-saturated with Russian products, and this is very much true for translated titles. This creates additional pressure on Ukrainian translated publications, because in most cases translations published in Russia appear on the Ukrainian market earlier than the same translated literature in Ukrainian language.

Only several economically successful Ukrainian publishing houses are able to resist and attract demand because they can issue popular foreign new titles in Ukrainian translations before these books are published in Russia. These publishing houses include “Family Leisure Club” (Kharkiv), “Tempora” (Kyiv), and “A-BA-BA-HA-LA-MA-HA” (Kyiv). A “second wave” tactics is also used when the works by a certain author are translated into

Ukrainian several years after their first appearance in Russian translations; in this way, secondary demand is stimulated.

* * *

The overall statistics of translated publications on the Ukrainian market is presented in table 1.

The most important translations into Ukrainian were taken into account (humanities, children literature and belles lettres), thereby taking out publications such as students manuals or popular non-fiction (most often translated from Russian)

In 20 years on the Ukrainian market approximately the following number of titles appeared (the second row contains quantitative barriers taken in a respective year):

Table 1. The dynamics of translated editions in 1992-2012

1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
50	30	40	40	40	40	50	60	80	90	150	200	200	200	200	200	200	250	250	300	300

The low numbers of translations published in 1993 - 1997 are explained by the difficult economical situation in the country. The dynamics of publishing translations of this kind had been changed once the International Renaissance Foundation (IRF) and other foreign institutions set up an optimal model to support national book publishing. The programs of IRF in 1998 - 2009 supported 768 projects (for the total amount of 4,461,000 USD) by almost 100 Ukrainian publishing houses the contribution of which amounted to 50 per cent of each project sum.⁴

Practically all translations into the Ukrainian language from the world humanitarian sciences (philosophy, psychology, sociology, political science, cultural studies) published until the end of the year 2000 appeared thanks to foreign grants. Now the “non-supported” portion of humanitarian sciences translations is growing, but very slowly (now it amounts to about 3 per cent).

⁴ www.irf.ua/files/ukr/report%20-%20publishing%20initiatives%20of%20irf.pdf

Literature (fiction and poetry) has also been almost exclusively translated thanks to grants until the mid-2000s, when the portion of translations performed independently by publishers started to grow. Even now the publication of translations with external financial support exceeds 80 % of all translations.

The first ones to start independent publications of translated literature were children's publishing houses (in the early 2000s). However, even today over 50 per cent of translations for children and youth are additionally financed by foreign grant providers.

In comparison with the classification of the Book Chamber of Ukraine, for the purposes of this study we have enlarged the thematic division of the publications, and included under "humanitarian sciences" also specialized literature on natural sciences and technologies, art albums and so on. Thereafter the division looks like this:

- humanitarian sciences - 35% (the portion of humanitarian sciences has been slowly diminishing after a peak of 54% in early 2000s);
- fiction - 35%;
- literature for children and youth - 22%.

As for the most popular original languages of translations into Ukrainian for 2012, these are:

- English - 44%;
- Russian - 16%;
- French - 13%;
- German - 11%;
- Polish - 7%.

The noticeable trends are a slow decrease of translations from Russian and a minor increase of translations from Polish.

3. Chronology and trends

3.1. *The early 1990s*

The peak of filling the Ukrainian market with writers from Europe and the US hardly available before was in 1992. That year about 500 titles of translated literary publications were documented, and that is about every tenth book out of all issued, including textbooks. But these were almost all translations into Russian - more than 90 per cent of the total number of titles.

There was three times more foreign prose published than works by Ukrainian writers. In no other moment after that time has the share of actual literary translations achieved such an abnormally high rate.

Translations from foreign languages were represented exclusively by belles-lettres. In philosophy, sociology and psychology during the whole year of 1992 only several titles of popular occult nature in Russian language are to be found, and foreign humanitarian sciences in Ukrainian were represented only by a book by S. Vishnudenavanda "Full Illustrated Book on Yoga" (Kyiv, "Zdorovya" publishing house). The only noticeable exception was the translation from English of a book by history and political science professor of York University Orest Subtelny "Ukraine: History", In 1992, Kyiv state publishing house "Lybid" published it twice and then printed several more editions for several years (including its translation into Russian for distribution in eastern and southern regions of Ukraine); it was the first Ukrainian longseller.

In 1992, private publishing houses graded up to state ones by the total number of published titles.⁵ The dynamics of private sector development was so quick that it was able to slow down the rate of the decline of the book publishing field. When in 1990 there were 3.2 copies published per capita and in 1991, 2.6, in 1992 this number was 2.4.⁶

⁵ О.В.Афонін, М.І.Сенченко. Українська книга в контексті світового книговидання. - К.: Книжкова палата України, 2009. - С.11.

⁶ Костянтин Родик. Невивчені уроки Ситіна або «Гоголізація» триває. - Л.: Кальварія, 2000. - С.164.

This slowdown of regress happened namely due to the boom in translated book publishing (partially of popular history).

The extraordinary marketability of popular translated belles-lettres very quickly restructured the whole book publishing field: on the one hand, the “cream” of mass foreign literature (which Soviet citizens could read from journals’ and book publications) after some time got used up, and managers of private publishing companies required professionals who were able to evaluate the prospects of translation activities development and to denote their strategies of market presence; on the other hand, the experts from old publishing institutions noticed the *“high profitability achieving several hundred per cent”*⁷ and took the risk to leave behind the minimal, but guaranteed salary in the state publishing houses.

3.2. 1993-1994

A feature of that period was the beginning of cooperation of the International Renaissance Foundation with Ukrainian publishing houses, first of all with Dnipro state publishing house around which the best translators of the time were gathered.

During the critical years of 1992-1993, thanks to the support of the International Renaissance Foundation, “Osnovy” publishing house was founded. For the following ten years it became the “trend setter” in the market of foreign literature translated into Ukrainian. “Osnovy” also cooperated with foreign embassies that wanted to support translations of the classical works of their countries in Ukrainian.

The same 1993 was marked by the establishment of the “French-Ukrainian laboratory of humanitarian research of Kyiv-Mohyla Academy”, later “Spirit and Letter” publishing house. The French Embassy had ambitious intentions about translations and even founded a prize for translators from the French language. Its call to the Ministry of Culture of Ukraine to found a translation prize named after Zerov was not supported, and the French Embassy came back to this idea only in 2001: within the embassy program “Skovoroda” for encouraging publishing in

⁷ О.В.Афонін, М.І.Сенченко. Українська книга в контексті... - С.10.

Ukraine the Grygoriy Skovoroda Prize was founded for the best translations from French into Ukrainian.

Table 2. The dynamics of book publishing decline
Dynamics of Translations in Ukrainian 1990-1999

Year	Copies per capita	Variation
1990	3.2	-17%
1991	2.6	-18.75%
1992	2.4	-7.69%
1993	1.7	-29.16%
1994	1.01	-40.59%
1995	1.33	-31.68%
1996	1.01	-24.06%
1997	1,1	+8.91%
1998	0.88	-20%
1999	0.36	-59.09%

The year 1993 marks the one and only moment in the whole history of new Ukrainian book publishing when the number of translations from the French language exceeded that from English.

Practically all translations published in Ukraine in the period 1993-1994 have a visible sign “first publication in Ukrainian”, and almost all of them appeared thanks to foreign grants.

The book publishing crisis of 1993 caused the decline of the field.

3.3. 1995-2001

In 1995, the Ukrainian Culture and Art Informational and Analytical Agency (MIAU-cult), in cooperation with the Department of Control Copy at the Minister of Press and Information initiated weekly reviews of book novelties in several popular newspapers. Those micro-reviews recall practically all translations published during the four years between 1995 and 1999.

From this period, it is worth remembering the translations which contribute to a real cultural transfer for the sake of intellectual development of the society and its civil institutions.

<i>Osnovy</i> publishing house (Kyiv)	Plato, “Dialogues”
	Seneca, “Moral Letters to Lucilius”
	Fernand Braudel, “Material Civilization, Economy and Capitalism” (in three volumes)
	Arnold J. Toynbee, “A Study of History” (in two volumes)
	Ludwig Wittgenstein, “Tractatus logico-philosophicus”
	Jean Bodin, “Introduction to Political Science”
	Jean-Baptiste Duroselle “History of Diplomacy from 1919 until Our Times”
	St. Augustine “Confessions”
	Dominic Roux, Daniel Soulier, “Management”
	Claude Levi-Strauss, “Structural Anthropology”
	Niccolo Macchiavelli, “Florence Chronicles. Statesman”
	J.E. Stieglitz, “State Sector Economy”
	Michel Foucault, “Discipline and Punishment”
	Roman Shporlyuk, “Communism and Nationalism” (translated from English)
	Sigmund Freud, “Introduction to Psychoanalysis”
Cicero, “On State. On Laws. On the Nature of Gods”	
Ferdinand de Saussure, “A Course on General Linguistics”, “Modern Political Philosophy: Anthology”	
<i>Spirit and Letter</i> publishing house (Kyiv)	Paul Rickert “Around Politics”
	Simone Weil “, “The Need for Roots”
<i>Kamenyar</i> publishing house (Lviv)	Alexandre Dumas, “The Three Musketeers”
	“Anthology of Modern Polish Poetry”
	Wisława Szymborska, “Under One Star”
	Tadeusz Rużewicz, “Selected Works”
	Lelek Engelking, “It Is Not Deadly”
“Folio” publishing house (Kharkiv)	Boris Vian, “Selected Works”
	Albert Camus, “Selected Works” (in three volumes).

