

**Ukrainian Literature in English**  
**A Selected Bibliography of Translations**  
**2000–**

*Marta Tarnawsky*

- ¶ 21. Andrukhovych, Yuri. *The Moscoviad*. Tr. from the Ukrainian by Vitaly Chernetsky. New York City: Spuyten Duyvil [©2008]. 185 p.

Translation of the novel *Moskoviada*. With brief notes about the author and the translator on p. [186] and a comment about the novel by Askold Melnyczuk on the back cover.

- ¶ 22. Antonych, Bohdan Ihor. *The Grand Harmony*. Tr. from Ukrainian with an introd. and notes by Michael M. Naydan. Lviv: Litopys, 2007. 117 p. col. illus.

A parallel text edition: Ukrainian and English.

**Contents of English language material:** A biographical note on Bohdan-Ihor Antonych. • Antonych writing God in *The Grand harmony* / Michael M. Naydan. • Acknowledgements. • **The Grand Harmony:** Ut in omnibus glorificetur Deus. That in all things God may be glorified (You've placed a dreadful burden on my shoulders). • Veni Sancte Spiritus. Come, Holy Spirit! (Come, come to me, Holy Dove). • Musica noctis. Music of the night (Light up the torch of the pale moon in the sky). • De morte, I. On death, I (Only later I will bow my head in thought). • Gloria in excelsis. Glory in the highest. (To embrace all people). • De morte, IV. On death, IV (I am calm as silence on the water). • De morte, II. On death, II (I don't know how to ask anyone). • Duae viae. Two roads (I've searched for you, Lord, on long roads). • Ars poetica, II, 1. The art of poetry, II, 1 (I am an ordinary poet). • Amen (The concert is over). • Vinea Divina. The Lord's vineyard (O, life has thousands of enticements). • Deus magnificus. God magnificent (On the highest crests of mountains—is He). • Te Deum laudamus, I. We praise thee, O Lord, I (The earth is a million-stringed, golden-stringed harp). • Advocatus diaboli. The devil's advocate (When I stand before Your fiery face). • Resurrectio. The Resurrection (Bells peal in early morning for the morning sun rises). • Momentum cum Deo. A moment with God (How hard, how hard, how hard it is). • Litanias. A prayer (Lord, do You know

how much we need faith). • A prayer (A mortal's prayer is like smoke). • A weekday (At five o'clock in the morning). • Sacred simplicity (The world is great and wide). • Naïveté (Whom does it trouble). • *Ars poetica*, II, 4. The art of poetry, II, 4 (A captivated full-grown child). • *Veni creator! Come, Creator!* (Creator of thousands of moons, millions of stars). • *Confiteor*. I confess (I have fought with God intently and did not). • *Mater dolorosa*. The sorrowful mother (The wind was blowing into the dark). • *Liber peregrinorum*, 3. Book of pilgrims, 3 (Jerusalem) (The yellow road beneath my feet). • *Ave Maria*. Rejoice, Maria! (I whisper Your resounding name in the morning on a sunny day). • *The Green Holy Day* (Today is the Green Holy Day). • *De morte*, III. On death, III. *Requiem* (Already the hand of an angel has touched your proud brow). • *Ars poetica*, II, 2. The art of poetry, II, 2 (To sing of a house). • *Ars poetica*, II, 3. The art of poetry, II, 3 (For me a day). • *Triangulum*. A triangle (Faith, hope, love) (You desire what is unknown). • *The woodcutter*, Part 2 (O black screech owl, don't howl). • *The fourth angle* (Faith, hope, love, 2) (O, human souls eternally yearn). • *Credo*. The creed (Faith, hope, love, 3) (Many strings). • *Spes*. Hope (Faith, hope, love, 4) (When all around night is black). • *Agnus Dei*. Lamb of God (You are not a proud gray-winged eagle). • *Mater gloriosa*. Glorious Mother (Play, harps, play, lyres, play, lutes, play, zitherns). • *Ascensio*. The ascension (Closed are the doors of heaven). • *Apage satanas!* Be gone, satan! (I finger the nights and days like rosary beads, one at a time). • *Te Deum laudamus*, II. Let us praise the Lord, II (For You the sea plays a radiant, spirited psalm). • *Kyrie eleison*. Lord have mercy! (I lift my hands in mute ecstasy). • *Magnificat*. Glorification (Sing, my soul, a praiseful psalm to the Lord). • *Ars poetica*. The art of poetry (Hexameters, trochees). • *Salve Regina*. Hail, Holy Queen! (*Salve Regina*).

- ¶ 23. Dovzhenko, Oleksandr. *The Enchanted Desna* / Alexander Dovzhenko. Tr. by Dzvinia Orłowsky. Marshfield, MA: House between Water [©2006]. 61 p.

Translation of *Zacharovana Desna*.

