

Marta Tarnawsky

# Ukrainian Literature in English, 1966–1979

## An Annotated Bibliography

Research Report  
No. 65



Canadian  
Institute of  
Ukrainian  
Studies Press



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**UKRAINIAN LITERATURE IN ENGLISH:  
1966–1979**

An annotated bibliography

Marta Tarnawsky

Canadian Institute of Ukrainian Studies  
University of Alberta

Occasional Research Reports

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# Introduction

## *General Plan*

*Ukrainian Literature in English, 1966–1979* is the fourth published book in a major continuing bibliographical project that attempts, for the first time, a comprehensive coverage of translations from and materials about Ukrainian literature published in English from the earliest known publications to the present. The project is planned to include

- 1) books and pamphlets, both translations and literary studies;
- 2) articles and notes published in monthly and quarterly journals, yearbooks, encyclopedias, symposia and other collections;
- 3) translations of poetry, prose and drama published in monthly and quarterly journals, yearbooks, anthologies, etc.; and
- 4) book reviews published in journals and collections.

The general plan is as follows:

### **I. From the earliest known publications to the end of 1965**

- a) Books and pamphlets. [Already published. Research report no. 19 (1988)].
- b) Articles in journals and collections. [Already published. Research report no. 51 (1992)].
- c) Translations in journals and collections. [In preparation].
- d) Book reviews in journals and collections. [In preparation].
- e) Supplement: Additional books, articles, translations, book reviews for the period.

### **II. From 1966 to the end of 1979**

- a) Books and pamphlets. [Present report].
- b) Articles in journals and collections. [Present report].
- c) Translations in journals and collections [Present report].
- d) Book reviews in journals and collections. [Present report].
- e) Supplement: Additional books, articles, translations, book reviews for the period.

### **III. From 1980 to the end of 1989**

- a) Books and pamphlets. [Already published. Research report no. 62 (1999)].
- b) Articles in journals and collections. [Already published. Research report no. 62 (1999)].
- c) Translations in journals and collections. [Already published. Research report no. 62 (1999)].
- d) Book reviews in journals and collections. [Already published. Research report no. 62 (1999)].
- e) Supplement: additional books, articles, translations and book reviews for the period.

### **IV. From 1990 to the end of 1999**

- a) Books and pamphlets. [In preparation].
- b) Articles in journals and collections. [In preparation].
- c) Translations in journals and collections. [In preparation].
- d) Book reviews in journals and collections. [In preparation].
- e) Supplement: Additional books, articles, translations and book reviews for the period.

### *Scope, limitations, form, structure*

The present report covers all four categories of materials, i.e., separately published books and pamphlets, as well as articles, translations and book reviews published in journals and collections between 1966 and 1979. Titles are arranged by main entry in a numbered alphabetical sequence. There is one general (name and subject) index that serves as a retrieval key to all the materials included.

The focus of *Ukrainian Literature in English* is on modern Ukrainian literature, i.e., literature written originally in the Ukrainian language and published since 1798. Entries from early periods of Ukrainian literature (i.e., *Slovo o polku Ihorevim*) and from folklore are included selectively. Works by and about Ukrainian authors whose primary literary output is in a language other than Ukrainian (e.g., Nikolai Gogol) are outside the scope of this bibliography. Memoirs and biographies are covered only if they are by or about prominent writers and/or deal with matters of literature. Non-literary works of Ukrainian writers are not covered. The scope is limited to materials published in books, pamphlets, monthly or quarterly journals, yearbooks, encyclopedias, anthologies and other collections. Unpublished dissertations are not covered, but published abstracts of these dissertations are included. No attempt has been made to cover materials published in the daily press or in weekly or semi-monthly periodicals.

No title is included in *Ukrainian Literature in English* unless it was examined personally and unless the bibliographical information was verified *de visu*. This is an important limitation. Some materials for which limited bibliographical data is available are difficult or impossible to obtain, so the information cannot be verified. Not even a comprehensive bibliography can ever be complete: an estimated 80–90 percent coverage, I would hope, should be considered enough for a first publication. Future supplements (which would include materials newly discovered and/or personally verified) would eventually bring the coverage closer to 95–98 percent; it would probably be unrealistic ever to expect 100 percent coverage.

Main entries in the bibliography appear, as a rule, in standardized transliterated form: variant forms of names as used in the sources themselves, if different, are retained in the body of the bibliographical entry. Names of Ukrainian writers and Ukrainian titles of their works are transliterated according to the Library of Congress system, with the omission of diacritical marks. For other authors who consistently use a different form of name for their publications in English, that preferred form has been retained. The index provides access to the bibliography by means of personal names of authors, co-authors, translators, compilers, editors, illustrators, or by means of specific subjects. Subject headings conform to the standards set by the *Library of Congress Subject Headings* (8th ed., 1975). A list of subject headings used in this bibliography is appended. Cross-references are provided in the index from forms of names or subject headings not adopted. A list of journals and collections indexed is included to facilitate an overview of sources.

All entries for books, articles and translations are annotated. Annotations attempt to provide a factual, non-biased comment, with an occasional critical note whenever the factual content of the material is found to be misleading or incorrect. Quotations from the sources themselves used in annotations are meant to give the reader both the substance and the stylistic flavor of the original. Occasionally, a reference to another entry in this bibliography is inserted to alert the reader to interrelated materials.

The attempt to provide original Ukrainian titles for translated works of poetry, prose and drama presents a number of difficulties. Except for those rare publications where parallel texts are printed side by side, identification of original titles is seldom supplied by the translators themselves. This requires additional research. The absence of extensive Ukrainian poetry and short story collections in American and Canadian libraries makes such research difficult. Textual comparisons are seldom possible. The use of secondary sources can be risky. The authors themselves are not always the most reliable sources, either. Moreover, the titles of literary works

sometimes change, and a single title may have more than one variant.

The period 1966–79 reflects the political climate of the time: on the one hand, we have a wealth of materials testifying to an attempt to control literature and use it for propaganda purposes by the Soviet regime; on the other hand, we have a reaction to these pressures and persecutions of writers in the USSR, as reflected in the materials published in the West. Fortunately, that political era is now but a historical phenomenon: the present bibliography bears witness to the documentary sources of that history.

### *Acknowledgments*

The work on this segment of *Ukrainian Literature in English* was made possible by the splendid collections of a number of American and Canadian libraries. I would like to express my appreciation to the Van Pelt Library of the University of Pennsylvania, the Library of the University of Illinois at Urbana–Champaign, the Robarts Library at the University of Toronto, the St. Vladimir Institute Library in Toronto, and the Ukrainian Library at the Ukrainian Educational and Cultural Center in Philadelphia.

Marta Tarnawsky  
Philadelphia, June 2004

# Journals and Collections Covered by This Bibliography

*ABN Correspondence* (Munich)

*Acta litteraria* (Budapest)

*Al'manakh Ukraïns'koho narodnoho soiuzu* (Jersey City, N.J.)

*American Contributions to the Sixth International Congress of Slavists: Prague, 1968, August 7–13.* 2 vols. The Hague: Mouton, 1968.

*American Contributions to the Seventh International Congress of Slavists: Warsaw, August 21–27, 1973.* Vol. 1. Ed. L. Matejka. The Hague: Mouton, 1973.

*Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* (New York)

*Antaeus* (New York)

*Atlas: The Magazine of the World Press* (New York)

*Books Abroad* (Norman, Okla.). Continued by *World Literature Today*

*Boundary 2: A Journal of Postmodern Literature* (Binghamton, N.Y.)

*Bulletin/Institute for the Study of the USSR* (Munich)

*Bulletin of the Center for Soviet and East European Studies* (Carbondale, Ill.)

*Canadian-American Slavic Studies* (Bakersfield, Calif.; Pittsburgh, Pa.)

*Canadian Contributions to the Seventh International Congress of Slavists: Warsaw, August 21–27, 1973.* Ed. Z. Folejewski et al. The Hague: Mouton, 1973.

*Canadian Contributions to the VIII International Congress of Slavists (Zagreb–Ljubljana, 1978): Tradition and Innovation ...* Ed. Z. Folejewski et al. Ottawa: Canadian Association of Slavists, 1978.

*Canadian Review of Comparative Literature* (Edmonton)

*Canadian Slavic Studies/Revue canadienne d'études slaves.* Renamed, beginning with vol. 6, *Canadian-American Slavic Studies*

*Canadian Slavonic Papers/Revue canadienne des slavistes* (Toronto)

*Central European Federalist* (New York)

*Choice* (Chicago)

*Classical Journal* (Provo, Utah)

*Contemporary Authors: A Bio-Bibliographical Guide to Current Writers ...* Detroit: Gale Research Co., 1965–

*Contemporary Verse Two: A Quarterly of Canadian Poetry Criticism* (Winnipeg)

*Czechoslovakia Past and Present.* Ed. M. Rechcigl, Jr. The Hague: Mouton, 1968.

*Digest of the Soviet Ukrainian Press* (New York)

*Discordant Voices: The Non-Russian Soviet Literatures, 1953–1973.* Ed. G.S.N. Luckyj. Oakville, Ont.: Mosaic Press, 1975.

*Dissertation Abstracts International* (Ann Arbor, Mich.)

*Encyclopedia of World Literature in the 20th Century.* Vol. 3. Gen. ed. W.B. Fleischmann. Enl. and updated ed. of *Herder Lexikon der Weltliteratur im 20. Jahrhundert.* New York: F. Ungar, 1971.

*Ethnic Literatures since 1776: The Many Voices of America. Proceedings.* Ed. W.T. Zyla and W.A. Aycock. [Lubbock, Tex.]: Texas Tech University, 1978.

- Fennell, John, and Anthony Stokes. *Early Russian Literature*. London: Faber and Faber, 1974.
- Fifty Soviet Poets*. Comp. V. Ognev and D. Rottenberg. Moscow: Progress, 1969.
- Fireweed: A Women's Literary and Cultural Journal* (Toronto)
- Forum: A Ukrainian Review* (Scranton, Pa.)
- Funk and Wagnall's Guide to Modern World Literature*. New York, 1973.
- Great Soviet Encyclopedia*. 23 vols. Translation of *Bol'shaia sovetskaia entsiklopediia*, 3d ed. New York: Macmillan; London: Collier Macmillan, 1973–79. (1979).
- Harvard Ukrainian Studies* (Cambridge, Mass.)
- The Heritage of Russian Verse*. Ed. D. Obolensky. Bloomington, Ind., and London: Indiana University Press, 1976.
- Hyperion: A Poetry Journal* (Berkeley, Calif.)
- In Quest of Justice: Protest and Dissent in the Soviet Union Today*. Ed. A. Brumberg. New York: Praeger, 1970.
- Index on Censorship* (London)
- Introduction to Russian Language and Literature*. Ed. R. Auty and D. Obolensky. Cambridge: Cambridge University Press, 1977.
- Iuvileinnyi zbirnyk Ukraïns'koï vil'noi akademii nauk v Kanadi/The Jubilee Collection of the Ukrainian Free Academy of Sciences in Canada*. Ed. O.W. Gerus et al. Winnipeg: Ukrainian Free Academy of Sciences in Canada, 1976.
- Journal of Ukrainian Graduate Studies* (Toronto). Continued by *Journal of Ukrainian Studies* (Toronto)
- Knjiga referata. VIII. Medjunarodni slavistički kongres, Zagreb, 3–9.IX.1978*. Ed. I. Frangeš et al. Zagreb: Medjunarodni Slavistički Centar SR Hrvatske, 1978.
- Kultura Essays*. Ed. L. Tyrmand. New York: Free Press; London: Collier-Macmillan, 1970.
- Landscape*. Ed. G. Allison et al. Toronto: Women's Writing Collective, 1977.
- Languages and Literatures of the Non-Russian Peoples of the Soviet Union: Papers and Proceedings of the Tenth Annual Conference/Interdepartmental Committee on Communist and East European Affairs, McMaster University, October 22 and 23, 1976*. Ed. G. Thomas. Hamilton, Ont.: McMaster University and Canada Council, 1977.
- Literatures of the Soviet Peoples: A Historical and Biographical Survey*. Ed. H. Jünger. New York: F. Ungar, 1970.
- Memoirs of the Shevchenko Scientific Society/Zapysky Naukovoho tovarystva im. Shevchenka* (New York)
- Men of Achievement* (Cambridge)
- Minutes of the Seminar in Ukrainian Studies Held at Harvard University* (Cambridge, Mass.)
- Mitteilungen (Arbeits- und Förderungsgemeinschaft der ukrainischen Wissenschaften)* (Munich)
- Modern Encyclopedia of Russian and Soviet Literature (Including Non-Russian and Emigré Literatures)*. Ed. H.B. Weber. Vols. 1–3. [Gulf Breeze, Fla.]: Academic International Press, 1977–79.
- Modern Language Journal* (St. Louis, Mo.)
- Modern Language Review* (London)
- Modern Poetry in Translation* (London)
- Modern Slavic Literatures: A Library of Literary Criticism*. Vol. 2. *Bulgarian, Czechoslovak, Polish, Ukrainian, and Yugoslav Literatures*. Comp. and ed. Vasa D. Mihailovich et al. New York: F. Ungar, 1976.
- Mosaic: A Journal for the Comparative Study of Literature and Ideas* (Winnipeg)
- Mundus Artium: A Journal of International Literature and the Arts* (Athens, Ohio)
- Nashe zhyttia/Our Life* (Philadelphia; New York)
- Nationalities Papers* (Charleston, Ill.)
- Novi napriamy/New Directions* (New York). Ukrainian-American student magazine
- Orbis Scriptus: Dmitrij Tschizewskij zum 70. Geburtstag*. Ed. D. Gerhardt et al. Munich: W. Fink, 1966.

*Oxford Slavonic Papers* (Oxford)

*Phaedrus* (New York)

*Portraits of Prominent USSR Personalities*. Institute for the Study of the USSR, Munich. Metuchen, N.J.: Scarecrow Press, 1968-71. Quarterly supplement to *Prominent Personalities in the USSR*.

*Probleme der Komparatistik und Interpretation: Festschrift für A. Gronicka*. Ed. W. H. Sokel et al. Bonn: Bouvier, 1978.

*Problems of Communism* (Washington)

*Proceedings of the IVth Congress of the International Comparative Literature Association*. Fribourg, 1964. Ed. F. Jost. The Hague: Mouton, 1966.

*Promin'* (Winnipeg)

*Prominent Personalities in the USSR: A Biographic Directory ...* Institute for the Study of the USSR, Munich. Ed. E.L. Crowley et al. Metuchen, N.J.: Scarecrow Press, 1968.

*Reader's Adviser and Layman's Guide to Literature*. 12th ed. New York: Bowker, 1977.

*Recenzija: A Review of Soviet Ukrainian Scholarly Publications* (Cambridge, Mass.)

*Ricerche slavistiche* (Rome)

*Russia: Essays in History and Literature*. Ed. L.H. Legters. Leiden: E. J. Brill, 1972.

*Russian Literature* (The Hague)

*Russian Review* (Stanford, Calif.)

*Scando-Slavica* (Copenhagen)

*Slavic Review* (Philadelphia)

*Slavic and East European Journal* (Tucson, Ariz.)

*Slavonic and East European Review* (London)

*Slavs in Canada: Proceedings of the Second National Conference on Canadian Slavs, June 9-11, 1967, University of Ottawa*. Vol. 2. Ottawa: Inter-University Committee on Canadian Slavs, 1968.

*South Central Bulletin* (Houston, Tex.)

*Soviet Film* (Moscow)

*Soviet Life* (Moscow)

*Soviet Literature* (Moscow)

*Soviet Studies* (Glasgow)

*Soviet Studies in Literature* (White Plains, N.Y.)

*Soviet Ukraine*. Ed. M.P. Bazhan et al. Kiev: Editorial Office of the Ukrainian Soviet Encyclopedia, Academy of Sciences of the Ukrainian S.S.R. [1970].

*Soviet Woman* (Moscow)

*Studia Ucrainica* (Ottawa)

*Studies in Scottish Literature* (Columbia, S.C.)

*Survey: A Journal of Soviet and East European Studies* (London)

*Terem* (Detroit)

*Ukraine* (Kyiv)

*Ukraine: A Concise Encyclopaedia*. 2 vols. Ed. V. Kubijovyč. Toronto: University of Toronto Press, 1963-71.

*Ukrainian Canadian* (Toronto)

*The Ukrainian Experience in the United States: A Symposium*. Ed. P.R. Magocsi. Cambridge, Mass.: Harvard Ukrainian Research Institute, 1979.

*Ukrainian Political Prisoners in the Soviet Union: A Biographical List*. Comp. Ukrainian Central Information Service. Toronto: Canadian League for the Liberation of Ukraine and Studium Research Institute, 1979.

*Ukrainian Quarterly* (New York)

*Ukrainian Review* (London)

*Ulbandus Review* (New York)

*Vaplitians'kyi zbirnyk*. 2d ed. Ed. Iu. Luts'kyi. Oakville, Ont.: Mosaic Press, 1977.

*Vira/Faith* (New York?)

*Volvox: Poetry from the Unofficial Languages of Canada ...* Ed. J. M. Yates. Port Clemens, B.C.: Sono Nis Press, 1971.

*Who's Who of American Women*. 10th ed. Chicago: Marquis Who's Who, 1977-78.

*Who Was Who in the USSR: A Biographical Directory ...* Institute for the Study of the USSR, Munich. Ed. H. E. Schulz et al. Metuchen, N.J.: Scarecrow Press, 1972.

*World Literature since 1945: Critical Surveys of the Contemporary Literatures of Europe and the Americas*. Ed. I. Ivask & G. v. Wilpert. New York: Ungar, 1973.

*World Literature Today* (Norman, Okla.)

*World Who's Who of Women*. 4th ed. Ed. E. Kay. Cambridge: International Biographical Centre, 1978.

*Yale Review* (New Haven, Conn.)

*Year's Work in Modern Language Studies* (Cambridge)

*Zbirnyk na poshanu prof. d-ra Iuriiia Shevel'ova/Symbolae in honorem Georgii Y. Shevelov*. Ed. W.E. Harkins et al. Munich: Ukrainian Free University, 1971.

*Zhinochyi svit/Woman's World* (Winnipeg)

# Books and Pamphlets

## A

**B001. Antonych, Bohdan Ihor.** *Square of Angels.* / Bohdan Antonych. Selected poems translated by Mark Rudman and Paul Nemser with Bohdan Boychuk. Introd. by Bohdan Rubchak. Ann Arbor, Mich.: Ardis, 1977. xx, 69 pp. (Ardis world poets in translation series, no. 3).

**Contents:** Introduction / Bohdan Rubchak (pp. ix–xx). • **Invitation:** Spring (Antonych grows, the grass grows) / Tr. PN. • Green bible (Springtime is a carousel) / Tr. MR. • Meeting (A boy grows like a raspberry bush) / Tr. PN. • On the road (Threads of wind braid the morning) / Tr. PN. • The cups (Green ashtree, sickle, horses) / Tr. MR. • The poplars (Two lonely poplars bend down) / Tr. PN. • A village (Cows are praying to the sun) / Tr. MR. • Christmas (God is born on a sleigh) / Tr. PN. • A forest (Learn the forest language) / Tr. MR. • Storm (The storm is coming. Gray alders) / Tr. MR. • Wonder (Dawn. Daylight strips the stars) / Tr. PN & MR. • **First Chapter:** Sign of the lion (Kingdom of dead flowers, the desert sleeps) / Tr. MR. • St. George Square (Coal-black midnight) / Tr. MR. • Square of angels (For two hundred years on the theatre square) / Tr. PN & MR. • Spring (Spring erupts, and joyful chimneysweeps) / Tr. MR. • Ballad of an alley (Where the night wrings its blue hands) / Tr. MR. • Ritual dance (Tattooed girls dance on the square of memory) / Tr. PN. • Monumental landscape (Red cubic houses, round marketplaces, squares) / Tr. PN. • A lullaby (Knots of roads close around villages' necks) / Tr. PN. • To those who have been executed (It's true: the rain can wash the blood off a stone) / Tr. PN. • **First Lyrical Intermezzo:** Violets (Violets and the ears of telephone) / Tr. MR. • Three stanzas from a notebook (The telephone receiver sings like a bird) / Tr. MR. • Houses (The houses grow like mushrooms) / Tr. MR. • A grain of barley (I was a fool to sell my soul) / Tr. MR. • **Second Chapter:** The house beyond the star (The anthem of vegetation streams through my veins) / Tr. MR. • Song on the indestructibility of matter (Lassoed by wind, blanketed by sky) / Tr. MR. • Six stanzas of mysticism (Night falls like a cloak from Christ's shoulders) / Tr. PN. • Duet (Slowly we turn to earth as to a cradle) / Tr. MR. • Epic evening (Under the banner of copper-leaved beech trees) / Tr. MR. • To the beings from a green star (The laws of Bios are the same for all) / Tr. MR. • Bulls and beech trees (The river of vegetation echoes over the earth over phalanxes of trees) / Tr. MR. • Polaria (Sea froze in a chalice carved of ice) / Tr. PN. • Prayer for the souls of drowned girls (We are the pariahs who use women) / Tr. MR. • **Second Lyrical Intermezzo:** To the bottom (I hewed a poem from silver) / Tr. PN. • Sunset (Shaggy clouds graze the forest) / Tr. MR. • Marriage rite (The rolling of the marriage drum) / Tr. PN & MR. • Horseshoes (Spring comes in on a hundred carts) / Tr. MR. • Carp (Carp chant and cut the mirror of water) / Tr. MR. • A birdcherry poem (The night, warmed by flowers) / Tr. MR. • The marketplace (My brother, tailor of children's dreams) / Tr. PN & MR. • Winter (Tailors are cutting furs for foxes) / Tr. MR. • **Third Chapter:** Forever (Gray overcoats sink into wine-colored streets) / Tr. MR. • The end of the world (Like a moth-eaten blanket) / Tr. MR. • Concert from Mercury (Night drops the lid of a box over the anthill city) / Tr. PN & MR. • Graveyard of cars (In a graveyard of machines, dead cars sleep like hunks of fractured stars) / Tr. MR. • The trumpets of the Last Judgment (Tall buildings hibernate like tired beasts) / Tr. PN & MR. • **Third Lyrical Intermezzo:** A teapot (Opened book, lamp, a lost moth—) / Tr. MR. • Morning in the city (Don't drink water after eating fat. Brush your teeth before bed) / Tr. MR. • Bitter night (People fall asleep in the black city) / Tr. MR.

Translations are attributed in contents only. Rubchak's critical essay analyzes Antonych's poetry book by book and comes to the following conclusion: "From his second book onward, Antonych was carefully orchestrating every collection by excluding much more material than he included. His selections were not motivated by quality alone.... They were motivated by the *persona* that Antonych was carefully constructing—the *persona* of the poet as Orpheus. The haunting poem "The Home Beyond a Star" is its crowning chord. This poem proclaims the unity of earth and horizon, of immediacy and distance, of transcendence and immanence. But above all it proclaims the unity of poetry and the world." There is an unsigned bio-bibliographical note on the back of the book's cover that says the following about

Antonych and this collection of his poetry: "Probably the most striking aspect of his work is the richness and vividness of his visual imagery, which helps to create an engrossing symbolic system that unites his work. The poems collected here cover his entire creative spectrum, including religious, metaphysical, urban, and pastoral themes."

For identifications of individual poems, see the Index.

## B

**B002. Babij, Mychajlo.** *Shevchenko's Heritage and Our Action For His Stamp.* [Cleveland: Published by the author, 1968]. 240 pp. illus.

Title from cover. The author, an artist by profession, was an initiator of a movement in the United States to have Taras Shevchenko honored by the issuance of a commemorative postage stamp. The present book is a compilation of a variety of materials in English, Ukrainian and Polish relating to Shevchenko and the postage stamp action, such as letters to and from various officials, articles on the topic published in newspapers, proclamations in support of this action by some state governors and city mayors, etc. The book is illustrated with b/w portraits (including some of Shevchenko), reproductions of Shevchenko's art work, photographs of his monuments, etc. The poem "Zapovit" appears in English translation on p. 63: "Taras Shevchenko's legacy (When I shall die, pray let my bones)"/ tr. by C.H. Andrusyshen and Watson Kirkconnell. Eight lines from the poem "Kavkaz" beginning "... our soul shall never perish" in Vera Rich's translation are quoted on p. 5.

**B003. Borets, Iurii.** *In the Whirlpool of Combat: a novel of our times / Yuriy Borets.* Cover and illustrations by Rostyslav Hluvko. München: Ukrainisches Institut für Bildungspolitik, 1974. 322 pp. illus.

A translation of *U vyri borot'by: povist' nashoi doby*. The foreword, by I. Krushelnysky [sic], characterizes this book about the freedom fighters of the Ukrainian Insurgent Army (UPA) as "a book about real people and true, in historical sense, events which took place in the '40s of [the twentieth] century and which the author has experienced, for he himself had been a participant in them."

## C

**B004. Chornovil, Viacheslav.** *The Chornovil Papers.* / Compiled by Vyacheslav Chornovil. New York: McGraw-Hill [©1968]. xxi, 246 pp. maps.

**Contents:** Foreword / Zbigniew Brzezinski. • Introduction / Frederick C. Barghoorn [pp. ix-xvi]. • Maps [pp. xvii-xix]. • About Vyacheslav Chornovil. • Part I: The petition of Vyacheslav Chornovil. • Part II. The misfortune of intellect: Portraits of twenty "criminals" / Materials compiled by Vyacheslav Chornovil. • Appendix: Partial list of published works of the "Criminals."

Viacheslav Chornovil, a Ukrainian journalist born in 1938, was assigned to cover the trials of Ukrainian intellectuals in Lviv in 1965. He was, in the words of the editorial note on p. xxi, "outraged by the court's disregard of Soviet law." As a consequence, he compiled a collection of documents: letters, petitions, diaries and biographies of intellectuals who were sentenced and deported to Mordovian hard-labor camps. These documents were smuggled out of the Soviet Union and were first published in Ukrainian in Paris under the title *Lykho z rozumu* (1967). The translation of these documents appears in this book as Part II. The Misfortune of Intellect: Portraits of Twenty "Criminals" [pp. 77-226]. Among the twenty intellectuals are a number of Ukrainian writers and literary scholars: Bohdan Horyn', Mykhailo Horyn', Myroslava Zvarychevs'ka, Dmytro Ivashchenko, Mykhailo Masiutko [Mykhaylo Masyutko in the text], Valentyn Moroz, Mykhailo Ozernyi [Mykhaylo Ozernyi], Mykhailo Osadchyi [Mykhaylo Osadchy], Anatolii Shevchuk, Sviatoslav Karavans'kyi [Svyatoslav Karavans'ky]. A supplement to "Misfortune of Intellect" contains Ivan Dziuba's [Dzyuba] speech in Babyn Yar on 29 September 1966. The bibliography of published works on pp. 227-46 lists some early published works of these writers [with Ukrainian titles in English translation]. In his brief foreword, Brzezinski stresses the importance of the national question in the USSR. Barghoorn's introduction explains the political background of the Ukrainian dissident movement. Chornovil's "Petition" is addressed to the Public Prosecutor, to the Head of the Supreme

Soviet and to the Chairman of the State Security Committee at the Council of Ministers of the Ukrainian SSR and brings to their attention what he considers to be “wanton disregard of socialist legality” and “violations of the elementary principles of justice.” The book jacket of the hard-cover edition has Chornovil’s black-and-white portrait on the back cover, as well as some excerpts from critical comments about the book.

**B005. Chyzhevs'kyi, Dmytro.** *Comparative History of Slavic Literatures.* / Dmitrij Čiževskij. Tr. Richard Noel Porter and Martin P. Rice. Ed., with a foreword, by Serge A. Zenkovsky. [Baltimore]: Vanderbilt University Press, 1971. xi, 225 pp.

Chyzhevs'kyi, in the words of his editor Serge Zenkovsky, “presents the development of Slavic literature against the background of succeeding literary periods, schools and movements. In each period, he discusses first a literary era, determining its philosophic content, themes, and styles, and then studies the achievements of the Slavic peoples in the given period.” Chyzhevs'kyi discusses the literatures of the following Slavic peoples: Bulgarians, Croats, Czechs, Poles, Russians, Serbs, Slovaks, Slovenes, Sorbs, Ukrainians, and White Russians. They are discussed side by side in chapters devoted to specific periods. Ukrainian literature in chapters III. (The early Middle Ages) and IV. (The late Middle Ages) is ascribed to the Russians, i.e., the literature of Kyivan Rus': sermons, saints' lives, chronicles, *Slovo o polku Ihorevym*, etc. Ivan Vyshens'kyi is mentioned briefly in the chapter on the Renaissance, while Skovoroda, Velychkovs'kyi et al. appear in the chapter on the baroque. A couple of sentences are devoted to Kotliarevs'kyi, Kvitka-Osnov'ianenko and Hulak-Artemovs'kyi in the chapter dealing with classicism; Shevchenko and P. Kulish are mentioned in a comparative context in connection with romanticism; Panas Myrnyi, Nechui-Levyts'kyi, Franko and Kotsiubyns'kyi appear in connection with realism, and Oles', Ryl's'kyi and Tychyna in connection with neoromanticism (modernism).

**B006. Chyzhevs'kyi, Dmytro.** *A History of Ukrainian Literature (from the 11th to the end of the 19th century).* / Dmytro Čyževs'kyj. Translated by Dolly Ferguson, Doreen Gorsline and Ulana Petyk. Edited and with a foreword by George S.N. Luckyj. Littleton, Colo.: Ukrainian Academic Press, 1975. xii, 681 pp.

**Contents:** Foreword / George S.N. Luckyj [pp. ix–xi] • Transliteration table. • Introduction. • I. Prehistoric period. • II. Translated and borrowed literature. • III. The period of monumental style (The eleventh century). • IV. The period of ornamental style. • V. The literature of the fourteenth and fifteenth centuries. • VI. Renaissance and reformation. • VII. Baroque. • VIII. Literature written in Latin. • IX. The literature of “National Revival.” • X. Classicism. • XI. Ukrainian sentimentalism. • XII. Romanticism. • XIII. “Biedermeier” and the “Naturalist school” in Ukraine. • XIV. Realism in Ukrainian literature. • Selected bibliography. • Abbreviations of names of periodicals, collections and series. • Index of names and titles / Alexandra Chernenko-Rudnytsky.

This first comprehensive survey of Ukrainian literature in English is an expanded translation of a work originally published in 1956 under the title *Istoriia ukrains'koi literatury vid pochatkiv do doby realizmu*. The author, a world-renowned Slavist and literary scholar, approaches the history of literature through stylistic analysis, claiming that “Stylistic analysis revealed that changes in style were the best and most intrinsic criteria for the periodization of literature.” “In spite of the great variety of literary styles in European literature,” says Chyzhevs'kyi, “it is not difficult to isolate the two basic types with opposite characteristics: love of simplicity, on the one hand, and a preference for complexity, on the other; a preference for clarity based on definite rules of an established framework, on the one hand, and a predisposition to incomplete, fragmented, ‘free’ form on the other. Similarly, it will be observed that there is either an inclination towards clarity of thought or its opposite—disregard for clarity, based on the belief that ‘depth’ is more important even if the reader does not always completely understand it; there is an attempt to establish a normalized, ‘pure’ language or its opposite—a search for a unique, original language, a predilection for verbal games and the use of dialecticisms and jargon; there is an inclination to precision or its opposite—a desire to provide the most complete expression even if this does not contribute to accuracy; there is an attempt to attain an overall impression of harmony or its opposite—tension, movement, dynamism. Representatives of these two differing types of literary styles value different literary qualities: clarity or depth, simplicity or ornamentation, peace or movement, limited or unbounded perspectives, well-defined norms or movement and change, unity or diversity, traditionalism or novelty, etc. On the one hand, the dominant ideal is calm, harmonious beauty; on the other, beauty is not the sole aesthetic value of a literary work—other values are equally important and ugliness finds a place in the aesthetic sphere.”

G.S.N. Luckyj, while praising Chyzhevskyi’s method (“based primarily on literary analysis, without becoming narrowly formalistic”) in his foreword and pointing out Chyzhevs'kyi’s “constant regard for

deeper cultural and social influences and undercurrents” and his “most illuminating” “concept of modern Ukrainian literature as ‘incomplete’ and as a product of an ‘incomplete nation,’” also expresses the criticism that “Alternation of styles alone does not explain the breaks in the literary tradition of Ukraine.” Luckyj warns the reader that while Chyzhevs'kyi's “discussion of Ukrainian Baroque or Romanticism shows not only great erudition, but an ability to relate these literary periods to other Slavic and non-Slavic literatures,” his last chapter on Realism, prepared especially for the English edition, “is treated as a transitional one” and will need to be supplemented by other volumes dealing with twentieth-century Ukrainian literature.

See also the book-length critique of Chyzhevs'kyi's work by George Grabowicz, *Toward a History of Ukrainian Literature* [cf. A405, *ULE*, 1980–1989, B040].