“Prosvita” publishing union (Lviv)	Bruno Shulz, “Cinnamon Shops. Sanatorium Under the Sign of the Hourglass”
	Georg Trakl, “Works”
“Abrys” publishing house (Kyiv)	Thomas Hobbs, “Behemoth”.
“Smoloskyp” publishing house (Kyiv)	“Conservatism. Anthology”.
	Joseph Roth, “The White Cities”.
Universe” publishing house (Kyiv)	Marcel Proust, “In the Search of Lost Time” (in seven volumes).
“Litopys” publishing house (Lviv)	“Word. Sign. Discourse: Anthology of World Literary Critique in the 20 th Century”;
	Justejn Gorder, “The World of Sofia”.
“Manu-script” publishing house (Lviv)	Astrid Lindgren, “Pippi Longstocking”.
“Dovira” publishing house (Kyiv)	“White Sails Over Lakes. A Collection of Frisian Poetry”.

In 1999, translations from foreign languages amounted to 28.9 per cent of books on the lists; out of those over a third was from Russian. Ukrainian-language translations were 40 per cent belles-lettres; almost all of those were classical works, only several contemporary ones. Translations of humanitarian sciences amounted to 35 per cent, and translations of specialized literature, 25 per cent.

The increase of Ukrainian-language translations by about one and a half times in comparison with the previous year is explained by the International Renaissance Foundation’s support for the publication of 73 books of basic works of foreign authors in different humanitarian sciences in 1999. Translations from English dominate in the Foundation’s list; they are followed by those from French and German.

The best translations of 1999, 2000 and 2001 according to the “Book of the Year” rating are given in the annex⁸.

In the year 2000, the nomination lists of the ratings included three times more publications (about 700) than the previous year, which enables us to define a share of translations in a more precise way.

In general, translations constitute 32.9 per cent, out of those 16.2 into Russian. Ukrainian-language translations are divided into two groups: fiction - 45.1 per cent, humanitarian sciences - 45.1 per cent; the few remaining are applied publications.

Just as in the previous year, over 90 per cent of all published translations were financed by foreign grants: under IRF’s program 52 books were published, under the French *Skovoroda* program, 11 books, etc.

For two years in a row (1999 - 2000) the rating prize of “Publishing Image of the Year” was given to the main producer of translated books, “Osnovy” publishing house. Other confident players offering Ukrainian-language translations were Kyiv publishing houses “Universe”, “Krytyka”, “A-BA-BA-HA-LA-MA-HA” and Lviv publishing houses “Litopys” and “Klasyka” - all of them are among the leaders of translated literature and became a part of the next “Book of the Year 2001” rating (list is to be found in the annex).

For 2001, statistical correlations inside the segment of Ukrainian translations are almost the same as for the previous year:

- 54.3% - humanitarian sciences,
- 43.9% - fiction literature (children’s books included).

Thanks to the support of the International Renaissance Foundation, 49 books were published in 2001, *Skovoroda* French program facilitated the publishing of 14 books. Respectively, in the general volume of translated titles translations from English and French lead the way.

In the precedent three years (1996-1998) the translation market shows its stagnation. In 1999 there appeared about 60

⁸ Annexes to the current text are available online only at www.bookplatform.org/Policy Studies/Ukraine

Ukrainian-language translations of belles letters and humanitarian sciences books, in 2000 and 2001 - about 80 titles each year. Anyway, in 2000 we observe the return of the numbers to the levels of the pre-crisis.

Table 6. Dynamics of book publishing per capita 1998-2002

Year	Copies per capita
1998	0.88
1999	0.36
2000	0.89
2001	0.9
2002	0.9

3.4. Second wave of Russian-language translations (1993-2000)

This period should be marked as it's important to understand the specifications of the book translations into Ukrainian.

The first wave of Russian-language translations in Ukraine, having attained its peak in 1992, disappeared totally in the next few years. At the time it was fashionable among readers to read mystical books; the offer was respectively adapted. "Sofiya" publishing house founded in Kyiv started printing nine books by Carlos Castaneda (initial number of copies was 80,000). In just five years Sofiya publishing house in Kyiv, which published esoteric and yoga literature, turned into a leader in publishing applied esoteric works in the whole post-Soviet space (10 - 15 novelties per month) and opened branch offices in Moscow and Saint-Petersburg.⁹

Another remarkable translation project of 1993 was "Series 700", which was at first marked by two publishers, "Fita" and "Nika-Center" and then was taken by the latter (which is still actively publishing translations, now in Ukrainian). The first title of "Fita"/"Nika" was a two-volume edition of selected works by Richard Bach; next year works by Gustav Mayrink, and between 1995 and 1999 new translations (new for Russia as well) of clas-

⁹ "We publish the book we are interested in" // Book Review, September 3, 2001

sical psychological prose bordering on esoteric and mystic (this was a specialty of the series) in the collections of selected works by the following authors: Howard Lovecraft, Italo Calvino, Boris Vian, Marcel Ayme, Eugene Ionescu, Samuel Beckett, William Holding, Frederic Tristan, Umberto Eco, Patrick Sueskind.

In 1994, a short but memorable book series appeared (most translations were done into Russian for the first time) from a union of publishing houses “Novy krug”/”Por-Royal”/”AirLand” (Kyiv), which presented the following works: Jose Ortega y Gasset, “Etudes on Spain”; Sjoren Kierkegaard, “Enjoyment and Debt”; Karl Gustaw Jung, “Memories, Dreams, Reflections”.

In 1995, this publishing union issued a two-volume translation of Jack Kerouac’s works, which were at the time unknown on the Russian market as well.

In the second half of the 1990s, Kyiv publishing house “Vakler” issues its own “Library of esoteric literature” translated into Russian; it contains about two scores of classical works of the genre. At the same time, “Vakler” supports the series “Topical psychology”, where new translations, done predominantly in Ukraine, present both classical and modern works from the field of Jung psychoanalysis. In the same series, a unique project was executed - translation and publication of works by Karl Gustav Jung in seven volumes. The third publication series, “Constellation of Wisdom”, represented an anthropology direction (Joseph Campbell, J.G. Fraser, Bronislaw Malinowski, Michel Foucault, Aldous Huxley, etc.). The only Ukrainian translation in the series was Roger Calliois “Man and the Sacred” (2003) published thanks to the support of the International Renaissance Foundation.

“Oko” publishing house in Kharkiv started from works in Russian-language translations. The first publication was Washington Irving “Life and Travels of Christopher Columbus” (1992). Another translated project, which immediately entered Moscow hit parades, was the work by Martin Luther “The Time to Break Silence. Selected Works of 1520-1526” (1994). In 1996, “Oko” translates fundamental German encyclopedia by Max Tilke and Wolfgang Brun “The History of Costume” (published jointly with “EKSMO” from Moscow). For some time, “Oko” participated in

the implementation of the “Translation Program” of the International Renaissance Foundation as well as of French “Skovoroda”.

At the same time, starting from 1999 “Oko” initiates packager relations (executes single projects for a conveyor-type publishing house) with a Moscow publishing giant “EKSMO”: Kharkiv publishers provide translations and commentary for the series “Anthology of Wisdom”, which included several tens of titles.

Among Russian-language translations of humanitarian sciences works there was a remarkable but short-lived (1995-1997) project “The Heights of Mystical Philosophy” from “UCIMMpress” company (Kyiv). However, high-profile texts by gnostics, Plutarch (“Isis and Osiris”), Plotin, St Augustine and St Angela were only a return of mostly pre-revolution translations into readers’ circulation.

Most multivolume editions published in the 1990s by Kharkiv publishing house “Folio” also were not original translations.

A yet simpler scheme was practiced by Kyiv publishing house “Borysfen”: they gathered all known Russian translations (often from the Moscow journal “Foreign Literature”) and issued multivolume editions (e.g., Iris Murdoch in five volumes) or series such as “Library of a Nighttime Reader” where well-known French and British novels of the 20th century were published.