- ¶ 24. *Down Country Lanes: selected prose fiction* by Tymofey Bordulyak, Mykola Chernyavsky, Ivan Franko, Bohdan Lepky, Dmytro Markovych, Les Martovych, Stepan Vasylchenko, Volodymyr Vynnychenko. Tr. by Roma Franko. Ed. by Sonia Morris. Toronto: Language Lanterns Publications, 2008. 409 p. (Ukrainian short fiction in English).

**Contents:** Introduction / Paul Cipywnyk • **Tymofey Bordulyak (1863–1936):** Worry. • The message. • The jubilarian. • **Mykola Chernyavsky (1868–1946):** The dragon. • **Ivan Franko (1856–1916):** How a Rusyn busied himself in the other

world. • How Yura Shykmanyuk forded the Cheremosh. • A thorn in his foot (A story about Hutsul life). • As in a dream. • **Bohdan Lepky (1872–1941)**: Nastya. For her brother. • The peasant woman. • The sacrifice. Vengeance. • The daughter and the mother. • **Dmytro Markovych (1848–1920)**: Omelko the convict. • The shmatok. • Ivan from Budzhak. • The Vowk's hamlet. • **Les Martovych (1871–1916)**: The sinner. • A matter of life and death. • **Stepan Vasylchenko (1879–1932)**: In a hamlet. • Cornflowers. • At home. • Rain. • The witch. • The peasant angel. • Petrunya. • **Volodymyr Vynnychenko (1880–1951)**: A curious scene with Kost. • Beauty and strength. • Glossary. • Biographical notes.

¶ 25. Franko, Ivan. *Behind Decorum's Veil*. Selected prose fiction. Tr. by Roma Franko. Ed. by Sonia Morris. [Toronto]: Language Lanterns, 2006. 406 p. (Ukrainian short fiction in English) (Ukrainian male authors, 1880–1920).

**Contents**: Introduction. • For the home hearth. • Pillars of society. • Glossary. Translations of the novels *Dla domashnoho ohnyshcha* and *Osnovy suspilnosti*.

¶ 26. Franko, Ivan. *Beacons in the Darkness*. Selected prose fiction. Tr. by Roma Franko. Ed. by Sonia Morris. [Toronto]: Language Lanterns, 2006. 430 p. (Turbulent Times; a trilogy, v. 2.) (Ukrainian fiction in English) (Ukrainian male authors, 1880–1920).

**Contents**: Introduction. • Unknown waters. • Lel and Polel. • Notes. • Glossary. Translations of *Ne spytavshy brodu* and *Lel i Polel*.

¶ 27. Franko, Ivan. *Fateful Crossroads*. A novel. Tr. by Roma Franko. Ed. by Sonia Morris. [Toronto]: Language Lanterns, 2006. 373 p. (Turbulent Times, a trilogy, v. 3) (Ukrainian fiction in English) (Ukrainian male authors, 1849–1920).

**Contents**: Introduction. • Fateful crossroads. • Glossary. Translation of *Perekhresni stezhky*.

¶ 28. Franko, Ivan. *Ivan Franko's Lyrical Drama of Withered Leaves*. 3<sup>rd</sup> ed., updated. Tr. from the Ukrainian by Ivan Teplyy. Lviv: Spolom, 2009. 138 p.

A parallel text edition: Ukrainian and English. **Contents of the English material**: To the anglophone reader / Ivan Teplyy (26–29). • Preface (31) • Foreword to the second edition (33) • **The first cluster (1886–1893)**: 1, I (Upon that long, hard stupefaction) • 1, II (I wonder what attracts me to you, draws • 1, III. (Neither God, nor the demon I fear) • 1, IV (What for, my beauty, do I love you so) • 1, V (When we chanced once upon seeing) • 1, VI (You're my only and true love, indeed) • 1, VII (Your own eyes are like the deep sea) • 1, VIII. "No hope shalt thou nurture" (How could you say it so impartially) • 1, IX (I pin no hopes altogether) • 1, X (The