**B007. *Condemned by History.*** A collection of pamphlets and articles. [Compiled and introduced by Taras Mihal. Tr. from the Ukrainian by Anatole Bilenko]. Kiev: Dnipro, 1978. 213 pp.

A translation of *Pryrecheni istoriieiu: zbirnyk pamphletiv i statei*. The contributors to this book—Rostyslav Bratun', Iurii Mel'nychuk [Yuri Melnichuk], Mykola Toporovs'kyi [Mikola Topopovskiy], Iaroslav Halan, Petro Kozlaniuk [Kozlanyuk], Volodymyr Beliaiev [Volodimir Belyaev], Mykhailo Rudnyts'kyi [Mikhailo Rudnitsky], Volodymyr Vil'nyi [Volodimir Vilny], Taras Myhal' [Mihal], Iurii Smolych [Yuri Smolich], Fedir Malanchuk, Antin Khyzhniak [Anton Khizhnyak], and Vasyli' Mykytas' [Vasil Mykitas]—are well-known Soviet Ukrainian writers or critics. The book itself, however, is not a collection of literary sketches but a piece of political propaganda; an attempt to discredit the activities of “Ukrainian bourgeois nationalists” both at home and abroad. Only two articles have some relevance for Ukrainian literature: i.e., “Sanctities disowned” by Iurii Smolych (pp. 192–201), which tells the story of Platon Stasiuk, who brought a sample of the “sacred earth from Shevchenko's grave” in order to have it placed under the newly erected Shevchenko monument in Washington but was rebuffed by the Shevchenko Memorial Committee. The second article with literary relevance is “Engaged by fascism” by Vasyli' Mykytas' (pp. 209–214), which attempts to discredit the émigré Ukrainian novelist Ulas Samchuk, who resided in Toronto, Canada.

**B008. Cooper, Henry R., Jr.** *The Igor Tale: an annotated bibliography of 20th century non-Soviet scholarship on the Slovo o polku Igoreve*. White Plains, N.Y.: M.E. Sharpe; London: Mansell, 1978. 130 pp. (Columbia Slavic studies).

This bibliography on the *Slovo o polku Ihorevim* attempts a comprehensive coverage of books, articles and book reviews in various languages published since 1900 in the United States, Canada, Great Britain, France, Germany (both GDR and FRG), Austria, Switzerland, Italy, Benelux, Scandinavia, Poland, Czechoslovakia, Yugoslavia, and Bulgaria. There are, in addition, a few entries for other countries, some unpublished dissertations, and a three-page listing of bibliographies on the *Slovo* published in the USSR. The author's introduction surveys world-wide *Slovo* scholarship and sets out the scope of his bibliography. The bibliography itself is arranged according to the following categories: 1. Bibliographies; 2. Texts, translations and commentaries; 3. Linguistic analyses; 4. Literary analyses; 5. Historical analyses; 6. Reviews of Soviet scholarship. All entries are numbered, and most entries have cryptic one sentence annotations. An index is provided, making retrieval by author and title possible. The appendix contains the original text of the *Slovo o polku Ihorevim* in Roman Jakobson's fifth reconstruction.

## D

**B009. De, Olexander.** *Stalin: Persona Non Grata*. A verse-play in three acts. London: Mitre Press [c1969]. 102 pp.

The author's own English version of his play in verse, originally published in Ukrainian under the title *Persona Non Grata: Portret* (London: Chaika, 1967. 123 p.). Olexander De is the pseudonym of Alexander Barchuk, who writes both in Ukrainian and in English.

**B010. De, Olexander.** *Without Tears*. Poems. London: Mitre Press, 1966. 67 pp. port.

*Without Tears*, according to a bio-bibliographical note on the front flap of the book cover, is Olexander De's first book written in English. As such, it is outside the scope of this bibliography, except for a section entitled “Free translations of Ukrainian popular and folk songs” on pp. 59–67, the contents of which are

as follows:

White chestnut trees (White chestnut trees and dancing light) / A.S. Malyshko. • Our Miner's Estate (At the Miners' Estate when I) (Ukrainian folk song). • Marichka (Like a silver ribbon, runs along the valley) (Ukrainian popular song). • O, my sweet darling (O, my sweet darling, nice as a flower) (Ukrainian folk song). • Rushnychok (Long ago I left home) / A.S. Malyshko. • Ride, my cossack, ride (Ride, my Cossack, ride across the wide green prairies) (Ukrainian folk song). • I look at the blue sky (I look at the blue sky and can't stop to wonder) / M. Petrenko. • Karii ochi (Your hazel eyes, dear, karii ochi) (Ukrainian folk song). • Blow, blow, wind to my Ukraine (Blow, blow, wind to my Ukraine) (Ukrainian folk song).

These represent free renderings in English of the following songs: *Pisnia pro Kyiv (Bili kashtany)* / Andrii Malyshko. • *Marichka (V'iet'sia, nache zmiika)* / M. Tkach. • *Oi ty, divchyno, z horikha zernia (Oi ty, divchyno, z horikha zernia)* / Ivan Franko. • *Pisnia pro rushnyk (Ridna maty moia, ty nochei ne dospala)* / Andrii Malyshko. • *Dyvlius' ia na nebo (Dyvlius' ia na nebo, ta i dumku hadaiu)* / Mykhailo Petrenko. • *Chornii brovy, karii ochi (Chornii brovy, karii ochi)* / Kostiantyn Dumytrashko. • *Povii, vitre, na Vkrainu (Povii, vitre, na Vkrainu)* / Stepan Rudans'kyi, and two additional unidentified folk songs.

**B011. Dimarov, Anatolii.** *Across the Bridge.* / Anatoly Dimarov. Tr. from the Ukrainian by Yuri Tkach. Melbourne: M.U.U.S.C., 1977. 198 pp.

**Contents:** Foreword / Yuri Tkach. • **Across the bridge:** By the window. • The watchman's wife. • Twenty copecks. • Brando. • Teacher's son. • Mud pancakes. • Some advice. • A burial to remember. • Such is my luck. • The insult. • [Other stories]: Blue angel. • Dry dock. • Mother and son. • Snow skis. • Woman with a child.

A translation of the story collection *Cherez mistochok*, originally published in 1957, as well as five additional stories, namely "Blakytina dytyna" "Dok," "Maty i syn," "Lyzhvy na snih," and "Zhinka z dytynoiu."

The brief foreword by the translator characterizes Dimarov as a writer who "develops his characters with deep psychological insight; seemingly unimportant incidents reflect on the common denominator of human character, which transcends all national boundaries."

**B012. Domazar, Serhii.** *Castle on the Voday.* / A novel by Serhij Domazar. Sydney: Zeta Press, 1971. 225 pp.

A translation of *Zamok nad Vodaiem*. A note on the verso of the title page identifies the novel as one published originally "in the Ukrainian literary magazine *Sucasnist*, then as a book in 1964." The translation appears to be that of the author, revised by Douglas Watson and Joyce Challis. There is no introduction or preface of any kind and no bio-bibliographical note about the author. Two brief excerpts from reviews of the Ukrainian edition by H. Kostiuk and Vadym Svaroh appear on the back cover.

**B013. Dovzhenko, Oleksandr.** "Earth" / a film by Alexander Dovzhenko. *Classic Film Scripts:* Mother, a film by V.I. Pudovkin; Earth, a film by Alexander Dovzhenko. New York: Simon and Schuster [1973]. 102 pp. ["Earth": p. 59–102]. illus.

A translation of *Zemlia*. Title on cover: "Two Russian Film Classics: Mother / Pudovkin, Earth / Dovzhenko." A note on p. 4 says, among other things: "The versions of the two great Russian classics presented here are taken from the scenarios originally published in Russia and intended in each case as a literary rendering of the film.... The version of *Earth*, translated by Diana Matias, is taken from a volume entitled *Zemlya: Knnyiga-Film*, edited by Yu. Solntseva and G. Maryamov, published in Moscow in 1966." Credits listed on p. 57 show Dovzhenko as both author of the scenario and director. An untitled note by the translator, Diana Matias, says the following: "Dovzhenko originally wrote the script of *Earth* in 1929 when the impact of collectivisation on the Ukrainian village was a moment of its recent history.... Of this first shooting script only isolated fragments have survived. The scenario published here not only reverses the usual script/film order, but is separated from the cinematic work by an interval of some twenty years. Dovzhenko himself described it as 'a kind of literary equivalent' of the ideas he had put into his film.... What chiefly distinguishes this version is the introduction of a narrator through whom events and characters are personalised; this is particularly strongly felt in the introductory passage centring on the death of grandfather Semyon. The interest of this innovation in relation to the film lies in the fact that the narrator is both film-maker and spectator at once, and therefore opens the way for comment on the choices which brought certain images to the screen and reflections on their form. Implicitly too, there is an element of hindsight in the narrator's stress on the film's 'muteness' and its implications for the film-maker, actors and spectator; the intervening years had seen a major

transformation in cinematic techniques and the effects of sound on the art of scenario writing was a question which prompted one of Dovzhenko's relatively rare excursions into theoretical writing. Originally written in Ukrainian, this version was completed by Dovzhenko four years before his death in 1956." The book contains 23 b/w illustrations from the film *Zemlia*.

The film directed by Vsevolod Pudovkin is based on the novel by Maxim Gorky. The author of the scenario is Nathan Zarkhy. In some libraries, therefore, this book may be found under the entry for "Zarkhi, Natan Abramovich. Mother."

**B014. Dovzhenko, Oleksandr.** *The Enchanted Desna*. A film story by Olexandr Dovzhenko. [Tr. from the Ukrainian by Anatole Bilenko. Illustrated by Olexandr Ivakhnenko. Kiev: Dnipro, 1979]. 73 pp. illus.

A translation of *Zacharovana Desna*. The unsigned one-page introduction about Dovzhenko and his films says, among other things: "In 1942, in his diary, Dovzhenko made the first entries about his childhood, which he later used in the autobiographical story *The Enchanted Desna* (1954–1955)... *The Enchanted Desna* is a real poem about the making of man, about the inner beauty of those who work on the land, and about the charming nature of the author's native countryside. The whole book is imbued with deep lyricism and gentle humor. There is no exaggeration in saying that by writing this realistic and philosophical story Olexandr Dovzhenko provided readers with a key to understanding his works."

**B015. Dovzhenko, Oleksandr.** *The Poet as Filmmaker: selected writings*. / Alexander Dovzhenko. Ed., tr. and with an introd. by Marco Carynnyk. Cambridge, Mass.; London: MIT Press [©1973]. lv, 323 pp. port.

**Contents:** Translator's note [pp. vii–viii]. • Introduction: the mythopoeic vision of Alexander Dovzhenko [pp. ix–lv]. • Autobiography. • Notebooks. • Chronology. • Filmography. • Notes. • Index.

A translation of Oleksandr Dovzhenko's notebooks and diaries from 1941 to 1956 as collated from various Soviet Ukrainian and Russian sources. In his extensive introduction Carynnyk discusses Dovzhenko's life and work, analyzes his films, and surveys the existing international acclaim by film critics. "Taking the whole of Alexander Dovzhenko's output, writings as well as films, one realizes quickly that he was a stubbornly single-minded man," says Carynnyk. "Possessed of a strongly mythopoeic imagination, he had the ambition to create a vast synthesis, both literary and cinematic, into which he could fold history, mythology, and personal beliefs. Few film directors have produced so unified a body of work as Dovzhenko."

**B016. Drach, Ivan.** *Orchard Lamps*. Edited and introduced by Stanley Kunitz. With woodcuts by Jacques Hnizdovsky. Translated by Daniel Halpern, Stanley Kunitz, Paul Nemser, Mark Rudman, Paula Schwartz and others. New York City: The Sheep Meadow Press [©1978]. 71 pp. illus.

**Contents:** Introduction / Stanley Kunitz [pp. 1–4]. • **Part One:** Sunflower (The sunflower had arms and legs). / Tr. D.H. • Babi Yar (July 22 1966 at five in the afternoon). / Tr. D.H. • Old man Hordij (The dark stops me at the doorway). / Tr. P.S. • Bread (Crack the egg. Glaze the loaf). / Tr. P.N. & M.R. • The pail (I am—zinc is my form. And I contain—cherries). / Tr. S.K. & Gregory Orr. • The Hula-hoop (I fly through crowds of hot-eyed women). / Tr. P.S. • Pen (My fire-tipped scalpel). / Tr. P.N. & M.R. • Pine tree (The old tree vibrates like a stretched bass-string). / Tr. P.S. • La Strada (La strada, a saber of curved steel). / Tr. P.N. & M.R. • The word (The cello gutters out. The contrabass). / Tr. P.N. & M.R. • **Prokofiev's sonata.** I. (Blue chorales carry the heart). • II. (Tired soccer players). • III. May the road to eternity be paved). • IV. (Let me tap this branch, the violin's bowstick, and decant). • V. (I love his black firestorms). • VI. (Touched by your music, my seventeen-year-old girls). / Tr. P.N. & M.R. • Synthesis (Banquet of storm. Thunder rolls). / Tr. P.N. & M.R. • A girl's fingers (God, what cries inhabit fingers). / Tr. P.S. • The cranberry-rose (I don't know. I don't know where waves). / Tr. D.H. • **Dialogue of the genes:** I. (The gene for hazel eyes dominates). • II. (Who am I, you ask, who am I?). / Tr. P.N. & M.R. • **Part Two:** Forest (A gale subdues the trees). / Tr. P.S. • Wings (Through forests and jungles, crisscrossing the sea). / Tr. P.N. & M.R. • The only one (Of all your fantasies). / Tr. D.H. • Father (Where tons of sugar beets rock in the wind). / Tr. P.N. & M.R. • Why, do you think ... (Why, do you think, I pick up my pen?). / Tr. D.H. • Spinoza (Taught and overtaught). / Tr. P.S. • Woman and sea (Sea, I came out of you. Sea, I return to you). / Tr. P.N. & M.R. • White candle (Somewhere on the floor of my nights). / Tr. Carol Muske. • Work and leisure (One room on the left). / Tr. P.S. • from Triptych about words (How do I know my own words). / Tr. P.N. & M.R. • August (August, a golden wing, turns to ash). / Tr. P.N. & M.R. • **Knife in the sun:** Prologue (My years tread on my heels). • Open the heart (I threw my white cape and bright scarf). • Stranger (I come from the underworld. Like it or not). • I: (Quiet! I'll drink). • Funeral of the head of a collective farm (They carried him with their knotty

hands). • Invisible tears of a wedding (Hey, make a circle, travelers! Give them a drink!). • Studio portrait: Ukrainian horses over Paris (This breathing world was not molded by God). / Tr. D.H. • Notes to the poems [pp. 69–71].

"Drach's mind generates so much light that he is capable of making even the homeliest objects radiant," writes Stanley Kunitz in the introduction. He finds in Drach's work "a vein of Slavic mysticism ... not always distinguishable from a romantic drift towards afflatus and murkiness. The best of his poems begin with brilliant perceptions, or concrete instances, and climb, with an explosion of images, towards the realm of the transcendent."

This book of translations originated "as a workshop project in the graduate writing program of the School of the Arts at Columbia University and continued, as a voluntary commitment, for an extended period thereafter." The introduction acknowledges the assistance of Bohdan Boychuk and Jaroslav Rozumnyj, who supplied the literal translations from the Ukrainian.

There are 16 full-page woodcuts by Jacques Hnizdovsky in the text; another woodcut is used for the book's cover. However, one woodcut mentioned in the list of illustrations as appearing on the endpapers is absent from this paperback edition. Two snapshots of Drach, one of which shows him with Kunitz, appear on the back cover of the paperback. Another edition of *Orchard Lamps*, published by Exile Editions in Toronto in 1989, has exactly the same contents, but the cover and title page are differently designed. The Toronto edition contains one extra woodcut by Hnizdovsky and has a couple of minor changes, including two typographical errors (on the title page and in the table of contents) [cf. *ULE*, 1980–1989, B027]. For identifications of individual poems, see the Index.

**B017. Dziuba, Ivan.** *Facets of a Crystal* / Ivan Dzyuba. Kiev: Ukraina Society, 1976. 136 pp.

Translated from the Ukrainian by George Sklyar. Copyread and edited by Gladys Evans. The booklet, which deals mostly with the cultural interaction between the peoples of the USSR and the so-called rapprochement of nations, polemicalizes against Ukrainian "bourgeois nationalists." Ukrainian literature is surveyed in two chapters on Soviet Ukrainian culture on pp. 79–116. "This brochure," says Dziuba, "points out the place Ukrainian socialist culture holds within Soviet culture, some of its most significant attainments, the ways and means of its interaction with other national cultures within a supreme, complete whole—the single socialist culture of the Soviet people." "There was a time in the past," says Dziuba, "when I entertained profoundly erroneous, fallacious ideas with regard to certain aspects of the aforementioned subject—namely, the condition of Ukrainian culture and literature, as well as the national question in general.... Upon realizing the baselessness and falsehood of my outlook ... I made a definite rebuttal of my views [in a statement published in *Literaturna Ukraina* on 9 November 1973]. But I still feel obliged to return to this subject in order to enlarge my knowledge of the factual situation and better understand it from the Marxist-Leninist standpoint." [See also B018, B019, B020].

**B018. Dziuba, Ivan.** *Internationalism or Russification? A study in the Soviet nationalities problem.* / Ivan Dzyuba. Pref. by Peter Archer. Ed. M. Davies. London: Weidenfeld and Nicolson [©1968]. xix, 240 pp.

A translation of *Internatsionalizm chy rusyfikatsiia*? In his preface, Archer characterizes the book as "a study of the relationship between the Russian and the Ukrainian peoples" and as an "example of the frustrated aspirations, the restrictions upon choice, and the consequent resentments generated by a failure to understand why people care for a national and cultural inheritance."

The introductory article, entitled "The author and his book," provides a biography of Ivan Dziuba and a report on the reaction to Dziuba's work at home and abroad. Originally, according to the introduction, this book was meant to be "a thorough examination of the historical background of the nationalities problem, of the Leninist policy on it, and of its subsequent abandonment, and the means whereby it should be restored," and it "was presented to the leaders of the Communist Party and the government of the Ukrainian SSR."

The publisher's note on the front flyleaf says, among other things: "This study, emerging as it does from the USSR, is remarkable for its courageous statement of the facts combined with the depth and scope of its scholarly analysis, and I. Dzyuba's own immediate and constant experience of the problems discussed lends to his work an authority which that of outside experts can never have."

**B019. Dziuba, Ivan.** *Internationalism or Russification? A study in the Soviet nationalities problem* / Ivan Dzyuba. Pref. by Peter Archer. Ed. M. Davies. 2nd ed. London: Weidenfeld and Nicolson [October 1970]. xx, 263 pp.

A translation of *Internatsionalizm chy rusyfikatsiia*? [cf. Annotation to the first ed. B018]. There is an added "Postscript to the second edition" on pp. 233–50. The unsigned postscript discusses the reaction in the

USSR to the publication of the first English edition, especially the book by Bohdan Stenchuk, first published in Ukrainian and then translated and published in English [Bohdan Stenchuk: *Shcho i iak obstoiuie I. Dziuba (Shche raz pro knyhu Internatsionalizm chy rusyfikatsia)*. Kiev: URSR Tovarystvo kul'turnykh zviazkiv z ukrainsiamy za kordonom, 1969, 196 pp. = B. Stanchuk [sic]. *What I. Dzyuba Stands For, and How He Does It? (Once more about the book Internationalism or Russification)*. Kiev: Ukrainian SSR Association for Cultural Relations with Ukrainians Abroad, 1970. 196 p.]. Says the editor: "it is natural to regard Stenchuk's book as an officially-sponsored reply to Dzyuba aimed at his readers abroad. In content and purpose patently a denunciatory review of Dzyuba's work, it runs into practically half the length of his book. This fact alone demonstrates how seriously Dzyuba's book is taken, since it was deemed to need the counterblast of these dimensions." The postscript refutes Stenchuk's accusations one by one. Stenchuk's book, according to this postscript, was not made available to the general Soviet reader, but nonetheless it marked "the beginning of an intensive campaign against Dzyuba in the Ukrainian SSR." In this connection, an article by L. Dmyterko in *Literaturna Ukraina*, 5 August 1969, p. 4, and the proceedings to strip Dziuba of his membership in the Writers' Union of Ukraine are analyzed in some detail. Dziuba's statement addressed "To the Presidium of the Writers' Union of the Ukraine," dated 26 December 1969, is printed in English translation on pp. 248–49.

**B020. Dziuba, Ivan.** *Internationalism or Russification? A study in the Soviet nationalities problem* / Ivan Dzyuba. [3rd ed.]. Pref. by M. I. Holubenko. New York: Monad Press; distributed by Pathfinder Press [©1974]. xxiv, 262 pp. (Soviet studies).

A translation of *Internatsionalizm chy rusyfikatsiia*? For the first and second English editions, see B018 and B019. This paperback edition has a note about the author and excerpts from reviews of the book on the back cover. The excerpts characterize the book as "a penetrating philosophical and historical analysis of ... the abandoned principles of the Leninist nationalities policy and the corruption of the ideals of true internationalism." Dziuba is characterized as one who "won fame as a literary critic" and wrote the book in late 1965 "in defense of arrested Ukrainian dissidents who argued that official Soviet policy discriminated against non-Russian minorities. In March 1972 he was expelled from the Writers' Union, and was subsequently arrested and sentenced to five years imprisonment. After giving in to heavy pressure to recant his ideas, he was released in November 1973." The preface [pp. v–xxiv] by Holubenko characterizes the book as "an impressive marshalling of evidence from a Marxist-Leninist point of view to demonstrate the devastating political, social, economic, and cultural effects of Stalin's nationalities policy, and the continuation of these policies by succeeding post-Stalin regimes." It includes [on pp. xvi–xxiii] a biography of Ivan Dziuba. Notes to this edition [pp. 217–28] include statistical tables of book production in the Ukrainian SSR. The postscript to the second edition is reprinted on pp. 233–50.

## E

**B021. *An Early Slavonic Psalter from Rus'*.** Saint Catherine's Monastery, Mount Sinai. Vol. 1: Photoreproduction. Ed. Moshé Albauer, with the collaboration of Horace G. Lunt. Cambridge, Mass.: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute [©1978]. x, 179 pp. (Harvard Ukrainian Research Institute. Sources and documents series).

A full mechanical photoreproduction of what is described in the preface as one of the oldest East Slavic manuscripts, "the oldest representative of a tradition that was dominant in Rus' before about 1400." "The manuscript must have been written within a decade or two of 1100," says Albauer. The present book contains only the reproduction of the original manuscript with a four-page preface [pp. vii–x]; scholarly commentary, according to Albauer, "will be offered in a companion monograph."

**B022. *The Eyewitness Chronicle*.** Part I. Reprint of the Orest Levyc'kyj edition (Kiev, 1878). With an editor's pref. and including the essay by Myxajlo Hrushevs'kyj: Some reflections on Ukrainian historiography of the XVIIIth century. München: Wilhelm Fink, 1972. 16\*, 468 pp. (Harvard series in Ukrainian studies 7)

A photomechanical reproduction of the 1878 Kyiv edition of *Litopys samovydsia*. The only English-language materials in the book are the editor's preface, signed by Omeljan Pritsak [pp. 5\*–8\*], and, instead of an introduction, the essay by Mykhailo Hrushevs'kyi translated by Zenon Kohut. *Litopys*

*samovydsia*, one of the monuments of Ukrainian historiography known as the “Ukrainian Cossack chronicles,” according to Pritsak, was written by an unknown author sometime between 1672 and 1702. Hrushevs’kyi’s essay [pp. 9\*–16\*] discusses the importance of the Cossack chronicles in general and states: “even while losing significance as historical sources for the seventeenth century events described in them, these works did not suffer as historico-literary monuments of their time. On the contrary, with the deepening study of the dynamics of literary creation and, more broadly, of the cultural and social processes of seventeenth-century Ukraine, the relative importance of the historical works produced in this epoch increased.”

## F

**B023. *Ferment in the Ukraine.*** Documents by V. Chornovil, I. Kandyba, L. Lukyanenko, V. Moroz and others. Foreword by Max Hayward. Ed. Michael Browne. [London]: Macmillan [1971]. xviii, 267 pp. maps.

A collection of documents [mostly drawn from unofficial Soviet sources] about political dissent in the Ukrainian SSR. Of interest to literary scholars are especially Part Three, which contains “A report from the Beria reservation” by Valentyn Moroz [pp. 119–53], and Parts Four: “The Chornovil case” [pp. 157–171] and Five: “The Aftermath” [pp. 175–207], which consist of statements, declarations, letters and appeals from or on behalf of various dissidents, many of whom are Ukrainian writers. Among the materials included is an article by Oleksii Poltorats’kyi [Oleksiy Poltorats’ky], “Whom do certain ‘humanitarians’ protect,” published originally in *Literaturna Ukraina*, 16 July 1968, and a rebuttal to it—an open letter to the editors of *Literaturna Ukraina* signed by Ivan Dziuba [Dzyuba], Ievhen Sverstiuk [Yevhen Sverstyuk], Mykhailyna Kotsiubyns’ka [Mykhaylyna Kotsyubyns’ka], Lina Kostenko, and Viktor Nekrasov [pp. 200–207].

**B024. *The Flying Ship and Other Ukrainian Folk Tales.*** Tr. Victoria Symchych and Olga Vesey. Illustrated by Peter Kuch. Toronto: Holt, Rinehart and Winston of Canada [©1975]. 93 pp. illus. (part col.) (10 full page col. plates).

**Contents:** Gossipy Paraska. • The sled. • The lion in the well. • The frog princess. • The story of a donkey / by Ivan Franko. • The linden tree and the greedy old woman. • The old man’s daughter and the old woman’s daughter. • The rabbit and the frogs. • The donkey and the lion / by Ivan Franko. • A visit in the grave. • Strange feet. • A war between the dog and the wolf / by Ivan Franko. • The flying ship.

There is no introductory material of any kind. Of the three stories by Franko, two are identified as translations of “Osel i lev” • “Viina mizh psom i vovkom.” The third could not be identified. In addition to black-and-white drawings, the book has ten full-page plates in color.

**B025. *Folk Heroes of Ukraine.*** Tr. and adapted from Ukrainian by Mary Skrypnyk. Illustrations by O. Danchenko. [Toronto: Ukrainian Canadian, 1966]. 52 pp. illus.

**Contents:** A word from the translator [p. 3] / Mary Skrypnyk. • The Cossack republic / Olena Opanovich [pp. 8–19]. • Severin Nalivaiko / Ivan Le. • Taras Trysilo / I. Rodachenko. • Bohdan Khmelnytsky / Natan Rybak. • Maksym Krivonis / Petro Panch. • Ivan Bohun / Mykola Zarudny. • Ivan Sirko / Anatoly Shiyen. • Semen Paliy / Yuriy Mushketyk. • Oleksa Dovbush / Volodimir Hzhitsky. • Ivan Honta / Mykola Sirotiuk. • Ustym Karmaliuk / Vasil Kuchir.

Brief biographical sketches of Cossack and legendary heroes written by well-known Soviet Ukrainian writers—Ivan Le, I. Rodachenko, Natan Rybak, Petro Panch, Mykola Zarudnyi, Anatolii Shyian, Iurii Mushketyk, Volodymyr Gzhyts’kyi, Mykola Syrotiuk and Vasyli’ Kucher—with a historical background provided in the introduction by Olena Opanovich. Illustrated with Danchenko’s portraits of Nalyvaiko, Triasylo, Khmel’nyts’kyi, Kryvonis, Bohun, Sirko, Paliy, Dovbush, Gonta, and Karmeliuk, as well as other illustrations. A b/w reproduction of an oil painting, “Cossack leaves for the Sich” by L. Zhemchuznitsov, appears on p. 7. According to Mary Skrypnyk, the translator, these sketches were published originally in the Kyiv weekly magazine *Ukraina* and later, in 1963–64, in her English translation in the Toronto-based journal *Ukrainian Canadian*.

**B026. *Four Ukrainian Poets: Drach, Korotych, Kostenko, Symonenko.*** Tr. Martha Bohachevsky-Chomiak

and Danylo S. Struk. Ed., with an introd., by George S.N. Luckyj. [n.p.]: Quixote, 1969. 83 pp. ports. A parallel-text edition of the poetry of Ivan Drach, Vitalii Korotych, Lina Kostenko, and Vasyl Symonenko, with the poets' portraits and an introductory essay (slightly over three pages on unnumbered front pages) by G.S.N. Luckyj that provides some background and bio-bibliographical data on the poets. A brief note on the translators and the editor appears on the last unnumbered page of the book.

**Contents:** **Ivan Drach:** / Tr. M. Bohachevsky-Chomiak: Protuberances of the heart (We hear the green glare of the grass). • Wings (Offbeat, through the street). • Loneliness (That—you call loneliness?). • The pen (My pen—My fiery scalpel). • Black etude (I wear your lips). • Fingers of a girl (God, the groans there are in fingers). • Ballad of the laundered pants (The night painted the sky a blue earthenware vase). • The ballad of DNA—Deoxyribonucleic acid (Secrets of heredity—a flight of the firebird). • \*\*\* (The seabreeze here wears shorts). • **Vitaliy Korotych:** / Tr. M. Bohachevsky-Chomiak: Triptych (I. I am Shevchenko, II. Love her, III. It all happened). • \*\*\* (Poets! Teach the planet goodness). • \*\*\* (I spit on the words "general"). • Evening (The evening threads itself into the peaks). • Mirror (I'm a mirror). • **Lina Kostenko:** / Tr. D.S. Struk: The ferns (Late, late at night). • Laughter (Through my window, from the street). • Stars (When nights are cold the stars contract). • The rains (Winds whittle a lightning). • \*\*\* (There are verses like flowers). • \*\*\* (Some want a crust of bread). • The white symphony (We saw nothing funny then). • The sun rises (The sun rises; a bright crimson). • Bequests (There are various bequests). • A passage of pain (On top of all this beastly hurt). • **Vasyl Symonenko:** / Tr. M. Bohachevsky-Chomiak. [Ballad about a stranger / Tr. D.S. Struk]: Ballad about a stranger (On a green Holy Day, from afar). • The court (Sections sat sternly at the table). • Ode to a corn cob which died at the supply depot (No sobs are heard. The orchestras rust). • Thief (Grandpa was detained and caught). • \*\*\* (I flee from myself from pain and from exhaustion). • Choir of the elders from the poem "Fiction" (Our kind is wise from birth). • To parrots (You, who throw words into the crowds). • Monarchs (Dictators, kings, emperors). • The prophecy of 1917 (The granite obelisks, grizzly [sic] medusas).

These represent translations of the following poems: **Drach:** Protuberantsi sertsia (My chuiem trav zeleniy kryk). • Kryla (Cherez lis-perelis). • Samotnist' (Khiba zh tse samotnist', koly ob stinui). • Pero (Pero, mii skal'peliu vohnennyi). • Chorniy etiud (Ia noshu tvoi huby). • Divochi pal'tsi (Bozhe, skil'ky stohonu na pal'tsiakh). • Balada pro vyprani shtany (Nich rozpysala nebo v syniu domashniu vazuu). • Balada DNK — dezoksiribonukleinovoi kysloty). • \*\*\* (Tut bryz khodyt' v shortakh). • **Korotych:** Tryptykh (I. Ia — Shevchenko, II. Pokokhaite ii, III. Rozkazhit' meni, iak tse vidbulosia). • \*\*\* (Poety! Vchit' planetu dobroti). • \*\*\* (Ia znevazhaiu slovo "vzahali"). • Vechir (Vzhe sontse nanyzalas' na shpyli). • Dzerkalo (Ia — dzerkalo). • **Kostenko:** Paport' (Ptytsi zeleni). • Smikh (Na vulytsi — ia chuiui kriz' vikno). • Zori (V kholodni nochi zvazhuiut'sia zori). • Doshchi (Viter blyskavku vystruha). • \*\*\* (Ie virshi — kvity). • \*\*\* (Komus' — shchob khliba skybka). • Bila symfoniia (Bulo nam todi ne do smikhu). • Sontse skhodyt', iasny obahironok. • Estafety (Rizni buvaiut' estafety). • Pasazh boliu (Malo vs'oho — shche i tuhu tsuu vovchu). • **Symonenko:** Balada pro zaishloho cholovika (Na sviato zelene z hustykh zaplav). • Sud (Parahrafy prysily bilia stolu). • Nekroloh kukurudzianomu kachanovi, shcho zahynuv na zahotpunkti (Ne chuty holosin'. Irzhaviut' orkestry). • Zlodii (Diad'ka zatrymaly chy vpiimaly). • \*\*\* (Ia tikaiu vid sebe, vid muky i vtomy). • Khor stariishyn z poemy "Fiktsiia" (Poroda nasha mudra vid pryrody). • Do papuh (Vy, shcho slova u iurbu metaiete). • Monarkhy (Dyktatory, koroli, imperatory). • Prototstvo 17-ho roku (Hranitni obelisky, iak meduzy).