Approximately until 1997 Kyiv and Kharkiv publishers of Russian-language translations had operated freely at a Russian book market. Their novelties usually made it to the bestseller list. The situation with Russian-language translations in Ukraine started radically changing in 1996. The benefits received by Russians that year allowed local publishers to print books at home, therefore spending less.

It was becoming less and less profitable for Russian partners to take Ukrainian books for barter and sales. In the early 2000s, book exchange dies out, and big Russian-language translation projects of Ukrainian publishers are suspended. In the late 2000s, even “Folio” stops its operations on the Russian market.

However, this publishing house - one of the few in Ukraine knowledgeable in book strategies - in 2001 restructured its risks and initiated a series “World Literature Library”, which still

publishes (the number of titles approaches a hundred) both new and edited Soviet Ukrainian-language translations of classical texts. Ukrainian translation heritage is made yet once more relevant under the aegis of the Literature Institute of the Academy of Sciences of Ukraine; its scholars compile and comment the editions of this series.

In 2001, Kharkiv “Family Leisure Club” starts active translation activities (into Russian), but it is associated with the fact that the publishing house acquires the right to present a club sales scheme from the world book leader “Bertelsmann” on the territory of both Ukraine and Russia.

A powerful and vivid second wave of Russian-language translations completed in 1993-2000 by Ukrainian publishers had a general negative impact on the development of the Ukrainian-language book field. Pioneer translations of both fiction and philosophy works created a feeling of Ukrainian language inferiority among mass consumers; its book status was then supported only by the International Renaissance Foundation and French Embassy in Ukraine but not in any way by the Ukrainian government. Moreover, book exchange with Russians provided additional pressure in retail, pushing Ukrainian books out of book stores as it was not protected by national legislation.

However, the activities of noted publishers, which was mostly negative for the Ukrainian book market, also had positive consequences: the publication of Russian-language translations of classical fiction (from “Nika-Center” and “Folio”) and humanitarian sciences works (from “Sofiya” and “Vakler”) brought design and print work standards to a high level.

3.5. 2002-2012

According to the official information from the Book Chamber of Ukraine provided for this research, in 2002 there were 292 translations published into Ukrainian. However, it is not confirmed by the Chamber’s own bibliography where only 167 titles are listed for 2002 (also including 6 language manuals which cannot be considered “real” translations). The last number almost coincides with the statistics of “Book of the Year 2002” All-Ukrainian rating (top list of translations is provided in the *Annex*) where 131 books translated into Ukrainian are included.

Just as in previous years, over half of translations are humanitarian sciences works. The amount of fiction translations grew a little bit, but due to closer attention of publishers to foreign children's literature. The year of 2002 is memorable due to the fact that Kyiv publishing house "Universe" started cooperation with Netherlands literary fund, having issued a novel of modern writer Harry Mulisch "The Procedure". After that during the next 10 years 15 translations from Dutch were published, most of these in "Universe".

In 2002, the International Renaissance Foundation reported that 157 titles had been published in the framework of "Translation Project".

In 2003, the Book Chamber of Ukraine documented 344 translations into Ukrainian. However, the check of respective bibliography confirms a statistical error of 24 per cent - actually it has 263 publications. It correlates with the statistics of the "Book of the Year 2003" rating where 219 publications are mentioned. The proportion of belles-lettres and humanitarian sciences books stays the same, approximately half-and-half. Interesting publication projects of that year include a series from Kyiv publishing house "Fact" entitles "Text+Context" - literary studies of available Ukrainian translations (added to the book) of a certain author: "Favorite English Poems"; "Sorochynsky Fair at Nevsky avenue. Ukrainian reception of Gogol"; "The Echoes of Solute: Knut Hamsun and the Context of Ukrainian Modernism". The top of the rating includes translation of "Aristos" by Jown Fowles; it was the one Vinnitsya publishing house "Tezys" which chose to start its work with foreign licenses (further it would concentrate exclusively on children's and youth literature and occupy a noticeable place among translators of foreign books for teenagers).

In 2004-2008 the proportion of Ukrainian language translations had been growing every year, and in five years the growth by bibliography of the Book Chamber of Ukraine amounts to 65.9 per cent; by statistics of "Book of the Year", 21.1 per cent. This great discrepancy is explained by the fact that in these years Ukraine started mass publishing of translations from Russian for popular advice books (household, gardening, self-healing, games, horoscopes, etc.) - most of these publications did

not make it to nomination lists of the All-Ukrainian rating. The first ones to enter the market of translations without support of foreign grants are publishers of literature for children and youth (“A-BA-BA-HA-LA-MA-HA”, “Vydavnytstvo Staroho leva”, “Makhaon-Ukraina”, “Teza”). In the sector of translated fiction “Folio” also starts a program of independent translations; starting from 2006, it is joined by “Family Leisure Club” (that year it initiated a project “World Bestsellers in Ukrainian”).

In the sector of humanitarian sciences, new players became very active: “Nika-Center”, “K.I.S.”, “Kyiv-Mohyla Academy” (all in Kyiv), “Astrolyabiya” (Lviv). However, the progress in this field was still determined by foreign grants. In 2004, Goethe Institut jointly with the International Renaissance Foundation initiates a program for the translation of German works (the contributions of the parties are 45,000 EUR from each per year). The British Council in Ukraine and the Instytut Polski in Kyiv also become more active.

The crisis year of **2009** caused a decrease in volumes of book production as a whole, and the number of translations (in comparison with the previous year) was 32.1 per cent lower. However, according to the version of “Book of the Year”, the fall of Ukrainian-language translations did not happen that year. It testifies to the fact that, on the one hand, the translation of applied works dropped abruptly (mostly from Russian language) and, on the other hand, foreign grant programs continued functioning in a stable way and maintained their status of donors for translations of world classical works in fiction and humanitarian sciences. Ukrainian book publishing almost returned to the results of 2008 (according to chronological bibliography of the Book Chamber of Ukraine) in 2010, and the following year it surpassed the amount of translations published before the crisis by 27.7 per cent (according to the statistics of “Book of the Year”, by 49.7 per cent; again, due to constant positive dynamics in the segment of belles-lettres and humanitarian sciences). The year of 2009 is remarkable due to the entry of “Tempora” publishing house (Kyiv) on the market, as it was independent from foreign grants. The following year “Tempora” started publishing independent translations of belles-lettres and essays from Scandinavian, Central European and Balkan literatures.

In 2010-2012, publication of translations at the expense of foreign grants statistically diminishes in the general repertoire of publishing houses approximately by 41 per cent for fiction (including children's books) and by 12 per cent for humanitarian sciences.

A portion of translations (starting from 2011) is done at the expense of the budget program "Ukrainian Book" funds, which is maintained by State Committee on Television and Radio Broadcasting. Presently the leaders of independent translation publications in Ukraine are "Family Leisure Club" (Kharkiv), "Folio" (Kharkiv), "Svichado" (Lviv), "Makhaon-Ukraine" (Kyiv), "Tempora" (Kyiv), "Vydavnytstvo Staroho Leva" (Lviv), "Navchalna knyha-Bohdan" (Ternopil), and "BAO" (Donetsk) - the latter mostly translates applied works from Russian.

3.6. Last decade: languages, topics, names

In the repertoire of Ukrainian publishers translations from English have an absolute priority, about 44 per cent of all translated publications. The statistics of the Book Chamber of Ukraine gives the second place in the rating to Russian language, with an exaggerated percentage, which is allegedly half less than that of translations from English (by the author, a more realistic number is about 16 per cent).

Bibliography lists show that a significant number of such translations are represented by texts of minimal intellectual significance: advice books on household, gardening, cooking, horoscopes and dream interpretation books, leisure, as well as translations for internal use and children's brochures of several pages. There are practically no translations of humanitarian sciences works (which is explained by direct entry of original Russian research works on the Ukrainian market). "Children's" authors from Russia are often translated into Ukrainian: half of the list in Table 7 of the appendix is represented by such authors.

According to the announced numbers, "children's" authors are the leaders in sales: Korniy Chukovsky (over 140,000 copies published), Mykola Nosov (over 70,000) and different variations on Ancient Greece myths mostly told by M. Kuhn (over 112,000 copies).

Translations of various reference and advice books whose authors are unknown to the public, are published in a much bigger number of copies (the main producers of such literature are Donetsk publishing houses “BAO” and “Stalker”).

The third to fifth places in the general translation repertoire for 1992-2012 are occupied by translations from French, German and Polish (approximately 13, 11 and 7 per cent from the general number of translations; once, in 2010, the number of translations from German surpasses that from French). All these are predominantly translations of belles-lettres and humanitarian sciences. If during the last ten years 389 titles were translated from Polish (according to the data of the Book Chamber of Ukraine), translations from other languages were done in much smaller numbers: 127 titles from Italian, 88 from Danish, 87 from Swedish, 77 from Spanish, 48 from Japanese, 39 from Norwegian, and 37 from Czech. The number of translations from other languages does not exceed 20 titles (14 from Georgian and 4 from Armenian). Translations from the official languages of the Ukrainian national minorities can be neglected as there are only several of them, which forces us to draw a conclusion about the insignificant development of literatures and humanitarian sciences in these languages in Ukraine.