boundless field in the snow-drift abundant) • 1, XI (Should you see me anywhere) • 1, XII (Do not pass by scornfully) • 1, XIII (I'm not a human! Often to hush) • 1, XIV (Like that wall insurmountable, has the lot) • 1, XV (It's more than once that I have dreamt about) • 1, XVI The funeral of Mrs. A.H. (It happened! In a coffin, metal-clad) • 1, XVII (I didn't curse you, my star dear) • 1, XVIII (You're crying. Streams of bitter tears) • 1, XIX (I make no complaints against you, my fate) • 1, XX The spectre (A chilly night. Serenely, gravely, freely) • Epilogue (Be gone with the whirlwind, my kind leaflets faded) • **The second cluster (1895):** 2, I (In Peremyshl, the green San where flows) • 2, II (The Noon) • 2, III (Green is the sycamore, green is the sycamore) • 2, IV (Oh you, young lady, beauty most sound) • 2, V (Red guelder-rose, meadow's, why do you bend low?) • 2, VI (Oh you my leafy oak-tree fine) • 2, VII (Oh pity, my pity) • 2, VIII (I do not love you, no, I don't) • 2, IX (Why cannot one hear your laughter?) • 2, X. In the railway carriage (As if scared, for no reason) • 2, XI (Laugh at me, stars everlasting!) • 2, XII (What for do you appearing keep) • 2, XIII (This fine path runs here) • 2, XIV (If spell I had found that would stop a cloud) • 2, XV (What's happiness? Illusion) • 2, XVI (When I cannot see you) • 2, XVII (When at night, in the dark, by your window alone) • 2, XVIII (Though never will you like a flower flourish) • 2, XIX (An ox in yoke, so much like day by day) • 2, XX (Strews, and strews, and strews the snow) • **The third cluster (1896):** 3, I (Should a grip of frost batter) • 3, II (She's died already! Hearken! Dong! Ding-dong!) • 3, III (I'm most indifferent to-day) • 3, IV (On summer night once, in an alley) • 3, V (A small room and kitchen, two ground-floor windows) • 3, VI. (Despair! What I once believed) • 3, VII (I cannot live, I cannot perish) • 3, VIII (I meant an end of this life make) • 3, IX (Three apparitions of my love I had) • 3, X (A night comes round. And I have of it fear!) • 3, XI (Deuce, the demon of separation) • 3, XII (And he appeared. Not as hallucination) • 3, XIII (Mummy dear of mine, most beloved!) • 3, XIV (Oh you, my song, dear shot down birdie) • 3, XV (So, farewell, — never again) • 3, XVI (Too late, my song! Your charm's forlorn) • 3, XVII (A bow to you, Buddha!) • 3, XVIII (The Soul is deathless! It is to live forever!) • 3, XIX. ("Self-destruction is cowardice) • 3, XX (This instrument of smaller style).

The first attempt of a complete English translation of Franko's poetry collection *Ziviale lystia*. The misleading designation "3<sup>rd</sup> ed." refers to Ukrainian editions. The translator's essay "To the anglophone reader" also includes the full text of John Weir's translation of Franko's poem 2, XVII (Should at night through the rain) and Ivan Teplyy's translation of Maksym Rylskiy's poem "Franko (The son of Yats the smith, the Ivan of red hairs)" (14 lines).

¶ **29. Franko, Ivan.** *Winds of Change*. Selected prose. Tr. by Roma Franko. Ed. by Sonia Morris. [Toronto]: Language Lanterns, 2006. 334 p. (Turbulent Times, a trilogy. v. 1) (Ukrainian fiction in English) (Ukrainian male authors, 1880–1920).

**Contents:** Introduction. • From the turbulent years: Hryts and the Young Lord. • The Cutthroats. • The Involuntary Hero. • The Raging Tempest. • Glossary.

Translations of *Hryts i panych*, *Rizuny*, *Heroi ponevoli*, and *Velykyi shum*.

- ¶ 30. *From Days Gone By*: Selected prose fiction by Yuriy Fedkovych, Ivan Franko, Borys Hrinchenko, Hnat Khotkevych, Oleksander Konysky, Panteleymon Kulish, Bohdan Lepky, Panas Myrny, Oleksa Storozhenko, Sydir Vorobkevych. Tr. by Roma Franko. Ed. By Sonia Morris. Toronto: Language Lanterns Publications, 2008. 410 p. (Ukrainian short fiction in English).

**Contents:** Introduction / Paul Cipywnyk. • **Yuriy Fedkovych (1834–1888)**: Who is to blame? • The opryshok. • The Dnister’s vortex. • The soldier’s daughter. • **Ivan Franko (1856–1916)**: Mykytych’s oak tree. • The gypsies. • It’s his own fault. • The forest nymph. • **Borys Hrinchenko (1863–1910)**: A dearth of grain. • Little sister Halya. • The hut in the valley. • **Hnat Khotkevych (1863–1910)**: From days gone by. • **Oleksander Konysky (1836–1900)**: A tormented soul. • **Panteleymon Kulish (1819–1897)**: A proud couple. • A maiden’s heart. • **Bohdan Lepky (1872–1941)**: In the forest. • The mother. • The deceased. • Revenge. • **Panas Myrny (1849–1920)**: Ensnared by the Evil One. • The thief. • **Oleksa Storozhenko (1805–1874)**: The married devil. • The devil’s tavern. • The fated one. • The miller. • **Sydir Vorobkevych (1836–1903)**: The Gypsy girl. • Glossary. • Biographical notes.

- ¶ 31. *In a Different Light*: a bilingual anthology of Ukrainian literature. Tr. into English by Virlana Tkacz and Wanda Phipps as performed by Yara Arts Group. Comp. and ed. with foreword and notes by Olha Luchuk. Introd. by Natalia Pylypiuk. Lviv: Sribne Slovo, 2008. 790 p. illus. (part col.).