**B027. Franko, Ivan.** *Fox Mykyta*: Ivan Franko's Ukrainian classic. English version by Bohdan Melnyk. Illustrated by William Kurelek. [Montreal]: Tundra Books [©1978]. 148 pp. illus.

Ivan Franko's long poem *Lys Mykyta* retold in a free English prose version by Bohdan Melnyk, with black-and-white drawings [of which 48 are full-page] by the well-known Ukrainian-Canadian artist William Kurelek. A note on the front cover flap describes this as "the first English version of Ivan Franko's 1890 classic" and says about Franko's work: "*Lys Mykyta* is one of The Best of the Best children's books of the world, listed by the International Youth Library, Munich and heads every list of the best of Ukrainian literature for both adults and children. Older readers will appreciate the strong social and political satiric elements reminiscent of Swift and Voltaire." The back cover has the following characterization of *Lys Mykyta*: "To Ukrainian children it is as well known as Mother Goose is to English children, but it is also so cherished by adults that many know the whole poem by heart—607 stanzas of six lines each, a total of 3,642 lines! Obviously, any work so intensely loved is more than just a good story that amuses and intrigues. To Ukrainians, *Lys Mykyta* represents the independence and effectiveness of the individual. Fox stands alone and wins against all odds; he never surrenders to fear or pessimism, even with the mob clamoring for his death and the noose tightening around his neck; he turns the weapons of his attackers back upon them and does it with style and wit; he shows that the individual counts and can triumph no matter how powerful or numerous the enemy." There is, by way of an

introduction, a poem “From the translator (I am inviting you hereby)” on p. 7. and extensive biographical notes about the author, the artist and the translator on unnumbered pages at the end of the book. Franko is characterized in the biographical note as “a great writer of the Ukrainian revolutionary, democratic movement,” who although “a nationalist,” “remained politically non-doctrinaire and took a critical attitude toward Marxism.” William Kurelek, an artist who died in 1977 at the age of 50, is characterized as “an exceptional figure in art, both in Canada and abroad,” who from the 1960s on “enjoyed steadily increasing critical and financial success.” The translator, according to the biographical note, was born in Western Ukraine in 1914, emigrated to Canada after World War II, and became a Canadian citizen in 1956.

**B028. Franko, Ivan.** *Ivan Franko: the Poet of Western Ukraine.* Selected poems. Tr., with a biographical introd., by Percival Cundy. Ed. Clarence A. Manning. New York: Greenwood Press, 1968 [©1948]. 265 pp., port.

A photomechanical reprint of the 1948 Philosophical Library edition. [cf. *ULE: Books and Pamphlets, 1890–1965, B20*].

**Contents:** Percival Cundy (pp. vii–viii). • Preface / Clarence A. Manning (pp. ix–xix). • Contents. • [Introduction / Percival Cundy, pp. 1–96]: Ch. I. The times and the man. • Ch. II. Childhood and schooldays. • Ch. III. Life at the university. • Ch. IV. Literary tribulations. • Ch. V. Widening literary and political activity. • Ch. VI. At the height of his powers. • Ch. VII. Tragic illness and death. • **Selected poems:** Hymn (The eternal spirit of revolt). • Two early sonnets: Folk song (Behold the spring which gushes from that grave). • Kotlyarevsky (A mighty eagle on a snowy height). • The hired hand (He sings a mournful song, his hands upon the plough). • The pioneers (I saw a vision strange. Stretched out before me lay). • The great outburst of song: Spring song (Old Winter marvelled much). • Spring scene (The sun already shining strong). • What life gave (I have not lived long in this world). • Remembrance (Into the sea of tears that violence). • Semper idem (Swim against the tide). • The enemy (The folk are not our enemies). • Forsaken (My fellows have forsaken me!). • Work (As iron which possesses magic power). • Ukraine: My love (So lovely is she, for she shines). • National hymn (No longer, no longer should we). • Christ and the cross (In the fields, beside the roadside). • The years of poetic scarcity: Forget not (Forget not, ne'er forget). • Autumn wind (O autumn wind! who o'er the trees dost moan). • The duel (The smoke rolled up in clouds. The cannon roared). • To a young friend (Why is thy head sunk down in thoughtful pose). • What makes song live? (Each of the songs I've sung). • Idyl (Long years ago this was. Two children small). • The passing of serfdom: From *The Passing of serfdom*: Canto VI. The old village priest (Our priest was old, a timid sort). • Canto XV (That cursed winter passed at last). • Canto XVI (The master and his wife were out). • Canto XVII (The master's kennels were well known). • Canto XVIII (That Easter Day! Great God; so long). • The Death of Cain: From *The Death of Cain* (At last one day, at eventide it was). • From *Prison sonnets*: Visions (In prison dreadful visions visit me). • The two goddesses (In sleep two goddesses appeared to me). • The dove (A hermit was sitting by his lonely cell). • A legend of Pilate (So Pilate yielded Christ to their demands). • The sonnet (In sonnets once did Dante and Petrarch). • From *Withered leaves*: Thine eyes (Thine eyes are like the deep, deep sea). • Pride (Ne'er pass by with scornful laugh). • Destiny (Ah, destiny! I utter no complaint). • Noon (Noon again). • The plane tree's green (The plane tree's green, the plane tree's green). • The cranberry (Cranberry crimson, why dost thou bend low?). • The little dove (Ah, woe is me, alas!). • The little pathway (Here is the little pathway). • At thy window (If at thy window thou shouldst chance to hear at night). • The gillyflower (Though thou as flower wilt not win renown). • Waning powers (Like ox 'neath the yoke, and day after day). • Hymn to Buddha (All hail, Buddha, to thee!) • A parable about life (In India 'twas. Across a lonely plain). • Festal centennial (Aeneas was a lusty chap). • Ivan Vyshensky: I. (A pyramid of green it floats). • II. (The bells are ringing on the Mount). • III. (The bells are ringing on the Mount). • IV. (The solemn service ends at last). • V. (I greet thee, my eternal home). • IX. 'Tis eventide. A shadow stretched). • X. (Another night, another morn). • XI. (The hermit paced his narrow cell). • XII. Then evening came. The shadow lay. • Moses: XII (Enveloped here in solitude). • XIII. (When lo, there came a smothered laugh). • XIV. (The darkness fell. In heaven's vault). • XV. (The sun was rising o'er the plain). • XVI. (But Moses struggled, wrestled, fought). • XVII. (The words at first seemed to exhale). • XVIII. (Once more the smothered laugh was heard). • XIX. (The thunders pealed. The shock was felt). • XX. (A fearlessness stalks o'er the hills). • From *Semper tiro*: Semper tiro (Man's life is brief, but what art infinite). • The conquistadores (Across the stormy ocean). • The righteous man (Blest is the man who goes where evil reigns). • Foxes (The strength of Rus marched out to war). • By Babylon's river (By Babylon's river I sat down as though dazed). • The leaves of Kaaf (In dream I strayed into a valley fair). • The poet's task (O poet, know: that on the path of life). • Be human (Be human, brother. Let thy humanism). • Didst thou but know (Didst thou but know how words with power may glow!).

Manning's note about Percival Cundy provides bio-bibliographical data about the Presbyterian minister, educated at the University of Manitoba, whose educational work brought him into contact with Ukrainian settlers in Canada. He learned Ukrainian and began to translate works of Ukrainian literature. "He felt a natural and spiritual kinship with Franko," says Manning. Cundy, born in Manchester, England, in 1881, was brought to Canada as a boy. In 1937 he moved to the United States and died there in 1947. Manning's preface characterizes Franko as "the spokesman for his people" who "used his pen as a weapon ... as poet, novelist, dramatist, literary critic, scholar, political pamphleteer." As a poet, says Manning, "Franko undoubtedly reaches the heights in his philosophical poems, in Cain, in Ivan Vyshensky, and in Moses. These need not fear comparison with the great poems of other languages and literatures and belong truly to the literature of the world." Percival Cundy's detailed and extensive biographical study of Ivan Franko focuses on what Cundy considers the three outstanding characteristics of Franko the man: "his indefatigable industry, his social consciousness and sense of mission, and the undaunted courage he displayed all through his life." Cundy's translations of Franko's poetry are accompanied by brief introductory commentaries and interpretations. For identifications of individual poems, see the Index.

**B029. Franko, Ivan.** *The Master's Jest*s. Tr. Roman Tatchyn. New York: Shevchenko Scientific Society, 1979. 133 pp. (Shevchenko Scientific Society. Ukrainian studies, vol. 37. English section, vol. 14).

**Contents:** Translator's preface / Roman Orest Tatchyn [p. 7]. • Introduction / Leonid Rudnytzky [pp. 9–13]. • Dedication (Through gloomy days of dread and squalor). • Canto I. (Aye, children,—jest, be God your pastor!) • Canto II. (A curious era—times were nearing). • Canto III. ('Tis from that fearful, feudal era). • Canto IV. (Migutski was a wealthy Master). • Canto V. (By Christ, was there an exclamation!) • Canto VI. (Our priest was pacifistic, old). • Canto VII. (And from that day there sprang to fore). • Canto VIII. (But then, for no apparent reason). • Canto IX. (Milord and kin for Lviv departed). • Canto X. (The end of '47 broke). • Canto XI. (The starlit sky was barely graying). • Canto XII. (Hey, howling, raving, struck the weather!) • Canto XIII. (With groans and roars the forest wheezed). • Canto XIV. (Like nightmares born of heavy dreaming). • Canto XV. (At last that cursed winter ended). • Canto XVI. (Milady and Milord were lazing). • Canto XVII. (The Master kept a kennel tended). • Canto XVIII. (Our Easter! God above—no doubting). • Canto XIX. (The Easterdays sped on. And very). • Canto XX. (Around his prison-quarters grimy).

A translation of the complete text of the long poem *Pans'ki zharty*. The translator claims in his preface that he "decided to reproduce the original's rhyme and rhythm schemes." He also supplies explanatory footnotes. In his introduction, Rudnytzky characterizes Franko's poem as "a novella in poetic form" and discusses the historical and literary sources of *Pans'ki zharty*. In his opinion, the "strength and the beauty of the work lies in Franko's realistic depiction of the milieu and his warm and vibrant portrayal of the people in it" and in "the well developed speech pattern of each individual character, which reveals to us the very soul of the person involved."

**B030. Franko, Ivan.** *Moses and Other Poems*. Translated from Ukrainian by Vera Rich (Moses) and Percival Cundy (other poems). New York: Shevchenko Scientific Society, 1973. 163 pp. port. illus. (Shevchenko Scientific Society. Ukrainian literature, vol. 13).

Editors: Vasyl Lew, Matviy Stachiw. The book is illustrated with a b/w portrait of Franko, as well as with illustrations (8 full-page), initials and vignettes by Myroslav Gregory. There is a photograph of Franko's tombstone in Lviv on p. 15.

**Contents:** Acknowledgements. • Rules on the transliteration of the non-English personal and topographical names (adopted by Shevchenko Scientific Society). • Preface / Clarence A. Manning [pp. 11–16]. • Ivan Franko, his life and activity. Works of Ivan Franko / Vasyl Lev [pp. 17–19]. • **Moses** / Tr. Vera Rich. • **Selected poetry** / Tr. Percival Cundy: Hymn (The eternal spirit of revolt). • Folk song (Behold the spring which gushes from that grave). • Kotlyarevsky (A mighty eagle on a snowy height). • The hired hand (He sings a mournful song, his hands upon the plough). • The pioneers (I saw a vision strange. Stretched out before me lay). • Forget not (Forget not, ne'er forget). • The sonnet (In sonnets once did Dante and Petrarch). • Visions (In prison dreadful visions visit me). • The dove (A hermit was sitting by his lonely cell). • A parable about life (In India 'twas. Across a lonely plain). • A legend of Pilate (So Pilate yielded Christ to their demands). • The death of Cain [The second part of the poem] (At last one day, at eventide it was). • From Semper tiro (Man's life is brief, but what art infinite). • The conquistadores (Across the stormy ocean). • Festal centennial: The kozak-immortal (Aeneas was a lusty chap). • The righteous man (Blessed is the man who goes where evil reigns). • Be human (Be human, brother. Let thy humanism). • About the translators: Vera Rich. Percival Cundy. Clarence A. Manning.

Manning claims in his preface that Franko reached the heights of his achievement in his philosophical poems "Kain," "Ivan Vyshens'kyi" and "Moisei." "These need not fear comparison with the great poems of other languages and literatures and belong truly to the literature of the world. In each of them there is a well told story with vivid imagery but there is more to them than that. Far more, for the kernel of the poem is not the mere external course of events which Franko describes but they are in a sense personal meditations on that strange conflict that goes on in the mind of a democratic leader, the need for communicating his ideas to the people around him and his equally compelling urge to follow his own course to the end, regardless of their petty interference." Vasyl Lev provides a biography of Franko and a listing of his books and other important works. Vera Rich's translation of the poem "Moisei" (Moses) includes all twenty cantos of the poem and a parallel text in Ukrainian for the Prologue [Proloh (Narode mii, zamuchenyi, rozbytyi)]. Percival Cundy's translations include the translator's commentaries on individual poems, which, together with the translations, appear to be reprinted from *Ivan Franko, the Poet of Western Ukraine* [cf. ULE: *Books and Pamphlets, 1890–1965*, B20]. Cundy's translations are of the following poems: Hymn (Vichniy revoliutsioner). • Narodnia pisnia (Hlian' na krynytsiu tykhu, shcho iz stin mohyly). • Kotliarevs'kyi (Orel mohuchyi na vershku snizhnomu). • Naimyt (V ustakh tuzhlyvyyi spiv, v rukakh chepyh pluha). • Kameniari (Ia bachyv dyvnyi son. Nemov peredo mnoiu). • Ne zabud', ne zabud' (Vesnianky, 7). • Kolys' v sonetakh Dante i Petrarka (Vol'ni sonety, 18). • Kryvavi sny (V tiurni meni strashlyvi sniat'sia sny) (Tiuremni sonety, 39). • Sydiv pustynnyk bilia svoho skytu (Tiuremni sonety, 32). • Prytcha pro zhyttia (Bulo tse v Indii). • Lehenda pro Pylata (Pylat Khrysta viddav katam na muky) (Tiuremni sonety, 36, 37, 38). • Smert' Kaina (Ubyvshy brata, Kain mnoho lit). • Semper tiro (Zhyttia korotke, ta bezmezna shtuka). • Konkistadory (Po burkhllyvim okeani). • Velyki rokovyny (Enei buv parubok motorny). • Blazhennyi muzh, shcho ide na sud nepravyykh (Na stari temy, 2). • Humannyyi bud', i khai tvoia humannist' (Iz knyhy Kaaf, 3).

**B031. Franko, Ivan. *Short Stories*.** [Translated from the Ukrainian]. Kiev: Dnipro, 1977. 149 pp. port. **Contents:** [Introduction] / Ivan Bass [pp. 5–9]. • The pencil / Tr. John Weir. • The hewer / Tr. Cecilia Dalway. • The plague / Tr. John Weir. • The story of a sheepskin coat / Tr. Cecilia Dalway. • The serf's bread / Tr. John Weir. • The constitution for pigs / Tr. John Weir. • Pure race / Tr. Oles Kovalenko. • The shepherd / Tr. Cecilia Dalway. • In the blacksmith shop / Tr. Cecilia Dalway. • The thistles / Tr. Oles Kovalenko.

In his untitled introduction Ivan Bass provides a biography of Franko and a general survey of his works. "Most of the distinguishing characteristics of Ivan Franko's poetry and prose," says Bass, "can be traced back to his social and political views." Bass stresses the theme of "the struggle of all working people against capitalist exploitation" in Franko's work. For the ten short stories included in the present collection, says Bass, "burning social themes may well serve as the common denominator."

The book contains English translations of the following short stories: Olivets' (Olovets') • Rubach. • Chuma. • Istorii kozhukha. • Panshchyzniani khlib. • Svyns'ka konstytutsiia. • Chysta rasa. • Vivchar. • U kuzni. • Budiaky.

"Cover pictures reproduced from engravings by Olena Kulchitska."

**B032. Franko, Ivan. *Stories*.** Comp. and introduced by Yevhen Kirilyuk. [Ed. Anatole Bilenko. Kiev:] Mistetstvo, 1972. 163 pp. port.

**Contents:** The great "Paver of the Way" / Yevhen Kirilyuk [pp. 7–18]. Tr. Anatole Bilenko. • The pencil / Tr. John Weir. • Forests and pastures / Tr. John Weir. • The hewer / Tr. Cecilia Dalway. • The plague / Tr. John Weir. • A tale about prosperity / Tr. John Weir. • The story of a sheepskin coat / Tr. Cecilia Dalway. • The serf's bread / Tr. John Weir. • The constitution for pigs / Tr. John Weir. • Budget of the beasts / Tr. Cecilia Dalway. • The shepherd / Tr. Cecilia Dalway. • In the blacksmith shop / Tr. Cecilia Dalway.

"The paver of the way" in Ievhen Kyryliuk's introductory essay refers to the image of a road-builder in one of Franko's early poems, "Kameniari." The introduction provides a biography of Franko and brief descriptions of his works. Says Kyryliuk about Franko the poet: "He was the first of the Ukrainian poets to introduce into poetry the image of the revolutionary proletarian who in the struggle for freedom champions the noble ideas of humanity." Franko's prose works, according to Kyryliuk, "are a significant landmark in the history of Ukrainian letters," and his portrayal "of the workers' intolerable conditions under capitalism, the evolution of their social consciousness, and their attempts at a concerted class struggle" is "more profound and convincing" than those of some other writers in world literature, such as Gaskell, Dickens, Spielhagen, Prus, and even Zola. A b/w portrait of Franko with a caption from his own writings appears on p. [5].

The collection includes translations of the following Franko stories: Olovets'. • Lisy i pasovys'ka. • Rubach. • Chuma. • Kazka pro dobrobut. • Istorii kozhukha. • Panshchyzniani khl'ib. • Svyns'ka konstyuttsiia. • Zviriachy biudzh'et. • Vivchar. • U kuzni.

## H

**B033. *Halyts'ko-volyns'kyi litopys. The Galician-Volynian Chronicle.*** An annotated translation by George A. Perfecky. With an editor's preface. München: Wilhelm Fink [©1973]. 159 pp. map (The Hypatian Codex. Part Two) (Harvard series in Ukrainian studies, 16, II)

**Contents:** Editor's preface / Omeljan Pritsak. • Abbreviations and symbols. • Preface / George A. Perfecky. • Introduction. • **The Galician-Volynian Chronicle, Hypatian text:** The Galician section. The Volynian section. Prince Volodimer's testaments. The beginning of the reign of Great Prince Mstislav in Volodimer. • Commentary to translation. • Notes to translation. • Bibliography. • Glossary. • Southwestern Rus' in the thirteenth century [map]. • Index of personal and geographic names in the Galician-Volynian Chronicle. • Genealogy of the Rurikid princes [a folded table].

An English translation of *Halyts'ko-volyns'kyi litopys*, one of two component parts of *Ipats'kyi litopys*, known in English as the Hypatian Chronicle. (The second component part of the Hypatian Chronicle is *Kyivs'kyi litopys*).

In his preface, Omeljan Pritsak characterizes the Hypatian Chronicle as the most significant of all the chronicles of ancient Rus': he speaks of its value as a historical source and of its artistic achievements, which make it a prominent example of the literature of the twelfth and thirteenth centuries. Says Pritsak: "Whereas, the Kievan Chronicle, according to D. Čyževs'kyj, represents the apex of the Kievan 'monumental' style, the Galician-Volynian Chronicle stands out as one of the best examples of the 'ornamental' style which originated in Galicia in the second half of the 12th century and included the well-known Igor's Tale."

**B034. *Hey, Hey, My Dapple Greys.*** Ukrainian nursery rhymes. Tr. from Ukrainian by Lilia Titar. Drawings by Maria Primachenko. Kiev: Veselka, 1971. unpaginated [i.e., 16 pp.]. col. illus.

Ten short nursery rhymes in rhymed translations in a richly illustrated book that includes six full-page color plates.

**B035. *Holovko, Andrii. The Red Kerchief.*** Short stories. / Andriy Holovko. Kiev: Dnipro, 1979. 70 pp. illus.

**Contents:** Pylypko / Tr. Thomas Evans. • The red kerchief / Tr. Thomas Evans. • Friendship / Tr. Anatole Bilenko.

Translations of the short stories: Pylypko. • Chervona khustyna. • Druzha.

Illustrated with eight full-page b/w drawings by V.A. Ievdokymenko [acknowledged in colophon only].

A bio-bibliographical note on Andrii Holovko appears on the front and back flaps of the book cover, along with his b/w portrait.

**B036. *Holovko, Andrii. The Weeds.*** A novel. / Andriy Holovko. Tr. from the Ukrainian by Anatole Bilenko. [Kyiv]: Dnipro, 1976. 206 pp. illus.

A translation of the novel *Bur'ian*. Illustrated by I.M. Selivanov.

An unsigned and untitled bio-bibliographical note about Holovko appears on pp. 5–6. In it *The Weeds* is characterized as "the first large realistic novel about the class struggle in the countryside after the October Socialist Revolution of 1917," which deals with "the assertion of the young Soviet power in the countryside, the struggle against the rich peasants who lived off the sweat of their poorer fellow villagers, the education of group awareness in the new village, and the emergence of new human relations under the Soviet social system."

**B037. *Honchar, Oles'. The Cyclone.*** / Oles Gonchar. Moscow: Progress Publishers [1972]. 321 pp. (Soviet novels series).

A translation of the novel *Tsyklon*. No translator is named; indeed, there is no indication that this is a translation from the Ukrainian. In "The author's avowal" on pp. 5–17, Honchar describes the influences in his youth that made him a writer and says that in *The Cyclone* he "wanted to convey the complexity

and drama of the epoch and the feelings which prompted the people to seek unity in the face of evil." Three other Progress books are advertised on the unnumbered pages 325–27.

- B038. Hutsalo, Ievhen.** *A Prevision of Happiness and Other Stories.* / Yevgen Gutsalo. Moscow: Progress Publishers, 1974. 205 pp. illus. (Soviet short stories series).

**Contents:** Foreword / Yevgen Gutsalo [pp. 5–9]. • A vision of autumn: August, a flaming burst of love. Falling stars. The orchard flames and dies. Stay, swift moment! Autumn frosts. A prevision of happiness. The bitter light of the moon. The hedgehog. A banquet of colour. • Galatyn. • One night. • The cow with one horn. • On vacation. • A nocturnal cock. • A memory of a blue spring. • Life so terrible and so sweet. • By the lantern. • Bathed with lovage root. • The old teacher. • The wood carving. • Gloaming, gloaming. • A campfire in the night.

Translations of the following short stories: Povist' pro osin': Serpen', spalakh liubovi. Padauiu' zirky. Hasne sadok, spalakhuie. Zupynsia, myt'. Osinni pryamorozky. Peredchuttia. Hirke svitlo misiatsia. Izhak. Barvystyi benket. • Halatyn. • Unochi. • Opovidannia pro odnorohu. • Na kanikulakh. • Nichnyi piven'. • Spomyn pro syniu vesnu. • Take strashne, take solodke zhyttia. • Bilia likhtaria. • Skupana u liubystku. • Riz'ba. • Vechir, vechir. • Bahattia sered nochi.

Collected by Y. Sayenko. Translated by Eve Manning. Designed by Georgy Clodt. In his foreword the author speaks about the motifs and heroes of his short stories. A bio-bibliographical note about the author with his b/w portrait and autograph appears on the back cover only. The two-page sketch "Peredchuttia" (A prevision of happiness) included in this collection is not to be confused with Hutsalo's novel of the same title.

## I

- B039. *Invincible Spirit:*** art and poetry of Ukrainian women political prisoners in the U.S.S.R. Album design by Taras B. Horalewskyj. Color photography by Taras B. Horalewskyj. Poetry and text translated by Bohdan Yasen. Ukrainian text by Bohdan Arey. Baltimore: Smoloskyp [©1977]. 136 pp. illus., part col. ports.

A large-format (23 cm x 30 cm) bilingual (Ukrainian and English) picture book illustrated with color reproductions of Ukrainian embroidery and with black-and-white photographs, including portraits of the Ukrainian poets Iryna Senyk (p. 88), Iryna Stasiv-Kalynets (p. 89), and Stefaniia Shabatura (p. 86), as well as a group photograph of Ihor Kalynets, Iryna Stasiv-Kalynets, Viacheslav Chornovil, and Stefaniia Shabatura on p. 85. Reproductions of Shabatura's tapestry inspired by Lesia Ukrainka and Ivan Kotliarevskyi appear on pp. 96–97.

**Contents of English-language material:** Preface [pp. 7–8]. • Symbolism in Ukrainian embroidery art / Lidia Burachynska [pp. 11–12]. • Art and poetry. • Biographies. • Original letter fragments. • Annotations on embroidery art.

Art and poetry section includes poetry by Iryna Senyk, Iryna Stasiv-Kalynets' and Stefaniia Shabatura in parallel English and Ukrainian texts, as follows:

**Iryna Senyk:** To walk the edge of a precipice. • A house without flowers. • They swirled and swirled all night. • I plunge into your Septemberness. • A flower of suffering. • The sun in the sky. • Faces square. • Spring shakes. • Love's sun. • Like the swallow. • Near our courtyard. • In the belfry. • Each evening. • The cherries' heavy inflorescence. • Be pain to me. • Evening Kyiv growing calm. • How rare it is that the victoria-regia blooms in the gardens. • Fire and brimstone. • Down in the valley. • Those such as I are never published, yet other poems I know not how to write. • Scattered 'round Bratsk. • Midnight flashes. • Your eyes. • Outside, it's spring. It's May. • **Iryna Stasiv-Kalynets':** At the bottom of my life—a curative well. • The ballad of the guelder-rose twig (Once a boy brought home a guelder-rose twig). • And they will crucify and curse you. • Upon the stage. • Sultry summer. • The dewdrops fall in starry clusters. • **Stefaniya Shabatura:** To come and die on one's own land (There will yet be enough of lifetime left).

Biographical notes on the poets included and translated extracts from their letters written in Soviet prisons are given on the following pages: Iryna Senyk (pp. 50, 54, 55, 74, 88, 103, 119); Iryna Stasiv-Kalynets' (pp. 89, 105); Stefaniia Shabatura (pp. 86, 95, 115).

For identifications of individual poems, see the Index.

- B040. Iryna Stasiw-Kalynets and Ihor Kalynets, Ukrainian Writers.** Baltimore: Smoloskyp, 1973. 8 pp. illus. (Political prisoners in the USSR).  
An eight-page leaflet with biographies of both poets, data on their dissident activities and imprisonment, and excerpts from their statements, illustrated with a photo of both Ihor and his wife, Iryna. Two poems by Ihor Kalynets' translated by S.G. appear on the back cover, namely "Autumn (There is such sadness in the white desert of the sheets)" and "Tapestries (On the harps of prehistoric looms)." These represent translations of "Osin' (Taka samotnist' u bilii pusteli posteli)" and "Kylymy (Na arfakh peredvichnykh krosen)." The text also includes quotations from critical reviews of Ihor's poetry.
- B041. Ivanko and The Dragon.** An old Ukrainian folk tale from the original collection of Ivan Rudchenko, translated by Marie Halun Bloch. Illustrations by Yaroslava. New York: Atheneum, 1969. unpaginated [i.e., 44 pp.], col. illus.  
A translation of *Ivasyk Telesyk*. Thirteen of the illustrations are full-page.

## K

- B042. Kachurov's'kyi, Ihor. *Because Deserters Are Immortal.*** / Igor Kaczurowsky. Tr. from the Ukrainian by Yuri Tkach. Doncaster [Australia]: Bayda Books, 1979. 141 pp.  
A translation of the novel *Shliakh nevidomoho*, originally published in Germany in 1956. There is a translator's preface [p. 5] that gives some bio-bibliographical data about the author. A publisher's note on the back cover characterizes the book as "the story of a young man caught in the whirlwind of World War II. Not wishing to fight for any one side, he tries only to survive the nightmare and return home.. The hero's witty philosophy and perceptive observations of human character and behaviour find relevance in today's world of increasing tension and uncertainty." Pages 137-38 contain translator's notes.
- B043. Kirilo Kozhumiaka:** Ukrainian folk tale. Tr. from the Ukrainian by John Weir. Illustrated by Olexandra Pavlovska. Kiev: Mistetstvo, 1969. 9 pp. col. illus. (7 full-page).  
A translation of Kyrylo Kozhumiaka.
- B044. Kolasky, John. *Education in Soviet Ukraine: A Study in Discrimination and Russification.*** Toronto: Peter Martin Associates [©1968]. xv, 238 pp.  
The book is described on the back cover as "a close and damning analysis of Russian cultural and ethnic imperialism within the Soviet Union." The preface by the author provides the background and explains why this book was written. Kolasky, a Ukrainian-Canadian Communist, went to the Ukrainian SSR in 1963 to study at Kyiv University, was disillusioned by Russification and started collecting material on discrimination against Ukrainians and the Ukrainian language. The book discusses the nationality policies of the USSR, the law on education under Khrushchev, and, citing a variety of sources and personal experiences, provides data on elementary, secondary and higher education. The appendices contain a number of statistical tables.
- B045. Kolasky, John. *Two Years in Soviet Ukraine.*** A Canadian's personal account of Russian oppression and the growing opposition. [Toronto]: Peter Martin [©1970]. xii, 264 pp. illus.  
Memoirs of a former Canadian Communist who lived in Ukraine from September 1963 to August 1965 and subsequently published *Education in Soviet Ukraine: A Study in Discrimination and Russification* [cf. B044]. Russification, says Kolasky in the preface to his memoirs, is not limited to the sphere of education, "but is being imposed with equal vigour and intensity in all areas of the political, economic and cultural life of Ukraine" and is accompanied by "discrimination, duplicity, hypocrisy, scandals and corruption." The parts of the book that may be of special interest to literary scholars and contain anecdotal material about Soviet Ukrainian writers and critics (especially about Ivan Dziuba and Ivan Svitlychnyi), about censorship, discrimination and dissent are: Ch. 7: Those who betray [pp. 63-77]; Ch. 8: The Russians and Shevchenko [pp. 80-89]; Ch. 9: The stained glass panel [pp. 90-94]; Ch. 13: Censorship [pp. 147-60]; Ch. 17: The thorny road to immortality [pp. 202-10]; and Ch. 18: A critic exposes the philistines [pp. 211-16].
- B046. Kolesnyk, Petro. *Ivan Franko.*** A biographical sketch. Kiev: Dnipro, 1977. 142 pp. illus., port.

Translated from the Ukrainian by Gladys Evans. Frontispiece: portrait of Ivan Franko by Olena Kulchitska. At p. 97: group photo of Franko with Mykhailo Kotsiubyn's'kyi and Volodymyr Hnatiuk.

**Contents:** Life of a vanguard fighter. • Franko's prose. • Franko the poet. • Ivan Franko and world literature.

Kolesnyk presents Franko's life against the background of social and political conditions in Galicia and claims that "The historical significance of Franko's efforts lies especially in the fact that he was a spokesman for the liberation aims of the working masses." According to Kolesnyk, "Franko affirmed that to fight for the national liberation of his people alone would mean to betray the trust of the workers; for that would mean replacing 'foreign' masters with those of his 'own' race who would be even more cruel and more greedy. He called on the workers of all nationalities to join forces in the freedom struggle." Kolesnyk surveys Franko's short stories and novels, providing brief summaries of their plots and brief critical comments, always stressing the works' social and political aspects; *Boryslav smiïet'sia* (Borislav is Laughing) is called "one of the first prose stories in the literary world to deal with the working class struggle." *Diia domashn'oho ohnyshcha* (For the Home Hearth) and *Osnovy suspil'nosti* (Fundamentals of Society) are characterized as protests "against an exploiting society" pointing to "the only way out"—to "social revolution." Kolesnyk considers Franko "a talented playwright" and singles out *Ukradene shchastia* (Stolen Happiness) as Franko's best play. Kolesnyk analyzes one by one the eight books of poetry published during Franko's lifetime. In his view, the second (1893) edition of *Z vershyn i nyzyn* (From the Heights and the Depths) "should be considered his best": "It breathes of the spirit of revolutions.... Its lyrical hero is a revolutionary ... an internationalist and friend of the people, but a deadly enemy of feudal or capitalist enslavement." *Ziv'iale lystia* (Wilted Leaves), says Kolesnyk, shows the "strength of Franko's talent as a lyric poet ... his ability to remain personally aloof, and yet seeing the facts of life through the eyes of an artist." *Mii izmarahd* (My Emerald) reveals "a balanced approach to everything, a mood of quiet peace and sober reasoning." The last chapter discusses Franko's work as a literary scholar and translator. Fragments of poetry are quoted throughout the book. The longer pieces are: Perhaps Genoa will for years recall [6 lines, p. 11]. • I dreamt of a new brotherhood of mankind [9 lines, p. 15]. • Blessed be the man who, caught in decadent billows [8 lines, pp. 42–43]. • Call for revolt rings far and near [10 lines, p. 101]. • From their assemblies they will drive you out [11 lines, pp. 105–6]. • We all believed that with our hands and by a common effort [5 lines, pp. 108–9]. • A moment more, and Joshua's call [8 lines, p. 128].