The noted correlation between the main languages from which Ukrainian translations are done is also observed in the **top list of most translated authors**:

Table 9. Top list of most translated writers into Ukrainian

Author	N of publications in Ukrainian
Gogol, Mykola	33
Shakespeare, William	26
King, Stephen	22
Verne, Jules	17
Dyachenko, Maryna and Sergiy	17
London, Jack	17
Brown, Dan	14
Twain, Mark	14
Wilde, Oscar	11
Kafka, Franz	11

The publications with the highest circulation for the last ten years are probably Stephen King (about 200,000 copies) and Dan Brown (over 160,000 copies).

The top-ten authors of **literature for children and youth** are the following (works of O. Pushkin and O. Tolstoy are represented by their fairy tales):

Table 10. Top ten authors of youth and children literature

Kipling, Joseph Rudyard	23
Chukovsky, Korniy	21
Carroll, Lewis	20
Rowling, J. K.	18
Pullman, Philip	17
Grimm, brothers	13
Defoe, Daniel	13
Stevenson, Robert Louis	13
Nosov, Mykola	12
Andersen, Hans Christian	11

Children’s literature translations are the most dynamic sector. In 2004, the index of translations of such literature exceeded 15 per cent and reached its peak in 2011, i.e. 29 per cent (“Book of the Year” statistics). According to the data of the Book Chamber of Ukraine, translations comprise over a half for all children’s books, but here brochures are also included, so translations as such for children and youth constitute about a third of all publications.

The classifier of the Book Chamber of Ukraine puts **humanitarian sciences** into a theme section “Political, social and economic literature”. The section of “Literature on linguistics” is singled out for no apparent reason as mostly conceptual works that in Western classification constitute a part of philosophy category, are listed. Partially, that also pertains to the section “Literature on education and culture”. If these discrepancies are unified and if some publications such as brochures for internal organizational use are neglected, the types of translations for 2012 will look as following:

- humanitarian sciences - 35 per cent (the share of humanitarian sciences slowly diminishes after its peak of 54 per cent in early 2000s);
- fiction - 35 per cent;
- children's literature - 22 per cent (after the climax of translations in this group in 2011, the statistics returned to an average annual index).

Among **popular non-fiction**, only the group of religious and self-help books is statistically important (the list of top ten authors of such books is in Table 11 of the appendix).

4. Translators

Translators are the most vulnerable link in the process of creating a translated book. Average remuneration for translation from more or less widespread languages (English, French, German, Polish) is between 18 and 30 UAH per 1,000 characters. Approximately the same remuneration is received by book reviewers in Ukrainian-language press, so both participants of the process have the same problem with quality: the former are often satisfied with the literal translation, and the latter almost never read the “reviewed” works.

This comparison is not accidental: as cultural journalism is paid for very badly in Ukraine, nobody engages in systemic and specialized translation critique; therefore, pressure on publishers of translated literature is practically absent, and the criteria of publishing houses for quality of proposed translations are too low.

The interest in translation activities from the side of the government is limited by two annual prizes. In 1972, the Council of Ministers of the Ukrainian SSR founded Maksym Rylsky Prize, the monetary equivalent of which was 1,000 Soviet roubles, which was a pretty sum of money at the time. The prize has existed until now (under the aegis of National Writers Union of Ukraine), and its amount has not changed - it is the same one thousand, but in hryvnyas.

Starting from 2010, the Cabinet of Ministers of Ukraine established a new Hryhoriy Kochur Literary Prize under the aegis of the Ministry of Culture with a somewhat narrower scope: “*For significant achievements in poetry translation and translation studies.*” One more prize - Ars translationis named after Mykola Lukash - was founded in 1989 by Vsesvit journal for the best publications in this journal (prize fund is 1,000 UAH).

Thanks to the programs of the International Renaissance Foundation, “Translation Workshop” project was successfully implemented in Lviv¹⁰, which was then replaced by “Scientific Translation Lab”. They conducted over 100 seminars (practical, terminological and discussing completed translations). The result of the Lab activities was the compilation of several dictionaries:

- English-Ukrainian dictionary of educational policy terminology;
- English-German-French-Ukrainian dictionary of European integration terminology;
- German-Ukrainian dictionary of humanitarian sciences.

Thanks to the work of the Lab, two volumes of “European Philosophy Dictionary” (Kyiv, “Spirit and Letter”) were translated. For quick information exchange between seminars, a web resource <http://prostory.net.ua> was created; in particular, it was dedicated to fiction translation issues and financially supported by the International Renaissance Foundation.

Starting from 2011, TRANSLIT International translation festival has been held in the framework of the Lviv Forum of Publishers; this event is supported by the “i3” program of the Rinat Akhmetov Fund “Development of Ukraine”.

5. Recommendations

At the developed book markets, publication of translation is a self-regulated issue, which does not require special state preferences. However, the Ukrainian market cannot be considered a developed one - it can become such only with significant state support:

¹⁰ Access code: www.humanities.org.ua/TW/alm.htm

- administrative limitation of excessive Russian book import by customs duties and tariffs (as it is practiced in other fields of economy);
- providing economic impetus to book stores prioritizing national book producers;
- introducing state guarantees for book publishing loans;
- real fight of law enforcement institutions with piracy and illegal copies;
- significant increase of library financing from state budget;
- supporting events to promote books and reading (including financing of specialized press, TV and radio programs, web resources).

It is important that the Book Chamber of Ukraine does not just passively count the copies sent in but compile a full specialized register of books with accompanying details by market features of each documented publication or their absence. The subject classifiers also require review and updating for harmonization with the European standards. It is necessary to enter bibliographies in electronic form into software suitable for further content analysis.

An efficient step towards the support of translation activities as such and raising its social status may be the introduction of the best translation nomination to the National Taras Shevchenko Prize (with a radical change in the Provision on prize, i.e. introduction of expert nominators and independence from signature of the country's President).

ON PROFESSIONAL MUTENESS

An opinion on the research on translations into Ukrainian
by Nelia Vakhovska¹

Twenty years of independence have dealt a powerful blow to translated books in Ukraine: now the younger generation is left only with legends about the huge numbers of copies issued by the Soviet-era Dnipro publishing house, the avant-garde selections of “Vsesvit” journal, and the complicated relations between the true fiction translation titans and the Association of Writers. Now we, the translators, hardly know one another and are poorly informed about new books, publishing houses, and working conditions... This is why the initiative by the Book Platform project to research the state of translations from and into the Ukrainian language during the last twenty years is not only welcome; we should doubtlessly also thank Kostyantyn Rodyk for his bravery for being the first one to analyze the situation in translated literature in the time of Ukrainian independence.

The research study “Translations of Literature from Foreign Languages into Ukrainian” is persuasive in both its length (61 pages) and structure, which hews to the main rules of academic writing. In the beginning, the researcher fairly points out the drawbacks in the work of the Book Chamber, the main accounting body for the book market in Ukraine, which make it impossible to obtain precise quantitative results. This problem is solved by Mr. Rodyk in a rather elegant way - he compares the data of the Book Chamber with the Book of the Year rankings, taking into account the margin of error in the official statistics indicated by the Ukrainian Association of Book Publishers and Book Sellers. The researcher further notes the following: “As for the material situation among translations, the portion of expenses for translation and editing in the overall cost of a publication, the specifics of translators’ cooperation with publishers and the like, this information is accessible to a researcher only through carefully conducted and non-recorded

¹ Nelia Vakhovska is a translator and head of the board of the Creative Union of Translators and Writers (UTW), Kiev

interviews with participants in the process; therefore, at the moment it is impossible to provide any tangible confirmations about that.” Logically, this raises the question about the subject of the research. Unfortunately, Section One “Scope, Objectives, Methodology” does not provide an answer to this question and also does not tell us anything about the goals or the methodology employed. One can assume that Mr. Rodyk researched the dynamics of the development of the translated literature market in Ukraine from the late 1980s until 2012 from the publishers’ point of view, because other participants in the “translation process” as the author named the field of fiction translation - i.e., translators, literary agents, literary editors, etc. - were not included in the research as professional groups, *since they do not have an officially articulated position*. This is truthful to some extent: unlike publishers, until very recently the translators have not had a trade union or another representative institution, with the exception of the respective department in the Writers Association which, however, does not really care about trade union issues. As for the young Creative Union of Translators and Writers (UTW), it has not yet had time to position itself properly. Literary editors, as far as I know, still do not have their own representative bodies. Still, during recent years, both offline and online media have published a whole range of interviews with translators and literary editors, which are official documents, even if they are only a subjective view of the situation. Unfortunately, the researcher neglected these sources.