**Contents of English language material:** The private collection: In a Different Light / Natalia Pylypiuk (31–35). • Dialogue of cultures through space and time / Olha Luchuk (36–39). • Poetry as text for theatre / Virlana Tkacz (40–43). **I. In the light: A light from the East: Taras Shevchenko**: The sky’s unwashed... (The sky’s unwashed and the waves are sleepy). • A cloud, flouting behind the sun (A cloud, floating behind the sun). • In God’s home behind the front door (In God’s home behind the front door there lay an ax). • **Pavlo Tychyna**: Instead of sonnets or octaves : Dawn (Dawn now, but the mist still lingers). • Autumn (Fungus grows on the cultures of the world). • Terror (So again we take the Bible, philosophers, and poets). • Lull (I sleep—I stir, I fulfill a will. Fill). • The highest power (— “Get dressed for the execution!” — someone shouted and pounded on the door). • Rhythm (When two slender girls walk by—with red poppies). • Evohe! (The creators of the revolution are mostly lyric poets). • You tell me (A short drizzle—and the pavements are spotted with typhus...). • Chauvinistic (They take the bread, coal, sugar, and say, as if toasting us:). • Test (We just started to love the land, took the spade in our hands). • Hollow (I wash myself. Water—chimes. Curtain—a banner). • Wheat rot (They shoot the heart, they shoot the soul —). • **II. Poetry in performance: On word, thru word, forward!: Mykhail Semenko**: Village landscape (O). • **Pavlo Tychyna**: Pastels (I. A ray of sun runs. II. The iron day. III. Flutes swayed. IV. Cover me, cover). • From my diary: (III. The lake flows-blue tears). • We live as a commune (X. We live as a commune, work). • Over sheer

cliffs... (Over sheer cliffs). • War (I. I lay down to sleep. II. On the right—the sun). • **Radio eternity: Volodymyr Svidzinsky:** Tired, leaning on the hills (Tired, leaning on the hills). • The pendulum's tired (The pendulum's tired). • The morning gathers (The morning gathers). • **Oleh Lysheha:** Song 212 (There are so many superstars, overgrown with weeds). • song 2 (When I leave this little town). • The mountain (It was almost autumn...) [prose]. • **Mykola Riabchuk:** To think about eternity (To think about eternity—to think). • **Explosions: Natalka Bilotserkivets:** May (A soft sob at midnight. Still asleep you can't remember). • **Oksana Zabuzhko:** Prypiat. A still life (This, I think, is dawn). • Love (Our embraces flow like water). • **Iryna Zhylenko:** In the country house (Now back to the chores. Rake out the ashes). • **Heart pic(k)s: Ukrainian love poetry: Vasyl Stefanyk:** Early in the morning she combed her hair (Early in the morning she combed her hair) [prose]. • **Vasyl Holoborodko:** Her name (You told me to guess your name). • **Yurko Pozayak:** Come see me tomorrow (Come see me tomorrow). • **Oksana Zabuzhko:** Despite it all it was you I loved (Despite it all it was you I loved, loved, loved!) • **Attila Mohylny:** Spontaneous motion (Downpour in the projects). • Blond (1. In autumn. 2. In the park. 3. I love you. 4. Evening arrives. 5. We talk with friends). • Beatles (a cycle) (1. I want to tell you about. 2. When I hear this music from Liverpool. 3. When I think of writing about you. 4. Believe me. 5. I see the guys on our block). • **Index on censorship:** Oksana Batiuk: Columns of hermetic reality (Columns of hermetic reality). • It's so hard to be somebody (It's so hard to be somebody). • **Serhiy Lavreniuk:** I am a Raphael without hands (I am a Raphael without hands). • **Oleh Lysheha:** On learning new Party hymns (I am scum). • **Body parts: Yurko Gudz:** Mantra for the first week of winter (Black trees). • **Oksana Zabuzhko:** Symptoms of poetry (I know I will die a difficult death). • **Victor Neborak:** Flying head (It lifts up, like a head). • **Attila Mohylny:** Flying south through the night (Flying south through the night). • **Victoria Stakh:** Enough (Enough). • Ode to the brain (My brain's in pain). • **Antonia Tsvit:** I'm flying (I'm flying above the concrete). • **Serhiy Lavreniuk:** A kiss (A kiss). • **Language of space: Yuri Andrukhovych:** Library (we search for the most esoteric knowledge). • **Oksana Zabuzhko:** Letter from the summer house (Hello, dear. After the recent acid rains). • **Victoria Stakh:** Outdoors it's day (Outdoors it's day). • **Bohdan Ihor Antonych:** Walk out of the room (Walk out of the room, walk out of the room). • **Oceanic consciousness: Volodymyr Svidzinsky:** Terrifying (Terrifying—I was once an animal). • **Victor Neborak:** Fish (cold-blooded beings). • **Oleh Lysheha:** Swan (God, I'm slipping). • **Spinning spells: Poetry of Ukrainian women: Lyudmyla Taran:** India ink (The spot of India ink is beautifully). • How much garbage (How much garbage have I swept up). • The blues (My movements, gestures). • Where is my Robert Penn Warren (Where is my Robert Penn Warren?) • Like him (Like him). • **Oksana Batiuk:** Run (Run). • September poem (Tree spirits). • **Larysa Nedin:** I don't have (I don't have). • **Oksana Zabuzhko:** An ironic nocturne (Moonlight rounds the edges). • Through the looking glass: Mrs. Merzhynsky (In the most real of all possible worlds). • **Hot house: Poems of heart and home: Maria Rewakowicz:** Home (I. hands. II. a memory. III. remember. IV. then. V. there's m m. VI. two oceans of solitude. VII. mother. VIII. a shred of a torn dream. IX. no good-byes. X. land). • **Serhiy Lavreniuk:** The leaves (the leaves turned yellow long ago). • **Oleh Lysheha:** Bear (After dining in the moonlight). • **Oksana Zabuzhko:**