**B047. Kotsiubyn's'kyi, Mykhailo.** *The Birthday Present and Other Stories.* / Mikhailo Kotsiubyn's'kyi. Tr. from the Ukrainian by Abraham Mistetsky. Ed. Richard Dixon. Designed by Valeriy Rudenko. Kiev: Dnipro, 1973. 225 pp. illus.

**Contents:** Mikhailo Kotsiubyn's'kyi (1864–1913) / Nina Kalenichenko. • On the rocks. • The duel. • Apple blossoms. • Laughter. • He is coming. • Intermezzo. • The dream. • The birthday present. • The horses are not to blame.

Translations of the following short stories: Na kameni. • Poiedynok. • Tsvit iabluni. • Smikh. • Vin ide. • Intermezzo. • Son. • Podarunok na imenyny. • Konni ne vynni.

Kotsiubyn's'kyi's works, according to Kalenichenko, "happily combine deep lyricism, vivid imagery and keen psychological insight. He was at his best in the socio-psychological short story with its tense, energetic beginning and abrupt end. Skillful representation of human motives and feelings brings his stories in line with best modern writing." Kotsiubyn's'kyi, in Kalenichenko's view, was "an innovator not only in the sense that he introduced new subjects and ideas into Ukrainian literature; he also created new forms of artistic expression."

**B048. Kotsiubyn's'kyi, Mykhailo.** *Fata Morgana.* A story of the peasant life and sentiments by Mikhailo Kotsiubyn's'kyi. Tr. from the Ukrainian by Arthur Bernhard. Kiev: Dnipro, 1976. 150 pp. illus.

A translation of the novel *Fata morgana*, illustrated with 11 full-page linocuts by Georgy Yakutovich. There is a six-page foreword by P. Kolesnyk [pp. 5–10]. The novel is "marked by deep psychological treatment of the characters and a new approach to the theme, plot and composition, since the author explored not merely the ethnographic side of the peasants' life, but their moods and aspirations," says Kolesnyk. "As an artist, Kotsiubyn's'kyi rejected empiric adherence to facts. In his interpretation the artistic image was not a mere reproduction of reality, but a new reality, created by critical approach to life."

**B049. Kulish, Mykola.** *Sonata Pathetique.* Tr. from Ukrainian by George S.N. and Moira Luckyj. With introd. by Ralph Lindheim. Littleton, Colo.: Ukrainian Academic Press, 1975. 110 pp. (Ukrainian classics in translation, no. 3).

**Contents:** Introduction / Ralph Lindheim [pp. 7–36]. • Translators' note / George S.N. Luckyj [pp. 37–38]. • Sonata Pathétique.

A translation of the seven-act play *Patetychna sonata*, written in 1930. In his introduction, Lindheim provides a detailed analysis of the play, which he considers "powerful, complex and unconventional," towering above the other Soviet historical epics of the time "because of the brilliance of its technique and the integrity with which it explores the central issues of revolution and nationalism." According to Lindheim: "*Sonata Pathétique* is not a reactionary tract repudiating revolution.... Rather, the play discloses the conservative impulses and forces in its characters. These impulses keep them from responding openly to the opportunity revolution provides to reject the past, to move beyond previous failures and accomplishments, and to liberate themselves from all the old aesthetic, social, political, religious, and philosophical assumptions ... so that new and different conceptions of man and society, uninvestigated possibilities of life, can be voiced and explored. From this perspective the revolution proves degrading and destructive rather than elevating and creative, because revolutionary idealism either is swamped by a sentimentalism that refuses to jettison the ballast of the past or is subverted by a fanaticism that, doubting man's heroic stature and creativity, cannot acknowledge that 'man's reach should exceed his grasp.' The revolutionary dream to create a new man and a new environment for him is, therefore, fated to remain unfulfilled, since both the ideals and the actions of the dreamers fail to match the radical thrust and scope of their aspirations."

**B050. Kulish, Panteleimon.** *The Black Council*. Abridged and translated from Ukrainian by George S.N. and Moira Luckyj. With introd. by Romana Bahrij Pikulyk. Littleton, Colo.: Ukrainian Academic Press, 1973. xxii, 125 pp. (Ukrainian classics in translation, no. 2).

**Contents:** Introduction / Romana Bahrij Pikulyk [pp. vii–xxii]. • The Black Council. • Translators' notes [pp. 123–25].

An abridged translation of the novel *Chorna rada*, written originally in 1845–46. According to the translators' note, the text was condensed from the original 50,000 words to 40,000. The introduction provides a detailed biography of Panteleimon Kulish and an analysis of *Chorna rada*, which was written, according to Romana Bahrij Pikulyk, under the influence of Ukrainian historical chronicles, and in the best tradition of the novels of Sir Walter Scott. Bahrij Pikulyk says that Kulish considered his novel a Ukrainian answer to Gogol's *Taras Bulba*; both *Taras Bulba* and *Chorna rada* are novels about the Cossack wars, but *Chorna rada* is more firmly grounded in history and depicts the conflict not only as one between two nationalities and religions but also as one of opposing classes. "[T]he significance of *The Black Council* cannot be overestimated, says Bahrij Pikulyk. "It is a great cultural, linguistic, stylistic, historical, but most of all literary, achievement."

**B051. Kysel'ov, Iosyp.** *Dramatic Art in the Soviet Ukraine*. An essay. / Yosip Kiselyov. [Tr. from the Ukrainian by Lari Prokop and Olezky Solohubenko]. Kiev: Dnipro, 1979. 228 pp. illus., ports.

**Contents:** 1. On fertile soil. • 2. In search of a new hero. • 3. Thought and poetry. • 4. Keeping pace with the times. • 5. The Soviet character. • 6. Philosophical drama. • 7. The bard of truth and kindness. • 8. Man's lofty purpose. • 9. On a wave of creative unrest. • 10. Different creative roads.

Soviet Ukrainian dramatic art, according to Kysel'ov, "brings forth a new Soviet character and new human qualities which have been formed and developed in the process of creating a new revolutionary world under the influence of communist ideology and morality, new notions and new mentality." Soviet playwrights, says Kysel'ov, "present a new hero who was unimaginable and unheard of in the dramatic works of the past." Kysel'ov presents the background of Ukraine's classical theatrical legacy that laid the foundations for the development of Soviet Ukrainian drama. In the first chapter, he discusses the work of such playwrights as Marko Kropyvnyts'kyi [Kropivnitsky in the text], Mykhailo Staryts'kyi [Staritsky], Ivan Karpenko-Karyi [Kariy], Ivan Kotliarevs'kyi [Kotlyarevsky], Hryhorii Kvitka-Osnov'ianenko [Hrihoriy Kvitka-Osnovyanenko], Taras Shevchenko, Ivan Franko, and Lesia Ukrainka. The rest of the book deals with post-revolutionary Soviet Ukrainian playwrights. The plays of the 1920s by Iakiv Mamontov, Myroslav Irchan, Vasylyl' Mynko [Minko], and Mykola Kulish are dealt with in chapter 2. While seventeen pages are devoted to Kulish, who is characterized as "a genuine talent who, with tremendous artistic mastery showed the complex and dramatic events which took place in the winter of 1921–1922," only four of Kulish's plays are discussed: 97 (singled out as "perhaps [his] most successful play"), *Komuna v stepakh* (A Commune in the Steppes, which, in the author's opinion, "did not match, as to its artistic level, the tragic heights of '97'"), *Maklena Grassa* ("reveals the vices of the bourgeois system"), and *Patetychna sonata* (*Sonata Pathétique*, "original in form and content ... although possessing certain miscalculations on the part of the author"). Kulish's other plays, *Myna Mazailo* and *Narodni*

*Malakhii*, are not even mentioned by title, let alone analyzed. Kisel'ov devotes entire chapters to Ivan Kocherha, Ivan Mykytenko [Mikitenko], Oleksandr Korniiuchuk [Olexander Korniyuchuk], Oleksandr Levada, Mykhailo Stel'makh, Mykola Zarudnyi [Zarudny] and Oleksii Kolomiets' [Olexiy Kolomiets]. Kocherha's plays *Iaroslav Mudryi* [Yaroslav the Wise], *Svichchynne vesillia* [Svichka's Wedding], *Maistry chasu* [Masters of Time], Mykytenko's *Dyktatura* [Dictatorship—"artistically convincing"], *Kadry* [Cadres], *Sprava chesti* [A Matter of Honor], *Dni iunosti* [The Days of Youth], and *Dvichata nashoi krainy* [The Girls of Our Country—"optimistic social comedy"] are analyzed in considerable detail. Korniiuchuk is characterized as a "genuine innovator, investigator of new life phenomena, and of new types of human characters" whose works have "vivacity of plot, colorfulness of characters, richness of lexicon, genuine popular humor and optimism of intonations." Korniiuchuk's plays *Platon Krechet*, *Kalynovyii hai* [Guelderrose Grove], *Kryla* [Wings], *V stepakh Ukrainy* [In the Steppes of the Ukraine], *Storinka shchodennyka* [A Page in the Diary], and *Pam'iat' sertsia* [The Memory of the Heart] are singled out for the author's special attention. Levada's *Faust i smert'* [Faust and Death], *Zdrastui, Pryp'iat'* [Hello, Pripyat!], *Storm over Hawaii*, *Kamo, Mariia* [Maria], *Persten' z diamentom* [A Diamond Ring], says Kisel'ov, deal with the moral, ethical and psychological aspects of space exploration, ecology, and the use of nuclear energy, and show the playwright's "constant attempts to add ideological connotation to dramatic conflict." Stel'makh is described as "a truthful and, consequently, a severe artist," and the analysis includes his plays *Duma pro liubov* [A Ballad of Love], *Kum koroliu* [The King's Godfather], *Na Ivana Kupala* [On John the Baptist Day] and *Pravda i kryvda* [Truth and Falsehood]. The discussion of Mykola Zarudnyi's plays focuses on *Vesna* [Spring], *Veselka* [A Rainbow], *Take dovhe, dovhe lito* [Such a Long, Long Summer] and *Pora zhovtoho lystia* [The Season of the Yellow Leaf]. "Colorfulness and originality," in Kisel'ov's view, are characteristic features of Oleksandr Kolomiets's plays, especially of *Faraony* [The Pharaohs], *Dvadtsiata hodyna* [The Twentieth Hour], *Please Give Me the Floor Today*, *Planeta spodivan'* [The Planet Speranta], and *Odisseia v sim dniiv* [The Seven Day Odyssey].

Among the book's many illustrations, which include group portraits and scenes from various stage presentations, there are full-page portraits of the following writers and actors: I. Karpenko-Karyi, Mariia Zan'kovets'ka, Natalia Uzhviy, Marko Krushel'nyts'kyi [Krushelnitsky], I. Kocherha, Ivan Mar'ianenko [Maryanenko], I. Mykytenko, Iurii Shums'kyi [Yuri Shumsky], O. Korniiuchuk, Amvrosii Buchma, O. Levada, M. Stel'makh, M. Zarudnyi, and O. Kolomiets'.

## L

- B052. *Little Ivan and Other Ukrainian folk tales.*** Toronto: Ukrainian Canadian, 1979. 50 pp. illus.  
**Contents:** Little Ivan (Well now, since you ask me) / by Pavlo Tychyna. Tr. Mary Skrypnyk. • The Cossack Mamariha: a Ukrainian folk tale / Tr. Mary Skrypnyk. • The painted fox: a fable / by Ivan Franko. Tr. Wilfred Szczesny. • How the Carpathian mountains were born: a Ukrainian legend as told to Vasil Pipash-Kosivsky / Tr. Mary Skrypnyk. • The miracle of the Stone Mountain: a folk tale from Western Ukraine / Tr. Mary Skrypnyk. • The magic cup: a folk tale from Bukovina as told by V. Vinnichuk / Tr. Natalia Kostiniuk. • The lame duckling: a Ukrainian folk tale / Tr. John Weir. • Foxy-Loxy and Palsy-Wolfie: a Ukrainian folk tale / Tr. Anatole Bilenko. • The Iron Wolf: a Ukrainian folk tale / Adapted by Yevhenia Horeva. Tr. Wilfred Szczesny. • Kirilo Kozhумыaka / Tr. John Weir. • The miraculous well: a Hutsul folk tale / Tr. Natalia Kostiniuk. • Baba-Yaga and the Swan Geese: a Ukrainian folk tale. [No translator indicated]. • Kotihoroshko. [No translator indicated].
- B053. *The Little Shepherd:*** Ukrainian folk tale. Tr. from the Ukrainian by Anatole Bilenko. Illus. by Volodimir Aptekarev. Kiev: Dnipro, 1975. 15 pp. col. illus. (7 full-page).  
 Parallel text edition. A translation of *Chabanets'*.
- B054. Luckyj, George S.N. *Between Gogol' and Ševčenko:*** polarity in the literary Ukraine: 1798–1847. München: Wilhelm Fink [Published for the Centre for Russian and East European Studies, University of Toronto], 1971. 211 pp. (Harvard series in Ukrainian studies, vol. 8).  
 In his introduction, Luckyj characterizes his book not as a study of Nikolai Gogol and Taras Shevchenko and their works but as an attempt to see the Gogol-Shevchenko relationship "within the context of a special cultural dilemma," namely that of a choice between Russia and Ukraine. Gogol, a Ukrainian by birth, became a Russian writer, as if to indicate that the political absorption of Ukraine by Russia should

be followed by Ukraine's cultural dissolution "in the Russian sea"; Shevchenko, on the other hand, "succeeded in establishing modern Ukrainian literature and in infusing it with a distinct intellectual content." The focus of the study is on this dilemma, which is presented against the background of Ukrainian intellectual history. "Gogol's role is reduced to the one he played in Ukrainian-Russian relations." Shevchenko's "career is surveyed up to his arrest in 1847." "The world of ideas in which these two lived," says Luckyj, "is entered through their life stories, their friendships and their day-to-day activities." The author attempts "to achieve a new synthesis," not to discover new and hitherto unknown material. In his concluding remarks, Luckyj says: "Ševčenko's followers sustained Ukrainian national ideals often at the expense of entering the mainstream of European literature. Living in the shadow of Russia, Ukrainian intellectuals were often aware of Gogol's continuing presence. Yet to them he became a symbol not so much of 'the road not taken' as of the lasting potentialities of Ukrainian genius."

**Contents:** Introduction. • Part One: I. Historians and folklorists. • II. Classicists and romantics. • III. The Ukraine in Russian literature. • Part Two: IV. Gogol. • V. Ševčenko. • VI. The Brotherhood. • VII. Conclusions. • Selected bibliography. • Reziime [Summary in Ukrainian]. • Index.

The book includes a number of Shevchenko's poems or fragments of poems in translation. The longer fragments are: The waters flow down to the sea [23 lines, tr. Vera Rich, p. 134]. • Once there was the Hetmanate [6 lines, tr. Vera Rich, p. 135]. • All things must ever flow and pass away [12 lines, tr. Watson Kirkconnell, pp. 142–43]. • Do not rend, thoughts, do not burn [20 lines, tr. Vera Rich, p. 149]. • We fly ... I look; the dawn is glimmering [20 lines, tr. Vera Rich, pp. 150–51]. • Accursed tsar, insatiate [10 lines, tr. Vera Rich, p. 151]. • To Hohol' (Thought follows thought, off in a swarm each flits) [28 lines, tr. Watson Kirkconnell, pp. 152–53]. • That church beneath the skies [7 lines, tr. Watson Kirkconnell, p. 156]. • We are the enlightened! Now [14 lines, tr. Vera Rich, p. 158]. • When I die, then make my grave [24 lines, tr. Vera Rich, p. 160].

These represent complete translations of: Teche voda v synie more. • Hoholiu (Za dumoiu duma roiem vylytaie). • Zapovit (Iak umru, to pokhovaite) and fragments of other poems.

**B055. Luckyj, George S.N.** *Literary Politics in the Soviet Ukraine, 1917–1934*. Freeport, N.Y.: Books for Libraries Press [1971]. 323 pp. Biblio. [pp. 273–92], index [pp. 295–323].

A photomechanical reprint of the 1956 ed. published by Columbia University Press. [For annotation, see *ULE: Books and Pamphlets, 1890–1965*, B38]. Appendices A-I [also included in the first edition] contain the following documents in translation: A. Draft decree on encouraging the development of culture of the Ukrainian people (1920) [pp. 247–50]. • B. Blakytnyi's Manifesto of the All-Ukrainian Literary Academy [pp. 251–52]. • C. Resolution of the Politbureau of the Central Committee of the CP(B)U on Ukrainian Literary Groupings, 1925 [pp. 253–54]. • D. Policy of the Party concerning Ukrainian literature; Resolutions of the Politbureau of the Central Committee of the CP(B)U, 1927 [pp. 255–59]. • E. Theses on the results of Ukrainization; passed by the Plenum of the Central Committee of the CP(B)U in June, 1927 (Extracts) [pp. 260–61]. • F. Resolutions of VAPLITE [pp. 262–63]. • G. Resolution of the Central Committee of the All-Russian Communist Party, April 23, 1932 [pp. 264–65]. • H. A summary of the most immediate tasks in the fulfillment of the national policy in the Ukraine, 1933 (Extracts) [pp. 266–67]. • I. List of leading Communist officials in the Ukraine [pp. 268–69].

## M

**B056. Mandryka, Mykyta.** *Canada: A Poem*. / M.I. Mandryka. Parallel text ed. Foreword and translation from Ukrainian by Watson Kirkconnell. Winnipeg: Ukrainian Free Academy of Sciences in Canada, with the assistance of the Ukrainian Canadian Foundation of T. Shevchenko and the Department of the Secretary of State, Government of Canada, 1977. 72 pp.

In his brief foreword on p. 5, Watson Kirkconnell characterizes the poem as Mandryka's "poetic salute to Canada," "a worthy tribute to its author's adopted country," and provides biographical data about the author.

**Contents:** Foreword / Watson Kirkconnell. • 1. By routes of Magellan (Once in the past, across the mighty ocean) [= 1. Z dorih Magellana (Kolys' kriz' okean zelenyi)]. • 2. A land of freedom (Here is Niagara, the world's great wonder) [= 2. Zemlia svobody (Ot Niagara, svitu dyvo)]. • 3. Am I in Ukraine? (Am I in Canada or in Ukraine) [= 3. Niby v ridnii storoni (Chy tse Kanada? Ukraina?)]. • 4. The ghost of Hiawatha (Southward from here austere Dakota lay) [= 4. Tin' Haiavaty (On tam, na Pivden', des'

Dakota)]. • 5. Winnipeg (Here the Red River at its portage meets you) [= 5. Vinnipeg (Rika Chervona nas vitaie)]. • 6. The year that I was born (The year that I was born by Dnieper's side) [= 6. V toi rik, koly i ia vrodvysia (V toi rik, koly i ia vrodvysia)]. • 7. The lords of fields (From lowlands around Winnipeg and out) [= 7. Vladyky pil' (Vid pil' pshenychnykh vinnipezhnykh)]. • 8. Saskatchewan (O Saskatoon—cradle of erudition) [= 8. Saskatun (O, Saskatun, kolyska studii)]. • 9. Alberta (Alberta is the cowboy's heaven true) [= 9. Alberta (Alberta — rai zemnyi kovboiv)]. • 10. In a valley near the River (Now back to Manitoba shall we go) [= 10. V dibrovi kolo richky (Ta ia vernus' u Manitobu)]. • 11. The laureates (Dear teacher, prophet of the blessed heaven) [= 11. Lavrovi vintsi (Uchyteliu, proroche Bozhyi)]. • 12. To friends (O Canada, here at the earth's far ends) [= 12. Druziami (Kanado myla! Nam honenym)]. • 13. Let our bells ring (Even though the Kremlin's "leaders of the leaders") [= 13. Nekhai zhe dzvoniat' nashi dzvony (Khoch tainy Bozhoi ne znaly)]. • 14. At the Pacific (This is Vancouver. From Alaska hither) [14. Nad okeanom (Vankuver. Tut ot iz Aliasky)]. • Slovnyk [= Glossary].

**B057. Mandryka, Mykyta.** *History of Ukrainian Literature in Canada.* / M.I. Mandryka. Winnipeg: Ukrainian Free Academy of Sciences, 1968. 247 pp. ports.

**Contents:** Foreword / J.B. Rudnyckyj [pp. 9–12]. • Introduction. Historical background of the Ukrainian people. • Ukrainian literature in Canada: Preface. • Ch. 1. 1. Beginnings of Ukrainian letters in Canada. • 2. The first more distinctive authors. • Ch. 2. Late pioneer era. Beginning of literature. • Ch. 3. 1. New horizons and new achievements (after the First World War). • 2. Learned men of letters. • 3. Authors of non-Ukrainian origin. • 4. Extra-literary writers. • 5. Writers-musicologists. • Ch. 4. Influx of new intellectual forces (after the Second World War). Preface. 1. Learned men of letters. • 2. Poets, novelists and essayists. • 3. Literary critics. • 4. Authors-researchers. • 5. Neighbours and guest writers. • Concluding remarks. • Selected bibliography. • Index of authors.

A survey of Ukrainian writing in Canada from the early folkloristic poems published in 1899 through the early 1960s. The survey is in the form of bio-bibliographical notes on individual writers with brief critical comments, occasional quotations of poetry in translation, and selected black-and-white portraits. The author includes in his survey not only writers of literature and literary scholars proper but also journalists and authors of non-literary memoirs, dictionaries, and books on such topics as choreography, music, art, archeology, agriculture, handicrafts, cookery, etc. Some Canadian authors who write only in English are also included (Myrosia Lazechko, Vasyl Paluk, Vera Lysenko). The following authors are discussed in notes of a half-page or longer: Sava Chernetsky (pp. 37–41, port. on p. 49); Mykhaylo Gowda (pp. 41–43); Theodor Fedyk (pp. 43–45); Ivan Novosad (pp. 45–46); Kateryna Novosad (pp. 46–47); Maria Adamovska (pp. 47–48); Yosyp Yashenchuk (p. 48); Anna Pruska (pp. 48–49); Semen Kovbel (pp. 50–55, port. on p. 49); Dmytro Hunkevych (pp. 55–56); Apolinariy Novak (pp. 56–57, port. on p. 62); Pavlo Krat (Crath) (pp. 57–59); Mykhaylo Kumak (pp. 59–60); Panteleimon Bozhyk (pp. 60–61); Ivan Danylchuk (pp. 64–66, port. on p. 62); Onufriy Ivakh (Honore Ewach) (pp. 66–69, port. on p. 69); Tetiana Shchvuk (pp. 69–72, port. on p. 69); Illia Kyryiak (pp. 72–77, port. on p. 79); Mykyta I. Mandryka (pp. 77–85, port. on p. 79); Hryhorii Mazuryk (pp. 85–87); Mykhaylo Petrivsky (pp. 87–89, port. on p. 89); Semen Semchuk (pp. 89–94, port. on p. 89); Oleksander Luhowy (pp. 95–97); Taras Volokhatiuk (pp. 97–99); Myroslav Ichniansky (Ivan Efymovych Kmeta) (pp. 99–101); Andriy Gospodyn (pp. 101–2); Stepan Doroshchuk (pp. 102–4); Myrosia Lazechko (pp. 104–6, port. p. 106); Vasyl Paluk (pp. 107–10, port. p. 106); Vera Lysenko (pp. 110–11); Myroslav Irchan (pp. 111–12); Victor Lysenko-Tulevitri (pp. 112–14, port. p. 112); Yakiv Kret (James Krett) (pp. 114–15); Daria Yanda (Mohylianka) (pp. 115–16); Constantine H. Andrusyshen (pp. 116–20, port. p. 117); Paul Yuzyk (pp. 121–24, port. p. 121); Tymish (Thomas) Pavlychenko (pp. 124–25); Isydore Hlynka (pp. 125–29, port. p. 121); Julian Stechishin (pp. 129–30); Mykhaylo Stechishin (pp. 130–32); Alexander Jardine Hunter (pp. 132–33); Percival Cundy (p. 133); Watson Kirkconnell (pp. 134–36, port. p. 117); Savela Stechishin (Wavryniuk) (pp. 136–37); Stephania Bubniuk (Hladka) (pp. 137–38, port. p. 138); Natalka Kohuska (p. 139, port. p. 112); Hanna Mandryka (pp. 139–40, port. p. 138); Kornelius Prodan (Cornelius S. Prodan) (pp. 140–41); Oleksander Koshetz (pp. 141–44, port. p. 144); Pavlo Macenko (pp. 145–46, port. p. 144); Evhen Turula (pp. 146–47); Dmytro Doroshenko (pp. 151–52, port. p. 150); Leonid Biletsky (pp. 152–54, port. p. 150); Jaroslav Bohdan Rudnyckyj (pp. 154–58, port. p. 154); Ivan Ohiyenko (Ohienko) (pp. 158–60, port. p. 154); Stepan Kylymnyk (pp. 161–63, port. p. 163); Yar Slavutych (pp. 163–68, port. p. 163); Constantin Bida (pp. 168–69, port. p. 170); Borislav Nicholas Bilash (pp. 170–72, port. p. 170); Fedot Khoroshiy (pp. 172–73); Levko Roman (pp. 174–75); Oleksandra Chernenko (pp. 176–78, port. p. 179); Borys Oleksandriv (pp. 178–82, port. p. 179); Larysa Murovych (Tymoshenko) (pp. 182–85, port. p. 183); Roman Rakhmanny (Oliynyk) (pp. 185–88); Ivan Bodnarchuk (pp. 188–91); Oleksander Hay-Holovko (pp. 191–95); Volodymyr Martynets (pp. 195–97); Zenoviy Knysh (pp. 197–99); Irena Knysh (pp. 199–200); Vasyl Ivanys (pp. 200–201); Mykhaylo Sharyk (pp. 201–2); Ihor Shankovsky (pp. 203–5, port. p. 202); Bohdan Mazepa (pp. 205–7, port. p. 202); Volodymyr Skorupsky (pp. 207–8);

Petro Volyniak (pp. 208–10); Volodymyr T. Zyla (pp. 210–14, port. p. 210); Stepan O. Volynetz (pp. 214–15, port. p. 210); Volodymyr Kysilevsky (Vladimir J. Kaye) (pp. 215–16); Mykhaylo Marunchak (pp. 217–20, port. p. 217); Yaroslav Pasternak (pp. 220–21); Olha Woycenko (pp. 221–23, port. p. 217); Mykhaylo Borovsky (pp. 224–25); Jusaphat J. G. Skwarok (pp. 225–27); Maria Pasternak (pp. 227–28); Kateryna Antonovych (p. 228, port. p. 223); Tonia Horokhovych (pp. 228–29). In the chapter on “Neighbours and guest writers” (pp. 229–36), Mandryka provides some bio-bibliographical data on writers who either live outside Canada or have not yet contributed to Ukrainian-Canadian literature, among them Oleksander Neprytsky-Hranovsky, Sviatoslav Hordynsky, Hanna Cherin, Dokia Humenna, Oleksandra Kostyuk, Nykyfor Hryhoriyiv, Todos Osmachka, Anatol Kurdydyk, and Ulas Samchuk.

Interspersed in the text of the survey are fragments of poetry in translation. The longer fragments are as follows (translations are by Mandryka, except as indicated): **Sava Chernetsky**: Over the Canadian prairies (31 lines, pp. 38–39). • O free us, merciful God (15 lines, p. 40). • Tell me, why you pity me (11 lines, p. 41). • **Mykhaylo Gowda**: To Canada (O free and fresh home, Canada. Can we) / Tr. E.W. Thomson (20 lines, p. 42). • **Theodor Fedyk**: Don't believe my poem (10 lines, p. 44). • Easter bread (A wanderer here in Winnipeg) / Tr. Watson Kirkconnell (pp. 44–45, 12 lines). **Ivan Novosad**: Broad are the fields like the seas (8 lines, p. 46). • **Kateryna Novosad**: A little tree in an open field (9 lines, pp. 46–47). • **Maria Adamovska**: My heart is sorrowful (8 lines, p. 470). • **Semen Kovbel**: Don't despair, my beloved people (12 lines, p. 51). • Over ashes of the throne of bloody tzars (7 lines, p. 51). • There, over seas, over oceans (13 lines, pp. 52–53). • Generosity (My neighbour by the chair at the meeting) (5 lines, p. 53). • **Ivan Danylchuk**: By the lake of Good Spirit (My mountains of sand) (24 lines, p. 65). • **Onufriy Ivakh (Honore Ewach)**: Maiden lips (Oh my eyes) (10 lines, p. 67). • The cherry blossom falls (16 lines, pp. 67–68) / Tr. Watson Kirkconnell. • Under the bush at the road (17 lines, p. 68). • **Mykyta Mandryka**: Land beyond all human measure / Tr. Watson Kirkconnell (8 lines, p. 79). • Niagara, a wonder of the world / Tr. Watson Kirkconnell. (12 lines, p. 83). • **Hryhoriy Mazuryk**: The pedestrian (Among wild yellings I am voiceless) (8 lines, p. 86). • Once I had a beloved girl (13 lines, pp. 86–87). • You think, so dear to me my reader (5 lines, p. 87); **Semen Semchuk**: Canadian rhapsody (Once the Carpathian land and the blue of its lakes were our chanting) / Tr. Watson Kirkconnell (12 lines, pp. 91–92). • Primordial will say a Word (7 lines, p. 93). • Dedicated to God for service (12 lines, p. 94); **Taras Volokhatiuk**: O God, our Lord. Bless Canada, our home (19 lines, p. 98); **Myroslav Ichniansky**: It is a reality? The sun is here at our festival (8 lines, p. 100). • Thus rustle is here to comfort me (7 lines, p. 100). • Don't dress in grief my heart again (6 lines, p. 101). • **Andriy Gospodyn**: You were cutting stones on the prairies (19 lines, p. 102). • **Stepan Doroschuk**: Do you hear moaning (9 lines, p. 103); **Victor Tulevitri**: I am not a poet, just a common (8 lines, p. 113). • O winter, winter (8 lines, pp. 113–14); **Ivan Ohiyenko**: In Kenora, Ontario (How beautiful is this Kenora) (8 lines, p. 160); **Yar Slavutych**: Chayky! Chayky! My friendly birds (8 lines, p. 167); **Levko Roman**: At the edge of sky the thunder rolled like stones (12 lines, p. 175); **Oleksandra Chernenko**: Kievan bells symphony's beautiful (8 lines, p. 177). • And only to me tomorrow is not smiling (6 lines, p. 177). • Silently walked we ... Over a cross-beam of light (6 lines, p. 178). • Beaming morning sat on the edge of a window (8 lines, p. 178); **Borys Oleksandriv**: The sky here is bleak and rough (16 lines, p. 181). • Into darkness of night phantoms forced their way (12 lines, p. 182). • Be content that worse did not happen (12 lines, p. 182); **Larysa Murovych**: At the Great River of the Rising Sun (14 lines, p. 184); **Oleksander Hay-Holovko**: I fled from my home, glowing in gold (13 lines, p. 195); **Ihor Shankovsky**: Short summer (Among fallen leaves the day took his seat) (16 lines, p. 204); **Bohdan Mazepa**: To a critic (You gaze upon my thorny words) (8 lines, p. 206). • Rain. Always rain. The streets are foul (6 lines, p. 206); **Volodymyr Skorupsky**: Happy is one who went abroad (7 lines, p. 207). • An orchard with mint and jasmine flowers (8 lines, p. 207).

For identifications of some of the translated poems, see the Index.

**B058. Manning, Clarence A.** *Ukrainian Literature: Studies of the Leading Authors*. With a foreword by Watson Kirkconnell. Plainview, N.Y.: Books for Libraries Press [©1944, 1971]. 126 pp. (Essay index reprint series).

**Contents**: Foreword / Watson Kirkconnell [p. 4] • Introduction [pp. 5–6]. • Ch. 1. The background of Ukrainian culture [pp. 7–16]. • Ch. 2. Hrihori Skovoroda [pp. 17–22]. • Ch. 3. Ivan Kotlyarevsky [pp. 23–33]. • Ch. 4. Hrihori Kvitka-Osnovyanenko [pp. 34–40]. • Ch. 5. Taras Shevchenko [pp. 41–55]. • Ch. 6. Pantaleimon [sic] Kulish [pp. 56–60]. • Ch. 7. Marko Vovchok [pp. 61–65]. • Ch. 8. Ivan Levitsky-Nechuy [pp. 66–70]. • Ch. 9. Changing conditions [pp. 71–75]. • Ch. 10. Ivan Franko [pp. 76–88]. • Ch. 11. Lesya Ukrainka [pp. 89–95]. • Ch. 12. Mikhaylo Kotsyubinsky [pp. 96–102]. • Ch. 13. Vasil Stefanyk [pp. 103–11]. • Ch. 14. Oles [pp. 112–17]. • Ch. 15. After 1918. • Bibliography [pp. 123–26].