The vocabulary used to describe the object of research also seems somewhat problematic: evidently, translations of adult and children’s fiction as well as of books on the humanities are lumped under the term “literary translation”. This is despite the fact that the researcher constantly reproaches the mixing of concepts in the Book Chamber statistics, which does not differentiate, for example, between translated poetry and applied or academic literature, i.e. it does not take into account the notion of *literary* translation. At the same time, Mr. Rodyk himself, unfortunately, does not provide a definition of literary translation, limiting himself with a quote from Datus C. Smith Jr. that the “role and significance of translations” is “*to make an irreplaceable contribution in the intellectual and spiritual*

progress” [italicized by the author]. In the context of translation theory from Humboldt and Schleiermacher to Gadamer and the political philosophy of translation, the reference to such an extremely abstract and flashy definition makes us think that the researcher is not fully conscious of the specifics of fiction translation as part of the literary process (Section Three, for example, describes some special intellectual component “inherent in ‘real’ translations”). This can explain the study’s imbalance in focusing on market and economic factors and covering the interests of only one professional group.

In Section Two, under the structurally incomprehensible title “Summary”, Mr. Rodyk provides his interpretation of the difficulties in the market for translated literature: “The main problem in publishing translations from foreign languages into Ukrainian is the critical over-saturation of the Ukrainian book market with Russian products.” It is fully possible that this statement is partially true, but the researcher’s reasoning does not allow us to be persuaded: Mr. Rodyk refers to some sociological surveys without any data about them (and we know that not all so-called sociological surveys in Ukraine are to be believed), as well as to the expert evaluation of the Ukrainian Association of Book Publishers and Booksellers: “the books published in Ukraine amounted to about five percent of titles on the market in the early 1990s and now amount to 25 percent.” Let us note that the quoted fragment does not concern translated books, so what is the researcher referring to?

Further on, Mr. Rodyk offers a sort of historical sketch of the development of the publication of translated books in Ukraine from the late 1980s until now, noting the “milestones” of 1993-94, i.e. the first projects by the “Renaissance” fund and the French Embassy in Ukraine, the emergence of Osnovy Publishing House and the contemporary model for the publication of translations: a minimal number of copies supported by grants; 1995 - the attempts to comprehensively monitor the book market, resulting in the appearance of the “Book of the Year”; 1999 - the fall of the US dollar and the massive drop in the book production, but also the growth of Ukrainian translations’ share due to the reformed program of the Renaissance fund; 2006 - the departure of some publishing houses from grant dependency

in the field of translated children's books and to some extent in adult fiction; 2009 - the economic crisis. The researcher provides extensive lists of published books, main publishing houses, organizations providing grants, data on book production per capita, etc. This is probably the first attempt at a systemic description of the dynamics of the developing publishing business in the field of translated literature in Ukraine and hence is rather persuasive. Naturally, this part of the research duplicates to a certain extent previously presented data and employs periodization criteria which are not sufficiently clear, but those drawbacks are not in any way critical. Sometimes one can come across some odd formulations such as "Ukrainian and Russian language speaking publishers" (while the text implies Ukrainian publishing houses which issue translated literature in Ukrainian or Russian languages) or Ionesco, Beckett, Eco, and Vian categorized into "classical psychological prose on the verge between esotericism and mysticism", etc.

If the analytical data based on the quantitative research methods employed in this study truly amaze, its qualitative aspects raise numerous questions. For example, the researcher's assumptions that nightclubs and television programs, and not political and economic instability, destroyed the Ukrainian reader in 1990s seem dubious. One can also be skeptical about the division of the intelligentsia in the late 1980s into "politically active humanitarian scholars" and "technical and administrative intelligentsia beyond any ideology", as if certain professions envisage vaccination against political involvement. Besides, one absolutely cannot agree with his ultimatum-like statements such as "foreign donors normally reimburse about fifty percent of total publishing costs" and "in the market for translations of philosophy, publications made at the command of grant providers are the rule even today." The former clearly indicates that the author is primarily familiar with the program of *Renaissance* international fund (which he constantly praises, paying scant attention to the efforts of other grant providers, including measures taken to develop the field of translation), as most contemporary foreign programs supporting translations are focused *on the translator* and not on the publishing house - the logic of such approach is still absolutely mystifying for many Ukrainian publishers and a point of professional misun-

derstanding with translators. As for the “on-demand” translations of philosophical literature, it is simply nonsensical, or some strange interpretation of the notion of philosophy on the part of the researcher.

Within the context of the study’s main statement about Russian translations being damaging for Ukrainian translated books, Mr. Rodyk’s opinion about Russian-language translations in Ukraine is rather remarkable. In the researcher’s words, until 1996 these translations, which were published mostly in Kyiv and Kharkiv, sold very successfully on the Russian market but did not survive the competition with benefits given by the Russian government to its publishers. Mr. Rodyk notes the following: “A powerful and vivid second wave of Russian-language translations completed in 1993-2000 by Ukrainian publishers had a general *negative (highlighted by me. - N.V.)* impact on the development of the Ukrainian-language book market. Pioneering translations of both fiction and philosophical works created a sense of the Ukrainian language’s inferiority among mass consumers (...)”. The logic of this statement is symptomatic of the current discussion about the status of Russian-language literature created in Ukraine (and literary translation is still literature). The logic, presumably is the following: since the quality of Ukrainian-language products is not the best in some respects, the competition of Russian-language products created in Ukraine should simply be removed so that any comparisons are avoided. Obviously, it is this logic of exclusion that allows Mr. Rodyk to assume that a small number of translations from the official languages of Ukrainian national minorities indicates a “low level of development of literature and the humanitarian sciences in these languages within the boundaries of Ukraine” instead of raising questions about the access of national minorities to publishing, etc.

Among the reasons for Ukrainian translated books losing out to translations published in Russia, Mr. Rodyk reasonably cites the speed and better economic potential of the Russian market; an average Ukrainian publisher is currently unable to survive the competition with it. However, the researcher almost totally ignores the aspect of translated book quality (as the product of a publishing house, not only that of a translator) in Ukraine:

the widespread practice of translation via a third language, the publication of non-proofread or poorly edited texts, the low level of publishing culture (poor design, low quality paper, etc.), low numbers of copies which are quickly sold-out, incorrect positioning of books on the market, and the weak marketing strategies of Ukrainian publishing houses.

Another issue of concern is the working conditions for translators in Ukraine: insecurity, lack of schools and support for professional development, staying in the “gray” legal zone, insufficient development of linguistic infrastructure, schizophrenic accentuation of the “orthography war”², etc. Here Mr. Rodyk duly points out the following: “Translators are the most vulnerable link in the process of creating a translated book. Average remuneration for translation from more or less widespread languages (English, French, German, Polish) is between 18 and 30 UAH per 1,000 characters. Approximately the same remuneration is received by book reviewers in the Ukrainian-language press, so both participants of the process have the same problem with quality: the former often produce a mere word-by-word translation, and the latter almost never read the ‘reviewed’ works.” Moreover, the researcher believes that critics and reviewers as a professional group should pressure publishing houses and raise their quality criteria “for proposed translations”. This opinion is also extremely representative of Ukrainian society and the book industry as such: only the translator is responsible for the quality of translation, and since the translator is paid very little, no high quality should be expected. This position is wrong in principle. The quality of the translation stems not only from the translator’s work; without dialogue with a literary editor, without quality proofreading, - i.e. without the contribution of the publishing house - a good translation is impossible. In his reflections on the “translation process” Mr. Rodyk confuses the subject of the translated book - i.e. the publisher, with the subject, i.e. the translator. Only their interaction creates the process and its quality. However, as long as the publishers stand above the translators in the hierarchy and until translators as an insecure professional

² The metaphor here refers to the plurality of opinions regarding orthography in Ukraine today

group are elevated to a level of equal partnership, no exports or critics can change the quality of Ukrainian translation.

In conclusion, I would also note the following: given the lack of statistical data and expert evaluations (or complicated access to those), as well as given the strict time frame of the Book Platform project, the research study by Kostyantyn Rodyk “Translations of Literature from Foreign Languages into Ukrainian” fully deserves praise. This study serves as a starting point established by the researcher and the project; it is the foundation to be used for further public discussion on Ukrainian translations. Naturally, many questions remain: e.g., about the role of literary events, fairs, festivals, printed journals, and Internet resources in the development of translation in independent Ukraine; about the working conditions of Ukrainian translators and literary editors and how these conditions could be improved; about the dialogue with publishers and government; about the status of Russian-language translations in Ukraine, etc. However, the task of *giving a voice* to still socially mute professional groups, i.e. translators and literary editors, is the most important for a comprehensive dialogue and basic transparency in Ukrainian literary translation. First of all, we need specialized research into the professional situation of the abovementioned groups based on credible empirical data, which would allow us to evaluate the composition of these professional groups, their typical working conditions, problems, etc. Only then the dialogue with publishers and the general public about literary translations will be able to avoid imbalances and empty assumptions.