A portrait: K.M. Hrushevskya in her youth (Katherine Mykhailivna, Miss Kate!). • **Seven veils: Mykola Vorobiov:** Searches for balance (If you pick up a pear that rolled away). • Cage—balcony—frost—dream (for the lonely a cage). **Victor Neborak:** Subjective point of view (Someday). • **Anka Sereda:** I don't want to be a poet (I don't want to be a poet). • **Mykola Miroschnyenko:** The stars (The stars). • **Oksana Zabuzhko:** Cinderella (A contemporary version) (...All you're left with is a bad taste in your mouth). • **Ten years of poetry: Oksana Senatovych:** Wife of an artist (Triptych) (1. Spring won't blossom without you. 2. I sleep the sleep of a fireman. 3. You turned me into a shadow). • Ballad about hands (In the concert hall). • **Messenger: Ihor Rymaruk:** Glossolalia (verily I say unto you). • **Natalka Bilotserkivets:** A knife (A knife). • **Yuriy Kovaliv:** To see with eyes of a blackbird (to see with eyes of a blackbird). • **Yuriy Vynnychuk:** Letters to mother (Hello). • **Oksana Zabuzhko:** Finale. Counterpoint (from Night butterflies) (In the piercing light of the cold harsh dawn). • **In verse: From Poetry installations to A Hundred Years of Youth: Attila Mohylny:** A bridge crosses the pond (A bridge crosses the pond). • **Oksana Senatovych:** Pear (Autumn comes ringing bells...). • **Neda Nezhdana:** We belong in the darkness (We belong in the darkness). • **Marta Tarnawsky:** Vae victis (Touch the iron of the old canons). • Rainbow (The sun's out. I wash the car). • **Natalka Bilotserkivets:** Saxophonist (In the tunnel next to the pale girls selling flowers). • Crazy airplanes (crazy airplanes). • **Taras Luchuk:** Great-grandfather's stars (great grandfather's head). • Dead sea (those who don't learn to swim). • Refined taste (Eel is best in the spring). • **Victor Neborak:** Novel (There will be a happy ending). • What he does (what he does). • **Oksana Zabuzhko:** Clytemnestra (Agamemnon is coming). • **Kolo nas: Andriy Bondar:** Slavic gods (slavic gods play dominoes). • The Roman alphabet (I've long had). • **Serhiy Zhadan:** The end of Ukrainian syllabotonic verse (they once lived in this building). • **III. Into the wilderness and the past: Yara's Forest Song: Lesia Ukrainka:** The forest song [Drama in three acts, with a Prologue]. • **Waterfall / Reflections: Incantations:** Incantation to water at midsummer (Greetings, dear water, primordial queen). • Incantation to the sun (Dearest sun, so bright and beautiful). • Incantation to cleanse the waters (Sacred water, cleanse our lake). • **Traditional songs:** Hold a candle (Hold a candle). • White dove (White dove). • Before the world began (Before the world began). • **Black sea: Legends:** Sweet Michael and the Golden Gates [Prose]. • The grass they call yevshan or chornobyl [Prose]. • **Epics:** About a sister and a brother (Oh, on Sunday the holy day of rest). • Captive's lament (Oh, that was not a falcon cawing and crying). • About a widow (Oh, on Sunday the holy day of rest). • **Song tree: Traditional songs in Yara's shows:** So. The wind blows from above and swallows the blue sea. • Honest woman wake up, don't sleep. • A bee flies through the field in search of honey. • **Events: The productions which generated the translations: I. In the light** [factual information, critical reviews]. • **II. Poetry in performance** [Factual information, critical reviews]. • **III. Into the wilderness and the past:** [Factual information, critical reviews]. • **Notes. Biographical notes and indices: Notes on the authors:** [with portraits]: Yuri Andrukhovych. • Bohdan Ihor Antonych. • Oksana Batiuk. • Natalka Bilotserkivets. • Andriy Bondar. • Yuriy Vynnychuk. • Mykola Vorobiov. • Vasyl Holoborodko. • Yurko Gudz. • Serhiy Zhadan. • Iryna Zhylenko. • Oksana Zabuzhko. • Yuriy Kovaliv. • Serhiy Lavreniuk. • Oleh Lysheha. • Taras Luchuk. •