A photomechanical reprint of the 1944 ed. published by the Ukrainian National Association [cf. *ULE*:

*Books and Pamphlets, 1890–1965, B41].* The critical and biographical studies of selected writers are presented against the general background of conditions for Ukrainian cultural development in Russia and the Austro-Hungarian Empire and contain selected quotations of poetry, mostly in the author's own translation; the longer fragments are: **Kotliarevs'kyi:** Aeneas was a clever fellow (10 lines, p. 26); For Vergil, may he reign forever (10 lines, p. 28); Aeneas, noster magnus panus (10 lines, p. 29). • **Shevchenko:** My grandsire was there and my father who's dead (17 lines, p. 48); It makes no difference to me (23 lines, p. 51). • **Lesia Ukrainka:** The fellahin and pariahs are happy (7 lines, p. 92). • **O. Oles':** I'll weep no more. My sorrow I will fetter (12 lines, pp. 114–15); Thou marvelous and wondrous night (8 lines, p. 115); Make sport of us, ye winds, and mock us, thunder (12 lines, p. 115) / Tr. A.P. Coleman. The bibliography lists selected English-language articles on Ukrainian literature and English translations of Ukrainian literary works.

**B059. Medieval Russia's Epics, Chronicles, and Tales.** Ed., tr. and with an introd. by Serge A. Zenkovsky. Rev. and enl. ed. New York: E.P. Dutton, 1974. (A Dutton paperback). xv, 526 pp. illus.

Part I of this book [pp. 43–190] deals with the "Literary School of the Kievan era (Eleventh to mid-thirteenth century)," i.e., with the medieval literature of Ukraine. It is an anthology of texts in English translations, with commentaries by the editor. Some texts are given in their entirety. Excerpts from the *Primary Chronicle* [i.e., *Povist' vremennykh lit*] were translated by Samuel H. Cross, other translations were done by Serge Zenkovsky, and, according to the statement in the preface, most of them appear in English for the first time. The terms "Old Russia" and "Russian medieval literature" appear throughout the book. Parts 2, 3 and 4 of this publication deal with "Epigones of the Kievan school," "The era of Muscovite ornamental formalism" and "The wane of medieval patterns and rise of the Baroque." The introduction critically surveys "The literature of Medieval Russia" and covers such topics as Christianization, advantages and limitations of the Church Slavonic language, the Byzantine literary heritage, earliest sermons, chronicles, saints' lives, and heroic epics [pp. 1–17]. The revised edition is an enlarged version of the first edition, published in 1963.

#### Contents of Part I:

A. Epics and stories from the Chronicles: a. Stories from the *Primary Chronicle*: 1. Prolegomenon. • 2. The Apostle Andrew comes to Russia. • 3. The founding of the city of Kiev. • 4. The beginning of the Russian state and the arrival of Rurik. • 5. Prince Oleg's campaign against Constantinople. • 6. The death of Oleg. • 7. Igor's death and Olga's revenge. • 8. Sviatoslav's early campaigns. • 9. The siege of Kiev and Olga's death. • 10. Sviatoslav's war against Byzantium and his death. • 11. Vladimir christianizes Russia. • 12. Yaroslav the Wise. • 13. The blinding of Vasilko. • b. Tales from the *Novgorodian Chronicle*: 14. Life in the city of Novgorod. • 15. Novgorod at war with Suzdal. • 16. The election of archbishop Mantury, and Novgorod wars against the Ugrians. • c. Stories from the *Galician-Volynian Chronicle*: 17. Prince Roman, khan Otrok, and the wormwood. • B. Homiletic and didactic works: 18. Metropolitan Hilarion: Sermon on law and grace. • 19. Cyril of Turov: Sermon on the first Sunday after Easter. • 20. Vladimir Monomakh: Instruction to his children. • C. The lives of saints and monks: a. Stories from the *Primary Chronicle*: 21. The martyrdom of Boris and Gleb. • 22. The beginning of the Kievan Crypt Monastery, and its founder St. Antonius. • 23. St. Theodosius, abbot of the Crypt Monastery. • 24. Brother Isaac and the demons. • b. Monk Nestor. 25. Life of our blessed father Theodosius, abbot of the Crypt Monastery. • c. Stories from the *Kievan Crypt Paterikon*: 26. Bishop Simon: Viking Shimon and St. Theodosius. • 27. Bishop Simon: The coming of the Greek iconographers from Constantinople to abbot Nikon. • 28. Bishop Simon: John and Sergius. • 29. Bishop Simon: Prince Sviatosha of Chernigov. • 30. Monk Polycarpe: Marko the gravedigger who was obeyed by the dead. • D. Apocrypha: 31. The descent of the Virgin into hell. • 32. Adam's address to Lazarus in hell. • E. Epics: 33. The Lay of Igor's Campaign.

**B060. Modern Ukrainian Short Stories.** Parallel text ed. Edited, with a preface, by George S.N. Luckyj. Littleton, Colo.: Ukrainian Academic Press, 1973. 228 pp.

**Contents:** The editor's preface (pp. 5–6). • The pious woman / Vasyl Stefanyk. Tr. D. Struk. • The news / Vasyl Stefanyk. Tr. G. Tarnawsky. • A stone cross / Vasyl Stefanyk. Tr. D. Struk. • On the rock / Mykhaylo Kotsyubynsky. Tr. P. Kilina and G. Tarnawsky. • A strange episode / Volodymyr Vynnychenko. Tr. L. Hirna and D. Struk. • Cedar wood will grow, the earth will settle wide, only man will perish / Mykhaylo Yatskiv. Tr. G. and M. Luckyj. • The problem of bread / Valeriy Pidmohylny. Tr. G. and M. Luckyj. • My being / Mykola Khvylovy. Tr. G. Tarnawsky. • Black night / Hryhoriy Kosynka. Tr. A. Savage. • In the grainfields / Hryhoriy Kosynka. Tr. R. Bahrij-Pikulyk. • A boat in the sea / Yuriy Yanovsky. Tr. A. Savage. • A sea story / Yevhen Hutsalo. Tr. G. and M. Luckyj. • White flowers / Mykola Vinhranovsky. Tr. G. and M. Luckyj. • My father decided to plant orchards / Valeriy

Shevchuk. Tr. G. and M. Luckyj. • *The Cobbler* / Valeriy Shevchuk. Tr. G. and M. Luckyj. • About the authors.

Translations of the short stories: **Vasyl Stefanyk**: Pobozhna • Novyna • Kaminnyi khrest; **Mykhailo Kotsiubyns'kyi**: Na kameni; **Volodymyr Vynnychenko**: Chudnyi epizod; **Mykhailo Iatskiv**: Kedryna bude rosty, zemlia osiade shyroko, lysh cholovik zahyne; **Valer'ian Pidmohyl'nyi**: Problema khliba; **Mykola Khvylovyi**: Ia (Romantyka); **Hryhorii Kosynka**: Temna nich • V zhytakh; **Iurii Ianovs'kyi**: Shalanda v mori; **Ievhen Hutsalo**: Mors'ka novela; **Mykola Vinhranovs'kyi**: Bili kvity; **Valerii Shevchuk**: Mii bat'ko nadumav sadyty sady • Shvets'.

According to the editor's preface, the stories were written between 1897 and 1968 and are published in chronological order. The anthology is not meant to be representative of all Ukrainian short stories but to "reflect modernist trends in contemporary literature, as opposed to the traditional realistic and populist literary schools." The bilingual parallel text edition is intended primarily for students of Ukrainian language and literature.

**B061. Moroz, Valentyn.** *Boomerang: the Works of Valentyn Moroz*. Introd. by Paul L. Gersper. Ed. Yaroslav Bihun. Baltimore: Smoloskyp [1974]. xxiii, 272 pp. map.

**Contents:** Editor's preface. • Acknowledgments. • Notes on sources. • From the Criminal code of the Ukrainian SSR. • Abbreviations. • Introduction / Paul L. Gersper [pp. xv-xxiii]. **Part One:** The works of Valentyn Moroz: Instead of a last word. • A report from the Beria reservation. • Amid the snows. • A chronicle of resistance. • Vasiliy Lyubchuk. • Moses and Dathan. • From the Prelude collection [poems]: Ukraine (Sunny redness, heavy blackness). • Bowstring (Trumpets the wind, Svaroh's gray grandson). • A late flight (In the sinews—the rumble of wanderings). • Prelude (Among the oaks, on land newly grubbed). • Lutsk (Lyubart-prince, silverbearded knight). • The first day [prose]. • **Part Two:** The case of Valentyn Moroz: Documents: Chapter I: First imprisonment. • Chapter II: Taste of freedom. • Chapter III: Second arrest. • Chapter IV: Second trial. Appeals to the Supreme Court of the UkrSSR. • **Part Three:** Dedicated to Valentyn Moroz: **Ihor Kalynets'**: To Valentyn Moroz (I would want that this book). • Introduction to the cycle "Stone Windmill" (When I remember). • Threnos at yet another way of the cross (First sorrow. Second sorrow. Third sorrow. Fourth sorrow. Fifth sorrow. Sixth sorrow. Seventh sorrow. Eighth sorrow. Ninth sorrow. Tenth sorrow) [poetry]. • **Hryhir Chubay**: From the cycle "Easter," dedicated to V. Moroz, in the collection *Light and Confession* (1970): Kosmach—1970 (all our dwellings and temples are in the valley) [poetry]. • **Anatoly Radygin**: A chance meeting [memoir]. • Index.

Valentyn Moroz, a historian and writer born in 1936, was sentenced twice by a Soviet Ukrainian court for "anti-Soviet agitation and propaganda" and was serving his eighteen-year prison sentence when this book was published. Moroz's case attracted wide international attention, and he was eventually freed in a swap of prisoners between the governments of the USSR and the USA. In addition to literary material listed in greater detail above, the book contains (in Part Two) letters from V. Moroz to his wife and to various Soviet officials, as well as letters on his behalf written by O. Meshko, I. Dzyuba, M. Kosiv, M. Osadchy, V. Stus, I. Stasiv, I. Kalynets, R. Moroz, B. Antonenko-Davydovych, V. Chornovil, O. Horyn, V. Drabata, S. Hulyk, M. Kachmar-Savka, V. Romanyuk, M. Voytovych, P. Chemerys, Y. Radchenko, T. Khodorovych, and V. Tkachenko.

With a couple of exceptions, the materials included in this book have as their source the *samvydav* underground journal *Ukrains'kyi visnyk*, published and circulated clandestinely in Soviet Ukraine in 1970–72. Translations are unattributed. The jacket of the paperback edition has a biographical note and a portrait of V. Moroz on the front flap and some comments about Moroz from the American and Canadian press, with Moroz's portrait, on the back cover. The map that appears on p. 61 is that of labor camps in the Dubrovlag complex in the Mordovian ASSR. For identifications of Ukrainian titles of Moroz's works and the poems dedicated to him by others, see the Index.

**B062. Moroz, Valentyn.** *Report from the Beria Reserve: the protest writings of Valentyn Moroz, Soviet Ukrainian political prisoner*. Ed. and tr. by John Kolasky. Chicago: Cataract Press [©1974]. xxiii, 162 pp. map.

**Contents:** Translator's note. [p. vii] • Foreword / Alexander Sergeyovich [sic] Yesenin-Volpin [pp. viii-xv] • Valentyn Moroz: a biographical outline / John Kolasky [pp. xvi-xxii] • Abbreviations. • Ukrainian SSR [map]. • Report from the Beria reserve. • Moses and Dathan. • Chronicle of resistance. • In the midst of the snows. • The first day. • Instead of a final statement. • Communications. • Appendices. • Biographical notes.

A collection of essays and statements written, in the translator's words, "under conditions of tension, insecurity and close police surveillance." Essays by V. Moroz are accompanied by editorial comments and

footnotes. Communications and appendices contain petitions and declarations addressed to various Soviet officials by the imprisoned V. Moroz or on his behalf, as well as a report on his trial in Ivano-Frankivsk in November 1970 and an excerpt from the memoirs of Anatoly Radygin. Most of the writings included in this collection have as their source the underground journal *Ukrains'kyi visnyk* or other clandestinely circulating material from Soviet Ukraine. There is a b/w portrait of Moroz on the back cover of the paperback edition. See also the annotation under B061.

**B063. Morrison, R.H.** *Australia's Ukrainian Poets*. Tr. R.H. Morrison. Melbourne: Hawthorn Press, 1973. 54 pp.

**Contents:** Introduction / R.H. Morrison [pp. 1–4]. • **Lydia Daleka:** Summer day in Adelaide (Wind has shredded the clouds). • On the sea-shore (Slowly the wind blows). • From the cycle: In the everyday circle (Don't move, don't let the minutes be removed). • The first snow (Do you remember still how the first snow). • Look how the moon has moved (Look how the moon has moved—a censer made of gold). • The last chrysanthemums are calling (The last chrysanthemums are calling). • The seagull (Each new day, in its paper-wisp whiteness). • On the banks of the Torrens (Slantwise the sunlight caresses). • **Wolodymyr Bilajiw:** Words on the paper (Words on the paper—thoughts' uncertain shadow falls). • In streams the snowflakes swim (In streams the snowflakes swim, compacted and grey-blue). • The chestnut trees (Night shuts gold gates beyond blue mountains, and). • **Iryna Narizna:** Letter from Australia (Winter: the apricots are blooming). • **Wasył Onufrienko:** So soon I have forgotten (So soon I have forgotten blizzards, frosts, and snow). • Let it be so (Let it be so: in chance talk, or at work). • The wide and peaceful valleys (The wide and peaceful valleys call one from the peaks). • No lofty ceilings (No lofty ceilings shall I boast of in my home). • In the flowers of these gardens (In the flowers of these gardens I still to this day can't see spring). • Painful to love white winters (Painful to love white winters, woods and streams). • Of bread you have enough (Of bread you have enough, and even more). • Time is a chain (Time is a chain, and every link a day). • **Eugene Zoze:** Study (Solemn silence of rocks). • Above the waterfall (The waterfall bathes the black rock of the mute cliff). • **Konstantyn Himmelreich:** The roadway (A pre-dawn covering of haze). • Dew (Chortorohy's somewhere far). • The hermit (In that place, where the trams run not). • **Zoja Kohut:** Man (Do not ask). • And quiet flows the Don (And quiet flows the Don). • Political emigration (Don't let us all be so self-satisfied). • Melancholy (To hearts and marsh bad weather's come). • A few words (Coffee in the Espresso. I sit smoking). • Native city (City of my first words, and first dreams too). • Beauty (The first frost-scented snow, the dew we find). • Do not ask (Do not ask why you live, with what aim). • **Ivan Smal-Stotsky:** Distance in the quicksands (Distance in the quicksands. Past the circle). • **Pawlo Dubiw:** Credo (When in our former days this distant nation). • **Dmytro Chub:** Autumn melodies (Sombre night, morose and cold). • Autumn is over (Already the autumn is past; lone woods stand). • **Claudia Roschka:** Spring (Could one not love the spring? She is ever). • Goodnight! (Time goes, unrestrainable and fleeting). • **Fedir Kowal:** Arab horses (Granada nights come on their white mounts). • My shadow (When thunder on the tree-tops my sound rends). • **Bozenna Kowalenko:** I love her (I love her, the beloved land that bore me). • Leisure (I wander on the ocean shore). • **Tania Voloschka:** My Ukraine (O my Ukraine, beloved land of mine). • Biographical notes.

The first two poems by Zoia Kohut, according to Morrison's introduction, are her own English versions of her own poems, and not his translations. Biographical notes appear on pp. 51–54 and provide bio-bibliographical data about each poet in the collection. For identifications of individual poems, see the Index.

O

**B064. Osadchyi, Mykhailo.** *Cataract*. / Mykhaylo Osadchy. Translated from the Ukrainian, edited, and annotated by Marco Carynnyk. New York: Harcourt Brace Jovanovich [©1976]. xxiii, 240 pp. illus. (A Helen and Kurt Wolff book)

**Contents:** Translator's note / M.C. [pp. vii–viii]. • Introduction: Caliban's education / M.C. [pp. ix–xiii]. • Cataract: Part one: The comedians. • Part Two: The city of the sun. • The aftermath: 1. Vyacheslav Chornovil's view of the trial. • Letters from Yavas. • 3. The persecuted of the regime. • 4. In defense of Svyatoslav Karavansky. • 5. Continuing persecution. • 6. In defense of Valentyn Moroz. • 7. More harassment. • 8. And rearrest. • Notes. • Index.

According to the translator's introduction, Mykhailo Osadchyi, a poet and literary scholar born in 1936, was found guilty of "anti-Soviet agitation and propaganda" at his trial in April 1966 and was sentenced to two years in a strict-regime labor camp. After his release in March 1968, he wrote a memoir of his arrest, trial and imprisonment. This memoir was smuggled to the West and published first in Ukrainian as *Bil'mo*, then in this English translation as *Cataract*. In 1972 the author was rearrested, and when this translation appeared, he was serving another term in a Soviet labor camp. The memoir *Cataract* appears on pp. 3–153. "The Aftermath" contains statements by and about Osadchyi relating to his trial and imprisonment and to his fellow prisoners. The sole illustration in the book is a reproduction of Ivan Marchuk's painting "The sad raven," used as a frontispiece.

*Cataract* was issued not only in hard covers but also as a paperback, "A Harvest Book, HB 336," by the same publisher, with the same cover design by Bascove, which has a subtitle: "A Ukrainian poet's memoir of repression and resistance." The publisher's note on the cover of both editions characterizes the book as "outstanding as a literary document," not only "a memoir of trial and imprisonment" but "also the work of a poet, a book that sings."

**B065. Ovcharenko, Maria M.** *Gogol (Hohol') and Osmachka*. Charleston and Winnipeg: UVAN (Canada), 1969. 48 pp. illus. (Slavistica, no. 64).

A study of Nikolai Gogol's influence on the prose of the Ukrainian émigré writer Todos' Os'machka (1895–1962). Gogol's influence, according to Ovcharenko, is reflected above all in *Starshyi boiaryn*, where Os'machka "adopts some Gogolian devices in structure and style," and to a lesser degree in Os'machka's novels *Plan do dvoru* and *Rotonda dushohubtsiv*. "In structural devices," says Ovcharenko, Os'machka "either rearranges Gogolian hints or ideas to his own version, or works them out to complete scenes of action. His affinity to Gogol is shown primarily in ornate, lyrical, or rhetorical passages, in long baroque-like sentences, glittering with unusual metaphors and poetic words, put into rhythmical movements." "Os'machka's meditations and descriptions of nature are strongly redolent of Gogol's stylistic expressiveness, in which he favors Gogolian grandeur of multi-color and multi-sound images enhanced by hyperbolic, elaborate comparisons," says Ovcharenko. The study, illustrated with b/w portraits of Gogol and Os'machka, ends at p. 39. Pp. 40–43 contain notes, and pp. 45–48 are an advertisement for UVAN's "Onomastica" and "Bibliography" series.

## P

**B066. Pan Kots'kyi: ukrains'ka narodna kazka = Pan Kotsky, the Cat-O-Puss, Ukrainian folk tale.** Tr. from the Ukrainian by Anatole Bilenko. Illustrated by Adele Hilevich. Kiev: Dnipro, 1972. 16 pp. col. illus. (7 full-page).

Parallel text edition: Ukrainian and English.

**B067. Parkhomenko, M.** *Renovation of Traditions (Traditions and Innovation of Socialist Realism in Ukrainian Prose)*. / Tr. from the Russian by Olga Shartse. Designed by Vladimir Tikunov. Moscow: Progress Publishers [©1976]. 301 pp.

**Contents:** Introduction. • Ch. 1. Problems of traditions and innovation at the turn of the century. • Ch. 2. Ivan Franko. • Ch. 3. Vasil Stefanik. • Ch. 4. The peak of Ukrainian critical realism. • Ch. 5. Revolution—Literature—Traditions—Innovations. • Ch. 6. Andriy Holovko. • Ch. 7. Ivan Mikitenko. • Ch. 8. Yuri Yanovsky. • Ch. 9. Oles Honchar. • Ch. 10. Mikhailo Stelmakh. • Conclusion.

Parkhomenko attempts to answer the following questions posed in his introduction: "What are the national traditions of classical prose that have nurtured Ukrainian literature of the past century and continue to nurture it in the Soviet era? Which of these traditions have been further developed? What part did they play in shaping the creative method of socialist realism? What is new in Ukrainian prose? What new traditions have been formed? In what direction are they developing? Which of these traditions and novel tendencies are the most fruitful and promising? What harm is done to Ukrainian literature at the modern stage by pseudo-romantic tendencies?"

Franko is discussed as both a critic and a literary scholar with his own views on aesthetics, tradition and literary development and as a writer who was the first to present the working class as an active force in social struggle and "created characters of workers, fighting their first class battles with capital." Thus, in Parkhomenko's view, Franko may be considered "the founder of the method of socialist realism in

Ukrainian literature and even more—in all world literature (as Franko had come out with these characters and ideals 25 years before Gorky).“ Stefanyk, whose short stories are analyzed in some detail, “marked a new stage in the development of democracy in Ukrainian literature and presented contemporary life ‘from below’—from the point of view of the people and not the elite,” says Parkhomenko. The peak of critical realism in Ukrainian literature, according to the author, was reached by M. Kotsiubyns’kyi, in whose work “The socialist ideal ... acquired concreteness, the themes and idiom of national prose were greatly enriched and psychological analysis attained the depth to be found only in the masterpieces of world realist literature.” The period after the revolution of 1917 was marked by an intensive search for new aesthetic principles. “Even after the Revolution,” says Parkhomenko, “many Ukrainian writers clung to critical realism and romanticism, and their transition to socialist realism was a process ... of accumulation of qualitative changes, as a result of which critical realism developed, as it were, into socialist realism.” Andrii Holovko is credited as the first writer “to produce an artistically significant image of a Bolshevik, a Communist.” “With the publication of the novel *Weeds* (1927),” says Parkhomenko, “the aesthetic ideal of Ukrainian prose acquired that ideological (socialist) and artistic (realistic) definitude in the light of which the basic principles of realism took on a new quality, as the principles of a new, then shaping method.” Parkhomenko discusses the role of Mykytenko as head of the Writers’ Union, an influential promoter of socialist realism, and author of the novel *Morning*, whose “educational impact and the influence it had on the young generation of the day” was, in Parkhomenko’s opinion, almost as great as that of Nikolai Ostrovsky’s *How the Steel Was Tempered* and Anton Makarenko’s *The Road to Life*. Parkhomenko attempts to defend Ianovs’kyi against the “biased view” and “unfair charges” of critics who allege that he “romanticises in equal measure the good and the bad.” “The basic principle of Yanovsky’s romantic style is a truthful reflection of reality. But in describing it he strives for such a condensation of the material that obviously it exceeds the capacity of realistic forms,” says Parkhomenko. Oles Honchar is characterized as “a true master with a perfect sense of proportion” whose novel *Tronka* “confirms the viability of the lyrico-romantic trend in modern prose” where the writer’s “sober realism feels quite at home in the robes of romantic figurativeness.” M. Stel’makh, in Parkhomenko’s view, also has “a lyrico-romantic turn of mind” and achieved a synthesis of “artistic means drawn from romantic sources” with realistic techniques in what Parkhomenko considers Stel’makh’s best book—the novel *Let the Blood of Man Not Flow*.

Throughout the book, Parkhomenko singles out the influences of Russian literature and cites at length the opinions of Russian literary critics and scholars. Panteleimon Kulish, V. Vynnychenko and M. Khvylovyi—writers often ignored entirely in Soviet publications—are discussed briefly, with critical comments.

**B068. Pazuniak, Natalia.** *Lesya Ukrainka—Ukraine’s Greatest Poetess.* / Natalia I.- Pazuniak. New York: Svoboda, 1971. 22 pp.

An offprint of an article published originally in the *Ukrainian Quarterly* [27.3 (1971), cf. A1140], with an added appendix [p. 19], bibliography [p. 22], and a bio-bibliographical note about the author on the verso of the title page. In the appendix, the author attempts to delineate the differences between the world views and political philosophies of Lesia Ukrainka and her uncle, Mykhailo Drahomanov. According to Natalia Pazuniak, Lesia Ukrainka did not share Drahomanov’s cosmopolitanism, rejected individual terror, and differed with her uncle in her views on Russian-Ukrainian relations and on the role of the poet in society.

Written on the occasion of the centennial of Lesia Ukrainka’s birth, the article provides a biography of the poet and a discussion of the substance and main characteristics of her poetry collections and of each of her main dramatic works.

**B069. Pidmohyl’nyi, Valer’ian.** *A Little Touch of Drama.* / Valerian Pidmohyl’nyi. Tr. from Ukrainian by George S.N. and Moira Luckyj. With introd. by George Shevelov. Littleton, Colo.: Ukrainian Academic Press, 1972. 191 pp. (Ukrainian classics in translation, no. 1).

**Contents:** Contents. • The translators’ preface [pp. 7–8]. • A disturbance in the protein / George Shevelov [pp. 9–16]. • An ivy all alone in the world. • Flowers from an unknown knight-errant. • The beautiful siren—Irene. • Four in a room, apart from the girl. • Two in a room, apart from the girl. • Alone with a girl in a room. • Bayadere, you enchant me. • Bayadere, you have intoxicated me. • A homely Othello. • A scandal in a well-born family. • Mädel klein, Mädel fein ... • What is new under the light of the moon? • Oh dear Lord, why do you punish the girl? • On a spring night all the orchards are a-whisper and everything speaks of love ... • Love is only a fireplace where the best dreams are burnt. • An elegy for cheap spectacles.

A translation of Pidmohyl'nyi's novel *Nevelychka drama*, which was first published in 1930 and serialized in the Soviet Ukrainian journal *Zhyttia i revolutsiia*. It appeared in book form for the first time in Paris in 1957. Each chapter has its own title as, listed in the contents. These titles, according to the translators' preface, are meant to convey the "ironic overtones of the work." Shevelov's introduction is a slightly abridged translation of an article that first appeared in 1957 in *Ukrains'ka literaturna hazeta* (Munich). Shevelov calls *Nevelychka drama* "a pre-existential novel" that "foreshadows Sartre's *Huis clos*" and whose agnosticism "anticipates the idea of human alienation." Biographical data about the author are given in the translators' preface.

**B070. Pidsukha, Oleksandr.** *Lyrics=Lyrika*. / Olexandr Pidsukha. Tr. from the Ukrainian by Walter May. Kiev: Dnipro, 1979. 117 [i.e., 119] pp. illus., port.

Parallel text edition: Ukrainian and English. Illustrated by O.M. Ievtushenko.

**Contents:** Champion of peace / Ivan Drach. • Native land (Here—my thoughts on life all had their start). • Lenin (Still a youngster). • Presentiments of spring (1. There's such a restless character in me). 2. What wonderful prospects dreams now bring. 3. The days run by ... The days run by ...). • \*\*\* (It's fine—with your girl hand in hand). • \*\*\* (Let us go, my dear to the pond). • \*\*\* (Don't try your attractions on me). • \*\*\* (The orchards rustle, and rye-stalks swish). • \*\*\* (Who's felt, how early in the spring). • \*\*\* (Unnoticed, night has neared the day). • \*\*\* (Happiness—not to cease). • \*\*\* (Although I shall live and die). • \*\*\* (The sun's descending in the west). • Thoughts (Not he it seemed—I, though, instead). • Mother rocked me in my cradle (Mother rocked me in my cradle). • Ballad about my uncle (I saddle up and ride. The roadway leads). • One in age (Father, you and I are one in age). • \*\*\* (Blessed is he, who the silver line). • \*\*\* (Specially for me, and on my birthday too). • \*\*\* (No praise! I don't need praise from you). • \*\*\* (I've told, I've taught you long ago). • \*\*\* (What then am I? A bridge across life's stream). • \*\*\* (There's clarity, and a wakeful spirit once more). • Meditation time (The wild wind unbridled ranges). • \*\*\* (My worry, my roads, my hurry). • Early spring (The sky is clear, and pure as a tear). • I shall bring you to life in my song (1. Stealing up on me slow, stealing up like a snake. 2. Those doctors I can't comprehend. 3. Say, can there be sorrow. Song: "Sweatheart, dearest, the spring's in the grove." 4. All-powerful, O Death, your sway. 5. Without a smile she didn't live a day. 6. Katerina, why do you delay? 7. I can't console my heart, nor stop its crying. 8. Don't disturb me, my dear Katerina. • Oath after battle (The night the three of us stood in one trench). • From Canadian Note-book: First day (We travelled from the Dnieper on our plane). Second day (There's a magical charm of some kind). Fifth day: A hotel like any other ... Blue-eyed woman (Pani Halina! Heavens that's a wonder). Sixth day: Song of the blue-eyed emigrant (Long alone, long alone). Ninth day: One man accompanied me to my hotel. We love the Ukraine. Twenty-first day: Lavrin Borozna's trip to the Ukraine (A certain man lived quietly abroad). Twenty-third day: The days are growing longer. (O give me the breeze from the Dnieper). Twenty-fifth day: Returning home (Above me an emerald sky once more).

A portrait of the author appears on the front flap of the book cover only. Says Drach about Pidsukha in his foreword: "all Pidsukha's lyrical poems reflect the flames of the past war, even those whose subjects are far from those grim years." Pidsukha, according to Drach, "writes straight from his heart. His poetry is often more like prose, but there is no false beauty in it, no sentimental gilding or insincere emotions."

For identifications of individual poems, see the Index.

**B071. Polowy, Hannah.** *Adam's Sons*. By Hannah Polowy and Mitch Sago. An English stage play based on Olga Kobylanska's Ukrainian literary classic "Zemlya" (Land). Toronto: Ukrainian Canadian [©1969]. 110 pp. illus., port.

Originally, the authors attempted to translate the script of *Zemlia*, a stage play by the Ukrainian playwright Vasyli Vasyli'ko (in the text: Vasil Stepanovich Vasilko), based on Ol'ha Kobylanska's novel of the same title. In the process of translation, however, the authors felt it necessary to restructure the play for an English-speaking audience and create new scenes. "What began as an English translation of Vasilko's stage play of 'Zemlya' gradually evolved into the script of 'Adam's Sons,'" say the authors. The introduction claims, in addition, that the real-life prototype of Sava in *Zemlia*, "who killed his brother in a desperate attempt to become the sole heir to his father's land," emigrated to Canada and lived in the city of Regina under the name of Sava Zhizhian. The authors did some research on this and spoke to Sava Zhizhian's son, who told them that his father died in 1934, never having spoken about the events described in Kobylanska's novel. They found no mention of Sava Zhizhian in the obituary columns of the Regina *Leader-Post* for 1934 but found a record of one Sava Jigian, who died on 3 August 1934 at the age of 61. (A death certificate in that name issued by the Department of Public Health of the Province

of Saskatchewan is reproduced on p. 9). There is a four-and-a-half-page introductory article about Ol'ha Kobylians'ka on pp. 14–19, signed M.J.S. The article provides a biography of the writer and some anecdotal data about her acquaintance with the Zhizhian family. *Zemlia* is characterized as her best-known novel, written "in the great tradition of world literature." In the author's view, it belongs "in the company of such works as *Les Paysans* (The Peasants) by Balzac and *La Terre* (The Land) by Zola." MJS stresses that Kobylians'ka was "preoccupied with the fate of woman and the equality of the sexes," realizing that "part of the struggle to emancipate women was the need to lift them above the traditional stereotype." *Zemlia*, says MJS, "is based on actual events in the fall of 1894, in the village of Dimka. What happened was like a parable on the story of Cain and Abel in Genesis. The youngest son of Konstantin Zhizhian, the prototype of Sava in the novel, kills his brother." There is, in addition, a two-page article, "The Ukrainian play 'Zemlya,' with Vasyl'ko's b/w portrait (pp. 20–21). Vasyl'ko, according to this article, "sought to preserve the main ideas of the author in developing an effective transition to the stage. He wanted to bring to life the vivid and earthy characters of the story and to re-create the contrasting sights and sounds of peasant life with its undercurrents of strife, conflict and tragedy. In the process he wrote a number of new scenes with a view to highlighting the contrasts, sharply delineating content and motivation, and adding to the dramatic impact of the stage play." Vasyl'ko's play was first staged in 1947. *Adam's Sons* consists of two acts (sixteen scenes) and includes musical numbers. The book is illustrated with b/w photos from the film *Zemlia* made by the Kyiv Film Studio in 1954. A large portrait of Ol'ha Kobylians'ka appears on p. 13.