A COMMENTARY of the Research on Translations into Ukrainian

by Dmytro Drozdovskyi ¹

Ukrainian translation history has witnessed undeniable achievements in this realm and has registered notable milestones. In the Soviet times, the ruling ideology notwithstanding, a cluster of active translators arose who constituted a form of “aesthetic resistance,” including Mykola Khomychevskyi (Borys Ten), Hryhoriy Kochur, Mykola Lukash, Yevhen Popovych, Anatol Perepadia and others. With the title of “the colossi of Ukrainian spirit” bestowed upon them in the years of Independence, these Ukrainian masters of translation made an outstanding contribution to the development and enrichment of Ukrainian culture, promoting the functioning of the Ukrainian language. Their translations at times took on the role of a nucleus unifying Ukrainian intellectuals and enabling the vibration of various productive artistic energies. Even earlier, as far back as 1900-1930s, numerous Ukrainian intellectuals also worked in the domain of literary translation, offering Ukrainian versions of the most prominent English, French, German, Polish, Russian, etc. works (translations by Lesia Ukrayinka, M. Zerov, M. Dray-Khmara, M. Rylskyi, V. Pidmohylnyi are only some of those to be mentioned here).

Despite such powerful potential, Ukrainian translation has found itself in quite a quandary after 1991. Following the collapse of the Soviet Union, obviously, Ukraine was not ready for the transition to market models of further development. The stagnant Soviet economy, administrative command system and other factors were showing their effects. Upon gaining its Independence, Ukraine entered a state of economic and financial collapse which led to the depreciation of currency, hyperinflation, etc. These negative post-Soviet phenomena also had an enormous impact on cultural trends, especially the realm of translation. This field

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had to be developed from scratch since its working methods designed in the Soviet period were no longer successful and did not correspond to the new demands of the world market. The decline of “Dnipro” publishing house - one of the leading publishers of translated literature in Soviet times, is a glaring example of new ways of functioning in this sphere which Soviet publishing giants did not manage to adapt to.

The research of Kostyantyn Rodyk “Translations of Literature from Foreign Languages into Ukrainian” (conducted within the “Book Platform” project) may undoubtedly be called fundamental.

It fills in the gaps in the history of the development of new Ukrainian book publishing. This research project has considerable heuristic potential (for instance, in the chapters where the author refers to the first Ukrainian long-seller translated from English, “Ukraine: History,” a work written by a history and political science professor at York University (Canada), Orest Subtelnyi; or interesting observations about 1993 when, for the only time in modern Ukrainian publishing history, the number of translations from French exceeded those from English; or about the second wave of Russian translations during 1993-2000, as a reason for the stagnation of Ukrainian translation, which has never been researched before) and plays an important role in the further development of publishing in Ukraine. The researcher summarizes the analyzed materials in charts and tables which clearly and convincingly visualize the problems of Ukrainian publishing in the sphere of translation. Let me address certain points regarding the chronologically arranged table which demonstrates the number of copies of translated literature per capita.

Year	Copies per capita	Dynamics (compared to the previous year)
1990	3.2	-17%
1993	1.7	-29.16%
1999	0.36	-59.09%

This table provides a quantitative summary of how the Ukrainian publishing sphere is actually declining against the background

of general economic and socio-cultural problems. It is worth mentioning that this decline is taking place against the backdrop of the total destruction of the book distribution network which, in the Soviet period, was organized in such a way that books published in the capital were certain to be sent even to small town and village libraries. A similar mechanism for book distribution has not existed since Independence. Even though this aspect is not accentuated by the researcher, this factor, in my view, is of great importance since it determines the work of publishing houses. Ukrainian publishers from 1990-2010 were deprived of proper support from the state not only concerning taxation but also in terms of the realization of book production. Still, the reduction in the number of printed copies per capita has undergone a negative exponential increase over a decade.

Rodyk's research reflects these problems statistically as well, thus it is of immense value for current Ukrainian state policy in the field of book publishing (for instance, the author's recommendations as to the administrative restrictions on the excessive import of Russian books by means of customs quotas and tariffs, as is practiced in other sectors of economy). Certain recommendations from this research have to be considered by the experts within the state administration and certainly put into practice. The novelty of this study can also be found in other issues discussed in the research.

Unfortunately, after 1991, the problem of the registration of publications, connected with the shortage of experts in the given field, as well as with the absence of newly elaborated criteria which would meet modern requirements of book publishing, arose. According to K. Rodyk, "The compilation of a national bibliography has been entrusted by the government to the Book Chamber of Ukraine. The institution, however, manages the fulfillment of the state task on the level of a primitive system for recording the copies sent by publishers. Yet not all publishing houses forward their production and by no means is every printed book sent to the Chamber: as estimated by the Ukrainian Publishers and Booksellers Association, today, from 10 to 15 percent of advance copies fail to reach the Book Chamber of Ukraine." Therefore, taking into account these factors, it is impossible to have a clear and, as much as possible, objective

vision of the functioning of the translation market in our country since 1991. In Soviet times, such statistics were produced, but after the proclamation of Independence, Ukrainian state institutions neither managed to initiate a complex system of monitoring of this sector of the publishing sphere, nor did they support national translation production (which is clear from the negative effects of the current taxation system on publishers, as well as from the unpreparedness or reluctance on the state level to support any events and actions aimed at promoting translation and establishing a high status for translators).

Rodyk's research offers the first systemic view of the Ukrainian translation market. It is based on the principles of scientific accuracy and mathematical precision in the presented findings.

The fundamental value of the study "Translations of Literature from Foreign Languages into Ukrainian" lies in the attempt by the author, who is an academic researcher at the Shevchenko Institute of Literature, to systematize, classify and summarize an immense amount of material (more than two decades are covered in the research) related to the publishing of texts from different literatures in their Ukrainian translations. To date, a research study of this kind has not existed, therefore, we may agree with the author when he states that "the repertoire of modern Ukrainian book craft (for twenty years of Independence) has contained only some isolated studies on translation theory and essays of a historical and personal nature <...>. The main obstacle to researching translation from foreign languages into Ukrainian is the absence of a full register of publications in Ukraine." In Soviet times, such registers were annually prepared by academic libraries and lists of published translations into the Ukrainian language were annually issued in the journal of world literature *Vsesvit*, No. 11-12.

Rodyk has conducted a scientific research study which, previously, was possible only with the involvement of specialized institutions and therefore this study may indisputably be qualified as a fundamental project which provides a panoramic and systemic visualization of the historical stages of the development of book publishing in our country from the proclamation of Independence until 2012. This research also holds prognostic potential, pointing out problematic vectors in the analyzed field and defining

long-term steps which could secure improvement in publishing translated literature and acknowledge the importance of this sphere of publishing for the sake of the further development of Ukrainian culture.

Nowadays, the development of book publishing strategies and publications of translations from foreign languages in particular is a highly important topic for a scientific research. Since 1991, “even the very notion of ‘translation,’ as seen by the Book Chamber of Ukraine, has been vague. Research on the problem discussed is also impeded by the fact that the history of modern book publishing in Ukraine (1991-2012) remains as yet unwritten” (K. Rodyk). The recording of such history is quite an exigent and challenging project. Nevertheless, that very type of work is of utmost importance for the acknowledgement of Ukrainian attainments and breakdowns and for the development of a well-elaborated and efficient policy in this field in the coming decades.

Another critical aspect, profoundly analyzed in Rodyk’s research, concerns the forms of grant support for Ukrainian publishers. This practice is commonly accepted worldwide. The work of such institutions as British Council, Goethe-Institute, Polish Institute, Cervantes Institute, etc. first and foremost focuses on support for literature (in the field of humanities and fiction in particular) from their country in foreign translations. Translation, contrary to other branches in the book production industry, requires considerable investment related to copyright fees and payment of royalties to foreign authors or owners of the copyright, as well as payments for translation services, etc. All these factors result in the increase of production costs per unit of translation.