Mykola Miroshnychenko. • Attila Mohyl'ny. • Victor Neborak. • Larysa Nedin. • Neda Nezhdana. • Yurko Pozayak. • Maria Rewakowicz. • Ihor Rymaruk. • Mykola Riabchuk. • Volodymyr Svidzinsky. • Mykhail Semenko. • Oksana Senatovych. • Anka Sereda. • Victoria Stakh. • Vasyl Stefanyk. • Ludmyla Taran. • Marta Tarnawsky. • Pavlo Tychyna. • Lesia Ukrainka. • Antonia Tsvit. • Taras Shevchenko. • **Notes on the translators** [with portraits]: Virlana Tkacz. • Wanda Phipps. • **Editor** [with portrait] Olha Luchuk. • **Acknowledgements.** • **Index of names.** • **Index of texts.** • **Index of events.**

- ¶ 32. Izdryk, Iurii. *Wozzeck* / Izdryk. Tr. and with an introd. by Marko Pavlyshyn. Edmonton: Canadian Institute of Ukrainian Studies Press, 2006. xxi, 130 p.

Translation of the novel *Votstsek*.

- ¶ 33. Makhno, Vasyl. *Thread and Selected New York Poems*. Tr. from the Ukrainian by Orest Popovych. New York City: Meeting Eyes Bindery [©2009]. 126 p. port. on back cover.

A bilingual edition: poetry in Ukrainian and English. **Contents of the English language material:** A note on the poetry of Vasyl Makhno / Michael Naydan (7–8). • About the translations / Bohdan Rubchak (8). • **Thread:** thread (like a woolen thread you slide). • Every thing has its place (A violin in a green velvet case). • Gertrude Stein (messages written in recent times). • The weekend of an “American Family”. • Automotive erotica (this journey across the landscape of your body). • Poetry reading (beloved—it’s Whitman crisscrossing Brooklyn). • “Would you stop loving her if you knew she’s a lesbian (for a few months the Muse). • The New York Group (an empty East Village—stubbles on the cheek). • Notebook (glancing through my old notebook). • Yehuda Amichai (Herbert brought to me Yehuda Amichai whom I preserved as a herbarium). • The dog (this wind that comes to me as a dog). • America (this country is strange—it’s a ship between two oceans). • Chinatown: Fish store (they cackle like Peking geese). Peking opera (in a Peking opera the actors). The Chinese poor (in the morning Chinese women). • To Petro Moroz (a ukrainian poet). • La Mama (La Mama—you). • The port (in the port they unload fish from China). • About the flight of an angel and a black and a green fox (everyone hears that every thing—whatever is). • Astor Place (someone). • SS Brandenburg year 1913 (The ship SS Brandenburg puts out). • Federico Garcia Lorca (Who licks up the warm yolk of the moon). • Poet, ocean and fish (life smells of the ocean—like fish smells the poet who tries his fate at the bottom). • Bukowski (this old man in his T-shirt and jeans who sits on the street). • A fiesta (time—it seems—has lain dormant in this butcher shop). • A festival of poetry (10 poets). • Advice on how best to write poetry (one of your eyes reads Cyrillic letters). • An aviation response to Yuri Andrukhovych (Pilots aren’t born—but what about poets?). • New Orleans (here the arrival of winter can be baffling). • Brooklyn elegy (each morning the Jewish bakeries open up out of the darkness). • A ballad about 8 poems (the assertion by German poet Gottfried Benn). • Charlottenburg (In this city the coffee houses are scattered—like coffee beans—). • A farewell to Brooklyn (in my

bulging book of farewells I write down a few words). • [Notes about the author and translator plus a note about the author on the back cover by Askold Melnyczuk].

- ¶ 34. Odrach, Fedir. *Wave of Terror* / Theodore Odrach. Tr. from Ukrainian by Erma Odrach. Introd. By T.F. Rigelhof. Chicago: Academy Chicago [2008]. xv, 326 p. (An Anita Miller book).

Translation of the novel *Voshchad*.

- ¶ 35. Ryl's'kyi, Maksym. *Autumn stars: the selected lyric poetry*. / Maksym Rylsky. Tr. from Ukrainian with a translator's introd. and notes by Michael. M. Naydan and with an introd. by Maria Zubrytska. Lviv: Litopys, 2008. 300 p.