**B072. Prokopiw, Orysia.** *An Introduction to Lesya Ukrainka.* Calgary, Alberta: Ukrainian Women's Association of Canada, Olha Basarab Branch, 1971. unpaginated [i.e., 14 pp.]. port. Biblio. notes.

This essay focuses on the formative influences on Lesya Ukrainka's life and work: her education at home, her collection of folklore, her association with the Lysenko and Staryts'kyi families, her study of foreign languages and literatures, her translating work, her travels to health resorts in Italy, Crimea, the Caucasus, and Egypt, the role of her uncle, Mykhailo Drahomanov, and the influence of the Bible. "By her continuous drawing of material from various sources and epochs L. Ukrainka was obviously striving to lead Ukrainian literature out of its provincialism," says Prokopiw, but "her endeavors were not appreciated by her contemporaries," and her "fame was almost entirely posthumous." "Without any doubts," says Prokopiw, "this poet-playwright is worthy of further research and of further translation." The pamphlet was published to mark Lesya Ukrainka's birth centenary.

**B073. Prokopiw, Orysia.** *The Ukrainian Translations of Shakespeare's Sonnets: a stylistic analysis.* Ottawa, University of Ottawa & Gateway Publishers, 1976. x, 334 pp. (University of Ottawa Ukrainian Studies, No. 2).

**Contents:** Foreword. • I. A historical background. • II. The structure of the sonnets. • III. Rhetorical figures. • IV. Imagery. • Conclusions. • Bibliography. • Transliteration table. • Index of names.

Prokopiw's study, according to her own statement, "rests on the premise that the foremost duty of the translator is to provide the reader of his language a true representation of the author he is translating, that, during the process of his re-creation, the spirit of the original should have undergone a transmigration into the translation. The degree to which the translator is successful in reflecting Shakespeare within his works, or achieving the desired metempsychosis, can be ascertained by a comparative analysis in compliance with the above set of standards. In this analysis the comparisons of the translated sonnets with that of the original are based upon structure, rhetorical figures, and imagery." Prokopiw subjects to her stylistic analysis all of the 154 sonnets in Ihor Kostets'kyi's and Dmytro Palamarchuk's translations, as well as forty-eight other translations of Shakespeare's sonnets by nine Ukrainian translators: Pavlo Hrabovs'kyi (1), Maksym Slavins'kyi (2), Ivan Franko (8), Sviatoslav Hordyns'kyi (8), Sviatoslav Karavans'kyi (10), Vasyl' Onufriienko (2), Ostap Tarnavs'kyi (4), Yar Slavutych (4), and Oleh Zuiivs'kyi (9).

**B074. Prykhod'ko, Mykola.** *Good-bye Siberia.* / Nicholas Prychodko. Markham, Ont. [Canada]: Simon & Schuster of Canada, 1976. 346 pp. (A Pocket Book edition).

An unattributed translation of *Dalekymy dorohamy*, published originally in English as *Stormy Road to Freedom* [cf. B075; cf. *Encyclopedia of Ukraine*, 4: 259]. A note about the author opposite the title page identifies Nicholas Prychodko as the author of another novel, *One of the 15 Million*, and a fellow of the International Mark Twain Society. Nowhere is there any indication that the novel is a translation from the Ukrainian or that Prykhod'ko is a Ukrainian writer.

**B075. Prykhod'ko, Mykola.** *Stormy Road to Freedom.* / A novel by Nicholas Prychodko. With a foreword by Igor Gouzenko. New York: Vantage Press [©1968]. 356 pp.

Gouzenko's foreword characterizes the book as "written in a best tradition of famous Slavic writers" [sic], with "many episodes where sex and brutality exist as they do in life," but one in which "spiritual values are raised to their due heights." There is no indication anywhere that this novel is translated from the Ukrainian or that the author is a Ukrainian writer. *Stormy Road to Freedom* is, apparently, the author's own abbreviated and much revised version of his Ukrainian novel *Dalekymy dorohamy*, published in two volumes in Toronto by Vilne Slovo in 1961.

## R

**B076. *Revolutionary voices:*** Ukrainian political prisoners condemn Russian colonialism. Munich: Press Bureau of the Anti-Bolshevik Bloc of Nations (ABN), 1969. 156 pp. illus.

A collection of articles reprinted from *ABN Correspondence*, nos. 1–5, 1968. Although poets, writers and literary critics (V. Chornovil, I. Dziuba, S. Karavans'kyi, V. Moroz) are among the authors included in this anthology of protest writings from Ukraine, it has a political rather than a literary character. Of possible interest to literary scholars, however, are bio-bibliographical data about V. Chornovil, with his portrait on pp. 1–3, and his reports, which include specific data about repressive measures against Ukrainian writers in the USSR (pp. 4–36); chapter 7 of Dziuba's *Internationalism or Russification?* (pp. 37–55) and his "Babyn Yar continues" (pp. 56–57); and V. Moroz's memoiristic "Report from the Beria Reservation" (pp. 116–38).

**B077. *Revolutionary Voices:*** Ukrainian political prisoners condemn Russian colonialism. Ed. Slava Stetzko. Foreword by Ivan Matteo Lombardo. [2d rev. ed.] Munich: Press Bureau of the Anti-Bolshevik Bloc of Nations (ABN), 1971. x, 269 pp.

This second, expanded edition of an anthology of protest writings from Ukraine [see also B076] has additional material covering the case and trial of Valentyn Moroz (pp. 1–84), including his essays "Among the snows" (pp. 22–42) and "The chronicle of resistance" (pp. 43–58), and Ievhen Sverstiuk's reflections on O. Honchar's novel *Sobor*, "Cathedral in scaffolding" (pp. 59–85), all of which are of potential interest to literary scholars. The other relevant materials mentioned in the annotation for B076 appear in this edition with different pagination, i.e., Chornovil's bio-bibliographical data (pp. 86–87), his reports (pp. 89–122), Dziuba's *Internationalism or Russification?*, chapter 7 (pp. 123–41) and his "Babyn Yar continues" (pp. 142–43), and Moroz's "Report from the Beria Reservation" (pp. 212–35). A listing of Ukrainian prisoners of conscience in the USSR (pp. 247–53) has some bio-bibliographical data on a number of Ukrainian writers.

**B078. *Ribald Russian Classics.*** Adult stories from the folk-lore of Russia. Complete with illustrations and unexpurgated text of the rare Charles Carrington 1897 edition. With an introd. by Milton Van Sickle. Los Angeles: Holloway House [1966]. 314 pp. illus. (An original Holloway House edition).

From the introduction by Milton Van Sickle: "This first American edition is based entirely on the English edition, published in 1897 in Paris by Charles Carrington." [The title of an unidentified English edition, according to Van Sickle, was *Secret Stories of Russian Folk Lore*, but an added reproduction of the original 1897 ed. has the following data: *Stories from the folk-lore of Russia*. Rouskiya Zavetnuiya Skazki done into English by the translator of "The Book of Exposition in the Science of Coition," "The Old Man Young Again" and other charming works ejusdem farinae. Paris: Charles Carrington, 1897. (Studies in European Storyology)]. In his introduction, Van Sickle discusses these stories by comparing them with Boccaccio's *Decameron* and Chaucer's *Canterbury Tales* and noting the differences between literary versions based on folklore and true original folktales. Says Van Sickle: "Almost all of these tales have a coarse, slapstick humor which is similar in many ways to the humor of Aristophanes of Athens and Plautus of Rome and of the medieval Italian people's theatre, the *Commedia dell'Arte*. . . . It is impossible to tell who the translator and author of the foreword was; he doesn't even sign his initials." The following is a statement from the translator's foreword: "The Cossack tales in this volume are translated from a collection in the Little Russian dialect, published in a limited edition. The original, from which our version is translated, exists in the Bibliothèque Nationale, Paris, and consists of a small unbound in-8° book of about 200 pages. No author's name figures on the title page and the only indication of its origin consists of the following

rather enigmatic superscription: "BALAAM, Printed on the presses of the Monastic Brotherhood in the year of the devility of gloom." Our version is the first that has yet appeared in the English language. A French text was issued by our old friend, Isidore Liseux, and edited with his customary care, but without illustrations or annotations, moreover it was prepared solely for French bibliophiles and book-amateurs." The back cover of the 1966 Holloway House book says, under the heading "Literature": "These Russian folk tales are authentic. It is a miracle that we find them here in print. For well over a hundred years, these stories have circulated freely among the Ukrainians of Southern Russia." The copy of the present edition was borrowed for this bibliography on inter-library loan from the John F. Kennedy Memorial Library at California State University in Los Angeles. It is marked as no. 239 of a limited edition of 500 copies.

**Contents:** Introduction / Milton Van Sickle (pp. 7–13). • Contents. • Translator's foreword (pp. 25–43). • List of Russian words. • **Secret stories of Russian folk-lore:** I. The vixen and the hare. • II. The sparrow and the mare. • III. The bear and the peasant woman. • IV. The wolf. • V. The peasant, the bear, the fox, and the gad-fly. • VI. The cat and the vixen. • VII. The louse and the flea. • VIII. The woodpecker. • IX. The vagina and the arse. • X. Wash the bottom. • XI. Bad, not bad. • XII. The fool. • XIII. The pike's head. • XIV. An unfortunate marriage. • XV. A timorous young girl. • XVI. The hot cock. • XVII. [Described as "proverbs of a punning nature," not translated]. • XVIII. [Described as "a beggar's song," not translated]. • XIX. Family conversations. • XX. The first interview between a lover and his lass. • XXI. The Moujiks and the Barine. • XXII. The intelligent housewife. • XXIII. No! • XXIV. The husband who hatched the eggs. • XXV. The hunter and the satyr. • XXVI. The peasant and the devil. • XXVII. The peasant who did his wife's work. • XXVIII. The blind man's wife. • XXIX. The grouse. • XXX. The Bishop's reply. • XXXI. A crop of prickles. • XXXII. The enchanted ring. Another version (1). • XXXIII. The excitable lady. • XXXIV. Dog-fashion. • XXXV. The two wives. • XXXVI. The modest lady. • XXXVII. The good father. • XXXVIII. The pope who begot a calf. • XXXIX. The pope and the trap. • XL. The pope, his wife, his daughter, and his man. • XLI. The sucking-pig. • XLII. The spiritual father. • XLIII. The pope and the peasant. Another version. Another version. • XLIV. The pope and his man. Another version. • XLV. The pope's family, and the man-servant. • XLVI. The comb. • XLVII. Making it warm. • XLVIII. The burial of the dog (and the goat). Another version. • XLIX. The sentence concerning the cows. • L. The greedy pope. • LI. Laughter and tears. • LII. The marvelous ointment. Another version. Another version. • LIII. The wonderful whistle. • LIV. The shepherd. • LV. The soldier, the peasant, and the girl. • LVI. The soldier who slept whilst his cock worked. Another version. • LVII. The soldier and the woman of Little Russia. • LVIII. The soldier and the Little Russian. • LIX. The deserter. • LX. The soldier and the pope. • LXI. The soldier's wedding present. • LXII. The mother-in-law and the foolish son-in-law. • LXIII. The talkative wife. • LXIV. The pope who neighed like a stallion. Another version. • LXV. The cunning woman. Another version. Another version. • LXVI. The Jewess. • LXVII. Nicholas the hermit. Another version. • LXVIII. The two brothers. • LXIX. The girl without a head. Another version. • LXX. Women's mischief. • LXXI. Curious names. • LXXII. The pope and the Tsigane. • LXXIII. The good pope. • LXXIV. A wager. • LXXV. How I am. • LXXVI. The merchant's wife and the clerk.

**B079. Ryl's'kyi, Maksym. *Taras Shevchenko*. A biographical sketch. / Maxim Rylsky, Alexandr Deich. Tr. into English by John Weir. Kiev: Dnipro, 1979 [©1974]. 99 pp. illus. ports. (Classics of Ukrainian literature).**

**Contents:** Introduction. • Childhood. • In St. Petersburg. • The making of a poet. • Arrest and exile. • Freedom on a chain. • Calling Russia to take up the ax. • Great people's poet.

This popular biography, interspersed with Shevchenko's poetry in translation, was first issued in Moscow by Progress Publishers in 1964 [cf. *ULE: Books and Pamphlets, 1890–1965*. B55]. The Kyiv edition of 1979, however, differs substantially from the earlier Moscow edition. There are many stylistic and even some substantive changes, added poetry translations in the text, and different illustrations. The longer poetry quotations are as follows: When I am dead, then bury me [8 lines, p. 8] • ... Rise ye up [8 lines, p. 9] • That little cottage by the copse [23 lines, p. 16] • My sons, my Haidamaki brave [20 lines, p. 45] • Await no good, Expected freedom don't await [8 lines, p. 84]. Poetry translations, apparently, are also by John Weir. Examples of some stylistic and substantive changes between the two editions: Moscow ed., p. 56: "With all his heart he yearned for Ukraine." Kyiv ed., p. 70: "With all his heart he yearned for the Ukraine, although she, too, was deprived of freedom"; Moscow ed., p. 25. "Shevchenko keenly hated the autocracy. He hated all forms of oppression of man by man, and he hated all oppressors." Kyiv ed., p. 34: "Shevchenko keenly hated all oppressors"; Moscow ed., p. 26: "And indeed, Shevchenko's verse found a broad audience and won the warm approval of the people." Kyiv. ed., p. 36: "And indeed, Shevchenko's verses immediately found a wide readership among the common people and progressive

intellectuals, who greeted the appearance of the collection with great enthusiasm." The booklet (10 × 15 cm) has 13 b/w illustrations, among them two self-portraits of Shevchenko, Shevchenko's portraits of M.S. Shchepkin and Ira Aldridge, photos of two monuments to Shevchenko, and reproductions of his paintings and drawings.

## S

**B080. Shabliovs'kyi, Ievhen.** *The Humanism of Shevchenko and Our Time.* / Yevhen Shabliovskyy. Tr. Mary Skrypnyk with participation of Petro Kravchuk. Kiev: Naukova dumka, 1971. 326 pp. illus. (part. col.).

**Contents:** Foreword. • Ch. 1. Humanism—a basic principle of Shevchenko's work. • Ch. 2. The humanism of Shevchenko against a background of his era. • Ch. 3. The humanistic traditions of Shevchenko and further development of Ukrainian literature. • Ch. 4. Shevchenko and world progressive culture.

A translation of a book originally published in Ukrainian under the title *Humanizm Shevchenka i nasha suchasnist'*. "Few in the history of world culture defended man, all that was human in man, with such passion and such selflessness as did Shevchenko. Humanistic ideals constitute the basic thought, substance and soul of the great Kobzar's works," says Shabliovs'kyi. He defines what he considers to be the basic questions of Shevchenko's time as "the struggle against autocracy and serfdom," "liberation from despotism," "political freedom for the broad masses," "the necessity of culture and education for the people," "the struggle against reaction and obscurantism," and "the unmasking of the entire system of social and national oppression." Each of these questions is dealt with in some detail, with numerous quotations from Shevchenko's poetry translated by John Weir, Herbert Marshall, Olga Shartse, C.H. Andrusyshen, and Watson Kirkconnell. In his final chapter, the author draws the following conclusion: "Shevchenko's work, with its humanism, its appeal to unity among people, shows the organic link of national aspirations with socialism." In discussing Shevchenko's influence on other Ukrainian writers in ch. 3, the author says: "Democratic writers, in their struggle against reactionary and bourgeois-liberal tendencies, found powerful support in Shevchenko's work, in his aims and traditions." Some fragments of the poetry of Franko, L. Ukrainka and B. Hrinchenko are quoted here, apparently in P. Cundy's translation. Among the book's illustrations are Shevchenko's self-portrait in color, Shevchenko's portrait of Ira Aldridge, three reproductions of his drawings and paintings, two autographs of his poems, a collage of Shevchenko's books in various languages, and a color portrait of Shevchenko embroidered on linen.

**B081. Shabliovs'kyi, Ievhen.** *Ukrainian Literature Through the Ages.* / Yevhen Shabliovskyy. Kiev, Mistetstvo, 1970. 241 pp. ports.

**Contents:** Introduction. • Ukrainian culture and folk creativity of the 16th and 17th centuries. • Ukrainian literature and folklore of the 17th and 18th centuries. • Ukrainian literature of the pre-Shevchenko period. • Taras Shevchenko—founder of the new Ukrainian literature. • Ukrainian literature after Shevchenko. • Soviet Ukrainian literature. • Name glossary.

Translated from the Ukrainian by Abraham Mistetsky, Andrew Marko, and Anatole Bilenko. Verses translated by John Weir. Ed. Anatole Bilenko. The frontispiece has portraits and autographs of H. Skovoroda, I. Kotliarevs'kyi, T. Shevchenko, I. Franko, L. Ukrainka, M. Kotsiubyns'kyi, M. Ryl's'kyi, P. Tychna, O. Dovzhenko, and O. Korniiichuk. The book's color cover (designed, apparently, by Vitaly Mashkov) is a collage of covers of selected publications in Ukrainian literature. On the front flap of the cover, Shabliovs'kyi's book is described in the following words: "It is not a classical history of literature, but rather a collection of interpretative essays in which the author concentrates on the broad underlying trends in Ukrainian letters, moving from these to individual authors and their books, poems and plays." The author's aim, as stated in his introduction, is "to reveal the historical foundations of Ukrainian literature, to show what its most characteristic ideas and esthetic values are, and to define the essence and evolution of its leading literary images." The back flap of the cover has the author's b/w portrait and a bio-bibliographical note on Shabliovs'kyi, according to which he is the author of "a number of fundamental Marxist monographs on the life and works of Shevchenko and his relations with the Russian revolutionary democrats" and was awarded the Lenin Prize for literary scholarship in 1964.

The book itself contains a number of poetry and prose quotations in translated fragments. The longer excerpts are: Great woes the Ukraine have befallen [p. 17, 8 lines]. • Letter of the Zaporozhian Cossacks to the Sultan [excerpt] [p. 19]. • Hey, the guelder-rose in the meadow [p. 32, 8 lines]. • Far beyond the

Danube wide / Semen Klimovsky (Klimov) [p. 46, 12 lines]. • There's noise, mother, noise [p. 48, 10 lines]. • What's taking place upon the earth can hardly be described [pp. 49–50, 10 lines]. • On the hill a maple stands / H. Skovoroda [p. 54, 8 lines]. • Don't sing, O nightingale / Victor Zabala [p. 72, 8 lines]. • So join hands, my youthful friends / Markiyani Shashkevich [p. 75, 8 lines]. • The time is coming very soon / T. Shevchenko [p. 88, 7 lines]. • Await no good / T. Shevchenko [p. 93, 8 lines]. • My beautiful country, so rich and resplendent / T. Shevchenko [p. 100, 11 lines]. • Not a modest cottage / T. Shevchenko [p. 106, 13 lines]. • You won't escape / T. Shevchenko [p. 109, 12 lines]. • Then land and lake with life will teem / T. Shevchenko [p. 110, 12 lines]. • The smallest fry / T. Shevchenko [p. 112, 13 lines]. • I have seen the strong insanelly / Yakiv Shchokholiv [p. 140, 8 lines]. • Your patriotic feelings / I. Franko [p. 143, 8 lines]. • Ukraine has often seen the kind / L. Ukrainka [p. 143, 8 lines]. • To a new kind of war we are marching / I. Franko [p. 144, 8 lines]. • Of that great blazing floodtide are you frightened / I. Franko [p. 145, 11 lines]. • We paralytics are with gleaming eyes / L. Ukrainka [p. 148, 8 lines]. • I sit in confinement in deep reverie / Pavlo Hrabovsky [p. 151, 6 lines]. • Look there! Weak with weeping, trembling with fright / Y. Fedkovich [p. 153, 11 lines]. • Maple leaves / V. Stefanik [p. 154, excerpt]. • People, people, I'm your brother / I. Franko [p. 155, 8 lines]. • It's midnight. Silence. Cold. The wind is howling / I. Franko [p. 158, 13 lines]. • My mind is troubled by disturbing thoughts / I. Franko [p. 159, 8 lines]. • You do not flog or to Siberia drive / I. Franko [p. 160, 6 lines]. • The gray cuckoo 'gan calling at morning / Petro Nishchinsky [p. 164, 6 lines]. • The Proprietor [Khaziain] / Karpenko-Kary [excerpt] [p. 165]. • But if ever the honor and freedom / L. Ukrainka [p. 168, 8 lines]. • I have no love for you, I hate you, mountain eagle / I. Franko [p. 169–70, 6 lines]. • This world, Where hitherto we've lived as guests / I. Franko [p. 173, 9 lines]. • The banks overflowed and the woes of the Rus / I. Franko [p. 180, 6 lines]. • I thought of the new human brotherhood's birth / I. Franko [p. 189, 6 lines]. • World-wide battle trumpets / V. Sosyura [p. 198, 9 lines]. • Row on row the workers stride / P. Tychina [p. 202, 8 lines]. • Ours this day that cheers and braces / Vasil Ellan Blakitny [pp. 202–3, 8 lines]. • I am the people and my truth-born power / P. Tychina [p. 203, 8 lines]. • What hearts you've tempered in your forge / Maxim Rylsky [p. 203, 7 lines]. • For me my country is Lenin's appeal / M. Rylsky [p. 204, 6 lines]. • You're really loyal, no-one's truer / O. Oles [p. 205, 6 lines]. • You lay there huddled, woebegone and weak / Andriy Malishko [pp. 209–10, 11 lines]. • Amid sister nations as ages proceed / Volodimir Sosyura [p. 213, 8 lines]. • Ring out, ring out, full-hearted song / Dmitro Zahul [p. 221, 8 lines]. • And to that Cossack ballad as they listened / Maxim Rylsky [p. 226, 18 lines].

**B082. Shakhovs'kyi, Semen.** *Lesya Ukrainka: a Biographical Sketch.* / Semen Shakhovs'kyi. [Tr. from the Ukrainian by Anatole Bilenko and Victor Ruzhitsky]. Kiev: Dnipro, 1975. 118 pp. illus., ports. (Classics of Ukrainian literature).

**Contents:** Introduction. • Formative years. • On Wings of Song. • Poetry of courage and struggle. • Lesya Ukrainka's revolutionary poetic dramas. • Heritage of worldwide import.

Shakhovs'kyi's popularly written biography of Lesya Ukrainka stresses her socialist leanings, her patriotism, her "love of Russian literature," and her "friendship with revolutionaries." The following are some quotations to illustrate the author's style and biases: "The most important feature in Lesya Ukrainka's approach to the developments in literature was that she linked literature with class struggle and with political life." "As a propagandist, publicist and literary critic Lesya Ukrainka used scientific socialism in her treatment of the social and esthetic theory and in her analysis and interpretations of the literary processes." "The call to win freedom in victorious battle was the leitmotif of Lesya Ukrainka's poetry. The poetess glorified the qualities of the fighter: patriotism, revolutionary loyalty, hatred of oppressors and belief in inevitable victory." According to Shakhovs'kyi, the two striking features of Lesya Ukrainka's later poetry are "extensive use of international topics and motifs and the employment of epic forms of expression." "The uniqueness of Lesya Ukrainka's dramatic poems," says Shakhovs'kyi, "lies in that she discards precise description of the characters environment, focusing her attention on the views and principles they profess, irrespective of their social status and intellect. What interests her most is their judgements on such categories as social freedom, morals and religion." Lesya Ukrainka, according to the author, considered *Song of the Woods* [*Lisova pishnia*] and *The Stone Host* [*Kamynnyi hospodar*] her greatest achievements. This is what he himself has to say about the two dramatic works: In *The Stone Host*, Lesya Ukrainka "emphasized the social aspect in her drama" and "dwelt on the political issues of her day"; in the *Song of the Woods*, "The main concept of the drama is the assertion of a free and happy future. Hence the conflict between the advocates of a natural uninhibited life on the one hand, and of narrow-minded vegetation, on the other."

Among the b/w illustrations in the book are photo-portraits of Lesya Ukrainka taken in 1890 and 1896, a photo of her monument in Kyiv, and photos of Lesya Ukrainka with Ol'ha Kobylians'ka and with Serhiy Merzhinsky.

**B083. Shankovsky, Igor.** *Symonenko: A Study in Semantics.* München: Ukrainisches Institut für Bildungspolitik, 1977. 212 pp. illus., port.

An English translation of a book originally published in Ukrainian (London: Association of Ukrainians in Great Britain, 1975) under the title *Symonenko: semantychna studiiia*. Parts of the English version have been previously published in periodicals and are included in this bibliography under Articles [for more extensive annotations, see A1362, A1363, A1364, A1365, A1366]. The book is illustrated with a portrait of Symonenko and photos of his books *Tysya i hrim*, *Zemne tiazhinnia*, *Vyno z troiand*, and *Poezii*. The cover has a lengthy note about the author (born in 1931, with degrees from the University of Pennsylvania, the University of Alberta, and the Ukrainian Free University in Munich), his note on Symonenko, and his photograph. The book is based on the author's Master of Arts thesis, written at the University of Alberta, although that is not acknowledged anywhere in the work.

**Contents:** Epitome. • VasyI Symonenko and his background. • The diary named "Marges of Thoughts." • Thirteen short stories. • Two fairy-tales for adults. • The poetry of courage and anger. • Bibliography. • Index. • Appendix. [Original Ukrainian texts of poetry, fairy tales, short stories, and diary entries are quoted in the author's translation in the text, with a brief English-language preface.]

The book is interspersed with quotations from Symonenko's poetry, as well as some poems by Borys Oliinyk, Lina Kostenko and Maksym Ryl's'kyi in the author's translation. The complete poems or longer fragments are as follows: **VasyI Symonenko:** In vain she swore to them in tears, denying [p. 5]. • Roses in mourning: A monologue before the icons (If you, the saints, were not rachitis ridden) [p. 44]. • The earth's gravity (Oh, my hollow world, millioneyful); [2d version]: (What a world—a fairytale embroidery) [pp. 58–59]. • Oh, my native land! My brain does lighten; [2d version]: Native land of mine! My brain does lighten [pp. 59–60]. • The sun fell to the dusk of an evening [pp. 61–62]. • Loneliness (Often I am lonely, like the Crusoe) [p. 65]. • Tsar Lachrymal and the Titillator (Where the valleys meet the mountains) [pp. 83–94]. • Journey to the country Upside-Down (Lesyk, Tolya, two Volodyas) [pp. 95–109]. • The granite obelisks, just like medusae [pp. 135–36]. • The thief (Caught was an oldster, he, somehow was nailed flat) [p. 138]. • Lost in contemplation, I'm inspired [pp. 140–41]. • The gate (Sombre gate, in wild, unknown forestalling) [p. 143]. • To my Kurd brother (Blood covered mountains crying out by calling) [p. 144]. • By thousands run the roads, a million pathways run in [p. 146]. • Carry me, my happy feelings, on your speedy wings [p. 147]. • Necrology for a corn-cob which died at the provisional stock center (No moaning can be heard. The orchestras are rusting) [pp. 147–48]. • **Borys Oliinyk:** Not for children (It's better to die, while standing up) [p. 110]. • **Lina Kostenko:** Oh, many souls became in our century. • There're all kinds of relay batons. • Seedling (A young tree feathered oneself) [pp. 123–25]. • **Maksym Ryl's'kyi:** Advice (A clever gardener once said to me) [pp. 124–25].

The complete text of Symonenko's short story "A black horseshoe" is included in translation on pp. 70–71.

For identifications of individual titles, see the Index.

**B084. Shevchenko, Taras.** *Katerina:* a poem by Taras Shevchenko translated from the Ukrainian by John Weir. Kiev: Dnipro, 1972. 63 pp.

A translation of the long poem *Kateryna* (*Kokhaiesia, chornobryvi*), with parallel texts in Ukrainian and English. The first line of the English translation reads "O lovely maidens, fall in love." The brief note on p. 63 describes the poem as a story of "a love betrayed" with "distinct social overtones." The book itself is not illustrated, but the cover has a color reproduction of Shevchenko's oil painting *Kateryna* (1842).

**B085. Shevchenko, Taras.** *Selected Poetry.* Illustrated with reproductions of drawings, sketches, outlines, etchings and paintings by Taras Shevchenko. Kiev: Dnipro, 1977. 332 pp. illus., ports., part col.

A parallel text edition, richly illustrated with reproductions of Shevchenko's own artistic works, a few self-portraits, and some autographs of his poems. The introduction by Yevhen Kirilyuk appears both in Ukrainian and in English. The English text, entitled "The great humanist," is on pp. 9–12. Kirilyuk discusses Shevchenko's life and provides some comments on his works. He says, among other things: "Taras Shevchenko is the founder of critical realism in Ukrainian literature and the father of the Ukrainian literary language. His legacy played an important role in the development of democratic literature in the Russia of his time." The translations are by John Weir, Irina Zheleznova, Olga Shartse, and Gladys Evans, with translators indicated in the texts only. Notes on the poetry appear in both languages, in English on pp. 324–27. Pages 329–33 contain a bilingual list of illustrations.

**Contents:** *Katerina* (O lovely maidens, fall in love) / Tr. J.W. • \*\*\* (Thoughts of mine, o thoughts of mine) / Tr. I.Z. • *Perebendya* (Old *Perebendya*, minstrel blind) / Tr. J.W. • *Haidamaki* (All flows and all passes—this goes on forever) / Tr. J.W. • *Hamaliya* (Oh, the winds are mute, the tides do not carry)

/ Tr. J.W. • A dream: a comedy (Each man on earth has his own fate) / Tr. J.W. • The Heretic (Bad neighbours came and set afire) / Tr. J.W. • The servant woman (Early on a Sabbath day) / Tr. O.S. • The Caucasus (Mighty mountains, row on row, blanketed with cloud) / Tr. J.W. • \*\*\* (The days go by, the nights go by) / Tr. J.W. • My testament (When I am dead, then bury me) / Tr. J.W. • The lily (Why did to me from childhood days) / Tr. J.W. • \*\*\* (I care not if 'tis in Ukraine) / Tr. I.Z. • \*\*\* (Beside the hut the cherries are in bloom) / Tr. I.Z. • \*\*\* (Hard is the captive's lot—aye, even) / Tr. I.Z. • The Princess (My evening star, rise in the sky) / Tr. O.S. • N.N. (I was thirteen. I herded lambs) / Tr. J.W. • \*\*\* (Thoughts of mine, thoughts of mine) (1847) / Tr. G.E. • The outlaw (Upon my wand'rings far from home) / Tr. O.S. • Kings (If, you, Apollo's aged sister) / Tr. I.Z. • \*\*\* (Thick, torpid waves, skies dull and sightless ...) / Tr. I.Z. • \*\*\* (Young masters, if you only knew) / Tr. J.W. • \*\*\* (The lights are blazing, music's playing) / Tr. J.W. • The half-wit ('Twas in Tsar Sergeant-Major's reign) / Tr. J.W. • Fate (You never played me false, o Fate) / Tr. J.W. • A dream (Out in the field she laboured, reaping) / Tr. I.Z. • \*\*\* (I'm not unwell, it's just that I) / Tr. J.W. • N.N. (A lily of as tender beauty) / Tr. I.Z. • Isaiah, Chapter 35 (Rejoice, o desert, arid wilderness) / Tr. J.W. • To my sister (As on the Dnieper shore I wandered) / Tr. I.Z. • Mary (All my hopes I place in thee) / Tr. I.Z. • \*\*\* (Wine was a potion Galileo) / Tr. I.Z. • \*\*\* (It's not that I'm of God complaining) / Tr. J.W. • \*\*\* (The days go by, the nights go by) / Tr. I.Z. • \*\*\* (By a spring a sycamore) / Tr. I.Z.

For identifications of individual translations, see the Index.

**B086. Shevchenko, Taras.** *Selected Works: Poetry and Prose.* [Tr. from the Ukrainian. Designed by V.Y. Pushkaryova]. Moscow: Progress Publishers [©1979]. 533 pp. illus., part col. (Progress Classics series).