In the 1990s, Ukraine was not ready to adopt this working method. At that time, mechanisms for copyright protection were being increasingly elaborated worldwide. Publishers had to meet these new requirements, but the Ukrainian publishing industry from the beginning of the 1990s - for almost a decade, because of an absolutely unfavorable economic situation - was not able to promptly adopt international work standards accepted by this globalized translation industry. It is no coincidence that grant projects of the International Renaissance

Foundation, which belongs to the network of foundations of the Open Society Institute established by George Soros, were mainly focused on publishing foreign literature in the field of humanities (works in philosophy and literary criticism, as well as fiction). From the 1990s until roughly the 2000s, “Renaissance” has served as a Mecca for Ukrainian intellectuals (writers, academics, publishers). Cooperation with this institution was regarded as an intellectual duty and a quality mark of sorts. “Practically all Ukrainian translations from world humanities literature (philosophy, psychology, sociology, political science, and cultural studies), issued up until the end of the 2000s, came about by virtue of international grants,” concludes Rodyk. According to the researcher, the first to enter the translation market “without the support of international grants, were publishers of literature for children and young adults (“A-BA-BA-HA-LA-MA-HA,” “Old Lion Publishing House,” “Machaon-Ukraine,” “Teza”). In the sector of translated fiction literature, “Folio” and, since 2006, “Family Leisure Club” launched a program of independent translations (that year the project “World Bestsellers in Ukrainian” was initiated and books by Dan Brown, Stephen King, Elizabeth Kostova, Danielle Steel et al. were published).”

The whole corpus of translated literature in Rodyk’s research is subdivided into five stages: 1) end of the 1980s - 1992, 2) 1993-1994, 3) 1995-2001, 4) 2002-2012, 5) last decade. Apart from these, the author singles out a special sub-stage - so-called second wave of Russian translations (1993-2000). Besides that, the research contains a sub-chapter called “Translators” which, however, in my view, requires expansion and further elaboration. In addition, in the sub-chapter “3.6. Last decade: languages, topics, names”, in my opinion, the roundtable session organized by the Internet resource “Litakcent,” which sought to analyze new trends in the realm of translated literature, should have been mentioned. The materials issued at these events hold considerable potential for the development of Ukrainian book publishing.

From the chronological point of view, the data collected in the research has been differentiated quite properly. Such historical classification is determined by the peculiarities of the socio-

economic development of Ukraine and is also influenced by the emergence of powerful new players in the field of publications of world literature in Ukrainian translation (e.g. International Renaissance Foundation or the publishing house "Osnovy"). All the data under analysis is favorably organized according to the historical periods, which help us grasp the information and focuses our attention on the key "stumbling points" in each block. Unfortunately, translation industry has not been properly supported at the state level by Ukraine and the development of translation projects has been neglected at times. The researcher, in particular, qualifies the disappearance of the newspaper "The Reader's Friend" ("Druh Chytacha") as a negative occurrence, which took place even though in 1993 the newspaper's subscriptions increased 10-fold (from 4,000 copies in the previous year to 40,000). In this way, "an interested reader was deprived of an opportunity to keep updated on new publications through the bibliographic register of the Parliamentary Library (including newly issued translations)." Moreover, at one point, the project of the French Embassy concerning the establishment of a prize named after M. Zerov aiming to aid Ukrainian translators received no support (the Hryhoriy Skovoroda Prize and the Hryhoriy Kochur Prize were founded much later, while the Mykola Lukash Prize from the journal *Vsesvit* still has not been approved by the state).

The focus of the research is not limited to the publication of translations. The author also considers the nature of the translators' work, raising practical problems related to the functioning of translations in Ukraine. These problems include, among others, the insufficient payment translators receive. This problem, by the way, has resulted in the fact that nowadays, graduates of translation departments often seek self-realization in business companies and, therefore, literary translation is left to the worst graduates, not for the best ones. For this reason, translated works may contain stylistic defects which in Soviet times would have never occurred. Literary translation remains an unprofitable occupation in Ukraine. As Rodyk's research convincingly argues, we have an established network to support translations, but there is no similar network to support translators, there exists no professional register of modern masters of translation (for instance, classified according to the

language pairs) who collaborate with commercially successful publishing houses.

As the most considerable problem, K. Rodyk also underscores the existence of Russian translations, arriving from Russia, in Ukraine. In Russia, unlike Ukraine, much more substantial measures were taken on the legislative level to support state publishers. Moreover, the system of preferential taxation in the Russian Federation has provided reasonable grounds for the expansion of book publishing businesses working in the realm of translation. "Since publishers in Russia were levied privilege taxes (zero rate of value added tax) in January 1996, their book publishing promptly acquired the features of a genuine business; the production cost of a popular Russian book was considerably reduced, as compared to similar mass literature in Ukraine. Therefore, quite predictably, the shelves of Ukrainian book stores were being packed with more economical and easily renewed products - Russian products," Rodyk claims.

Considering Ukraine's post-colonial situation, translated books imported from Russia create obstacles to the development of Ukrainian translated literature.

Thus, Russian translations, as of 1991, have served as a factor suppressing the development of Ukrainian translation. K. Rodyk emphasizes this fact, speaking about the two waves of Russian translations. It is worth mentioning that in Soviet times the central translation bureau was situated in Moscow. Consequently, after the collapse of the Soviet Union, the coherent system of cooperation with leading publishing houses in foreign countries was inherited by Russia, which, in its turn, influenced the successful development of translated literature in that country and the less successful one in Ukraine.

Taking into consideration everything mentioned above, it may be concluded that the topicality of Rodyk's research is undeniable, since having the bibliographic register of texts translated into the Ukrainian language is of the utmost importance. Such a register is considered a sort of a canon in different realms of academia and belles-lettres. It reveals the specific character of Ukrainian book publishing in the sphere of translated literature, provides a snapshot of the translated

texts and defines the perspectives of further work for Ukrainian publishers. In conclusion, I would like to mention that K. Rodyk is the president of the All-Ukrainian Book of the Year Rating, which has been monitoring and rating all newly published books in Ukraine since 1999, and thus, for more than 10 years, he has been professionally engaged in studies related to this research topic and has proved to be a leading expert in this sphere.

In conclusion, I would like to stress that translation has always performed two important functions: the incorporation of world culture into the national culture and the development of the stylistic capacity of the language and its creative resources. Had it not been for translators' work, the world would have always been destined for separation, since the Tower of Babel myth is the myth foreseeing the punishment of mankind for its desire to rival the wisdom of God.

TENTATIVE RECOMMENDATIONS CONCERNING TRANSLATING FOREIGN LITERATURE INTO UKRAINIAN, IN CONNECTION WITH KOSTYANTYN RODYK'S STUDY

By Péter Inkei¹

The author of the study, Kostyantyn Rodyk, apologises for the dire circumstances surrounding translation into Ukrainian, and especially for the lack of information on the subject. Unfortunately, most of those complaints are not specific to Ukraine. The scale may be different, but colleagues elsewhere struggle with similar or identical obstacles, including in the most developed nations in Europe.

The study regrets, for example, that “the very history of the new publishing industry in Ukraine (1991-2012) has not been written yet”. If it had been, it would be a precious, rare species, as very few national publishing monographs exist in Europe.

Also, the difficulties encountered by researchers who venture into registering, listing, and analysing the translation output of a country or a period are familiar. The challenges and failures that are listed on the first pages of the study about monitoring, documenting and communicating the performance of the publishing sector are shared all over Europe - keeping in mind, of course, the huge differences from country to country at the same time.

Taking another example, coming up with the statistical definition of a book is one of the international literary community's eternal quests. And even when a definition is reached, the dilemmas of interpreting and adapting them to local conditions arise. And when implementation is harmonised between countries, changes in technology may compel researchers to start

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re-thinking the fundamentals of the definitions - as has actually happened with the advance of e-books.

What is written about the secretive behaviour of publishers is also not a solely Ukrainian feature. Publishers are wary about their business data everywhere. Public authorities - statistical offices, trade and industry ministries, and, of course, tax authorities - can overcome this problem through legally grounded obligations to provide data, although they, too, are not always eager to share such information with the public. Besides, outside observers such as journalists, researchers, decision makers, members of related professions (librarians, booksellers, authors, etc.) and publishers themselves are also curious about one another's performance. This is why publishers' associations often succeed in getting quicker and more precise information about their members than the public bodies in a number of countries. Nevertheless the numbers of print runs of individual titles are made public in very few cases across Europe.

The study is right to focus on shortcomings that are particularly acute in Ukraine. Such is the issue of legally required deposit copies. One of the few studies in English that one can find on the web about publishing in Ukraine² confirms this statement. Comparing the issue in a number of countries in Eastern Europe, Dan Pennell acknowledges that the National Book Chamber is in charge of the national bibliography in Ukraine. The American scholar, too, failed to identify the institution's exact obligations with respect to this task; neither could he describe the distribution of labour between the Book Chamber and the National Parliamentary Library. This ambivalence comes up also in Rodyk's study, when it is mentioned that the bibliography of the latter is better for certain purposes than that of the Book Chamber, although no further explanation is provided.