A parallel text edition. Introductions and poetry appear both in Ukrainian and in English. **Contents of English language material:** Translator's introduction / Michael M. Naydan (7–8). • Acknowledgments (9) • Between the lyric and ideology: the duality of Maksym Rylsky's poetic world / Maria Zubrytska (15–22). • **On white islands (1910):** A sleepless night (It's stuffy, quiet sand dark everywhere). • As the pink evening descends onto the earth. • On white islands. I. The immeasurably heavenly blue ocean. II, White, buoyant sleepwalking clouds III. I float along on an island cloud IV. Farewell, suffering. V. I awakened... the wind is blowing VI. Once again the sun weaves a golden head scarf. VII. The evening rushes about. VIII. I sleep and see a dream... On a floating island. IX. The sun rises, the sun plays. X. On a floating island. XI. These are just daydreams, just daydreams. • **Beneath the autumn stars (1918):** I wait for a word from you. • These apples have ripened so prematurely. • The last (Quieter... Stand there. Don't speak). • Who painted thick-leafed chestnuts. • In solitude I leaf through. • Ridiculed by myself. • Whether it's love or not—I don't know. • Lights. A boisterous evening. • The voice of poison (I love poison hidden in the lily). • A wintry pane (So sad, so boundlessly sad). • To my Leonora (A drunken sonnet) (No, you are not here, not in the world). • Like a kiss through a veil. • Shadows are shifting along the valley . • In the café it's empty. The minions are murmuring. • In a deep remote spot. • How sweet it is in the midnight silence. • Love nature not like the symbol. • **Beneath the autumn stars, II (1926):** Dew has settled onto the white buckwheat. • Summer stopped on the doorstep. • Snow fell silently and evenly. • In the spring we used to ride to the field. • The field blackens... Clouds pass. • The lilacs are blooming, the orchard in white. • Like Odysseus, wearied by wandering. • The apples ripened, the apples are red. • The rain has ended. The azure's clearing. • There is a name, a woman's, soft and clear. • Black roses (We were walking in a foreign city). • Music (In the night they swooped down). • Outside the walls the cold night is blowing. • It is not the clear-eyed image of Beatrice. • Frost! You are the soul of a Parnassian singer. • From your voice it's fragrant and wafts. • When everything in life's haze. • Green shadows flashed along your soul. • Eternity writes its endless folio. • Let the cold, web-footed snow fall. • The tomatoes are already turning red. • **The blue distance (1922):** The blue distance: I (In the world there is the singing Langedoc). II. (Let the Venetian waters at least in dreams). III. (Old tracery buildings). • Silence (A rondo) (There

are no words! An evening wind). • In the mountains among the stone and snows. • Sonnet of boredom and hope (There is nothing worse than being bored). • The phantasmagoric brig (Octaves): I. (I've forgotten you. Farewell. Blue snow). II. Tall masts, white sails). III. (The helmsman is wise, the captain chipper). IV. (O joy of unseen shores!) V. Like Childe Harold courageously abandoning his. VI. My name is John, I'm a cook from a family of cooks. VII. A storm approaches, howling and whistling. VIII. Farewell, lady! The bottle has floated off! • A veranda, grapes, the humming of bees in white. • Once again the road and splashes under wheels. • An unknown guest. • Tristan saddles his horse. • Once again I am riding on a wood-slat cart. • Sappho to Aphrodite (Don't plait for me). • Nietzsche [sic] (In the high mountains he blessed). • Heine (Harlequin with a rose in his hand). • Shakespeare (I wandered alone).

¶ 36. Shevchenko, Taras. *Vybrana poeziia. Zhyvopys. Hrafika. = Selected poems. Paintings. Graphic works*. Kyiv: Mystetstvo, 2007. 607 p. illus. (part col.) 25cm. x 20cm.