**Contents:** A great humanist poet / Yevgeny Kirilyuk [pp. 11–17]. • **Poetry:** The bewitched (The Dnieper went and moaned, a piercing) / Tr. Irina Zheleznova. • \*\*\* (Thoughts of mine, O thoughts of mine) / Tr. Irina Zheleznova. • Perebendya (Old Perebendya, minstrel blind) / Tr. John Weir. • Katerina (O lovely maidens, fall in love) / Tr. John Weir. • Haidamaki (All flows and all passes—this goes on forever) / Tr. John Weir. • Hamaliya (Oh, the winds are mute, the tides do not carry) / Tr. John Weir. • Sorrowful nights (Her plait came undone) / Tr. Irina Zheleznova. • A dream (A comedy) (Each man on earth has his own fate) / Tr. John Weir. • \*\*\* (Don't take yourself a wealthy bride) / Tr. John Weir. • The heretic (Bad neighbours came and set afire) / Tr. John Weir. • The servant woman (Early on a Sabbath day) / Tr. Olga Shartse. • The Caucasus (Mighty mountains, row on row, blanketed with cloud) / Tr. John Weir. • To the dead, the living and the unborn countrymen of mine in the Ukraine and outside the Ukraine my friendly message (God's day passes: now 'tis morning) / Tr. Irina Zheleznova. • Testament (When I die, pray, bury me) / Tr. John Weir. • The lily (Why did to me from childhood days) / Tr. John Weir. • \*\*\* (I care not if 'tis in Ukraine) / Tr. Irina Zheleznova. • \*\*\* ("Stay with your mother, maid," they told you) / Tr. Irina Zheleznova. • \*\*\* (The sun of spring in lightsome glee) / Tr. Irina Zheleznova. • \*\*\* (Beside the hut the cherries are in bloom) / Tr. Irina Zheleznova. • \*\*\* (Hard is a captive's lot—aye, even) / Tr. Irina Zheleznova. • The princess (My Evening Star, rise in the sky) / Tr. Olga Shartse. • N.N. (Sunset ... The mountains lie sombre and shadowed) / Tr. Irina Zheleznova. • N.N. (I was thirteen. I herded lambs) / Tr. John Weir. • The monk (Ah, those good old days in Kiev) / Tr. Irina Zheleznova. • The outlaw (Upon my wand'rings far from home) / Tr. Olga Shartse. • Kings (If you, Apollo's aged sister) / Tr. Irina Zheleznova. • \*\*\* (Had we two met again, our meeting) / Tr. Irina Zheleznova. • Marina (A stabbing nail within the heart) / Tr. Irina Zheleznova. • \*\*\* (Thick, torpid waves, skies dull and sightless ...) / Tr. Irina Zheleznova. • \*\*\* (Young masters, if you only knew) / Tr. John Weir. • The half-wit ('Twas in Tsar Sergeant-Major's reign) / Tr. John Weir. • A dream (Out in the field she laboured, reaping) / Tr. Irina Zheleznova. • \*\*\* (I'm not unwell, it's just that I) / Tr. John Weir. • Isaiah, Chapter 35, an imitation (Rejoice, o desert, arid wilderness!) / Tr. John Weir. • N.N. (A lily of as tender beauty) / Tr. Irina Zheleznova. • \*\*\* (Brown eyes have I, and with passion they're blazing) / Tr. Irina Zheleznova. • To my sister (As on the Dnieper shore I wandered) / Tr. Irina Zheleznova. • \*\*\* (At times I hang my head in sorrow) / Tr. Irina Zheleznova. • Mary (All of my hopes I place in thee) / Tr. Irina Zheleznova. • The hymn of the nuns (Come, O lightning, hasten hither) / Tr. Irina Zheleznova. • \*\*\* (Speak, my good, my gentle people) / Tr. Irina Zheleznova. • To Likera (Beloved mine! My sweet, my friend!) / Tr. Irina Zheleznova. • \*\*\* (Wine was a potion Galileo) / Tr. Irina Zheleznova. • \*\*\* (The days go by, the nights go by ...) / Tr. Irina Zheleznova. • \*\*\* (By a spring a sycamore) / Tr. Irina Zheleznova. • \*\*\* (The time has come, my humble neighbour) / Tr. Irina Zheleznova. • **Prose:** The artist / Tr. John Weir. • Diary (excerpts) / Tr. John Weir. • **Dramatic works:** Nazar Stodolya / Tr. Irina Zheleznova. • Notes.

Kyryliuk's introduction provides a detailed biography of Shevchenko, with a minimum of interpretation or commentary. The numerous illustrations in the book, some in color, include a number of Shevchenko's own paintings and drawings and some Shevchenko portraits. Of special interest are

Shevchenko's portraits of P.V. Engelhardt, Karl Bryullov, A.E. Kotzebue, A.I. Lagoda, G.I. Zakrevskaya, V.N. Repnina, V.V. Keikuatova, I.M. Soshenko, A.Y. Uskova, I.A. Uskov, M. Shchepkin, Ira Aldridge, M.M. Lazarevsky, M.F. Maximovich, M.A. Maximovich, F.P. Tolstoy, F.A. Bruni, P.K. Klodt, and Likera Polusmakova; Shevchenko's self-portraits of 1840, 1843, 1845, 1847, 1849, 1857, and 1860; his photograph of 1859; and Karl Bryullov's portrait of the poet Vassily Zhukovsky, the sale of which bought Shevchenko his freedom.

For identifications of individual translations, see the Index.

**B087. Shevchuk, Tetiana.** *Na prestil maibutnikh dniv = An offering.* New York: ADUK, 1978.

This "new, expanded and revised edition" of the Ukrainian/English poetry collection includes the following translations by Tetiana Shevchuk from Ukrainian poets: **Oksana Liaturyns'ka:** Intercession (Their arms were raised in supplication) (p. 66). • **Lina Kostenko:** Good-bye (Good bye love! And have a happy journey!) (p. 67). • Fortunes (I dreamt I was at a strange bazaar) (pp. 68–69). • To Kobzaar (Kobzaar of old!) (pp. 70–71). • The snowstorm (The hands of the clock at the corner) (p. 73). • Dnieper (The silent moors of emerald) (p. 73). • Silence (Silence reigns around the headboard) (p. 74). • Eyes (In my childhood days, I had blue eyes) (p. 75). • The afterglow (I grew where cherry orchards bloom) (p. 76). • **Bohdan Lepkiy:** The snow (Like downy feathers of a swan) (p. 77). • **M.I. Mandryka:** Elegy (Oh, why don't you appear sometime) (p. 78). • Intermission (We grieve for those who pass into 'non-being' (p. 79). • **Olexander Oless:** Now there's snow—but spring is coming (pp. 80–81). • **Evhen Malanuk [sic]:** Autobiography (I come from the voiceless steppelands) (p. 84). • Mission (This cup won't pass. It must be emptied) (p. 85). • Retreat (Those days will never be forgotten) (pp. 85–86). • **Leonid Poltava:** Motherhood (From vases of Egypt, amphorae of Greece) (p. 87). • The cycles (A ploughshare's glint in early morning mist) (pp. 87–88). • Joy (Fragment) (The states of purest joy can never be expressed) (p. 88). • **Olena Teliha:** Life (Ill-omened clang of days to fragments beaten) (p. 89). • Hidden are both—beginning and the end (p. 69–90). • Beyond the forest, in restless sleep (p. 90). • **Valentina Tkachenko:** Under the limitless sky (You hurried off as we said good-bye) (p. 91). • The joy of life (So you do not love me, well, so be it) (pp. 91–92).

For identifications of individual translations, see the Index.

**B088. Sirka, Josef.** *The Development of Ukrainian Literature in Czechoslovakia 1945–1975: a survey of social, cultural an [sic] historical aspects.* Frankfurt/Main: Peter Lang [©1978]. ix, 198 pp. maps. (European university papers, series 16: Slavonic languages and literatures, v. 11)

A survey of the literature of the Ukrainian ethnic minority in eastern Slovakia. The author previously worked in Prešov as a journalist. Ukrainian literary activity in Czechoslovakia prior to 1945 centered around the Transcarpathian region, which became part of Ukraine proper after 1945. A considerable number of ethnic Ukrainians, however, remained in Czechoslovakia, especially in the Prešov region. "One cannot talk of a continuation of a literary tradition in the period after 1945," says Sirka, "but rather of a beginning of a Ukrainian literary movement." The author provides a survey of literary life that developed around newspapers, journals and annual almanacs published in the Ukrainian language, and especially around the literary journal *Duklia*, which began publication in 1953. "Analyzing the works of the older and younger writers," says Sirka "it is evident today that they reached their highest level in the sixties. The works of Fedir Lazoryk, Eva Biss, Stepan Hostynjak, Myxajlo Drobnjak as well as of some others stepped out beyond the confines of a 'national awakeners' literature and overcame the limits of nationality and territory. This period of creativity did not last long. Stalinism returned in a new guise." Sirka surveys poetry, prose and drama of the older and younger generation of writers and provides, in addition, a short history of Ukrainians in Czechoslovakia, a chapter on the "Dependence of literature on social composition: political and economic factors," and an extensive bibliography (pp. 150–93) that includes a detailed listing of individual writers and their works, with precise bibliographical data [pp. 171–84]. The book also has an index of names on pp. 194–98.

**B089. Skrypnyk, Mary.** *Lesya Ukrainka: A Heritage for Today and Tomorrow.* Toronto: Kobzar, 1971. 35 [i.e., 46] pp. illus., ports.

A spin-off of materials on Lesia Ukrainka from the February 1971 issue of the *Ukrainian Canadian*, richly illustrated in black and white with eight portraits of Lesia Ukrainka, as well as portraits of her parents, Olena Pchilka (Olha Kosach) and Petro Kosach, and group photos of Lesia with her brother Mykhailo, with Ol'ha Kobylins'ka, with the Ukrainian writers Kotsiubyns'kyi, Stefanyk, Startys'kyi, Samiilenko, Khotkevych, Pchilka. There are also photos of monuments to Lesia Ukrainka on her grave in Kyiv and in Surami, Georgia, and facsimile reproductions of title pages of her books and illustrations of her work

by the artists V. Zaretsky, M. Popovich, I.A. Tikhiy, V. Litvinenko, and especially V.I. Kassian, eight of whose full-page etchings appear on unnumbered pages at the end of the pamphlet.

**Contents:** Daughter of Prometheus / Mitch Sago [p. 5] • Lesya Ukrainka [essay by Mary Skrypnyk, pp. 6–18]. • Junior UC: On the anniversary of a great poet [p. 21]. • **Lesya Ukrainka:** Summer days will come again (Lovely summer days are past). • Mother ... Wintertime is here (Mother, wintertime is here). • Cherries (The ripe, red cherries, shine and glow). • Evening hour (The sun has already rolled down from the sky) [Poetry tr. by Mary Skrypnyk]. • Adversity teaches [A short story tr. by Mary Skrypnyk]. • On wings of song / Mykola Oliynik. • Chronology of important dates in Lesya Ukrainka's life and work. • Lesya Ukrainka in etchings by V.I. Kassian.

Mitch Sago's introduction is taken from his editorial in the February 1971 issue of the *Ukrainian Canadian*. In her essay on Lesya Ukrainka, Mary Skrypnyk quotes excerpts from the poet's letters to underscore the contrast between the fragile woman suffering from a debilitating illness and her optimistic and vigorous poetry. Skrypnyk stresses the social-humanitarian theme in Lesya Ukrainka's poetry, her "vigorous cry on behalf of the downtrodden and oppressed," and her glorification of the revolutionary struggle. Despite Skrypnyk's statement that "it is in her dramatic works that her greatest talent is revealed," Lesya Ukrainka's dramas are discussed in one paragraph only, while more attention is given to the poet's translations from foreign literatures and to translations of her work into English. Mykola Oliynik's "On wings of song" is an article about Lesya Ukrainka's interest in music and her involvement in the ethnographic work of collecting Ukrainian folk songs.

Skrypnyk's essay is interspersed with quotations from Lesya Ukrainka's poetry in the author's translation, the longer of which are as follows: On an anniversary (Time and again Ukraine has seen) [8 lines, p. 8]. • My path (Whenever my eyes I raise to the heavens) [6 lines, p. 9]. • I long to go out into an open meadow [4 lines, p. 9]. • Oh my people, my poor unhappy family [4 lines, p. 9]. • One clearly sees its walls, its vaults, its arches [5 lines, p. 9]. • My brothers, descendants of Prometheus [9 lines, p. 10]. • Hope (Ill fortune and bondage are all that I own) [10 lines, p. 10]. • I give due honour to the titan Prometheus [9 lines, p. 10]. • Maybe life would be far less unhappy [11 lines, p. 11]. • An ancient tale (The peasant's hut is dark and damp). • We came into the suburbs. Gloomy [17 lines, p. 12]. • You will create for yourselves such a song [5 lines, p. 13]. • Oh human sea, you powerful human tide [4 lines, p. 13]. • O word, why aren't you like tempered steel [4 lines, p. 13]. • Contra spem spero (Away, dark thoughts, you dark mists of autumn) [28 lines, p. 14].

For identifications of individual titles, see the Index.

**B090. Slavutych, Yar.** *The Conquerors of the Prairies*. Tr. into English by R.H. Morrison. Edmonton: Slavuta Publishers, 1974. 112 pp. port.

Poems. Parallel Ukrainian-English ed. The added Ukrainian title page identifies this as the second enlarged edition of the author's *Zavoioivnyky prerii*, with an English translation. A bilingual foreword expresses the publisher's acknowledgement of financial assistance. The collection includes one poem translated by Zoria Orionna, as indicated, and one Ukrainian poem without a parallel text in English.

**Contents** of English translations: The conquerors of the prairies (Not Corteses from some long-bygone day). • Sorrow (No cuckoo's heard, no nightingale is found). • Atavistic (Smoke from the black roots drifts towards the skies). • Ploughmen (The axes and the spades, the ploughs and hoes). • Palms to the handles of the plough. • Boat upon water, plough in field. • Here headless skeletons, bleached white. • The stallion (What heartbreak, frenzied and insane). • The three (The haze has fallen on the glen) / Tr. Zoria Orionna. • The inheritance (The grain's and tilled earth's songs ascend). • The west's brown hue. • The keen scythe hunts, athirst for prey. • The old men (They sit there lost in thought, omniscient). • The cottage (I stopped the auto and I went inside). • This land that has been conquered by the plough. • Saskatchewan girl (I met you there among blue-flowering trees). • Not these will be forgotten soon. • With sight of the Ukrainian folk made strong. • Stand on the firm black soil, and soon a warm. • Alberta (The greenish prairies black blood moves firm ground). • Jubilee (The ceaseless flame of my self-immolation). • **Polar sonnets:** Thus was Cree prophecy fulfilled: on wigwams. • Shevchenko in Winnipeg (His forehead's like the sun! From under those). • In memory of Wadym Dobrolige (Art's dedicated one, Wadym, goodbye). • Like schools of bluish whales in onward rush. • Primeval forest, like totemic bird. • Winter's a sculptor. And the bluish snow. • The house I live in is concealed in snow. • **Northern lights:** White serpents on the slopes, the slithery. • Low, leafless, dead are the surrounding trees. • Hungry coyotes' whining. • Like brontosaurus egg discovered in. • A yellowish sun was shining. • Embracing with ill-boding greed. • Falling snow (I. Falling and falling of snow. • II. Falling and falling of snow. • III. Falling and falling of snow). • To bondage goes the storm of snow. • White distance—like a coffin. Dry. • White whirl (I. O white whirlwind, O tempest of whiteness. • II. Strong wind from unconcerned skies. • III. With the whip of Alaska). • Beyond far Athabasca snow mounds rise. • Where

heavy snows'. • Wild lamentation. • The green-clad distances of Yukon, the. • Northern lights (Oh how I love to stand admiring you). • In their abundance others came and went. • The girl's held in the ocean's embrace. • I dreamt of polar bears that in their lair. • Deeper each year the wrinkles grow.  
For identifications of individual poems, see the Index.

**B091. Slovo o polku Ihorevim.** *The Tale of the Campaign of Igor.* A Russian epic poem of the twelfth century. Translated by Robert C. Howes. New York: W.W. Norton, c1973. vii, 62 pp. maps.

**Contents:** Acknowledgments. • Maps. • Introduction: The story of Igor's campaign. Comments on the poem. Nature and religion in the poem. Patriotism and the hero in the poem. • The text of the poem [pp. 1–26]. • The Tale of the Campaign of Igor [Text in translation, with footnotes, pp. 29–52]. • Prince Igor's campaign as related in the Ipat'yevskaya Chronicle [p. 53–62]. • Genealogy of Russian princes who figure in the poem [unnumbered pages]. • Selected bibliography [unnumbered page].

The introduction provides some historical background to the events described in *Slovo o polku Ihorevim* and analyzes each section of the poem, as well as metaphors involving animals, birds and natural phenomena, discusses pagan and Christian beliefs in the poem and its patriotic themes, and provides a history of the discovery of the original manuscript and its subsequent loss by fire. In commenting on the debate about the authenticity of the *Slovo*, Howes says: "Whatever the truth may be, there is no doubt that the *Tale of the Campaign of Igor* is one of the great masterpieces of world literature and that it fairly breathes the spirit of Kievan Rus'."

**B092. Slovo o polku Ihorevim.** *The Song of Prince Igor: Russia's great medieval epic.* Translation, introduction and commentary by Robert Mann. Eugene, OR: Vernyhora Press, ©1979. 70 pp. map.

**Contents:** Preface. • Map. • Introduction [pp. 1–5]. • Note on the translation. • The Song of Prince Igor [text in translation, pp. 11–26]. • Commentary [pp. 27–62]. • Glossary of names [pp. 63–68]. • Selected bibliography [pp. 69–70].

Robert Mann makes the following statement in the preface: "This book is intended to provide an accurate, readable translation of *The Song of Prince Igor* with a commentary explaining the background of the tale in history and folklore. The commentary summarizes the results of my recent research, which has revealed numerous previously unknown ties between *The Song of Prince Igor* and Russian folklore, including the use of wedding imagery to portray battles throughout the tale. Specialists in Old Russian history and literature should consult my more detailed study entitled *Lances Sing: The Old Russian Igor Tale.*"

**B093. Stefanyk, Vasyli'.** *The Stone Cross.* Tr. from the Ukrainian by Joseph Wiznuk in collaboration with C.H. Andrusyshen. [Toronto: Published for the Stefanyk Centennial Committee by McClelland & Stewart, ©1971]. 164 pp. port.

**Contents:** Acknowledgements. • Preface. • The life and work of Vasyli Stefanyk (1871–1936) / C.H. Andrusyshen. [pp. 4–19]. • The stone cross. • The recruit's farewell. • In a tavern. • Mother's little son. • The master builder. • The pious woman / Tr. C.H.A. • Loss / Tr. C.H.A. • Big news / Tr. C.H.A. • The council meeting. • Children / Tr. C.H.A. • The signature. • Days gone by. • May / Tr. C.H.A. • The arsonist / Tr. C.H.A. • Maple leaves. • The dream. • The Basarabs. • The thief. • My word. • The trial. • Mother Earth. • Maria. • Children's adventure / Tr. C.H.A. • The baby-watcher / Tr. C.H.A. • The sons. • Grandpa Hritz. • The thread. • An ancient melody. • The boundary line. • Sin / Tr. C.H.A. • The dew. • The schoolboy / Tr. C.H.A.

Translations of the following stories: Kamynnyi khrest. • Vyvodyly z sela • U korchmi. • Mamyn synok. • Maister. • Pobozhna. • Shkoda. • Novyna. • Zasadannia • Dity. • Pidpys. • Davnyna • Mai. • Palii. • Klenovi lystky. • Son. • Basaraby. • Zlodii. • Moie slovo. • Sud. • Vona — zemlia. • Mariia. • Dytiacha pryhoda. • Pistunka. • Syny. • Did Hryts' • Nytko. • Brattia (Davnia melodiia). • Mezha. • Hrikk. • Rosa. • Shkil'nyk.

Ten of the translations, where indicated, were done independently by C. H. Andrusyshen. The preface stresses the difficulties and peculiarities of the translating process and states that "Vasyli Stefanyk's style is so exceptional that at times it is impossible to translate him into another language." Andrusyshen's introductory article concentrates on Stefanyk's biography. In characterizing Stefanyk's work, Andrusyshen says: "The main feature of Stefanyk's style is its laconicism.... Each word, each phrase of his seems to equal an ample sentence, and a few paragraphs—an extensive tale. In most cases, it is not a story that is rendered but a concentrated episode from the life of a person. This procedure effects an enormous economy in the depiction of settings and characters, all of which are implied in the manner in which the author composes his monologues and dialogues." Stefanyk's "lyrical impressionism," says Andrusyshen,

“occasionally lapsed into expressionism” “verging on hyperbole,” and “It is for that reason that he is so difficult to translate into other languages.” As to the writer’s subject matter, Andrusyshen considers Stefanyk a phenomenon in Ukrainian and world literature whose works are “a mighty outcry of trenchant protest against nature’s malevolence and man’s inhumanity to man.”

**B094. Stel'makh, Mykhailo.** *Let the Blood of Man Not Flow.* / Mikhailo Stelmakh. [Tr. from the Russian by Eve Manning and Olga Shartse]. 2nd rev. ed. Moscow: Progress Publishers [1968]. 364 pp. (Soviet novels series).

A translation of the novel *Krov liuds'ka — ne vodytsia*, with an introduction entitled “Poetic prose” by Yuri Lukin [pp. 3–9]. Lukin provides some biographical data about the author and brief characterizations of his works. Says Lukin about Stel'makh and his novel: “The title itself—*Let the Blood of Man Not Flow*—speaks of the novel’s humanist essence. The profound philosophical insight which Mikhailo Stelmakh reveals in all his books allows him to convey through the pattern of his imagery the active nature of revolutionary humanism which professes ideals of struggle for man, in the name of man, against the enemies of all that is truly human. The story tells of a turbulent time—the year 1920—in the history of the Ukraine. The plot centres round the allotment of land to the peasants, but the purport of the novel is much broader. It is a novel about the cruel conflicts and contradictions of the epoch and the changes they wrought in men’s mentality.”

This indirect translation of Stel'makh’s novel was first issued in 1962, with a different introduction [cf. *ULE: Books and Pamphlets. 1890–1965. B77*].

See also B095.

**B095. Stel'makh, Mykhailo.** *Let the Blood of Man Not Flow.* / Mikhailo Stelmakh. [Tr. Eve Manning and Olga Shartse. Illustrated by Sergei Adamovich]. Moscow: Progress Publ. [First printing 1962, 2nd rev. ed. 1968, 3rd printing 1975]. 271 pp. illus. (8 full-page). (Progress Soviet authors library).

A translation of the novel *Krov liuds'ka — ne vodytsia*, with an introduction entitled “Poetic prose” by Yuri Lukin (pp. 5–10). Lukin’s essay provides some biographical data about Stel'makh and a critical discussion of his works. *Let the Blood of Man Not Flow*, which is part of a trilogy, the other two novels being *Velyka ridnia* (A Big Family) and *Khlib i sil'* (Bread and Salt), is characterized as “a novel of the stormy events of the year 1920 in the Ukraine: of the allotment of land to the peasants and of the joy of working that land. At the same time this is a novel of the experience of our age and of its conflicts and contradictions.” “As one reads Stelmakh,” says Lukin, “it often seems that one is hearing the story rather than reading it, so clear are the voices of the earth and of human hearts, of poetry, folk songs, tales and the author himself, and all these different voices are blended into one whole as in a piece of music.” This indirect translation (from the Russian) of Stel'makh’s novel was first issued in 1962, with a different introduction [cf. *ULE: Books and Pamphlets. 1890–1965. B77*]. See also B094.

**B096. *Stories of the Soviet Ukraine.*** Moscow: Progress Publishers, 1970. 303 pp.

**Contents:** Introduction / Vitaly Korotich [pp. 5–10]. • **Alexander Dovzhenko:** The enchanted Desna. • A will to live. • **Andrei Golovko:** The red kerchief. • **Oles Gonchar:** Sunflowers. • A man in the steppe. • **Yevgen Gutsalo:** Bathed in lovage. • In the fields. • **Roman Ivanichuk:** No claim to kinship. • The teddy bear. • **Ivan Lye:** A man of strong will. • **Petro Panch:** Tikhon’s letter. • **Leonid Pervomaisky:** The story of mankind. • **Ivan Senchenko:** One’s native land. • Alexander Sizonenko. • The old man. • **Mikhail Stelmakh:** New Year’s eve. • **Mikhailo Tomchani:** The stork. • **Grigor Tiutiunnik:** The first blossom. • Spring mint. • **Ostap Vishnya:** Open season. • The bear. • **Yuri Yanovsky:** A question of dynasty. • **Yuri Zhanatsky:** The storm. • **Semyon Zhurakhovich:** The hundredth day of the war. • The sinner and the righteous woman. • **Pavlo Zagrebely:** The teacher. • **Biographical notes:** Alexander Dovzhenko (1894–1965) [pp. 293–94]. • Andrei Golovko (b. 1897) [p. 294]. • Oles Gonchar (b.1918) [pp. 294–95]. • Yevgen Gutsalo (b. 1937) [p. 295]. • Roman Ivanichuk [sic] (b. 1929) [p. 296]. • Ivan Lye (b.1895) [pp. 296–97]. • Petro Panch (b. 1891) [p. 297]. • Leonid Pervomaisky (b. 1908) [pp. 297–98]. • Ivan Senchenko (b. 1901) [p. 298]. • Alexander Sizonenko (b. 1923) [p. 299]. • Mikhail Stelmakh (b. 1912) [pp. 299–300]. • Mikhailo Tomchani (b. 1914) [p. 300]. • Grigor Tiutiunnik (b. 1931) [pp. 300–301]. • Ostap Vishnya (1889–1956) [pp. 301–2]. • Yuri Yanovsky (1902–1954) [p. 302]. • Yuri Zhanatsky (b. 1914) [pp. 302–3]. • Semyon Zhurakhovich (b. 1907) [p. 303]. • Pavlo Zagrebely (b. 1924) [p. 304].

The short stories are translated into English indirectly from Russian translations, and names of authors are given as transliterated from Russian. Translators are not indicated. In his introduction, Vitalii Korotych sketches the background of Ukrainian literature and describes the book’s contents. “[C]reative affinity does not mean creative monotony,” says Korotych, “and writers who hold the same beliefs have

very distinct ways of putting their thoughts and ideas into words.”

The collection includes the following short stories: **Oleksandr Dovzhenko**: Zacharovana Desna. • Volia do zhyttia. **Andrii Holovko**: Chervona khustyna. • **Oles Honchar**: Soniasnyky. • Liudyna v stepu. • **Ievhen Hutsalo**: Skupana v liubystku. • U zhytakh. • **Roman Ivanychuk**: Chuzhyi onuk. • Plushevyi vedmedyk. • **Ivan Le**: Tverdyi kharakter. • **Petro Panch**: Tykhoniv lyst. • **Leonid Pervomais'kyi**: Istoriia liudstva. • **Ivan Senchenko**: Ridnyi donets'kyi kraï. • **Oleksandr Syzonenko**: Kavuny. • Vatah. • **Mykhailo Stel'makh**: Shchedryi vechir. • **Mykhailo Tomchaniï**: Chornohuz. • **Hryhir Tiutiunnyk**: Zaviaz'. • Kholodna m'ïata. • **Ostap Vyshnia**: Vidkryttia okhoty. • Vedmid'. • **Iurii Ianovs'kyi**: Dynastychne pytannia. • **Iurii Zbanats'kyi**: Mors'ka chaika. • **Semen Zhurakhovych**: Buv sotyi den' viiny. • [Unidentified]. • **Pavlo Zahrebel'nyi**: Uchytel'.

**B097. Struk, Danylo.** *A Study of Vasyl' Stefanyk: the Pain at the Heart of Existence.* / D.S. Struk. With a foreword by G.S.N. Luckyj. Littleton, Colo.: Ukrainian Academic Press, 1973. 200 pp.

**Contents:** Foreword / George S.N. Luckyj. [pp. 7–8]. • Introduction. • Ch. I. From writer to politician to gazda: 1871 to 1905; 1905 to 1916; 1916 to 1936. • Ch. II.: Critical approaches to Stefanyk. • Ch. III.: Definition of genre: Novella in general. Features of Stefanyk's novella. • Ch. IV.: Structure of Stefanyk's novella. • Ch. V.: The pain at the heart of existence. • Conclusion. • Appendix: Novellas in translation: Loss. • A stone cross. • Suicide. • Sons. Children's adventure. • All alone. • The agony. • The thief. • Sin. • Les' family. • News. • Mother. • The pious woman. • Bibliography. • Index.

Luckyj characterizes Struk's study as one that “attempts to get to the core of Stefanyk's art” by rejecting “the standard ideological interpretations of his work” and trying “to access Stefanyk as a craftsman and artist.”

According to Struk, Stefanyk's interest as a writer “lay primarily in an artistic portrayal of human anguish. And although the anguish often resulted directly or indirectly from adverse economic and social conditions, Stefanyk's artistic eye focused not on these conditions, nor on their amelioration, but on the profound, often devastating, psychological dramas in the lives of his heroes. Although these heroes were for the most part common peasants from his native Pokuttya, in the depiction of their anguish Stefanyk managed to portray the universal pain that lies at the heart of existence.” The author provides a detailed biography of Stefanyk, discusses at length and takes issue with the various (socio-economic, universal, formalistic, nationalistic) critical approaches to Stefanyk's work, and analyzes the structure and subject matter of Stefanyk's novellas. Each chapter of the study is supplemented with bibliographical notes; there is, in addition, a separate bibliography on pp. 189–96. Thirteen of Stefanyk's novellas in Struk's translation are presented in the appendix as illustrations. The translated short stories are: Shkoda. • Kamynnyi khrest. • Stratyvsia. • Syny. • Dytiacha pryhoda. • Sama samis'ka. • Skin. • Zlodii. • Hrihk. • Leseva familia. • Novyna. • Maty. • Pobozhna.

**B098. Sverstiuk, Ievhen.** *Clandestine Essays.* Translation and an introd. by George S.N. Luckyj. Cambridge, Mass.: Ukrainian Academic Press for the Harvard Ukrainian Research Institute, 1976. 100 pp. (Harvard Ukrainian Research Institute. Monograph series).

**Contents:** Introduction [pp. 7–16]. • A cathedral in scaffolding [pp. 17–68]. • Ivan Kotliarevs'kyi is laughing [pp. 69–96]. • Final plea before the court (Late March 1973) [pp. 97–100].

Luckyj's introduction, parts of which have been published previously in *Problems of Communism* (cf. A903) and in *Slavic Review* (cf. A904), discusses intellectual dissent in Soviet Ukraine in the 1960s and the role in this dissent of Ievhen Sverstiuk (b. 1928), who became “a leading literary critic in the 1950's.” Early in 1972 Sverstiuk was arrested and in March 1973, according to Luckyj, was sentenced to seven years in a concentration camp and five years of exile.

The three essays included in this book, says Luckyj, were never published in Soviet Ukraine but “enjoyed wide clandestine circulation.” The first of these is a translation of “Sobor u ryshytovanni,” an essay discussing the problems raised in Oles' Honchar's controversial novel *Sobor* (first published in 1968)—i.e., the need for spiritual and moral values, for historical roots, for the preservation of natural resources, etc. The second is a translation of “Ivan Kotliarevs'kyi smiïet'sia,” an essay about the role and influence of Kotliarevs'kyi in Ukrainian literature. “Kotliarevs'kyi's spontaneous feeling of Ukrainian patriotism became more and more conscious and clear,” says Sverstiuk. In the course of writing the *Eneida*, “elegiac and heroic notes appear and the band of Trojans becomes more and more transformed into the Zaporozhian Host.” According to Sverstiuk, Kotliarevs'kyi's “humor and his satire occur on that thin borderline between concealed teasing and serious social allegory.... Only great writers have this feeling for measure and tact.” “Final plea before the court” is apparently the text of Sverstiuk's speech at his trial in March 1973 but is not identified in greater detail.

**B099. Symonenko, Vasyl'. *Granite Obelisks*.** Selected, translated and annotated by Andriy M. Fr.-Chirovsky. Jersey City, N.J.: Svoboda, [1975]. 143 pp. illus., port.

A parallel text Ukrainian-English edition of Symonenko's poetry and prose. Illustrations and cover design are by Motrya Chodnowska. The portrait-drawing of V. Symonenko is by Edwin Havas. A full-page biographical note about Symonenko appears on p. 141 and characterizes the poet as "the man responsible for the national re-awakening of Ukraine in the 1960's–1970's." There are briefer notes about the translator (Andriy Maria Freishyn-Chirovsky) and the illustrator (Motrya Chodnowska) on pp. 142 and 143, respectively. The translator's introduction [pp. 13–17] speaks of Symonenko's verse as "poetry of war and vengeance, of dignity and freedom, of power and heroism" and of the poet himself as a man "scorned, rejected, and lonely to the very depths of his existence."

**Contents:** Translator's note / Andriy M. Freishyn-Chirovsky. [p. 12]. • The solitude: Symonenko alone / Andriy M. Freishyn-Chirovsky [pp. 13–17]. • **Poetry:** Granite obelisks (Granite obelisks—medusas). • The flight (I flee from myself, from the torment and fatigue). • The old man is dead (That is all). • "Where are you now, oh torturers of nations?" (Where are you now, oh torturers of nations?) • Necrology for an ear of corn that moldered by the depot (You hear no dirge, the orchestra is rusty). • Arboreal (I feel them in the nights of fall). • Filial (I peer intently in your eyes). • Solitude (Like Crusoe, I'm often alone and thinking). • Chorus of elders from the epic "Fiction" (By nature our species is sagacious). • Baba Onysia (Baba Onysia once had three sons). • The swans of motherhood (Dreaming they float from out the misty foggage). • You're a person (You know that you're a person). • Monarchs (Emperors, rulers, kings, and dictators). • We think of you (We think of you. Through the quiet nights of summer). • Maybe that's the way (Maybe that's the way that it should be). • The trial (The paragraphs were seated at the table). • A pondance (They celebrate). • The letter (I just received my mother's letter). • Advice for tyrants (No matter how you twist it). • From my window (The winged coalmouse struck the window). • Optica (The ugliest eyes are hollow). • You can hate me (You can hate and abhor and loathe me). • I (He looked at me as if I had no worth). • Autumnal dissonance (The sky, churned up and disheveled). • Paradoxa (People often survive after dying). • Don't mock me please (Don't mock me please, just this I ask). • **Prose:** The black horseshoe. • The wedding of Opanas Krokva. • Elegy for a grandfather. • He kept her from sleeping. • The roosters crowed on the embroidery ... • The edges of thought.