The detailed presentation of the record of literary translations into Ukrainian over the past two decades is the study's greatest contribution. It is instrumental in identifying the biggest challenges in this domain. These appear to be quantitative,

² Dan Pennell: *Book Chambers and National Bibliographies*, in: Hartmut Walravens (ed.) *Newspapers: Legal Deposit and Research in the Digital Era*, De Gruyter Saur 2011

above all. We learn that in the early nineties, 95 percent of books on the market came from Russia. The current estimate is three-quarters. These books are by definition in Russian, and moreover, the remaining one quarter also includes products of Ukrainian publishers in Russian. The Ukrainian language book market is thus very small - it would be useful to have approximate figures about how small it actually is. Furthermore, no estimate is given about the current share of translations in the books in Ukrainian and thus about the percentage of these - books translated into Ukrainian, the subject of the study - within the total book market in Ukraine: whether in terms of offers or actual sales. It would be important to have at least rough estimates about both figures for any further discussion. What percentage of all "books in print" (i.e. books available in Ukraine) are titles translated into Ukrainian³; and what percentage of sales (in hryvnia) do such books represent in a year?

The share of books translated into the national language on the book market is an important indicator in every country. In the Ukrainian circumstances it is even more crucial; it is a vital indicator of the stage that Ukraine has reached in the process of re-establishing the position of the Ukrainian language in the period of independence.

Next to the sobering description of hardships and alongside the critical remarks, the study reveals a few positive issues, including the number and records of translation awards (Skovoroda, Rylsky, Shevchenko, Kochur, Lukash Prize), also related to the well-established Book of the Year award.

The large number, and thus logically significant percentage, of works translated from Russian is a pleasant piece of information for the foreign observer. Most sources communicate that the high level of (Ukrainian-Russian) bilingualism of the population (especially among those segments of society that are more active customers on the book market) would leave very little room for publishing works that are available in Russian also in Ukrainian. The number of translations from Russian neverthe-

³ „Translations from foreign languages amounted to 28.9 per cent of books in the lists” - it is not clear whether this reference about 1999 means that about 30% of titles in Ukrainian were translated.

less suggests that Ukrainian is competitive enough, otherwise publishers would not invest in translating from Russian in such large numbers. The study does not indicate any kind of subsidies (public, foreign or business sponsorship) in this segment. Quite the contrary, by providing state incentives to the publishing sector in the Russian Federation, their publishers are in an advantageous position in the competition also for customers in Ukraine who read Russian.

Pennel, the author of the mentioned article about legal deposit, found the web site of the Book Chamber informative, suggesting good quality work, which is confirmed by the author of these lines. <http://www.ukrbook.net> revealed that at about the same time as Kostyantyn Rodyk, another researcher Viktor Yanukovich also produced a document related to the subject. Presidential Decree 336/2013 deals with the state support of book publishing and promoting reading in Ukraine. Several of the recommendations in the Decree echo those of the study.

Knowing little about the effect of a Presidential Decree in Ukraine and about the mechanisms of its implementation, one cannot judge its impact. In any case, the table on the following page represents an attempt at a tentative list of indirect and direct goals in connection to translating literature into Ukrainian.

It is important especially with regard to recommendations to decision-making authorities to help identify the higher-level general goals that will be served by enhancing the cause of translating from foreign literatures. Also, targets that we wish to achieve need to be broken down into measures to take or to strive for.

The column “Rel.” stands for Relevance for translation into Ukrainian, and the stars express the degree of relevance. The measures in line number three, the enacting of the Florence (called also Lake Success) Agreement on the preferential handling of cultural, educational and scientific material, including books, is an important general measure and it figures in the Nr.336 Presidential Decree, but has no direct relevance on the publishing of translated literature on Ukrainian soil.

The last column “336” indicates whether the relevant measure is mentioned in the Presidential Decree.

The following are comments on some of the sections of the table.

The Presidential Decree is very laconic, which is a refreshing read after the extremely bureaucratic and lofty language that is common in the institutions of the European Union. Nevertheless, more hints are needed about the vital significance of strengthening the position of the Ukrainian language, and about the role of the Decree in that endeavour. The degree of commitment to this cause on the part of the authorities, as well as on the part of the professions affected and society at large fundamentally determines the success of any move. The most obvious protective measure, also mentioned in the study, is one that requires particularly strong political determination: introducing measures that, for example, the Canadian state applies vis-a-vis the United States in protection of its cultural spheres.

	GENERAL GOALS	CLOSER TARGETS	MEASURES	Rel.	336
<i>Translation into Ukrainian</i>					
1	Safeguard Ukrainian	Declare policy priority	Place in sector policies	**	
2		Apply protecting levies	Import quotas or levies on Russian	***	
3		Apply preferential taxes	Apply Florence Agreement		yes
4	Promote reading, literature	Upgrade public library system	Endorse innovative methods	*	
5			Improve technical conditions		
6			Increase book acquisition funds	**	yes

7		Use the media	Dedicated campaigns	*	yes
8		Reform education	Modernise literature teaching	*	yes
9	Strengthen book sector	Enhance production	Reduce costs	*	yes
10			Preferential taxation	*	yes
11			Promote export		yes
12		Help broaden public, customers	Subsidise fairs, literary events etc.	*	
13		Monitor book distribution chain	Protect balance, individual shops	**	yes
14		Improve financial position	Apply preferential loan scheme	**	yes
15			Devise schemes that boost giving	**	
16		Fight piracy	Upgrade official instruments	*	yes
17			Strengthen professional self-regulation	**	
18		Improve evidence	Upgrade state bibliographic statistics	***	yes
19			Improve business statistics	**	
20	Assist cultural diplomacy	Adapt source language structure	Preferential subsidies by language	**	

21	Goals intrinsic to translation	Upgrade translation output	Increase number of titles	Relevant by definition	
22			Increase share on the market		
23		Optimise source structure	Identify languages to boost		
24		Optimise genre structure	Identify genres to boost		
25		Improve quality	Campaign for translation's value		
26			Capitalise on awards		
27			Encourage differentiated fees		
28		Reward translators	Arrange for translators' subsidies		
29			Support professional organisation		
30			Offer provisions for perfection		
31			Apply library lending rights scheme		
<i>Translation from Ukrainian</i>					
32	Endorse UA positions	Subsidise translation from Ukr.	Publishers' grants		yes
33		Support translators from Ukr.	Residence, grants		
34		Enhance visibility	Support participation at int-l book fairs		

The relationship of translations into Ukrainian to the efforts in favour of reading, books and literature is self-explanatory. More comments are needed about the strengthening of the book sector, as an important branch of the creative industries (lines 9-19 in the table). Decree 336 is focused most on this set of tasks. It is right to warn against monopolies in bookselling, but it fails to call for the protection of individual bookshops (against the domination of chains, line 13). With regard to finances, it is not clear what kind of state measures the decree has in mind that will result in reducing the cost of production. A preferential credit scheme to publishers mentioned in the decree was introduced by the Hungarian culture ministry sixteen years ago in cooperation with a commercial bank and has functioned well, requiring limited state funds - a practice that is worth adopting (line 14). Also, if there exist dedicated goals to which the state awards tax credits or uses other incentives to boost donation, translating into Ukrainian should be added to those goals (line 15).

Strengthening the professional cooperation of publishers (alone or jointly with booksellers) could help to attain goals such as more reliable statistical information and a successful fight against piracy.

Publishing books, promoting literature and translating from foreign languages are activities that constitute goals in themselves, besides being instrumental in achieving more general or “higher” social goals (lines 21-31 in the table). Attempting to perfect these activities is therefore an intrinsic aim. This is the primary motivation that one also feels behind the study on the development of translating foreign literature into Ukrainian. Nevertheless, the hierarchy of these aims needs to be established with greater clarity. Where do the greatest problems lie: in quantity or in quality? If numbers must be boosted, should it be on the offer or the reception side? Namely, should more books be published (or in different structure) to achieve a healthier position on the market, or does more interest need to be raised towards buying and reading books translated from foreign languages?

Although the issue of quantity remains uncertain, there is no doubt about the necessity to keep fighting for better translations; which presupposes a better acknowledgement of quality.

One item, line 31 in the table, requires comments. The compensation of authors after loans from libraries has been introduced in a number of countries. This requires public funds, which the budgets of the library system need to be complemented with. Besides authors (in our cases foreign authors) translators also receive certain amount.

Questions about translating from Ukrainian into foreign languages did not figure among the subjects of the study. Nevertheless, the obvious overlaps as well as tactical considerations imply that they should also be considered when thinking about measures in favour of translation into Ukrainian. Decree 336 does the same, and so does another series of studies of translations from Ukrainian⁴, equipped with recommendations, and commissioned by the Book Platform project.

⁴ Available at <http://bookplatform.org/en/activities/53-translations-from-ukr-en.html>