A bilingual Ukrainian-English edition of Shevchenko's poetry and reproductions of his works of art, supplemented by bio-critical articles and notes. The translations are by Vera Rich. **Contents of the English language materials:** Taras Shevchenko / Ivan Dziuba (46–69). • **Selected poems:** Bewitched (Roaring and groaning rolls the Dnipro) • Ballad (Water flows to the dark-blue sea) • Ballad (Wild wind blowing, wild wind blowing!) • Ballad (Weary-dreary lags and drags) • Ballad (What good are my dark brows to me) • The night of Taras (At the crossroads sits a kobzar) • To the eternal memory of Kotliarevskiy (Sunlight glowing, breezes blowing) • Perebendia (Perebendia, old and sightless) • The poplar (Through the oak-grove the wind whines) • To Osnovyanenko (The rapids pound, the moon is rising) • Ivan Pidkova I. (Once, of old, in Ukraine). II. (A black cloud from beyond Lyman) • O my thoughts, my heartfelt thoughts • To N. Markevych (Bandurist, your [sic] mighty eagle) • As a memento to Shternberg (Far away you'll travel) • The wind blows, speaking with the grove • Hamaliya ("Ah, there comes, there comes nor wind nor a wave) • The plundered gravemound (Peaceful land, beloved country) • Chyhyryn, o Chyhyryn! • The dream (A comedy) (To every man his destiny) • Why weighs life so heavy? Why drags life so dreary? • To Gogol (Thought after thought flies in swarm never-ending) • Have no envy for the rich man • The heretic (Evil neighbours came) • The great vault (A mystery play): Three souls (Like snow, three little birds came flying) I. (When I was of human-kind) II. (As for me, my dearest sisters) III. (And in Kaniv I was born;) Three crows: (Kr-rr, Kr-rr, Kr-rr!) Three lyre-minstrels (One was blind, another lame) • The servant girl. Prologue (Early morning on a Sunday) I. (There lived an old couple) II. (And then it happened the old couple) III. (From joy they asked no less than six) IV. (Many seasons passed away) V. (A week went by, and the young women) VI. (Thrice the winter ice was frozen) VII. (She went within. And Kateryna) VIII. (Marko journeys with the chumaks) • The Caucasus (Mountains beyond mountains, crags in stormclouds cloaked) • To my fellow-countrymen, in Ukraine and not in Ukraine, living, dead and as yet unborn my friendly epistle (Dusk is falling, dawn is breaking) • The cold ravine (To every man his own misfortune) • To little Maryana (Grow up, grow up, my little bird.) • Days are passing, nights are passing • When I die, then make my grave • The

russalka ("So it was my mother bore me) • In the fortress (Remember, then, my brothers true...) • I. (All alone, all alone,) • II. (Wooded gullies all round,) • III. (It does not touch me, not a whit,) • IV. ("Don't leave your mother!" They all warned you). • V. ("Why to the gravemound roam you always?") • VI. (Once three pathways, broad and wide,) • [VII]. To N. Kostomarov (The joyful sun its face has hidden) • VIII. (Beside the house, the cherry's flowering) • IX. (Early morning, at first dawning,) • X. (Hard in captivity... though truly) • XI. The reaper (Through the broad field he goes,) • XII. (Shall we yet know another meeting,) • N.N. (The sun sets, and dark the mountains become,) • My thirteenth year was wearing on) • Irzhavets (Once the Swedes made for themselves) • We ask each other, aye enquiring, • I'll gaze again on steppe and plain, • Lord, do not give to any other • The prophet (As if to children righteous, good) • A little cloud glides to the sun • Drowsy waves, sky unwashed and dirty • O my thoughts, my heartfelt thoughts • Not for people and their glory, • By the grove, in the open field, • So it was my mother bore me • The wind howls along the road • Ah, I sit outside the house • Plaintively the cuckoo called • Beer and mead have not been drunk here • Kateryna had a house • Beyond the grove the sun comes up • There are no such enemies • Say, why have you grown so black • This is not a lofty poplar • Both the valley stretching wide • Once more the post has brought to me • Thorns have overgrown the paths • On Easter Sunday, on the straw • ...Together we grew up of old • Unfree I count the days and nights • Blaze of lights and music calling • The Neophytes: a poem. (Beloved of the Muses, Graces). I. (Not in our country, dear to God) II. (That Star already was beginning) III. (Then it was that her Alcides) IV. (And in the Thermae, too, reigns orgy) V. (On the Cross,) VI. (Now it seethes) VII. (A strange feast they've devised, indeed) VIII. (There before) IX. (On the third day it was permitted) X. (And you stood there like a dark rock) XI. (And into Rome the galley sailed) XII. (A second day) XIII. (From the spectacle, when the evening) XIV. (She rested there awhile) • Fate (You never acted as a trickster) • The Muse (And you, maiden most pure and holy) • Unfree I count the days and nights • The dream (She reaped the wheat in serfdom's labour) • I am not ill, touch wood, not I • Paraphrase of the Eleventh Psalm (Merciful God! How they do wane now) • To Marko Vovchok (Lately, beyond the Urals straying) • N.N. (Once a lily like you, growing) • Dear God, evil once more runs riot!... • Ah, I have eyes, have two eyes to me given • Hosea, Chapter XIV. Paraphrase (And thou shalt perish, Ukraina) • I. (A pretty maiden with dark brows) • II. (Oak-grove, darkly-shadowed spinney) • The years of youth have long ceased flowing • Day comes and goes, night comes and goes • Water flows from beneath the maple • Once I was walking in the night • Should we not then cease, my friend. • **Paintings. Graphic works:** Taras Shevchenko's works of art / Tetiana Andruschenko (490–496). • [Reproductions, with Ukrainian and English captions, 497–589]. • Notes (597–603). • Vera Rich. Biographical information / [unsigned, i.e. Roksoliana Zorivchak]. (604–605). • Contents (607).