For identifications of individual titles, see the Index.

## T

**B100. Tarnawsky, Yuriy. *Os', iak ia vyduzhuiu = This Is How I Get Well*.** / Iurii Tarnav'skyi = Yuriy Tarnawsky. Intro. by Vitalij Keis. [n.p.]: Suchasnist', 1978. 127 pp. (Biblioteka Prolohu i Suchasnosti, ch. 132).

A bilingual collection of poetry with English and Ukrainian texts on parallel pages. The introduction, however, appears in Ukrainian only [pp. 5–15]. According to Keis, the poems were written originally in English and then transformed (rather than translated) into Ukrainian by the author. A brief biographical note in English and Ukrainian printed on p. 127 characterizes the author as a bilingual writer who writes poetry and prose both in Ukrainian and in English.

**Contents:** Lump of glass (For my thirty-eighth birthday) [= Bryla skla (Na moi trydtsiat' vos'mi urodynny)]. • Chicago O'Hare (Sunday afternoon on the plane, waiting) [= Chikago O'Her (Nedilia popoludni, ia na litaku, chekaiu)]. • Love (Three weeks) [= Kokhannia (Try tyzhni)]. • End of the world (Have driven) [= Kinets' svitu (Pereikhav)]. • Groundhog (Standing) [= Borsuk (Stoiu)]. • Concrete wall (Every year) [= Beton (Kozhnoho)]. • Phone call (Why am I waiting) [= Telefon (Chomu ia tak)]. • AAA (I met you) [= AAA (Ia zustriv tebe)]. • Portrait (On the blank) [= Portret (Na chystim)]. • Thief (I woke) [= Zlodii (Ia pro-)]. • Home (I walk) [= Vdoma (Ia prykhodzhu)]. • Dream (We go) [= Son (My zasynaiemo)]. • Rain (Music) [= Doshch (Muzyka)]. • News (Nothing) [= Novyna (Pid chas)]. • Night (The world) [= Nich (Svit)]. • Cage (It has finally) [= Klitka (Nareshti)]. • Bar (I came) [= Bar (Ia oprytomniv)]. • Amnesia (Sweaty-) [= Vtrata pam'iaty (Z mokrym vid potu)]. • Despair (The worst thing) [= Rozpuka (Naihirshe)]. • Office (I walk) [= Biuro (Ia vkhodzhu)]. • Birds (I run out) [= Ptakhy (Ia vybihaiu)]. • Rag (Oh, if someone) [= Hanchirka (O, shchob)]. • Secret (When) [= Taina (Koly)]. • Branch (You're) [= Hilka (Ty)]. • Pictures (Even) [= Kartyny (Zdaiet'sia)]. • Lodger (Night) [= Spivmeshkanets' (Znovu)]. • Bee (I wanted) [= Bdzholia (Ia khotiv)]. • Mathematics (I hope) [= Matematyka (Ne dai)]. •

Spring (The earth) [= Vesna (Zemlia)]. • Happiness (No one) [= Shchastia (Dovkruhy)]. • Foreign language (Something) [= Chuzha mova (Shchos')]. • Lost (Feeling) [= Zabludzhnyi (Ia)]. • Giacometti (There comes) [= Dzhakometti (Prykhodyt' chas)]. • Caravans (Tears) [= Karavany (Sl'ozy)]. • Truths (At a quarter) [= Pravdy (O try)]. • Hotel room (From this) [= Kimmata v hoteli (Iz tsioho)]. • Hole (Accidentally) [= Dira (Prypaddocko)]. • Fishhook (Like a fish) [= Hachok (Iak ryba)]. • Rain (The rain) [= Doshch (Doshch)]. • Door (One day) [= Dveri (Kolys')]. • Garden (All afternoon) [= Sad (Tsilyi vechir)]. • Dream (The dream) [= Son (Son)]. • Pen (The pen) [= Pero (Pero)]. • Thunder (Don't speak) [= Hrim (Ne hovory)]. • Lamp (You don't) [= Liampa (Ne treba)]. • Acquaintance (How) [= Znaiomyi (Zvidky)]. • Darkness (As I) [= Pit'ma (Vykliuchyvsy)]. • Acceptance (Sooner) [= Pohodzhennia (Skorishe)]. • Toy (Maybe) [= Ihrashka (Mozhe)]. • Wistaria (It has finally) [= Hlitsynia (Nareshti)]. • Angels (Going) [= Ianholi (Kladuchys')]. • Helicopter (Seen) [= Helikopter (Bacheni)]. • Waking up (Waking up) [= Probudzhennia (Ia budzhusia)]. • Possessions (As everyone) [= Klunky (Iak vsi)]. • Shevchenko (Having) [= Shevchenko (Vernuvshys')]. • Machines (Although) [= Mashyny (Khoch my)]. • Friend (Losing) [= Druh (Tratiachy)]. • Butcher (Loving) [= Riznyk (Kokhaiuchy)]. • Appendix: Two thematically related poems [= Dodatok: Dva tematychno sporidneni virshi: [Poetry in prose]: The desserts [sic] of love: 1. The girl with the lavender breasts. 2. The woman with the twisted mind. [= Les desserts [sic] de l'amour. 1. Divchyna z buzkovymy hrud'my. 2. Zhinka z vyvykhnenym mozkom. • When the poet Pablo Neruda is dead (You are dead, Pablo) [= Koly poeta Pablia Nerudy vzhe nemaie mizh namy (Tebe vzhe nemaie mizh namy, Pabl'o)].

**B101. *Telesik*.** Ukrainian folk tale. Tr. from the Ukrainian by John Weir. Illustrated by Nina Denisova. Kiev: Mistetstvo, 1969. 11 pp. col. illus. (6 full-page).

A translation of *Ivasyk Telesyk*. A note "To the young reader" on the back cover has some information about Ukraine—"one of the 15 equal and free republics within the Union of Soviet Socialist Republics."

**B102. *Teliha, Olena. Boundaries of Flame*:** a complete collection of poetry. Comp. and translated by Orysia Prokopiw. Baltimore: Smoloskyp, ©1977. 134 pp. illus., port.

**Contents:** Editor's note (pp. 9–10) / O.P. • Tenderness in strength: a critical approach to the poetry of Olena Teliha / Yuri Myskiw (pp. 11–15). • Olena Teliha: her life, her poetry, her style / Orysia Prokopiw. • **Boundaries of flame:** An evening song (Beyond the panes the day is cooling). • Eternal (Love palpitates within the flowered flowers). • \*\*\* (Just anything but this! Not these calm days). • \*\*\* (To wave a hand! To spill the wine!). • To my contemporaries ((No need for words! Let there be only action!). • To men (The word will not be fired as tempered steel). • A reply (Oh yes, I know, 'tis not befitting us). • \*\*\* (The night was tempestuous and dark). • \*\*\* (My keen eyes are not closed in darkness). • Without name (Not love, not whim, not adventure). • The traveller (I. You will rest and again leave as always, II. A wondrous bliss burns low, to ashes turning, III. Oh, why is this, my heart with mallet pounding). • \*\*\* (My soul still after a dark potion). • 1933–1939 (They are unknown—beginning and the end). • Immortal (The light of lanterns fell upon). • On the eve (I. When, spirited and gentle, you appear, II. Fight on and seek! This often I beseech). • The fifteenth autumn (Could it have been the evening's opaque blue). • A sunny memory (I. My dismal day has tottered and departed, II. A July day in yellowy redness, III. And now where do you ramble, muse, and laugh). • Life (Foreboding clang of days that to their fragments fight). • \*\*\* (Today my every step would like to be a waltz step). • Tango (Once more are blended in one delusion). • Kozachok (Every step—a blinding flash of lightning). • Joy (I don't know the reason for this urging). • Of spring (The jasmine shrubs are in blossom). • Summer (My feet are merrily and nimbly trampling). • The black square (I. This appears in the night, when the mind, slightly weary, II. Gray rabble, luring rabble, III. Now a masculine touch my hands know). • To the condemned (How could we go on living, laughing and breathing?). • Foreign spring (Somewhere, really not far, eyes are blinded by light. II. The still day (A magnificent calm, not a worry). III. The flaming day (Just as though a flame the clear day flashes). • Abroad (In the express train, bright and sparkling). • The memory most dear (When the evening descends on the city). • Devotion (From sun of holidays and weekday storms). • To my husband (On the sills the geraniums lie barren). • \*\*\* (The victor's gauntlet was not meant for me). • The fifth floor (Emigré) (Yes, tomorrow morning, that same song incessant). • The unique holiday (A blazing day—the rye is almost ripe). • A letter (You'd be surprised: the night is late, it's raining). • The homecoming (It shall be thus: one crystal day in autumn). • Bibliography. • Contents. • Zmist.

This is a parallel text edition: Ukrainian originals appear side by side with the translations. Pp. 33–34 contain a brief note in memory of Olena Teliha in Ukrainian by Stefania Savchuk, the former head of World Federation of Ukrainian Women's Organizations. In her introduction, Orysia Prokopiw provides

biographical data about the poet (born in St. Petersburg on 27 July 1907; perished at the hands of the Gestapo in Kyiv on 13 February 1942) and discusses the themes and style of her poetry, calling attention to Teliha's "most interesting and vital theme"—"her concept of the emancipation of women." Myskiw says the following about Olena Teliha: "Her poetry celebrates the positive, vivid aspects of life. If negative obstacles arise, Teliha recognizes that there is something in human existence which will change that condition. Much of her poetry is concerned with the contrast of opposite polarities: life and death, order and chaos, happiness and sorrow, triumph and defeat. In her sensitized world-view opposites clash, unite and find harmony." There is a full-page b/w portrait of Olena Teliha as a frontispiece and a photo of the Babyn Yar memorial erected in 1976. (Olena Teliha is believed to have perished at Babyn Yar).

For identifications of individual poems, see the Index.

**B103. *Tusya and the Pot of Gold*.** From an old Ukrainian folktale retold and illustrated by Yaroslava. New York: Atheneum, 1971. unpaginated [i.e., 28 pp.] illus., part col.

Includes, in addition to black-and-white drawings, six full-page plates in color.

**B104. *Tvorchist' Iara Slavutycha*.** Statti i retsenzii. Upor. Volodymyr Zhyla. Edmonton: Vyd. Iuvileinoho komitetu, 1978. 431 pp.

The book of collected articles and reviews discussing the work of Yar Slavutych contains a number of items in the English language. The following is a list of English-language materials included: "Yar Slavutych: a spiritual aristocrat" / Wolodymyr T. Zyla [pp. 173–84]. • "In search of the inspiring past" / Dan B. Chopyk [pp. 185–95]. • "Ukrainian poetry in Canada: Yar Slavutych" / Zonia Keywan [pp. 196–99]. • "Yar Slavutych as a translator of Shakespeare's sonnets" / Orysia Prokopiw [pp. 200–206]. Zyla surveys critically and in considerable detail all of Slavutych's books and concludes that his writings "have already secured for him a place in Ukrainian literature and in world literature." Chopyk places Slavutych's books in the framework of the poet's life and says: "Yar Slavutych continues the tradition of the Kievan neo-classicists in Ukrainian literature, but he has elements of Expressionism and Baroque as well. He is precise with form, clear in rhythm, meticulous in rhyme, and rich in sonorous vocabulary." Keywan's article is an extended review of *The Conquerors of the Prairies*, a book of Slavutych's poetry in English translation. Prokopiw analyzes Slavutych's translations of four Shakespeare's sonnets (sonnets XVIII, XLVI, LXXI and CLIV). • **Reprinted reviews of Slavutych's poetry collections:** *Trofei*: W.T. Zyla [*Ukrainian Quarterly* (1966)] [pp. 271–72]. • *Zavoioivnyky prerii*: W.T. Zyla [*Books Abroad* (1969)] [p. 272]. • *The Conquerors of the Prairies*: Dan B. Chopyk [*Books Abroad* (1975)] [p. 297]. • C.H. Andrusyshen [*University of Toronto Quarterly* (1976)] [pp. 297–98]. • Victor O. Buyniak [*Canadian Ethnic Studies* (1976)] [p. 306]. • *Mudroshchii mandriv*: C.H. Andrusyshen [*University of Toronto Quarterly* (1973)] [p. 308]. • Dan B. Chopyk [*Books Abroad* (1973)] [p. 312]. • Watson Kirkconnell [excerpts from various reviews of this and other books from *University of Toronto Quarterly* (1961–64)] [pp. 329–30]. • *The Muse in Prison*: E. Leigh Mudge (*Carmel Pine Cone-Cymbal* (1956); *Ukrainian Weekly* (1956)] [pp. 341–42]. • Enid Daniel Jones (*American Bard* (1957)] [pp. 342–43]. • J.B. Rudnyckyj [*Slavic and East European Journal* (1957)] [pp. 344–45]. • Volodymyr Derzhavyn [*Ukrainian Review* (1956)] [pp. 345–47]. • *John Keats: Vybrani poezii*: Roman V. Kuchar [*America* (1961)] [p. 348]. • *Oasis*: Bohdan Rubchak [*Scope* (1959)] [pp. 355–57]. • Clarence A. Manning [*Ukrainian Weekly* (1959)] [p. 357]. • Volodymyr Derzhavyn [*Ukrainian Review* (1960)] [pp. 357–58]. • Roman V. Kuchar [*Ukrainian Record* (1960); *American Slavic and East European Review* (1961)] [pp. 358–59].

## U

**B105. *Ukrainian Duma*.** *Editio Minor*. Original texts. Translations by George Tarnawsky and Patricia Kilina. Introd. by Natalie K. Moyle. Toronto and Cambridge, Mass.: Canadian Institute of Ukrainian Studies and Harvard Ukrainian Research Institute, 1979. 219 pp. Cover design by Ihor Kordiuk.

**Contents:** Editorial note. • Translators' foreword / Patricia Kilina and George Tarnawsky [pp. 5–7]. • *Ukrainian Duma*—introduction / Natalie Kononenko-Moyle [pp. 8–21]. • *Duma* about the lament of the captives (On the holy day of Sunday, it wasn't the grey eagles screaming). • *Duma* about the lament of a captive (A poor captive sent his greetings). • *Duma* about Ivan Bohuslavets (In the city of Kozlov there stood a prison of stone). • *Duma* about Marusia from Bohuslav (On the Black Sea). • *Duma* about the falcon and the falcon-child (Very early on Sunday morning). • *Duma* about Samiilo Kishka (From the city of Trebizond a galley came sailing forth). • *Duma* about Oleksii Popovych from Pyriatyn. • *Duma* about

the storm on the Black Sea (On the Black Sea). • Duma about a conversation between the Dnieper and the Danube (The Dnieper asks the quiet Danube). • Duma about the flight of three brothers from the city of Azov (Oh, it was not dust swirling). • Duma about the three brothers of Samarka (By the river Samarka). • Duma about the death of a Cossack in the Kodyma valley (On the slope of the valley, beside two black poplars). • Duma about the death of a Cossack bandurist (On the Tatar fields). • Duma about the lament of the cuckoo (Very early in the morning through the morning stars). • Duma about Cossack Holota (In the fields, the Kylyian fields). • Duma about Ivan Konovchenko (In the famous city of Kopystryn). • Duma about Khvedir, the one without kin (It was for a great cause, the Tsar's cause). • Duma about the widow of Ivan Sirko (In the city of Merefá there lived an old woman). • Duma about the old otaman Matiash (Where the rivers Samara and Boh meet). • Duma about Khvesko Hanzha Andyber (In the field, the Kylyian field). • Duma about Khmelnytsky and Barabash (Suddenly one day, at a certain hour, a great war started in Ukraine). • Duma about the battle of Korsun (Said Pan Khmelnytsky). • Duma about the oppression of Ukraine by Jewish merchants (From the time of the Kumeiky battle until Khmelnytsky's uprising). • Duma about Khmelnytsky and Vasylii of Moldavia (From the meadow, from the river Dniester, a quiet breeze was blowing). • Duma about the Polish oppression of Ukraine after the treaty of Bila Tserkva (Did Pan Khmelnytsky do right). • Duma about Ivan Bohun (In Vinnytsia, on the border). • Duma about the death of Bohdan Khmelnytsky, about young Ievras Khmelnytsky and Pavlo Teterenko (Khmelnysky began to worry and trouble his old head). • Duma about Cossack life (Many a Cossack did himself harm). • Duma about a Cossack saying farewell to his family (Early on a Sunday morning). • Duma about a stepfather and a widow's son (On a Sunday, before the morning star had set, bells were ringing in the holy churches). • Duma about a dream (On a holy Sunday, a widow's son). • Duma about a poor widow and her three sons (On a holy Sunday). • Duma about a brother and sister (On a holy Sunday).

A parallel text edition (Ukrainian and English) of the texts of 33 *dumy* [the editorial statement claims erroneously that there are only 32!] with a "Translators' foreword" and "Introduction" in English only. An editorial note describes this editio minor as a college text; a complete edition containing textual variants, scholarly introductions and full annotations is promised at some future date. According to the foreword, most translations have been based on Kateryna Hrushevs'ka's *Korpus* and are arranged in the order established by Hrushevs'ka. The translators state that they "have tried to stay away from any persistent attempts at rendering the prosodic characteristics of the originals," because they felt that semantics "plays a much greater role (is much more interesting from the literary standpoint)" and that their "approach was a poetic one rather than scholarly"; that they "have tried above all to produce results that sounded valid (were poetry) in English." Kononenko-Moyle's scholarly essay discusses the content and verse structure of the *dumy*, as well as the performers of this oral literature and the *duma* scholarship. The essay is supplemented with one and a half pages of bibliographical notes. There is a constant "element of tragedy and death in the Ukrainian *dumy*," says Kononenko-Moyle, "more apparent than in other epic traditions," but it "is always counterbalanced by the positive element of heroism." According to Kononenko-Moyle, *dumy* "speak of heroism in the face of defeat," "of the pathos of the impossible choice," and, "As in other epic traditions, the decision is often between loyalty and duty to kin and allegiance and service to country."

For identifications of individual titles in Ukrainian, see the Index.

**B106. Ukrainian Folk Tales.** Kiev: Dnipro, 1974. 118 pp. illus.

Selected and translated by Anatole Bilenko. Edited by Olga Shartse. Illustrated and designed by Roman Adamovich.

**Contents:** Pan Kotsky, the Puss-o-Cat. • Foxy-Loxy and Palsy-Wolfie. • The goat and the ram. • Kolobok the Johnnycake. • Kotihoroshko Rollipea. • Oh. • The wheat-ear. • The magic egg. • Ilya Muromets and nightingale the robber. • The little shepherd. • Boris Son O'Three. • The golden slipper. • The poor man and the Raven Czar. • The poor man and his sons. • The poor lad and the rich merchant Marko. • Danilo who had no luck. • A tale about the little linden tree and the greedy old woman. • A tale about the stolen *postoli* and the boiled eggs. • Misery. • The farm.

**B107. Ukrainian Herald:** underground magazine from Ukraine. Issue IV. Munich: ABN Press Bureau, 1972. 199 pp. ports.

A translation and publication in book form of the fourth issue of *Ukrains'kyi visnyk*, originally published as a *samvydav* document in Ukraine in January 1971. It includes a number of literary or literature-related materials, as well as biographical notes on Ukrainian writers. A b/w portrait of V. Moroz appears on p. 31, and that of V. Symonenko on p. 73. Translations of poetry are by Vera Rich.

**Partial contents:** In memory of Alla Hors'ka (Burst into spring, my soul, and do not wail) / Vasyl' Stus [poem]. • A shameful mock trial in Ivano-Frankivsk (Valentyn Moroz sentenced to 14 years) [anon. article and protest declarations by B. Antonenko-Davydovych, I. Dzyuba, V. Chornovil, Olha Horyn, Iryna Stasiv-Kalynets, Ihor Kalynets, Oksana Meshko, V. Drabata, Stefaniya Hulyk, and Vasyl Romanyuk]. • **Works by Valentyn Moroz: From the collection "Prelude"** [Poems]: Ukraine (Crimson of sunshine and heavy blackness). • The bowstring (The wind, grey grandson of Svaroh, sounds trumpets). • Belated flight (The muscles call to roam). • Prelude (Amid the oaks, upon the fresh-cut clearing). • Lutsk (Lyubart, O prince, with beard that shimmers argent). • The first day [prose]. • **Poems dedicated to Valentyn Moroz:** From the cycle "Recapitulating silence" (1970) dedicated to Valentyn Moroz: To Valentyn Moroz (I would wish this book might become) / Ihor Kalynets. • Introduction to the cycle "The Stone Windmill" (Whenever I recollect) / Ihor Kalynets. • Threnody (First station. Second station. Third station. Fourth station. Fifth station. Sixth station. Seventh station. Eighth station. Ninth station. Tenth station) / Ihor Kalynets. • From the cycle "Easter." The collection "Light and confession" (1970): Kosmach—1970 (our dwellings and shrines are all in the valley) / Hryhoriy Chubay. • To the days of Vasyl Symonenko [anon. article]. • **The prohibited works of Vasyl Symonenko:** Poems: Elegy for a corn-cob that died at the depot (There is no wailing heard. The orchestras grow rusty). • The gate (Unknown forms and images disordered). • The Ukrainian lion (My thoughts now are swelling, to words they are growing). • Ballad of the outsider (One Whitsun, from out of where dense rushes grow). • \*\*\* (What for you from the start has been fated). • \*\*\* (I am fleeing from self, from pain and exhaustion). • \*\*\* (Carry me upon your wings, my happiness, and come). • The court (Paragraphs upon the bench were seated). • Chorus of elders from the poem "Fiction" (Our race is wise; that is a law of nature). • To a Kurdish brother (The mountains, their soil blood-soaked, call, resounding). • Terror (Granite obelisks, crawled like medusas). • \*\*\* (Deep into your eyes, now, I am gazing). • \*\*\* (There are a thousand roads, a million narrow pathways). • The ballad of happiness (Into the entry she stumbled). • The one-armed forester (Narrative story) [prose]. • Diary: Scraps of thought. [Diary entries dated from 18 September 1962 to 20 September 1963]. • Speech delivered by Ivan Svitlychnyi in memory of Vasyl Symonenko (Kyiv Medical Institute, December 1963). • The speech of Yevhen Sverstyuk at an evening in memory of Vasyl Symonenko (in the Kyiv Medical Institute in December 1963). • Introductory speech delivered by Ivan Dzyuba on the first anniversary of the death of Vasyl Symonenko (Kyiv, Club of the Oil and Gas Institute, 12 December 1964). • A speech commemorating the 30th birthday of Vasyl Symonenko, delivered on 16 January 1965 at the Republican Building of Literature in Kyiv by Ivan Dzyuba. • An open letter to "Literaturna Ukraina" / Mykola Nehoda [about Symonenko]. • **Unpublished poems dedicated to Vasyl Symonenko:** To Vasyl Symonenko (And how are you, then Vasyl', deep under) / Ivan Drach. • To Vasyl' Symonenko (I have given you all) / Mykola Kholodnyy. • To Symonenko (You know, there is such joy waiting) / Bohdan Stel'makh. • \*\*\* (Deathless and noble immortal impulses) [poem] / Svyatoslav Karavans'kyi. • Through the eyes of foreigners [summaries and excerpts of some parts of the introduction to a French-language book by Emmanuel Rais, *A New Literary Surge in Ukraine*, published in Paris in 1967 and reprinted in Ukrainian translation in *Ukrains'kyi visnyk*]. • Appendix: \*\*\* (Maybe 'tis so, should stand, without repealing). • The lonely mother (Silent he fell) / Vasyl Symonenko. [Two additional poems].

In addition to these materials, The Chronicle [of repressions and persecutions] includes biographical data about Soviet Ukrainian writers.

Dziuba's speech commemorating the 30th birthday of Symonenko [pp. 121–31] is a critical assessment of Symonenko's work. Says Dziuba: "Symonenko started from shallow maxims but arrived at philosophical, political thought, at the creation of ideas, at poetry as an arena for independent thinking." According to Dziuba, Symonenko was a self-critical writer, a person of high integrity and courage, and a poet of the national idea who gave his contemporaries "the moral lesson of civic ethics."

For identifications of individual literary works, see the Index.

**B108. The Ukrainian Herald.** Issue 6: Dissent in Ukraine. An underground journal from Soviet Ukraine. Introd. by Yaroslav Bilinsky. Tr. from the Ukrainian and edited by Lesya Jones and Bohdan Yasen. Baltimore: Smoloskyp, 1977. 215 pp.

A publication in book form of the sixth issue of *Ukrains'kyi visnyk*—an English translation of a *samvydav* journal that appeared in Soviet Ukraine in March 1972. **Partial contents of literature-related material:** Arrests and house searches [pp. 15–20; a chronicle of events, some involving Ukrainian writers and literary scholars: Vasyl Stus, Ivan Svitlychnyi, Yevhen Sverstyuk, Mykola Kholodny, Ivan Dzyuba, Zinoviya Franko, Vyacheslav Chornovil, Mykhaylo Osadchy, Iryna Stasiv-Kalynets, Hryhoriy Chubay, Taras Melnychuk]. • What Bohdan Stenchuk defends and how he does it / V. Chornovil [pp. 21–62; on Ivan Dziuba's *Internationalism or Russification?*]. • The case of Valentyn Moroz [pp. 88–111; statements and

petitions]. • Statement of poet Mykola Kholodny [pp. 121–23; about suppression of literary works]. • A chronicle [pp. 124–40; includes data on literary readings, Shevchenko anniversary demonstrations, folklore rituals and reprisals that followed]. • Anatoliy Lupynis [pp. 149–53; includes the text of his poem “Taras, O Father, raise your head” on pp. 150–52; translation of “Tarase, bat’ku, pidnimy cholo”]. • Notes [pp. 181–209; includes some data on the Ukrainian writers Vasyl Stus, Ivan Svitlychnyi, Ievhen Sverstiuk, Mykola Kholodnyi, Ivan Dziuba, Viacheslav Chornovil, Mykhailo Osadchyi, Iryna Stasiv-Kalynets, Ivan Drach, Valentyn Moroz, Vasyl Symonenko, Ihor Kalynets, Vasyl Holoborod’ko, Vitalii Korotych, Vasyl Ruban, Mykola Vinhranovs’kyi, Oles’ Honchar, Anatolii Lupynis, and Lina Kostenko].

**B109. *The Ukrainian Herald*.** Issue 7–8. *Ethnocide of Ukrainians in the USSR*. Spring 1974. Comp. by Maksym Sahaydak. Introd. by Robert Conquest. Tr. from the Ukrainian and edited by Olena Saciuk and Bohdan Yasen. Baltimore: Smoloskyp, 1976.

A translation and publication in book form of issues 7–8 of the underground journal *Ukrains’kyi visnyk*, published in Ukraine in the spring of 1974. **Contents of literary material:** Maksym Sahaydak: **Poems** (pp. 165–72): The way (I’ll not repent). • \*\*\* (Cowards! To you I cry). • \*\*\* (Ask me, ask!). • A rose among weeds (I sowed flowers in a garden). • Golgotha (Into Siberian taiga’s wild thickets). • \*\*\* (I saw: the sad, low bend of poplars, lining roads). • \*\*\* (My steppe—plowed up). These represent translations of the following poems: Doroha (Ia kaiatys’ ne budu). • \*\*\* (Do vas volaiu). • \*\*\* (Zapytai, zapytai!) • Troianda i bur’ian (Ia v ohorodi kvity siiav). • Holhofa (Tudy, de ne litaly zhuravli). • \*\*\* (Ia bachyv, iak tuzhlyvo skhylylys’). • \*\*\* (Mii step — rozoranyi, rozorenyi, znivechenyi). Brief biographical notes at pp. 188–204 include the following writers: Roman Andriashyk (p. 188, 4 lines), Borys Antonenko-Davydovych (p. 188, 14 lines), Bohdan Antych (p. 188, 6 lines), Ivan Bahriany (p. 188, 10 lines), Oles Berdnyk (pp. 188–89, 16 lines), Ivan Bilyk (p. 189, 4 lines), Kost Burevii (p. 189, 7 lines), Vasyl Chaplenko (p. 189, 8 lines), Vyacheslav Chornovil (p. 190, 23 lines), Mykhaylo Dray-Khmara (p. 190, 7 lines), Ivan Dzyuba (pp. 190–91, 24 lines), Dmytro Falkivsky (p. 191, 3 lines), Ivan Franko (p. 191, 10 lines), Roman Ivanychuk (p. 192, 5 lines), Viktor Ivanysenko (p. 192, 7 lines), Ihor Kalynets (p. 192, 16 lines), Svyatoslav Karavansky (pp. 192–93, 18 lines), Mykola Khvylovy (p. 193, 17 lines), Hryhoriy Kochur (p. 193, 4 lines), Lina Kostenko (p. 193, 12 lines), Hryhoriy Kosynka (p. 194, 7 lines), Mykhaylo Kotsyubynsky (p. 194, 14 lines), Zinoviy Krasivsky (p. 194, 17 lines), Ivan Krushelnysky (p. 194, 6 lines), Mykola Kulish (p. 195, 11 lines), Mykola Lukash (p. 195, 6 lines), Anatoliy Lupynis (p. 195, 9 lines), Arkadiy Lyubchenko (p. 195, 4 lines), Valentyn Moroz (p. 196, 15 lines), Ivan Ohiyenko (p. 196, 9 lines), Mykhaylo Osadchy (p. 197, 9 lines), Serhiy Plachynda (p. 197, 5 lines), Yevhen Pluzhnyk (p. 197, 5 lines), Leonid Plyushch (p. 197, 14 lines), Vasyl Ruban (p. 198, 2 lines), Iryna Senyk (p. 198, 10 lines), Markiyan Shashkevych (p. 199, 4 lines), Taras Shevchenko (p. 199, 17 lines), Iryna Stasiv-Kalynets (pp. 200–201, 16 lines), Vasyl Stus (p. 201, 19 lines), Yevhen Sverstyuk (p. 202, 15 lines), Nadiya Svitlychna (p. 202, 12 lines), Ivan Svitlychny (p. 202, 18 lines), Vasyl Symonenko (p. 203, 17 lines), Lesya Ukrayinka (p. 203, 30 lines), Olexiy Vlyzko (p. 204, 6 lines), Serhiy Yefremov (p. 204, 15 lines), and Mykola Zerov (p. 204, 9 lines).

**B110. *Ukrainian Intellectuals in Shackles*;** Violations of human rights in Ukraine. New York: Ukrainian Congress Committee of America, 1972. 17 pp. illus.

A political pamphlet containing, among other things, brief biographical notes with b/w portraits of the following Ukrainian writers: Viacheslav Chornovil (p. 4), Ivan Dziuba [Dzyuba in the text] (p. 4), Ivan Svitlychnyi [Svitlychny in the text] (pp. 4–5), Ievhen Sverstiuk (p. 5), Iryna Stasiv-Kalynets’ (p. 5, port. p. 7), Sviatoslav Karavans’kyi [Karavansky in the text] (pp. 7–8), and Valentyn Moroz (p. 8).

**B111. *Ukrainka, Lesia*.** *Hope*: selected poetry / Lesya Ukrainka. Tr. from the Ukrainian by Gladys Evans.

Portrait of Lesya Ukrainka by Vasyl Chebanik. Kiev: Dnipro, 1975. 141 pp. port.

**Contents:** Lesya Ukrainka (1871–1913) / Arsen Ishchuk. • Hope (No freedom have I, my good fortune has flown). • The visions (Once on a sleepless night, when the hours fall blackest near morning). • To Nature (In childhood, Mother Nature, I climbed into your lap). • On an old theme (Good afternoon, my pretty dove!). • Contra spem spero (Get away, gloomy thoughts of the autumn!). • Seven strings: DOH (To you, our dear Mother Ukraine wracked with misery boundless). • RAY (Rage and roar, you stormy weather). • ME (Moonlight brightly shining). • FAH (O Fantasy, strong is your magic and deep!). • SOH (The spring magic of May’s tender green). • LAH (O tender spring nights with starlight spilling). • TE (One after another I plucked seven strings). • \*\*\* (When I am weary of life’s daily round). • Tears of pearls: I. (My dear native land! Hearth and home I call mine). • II. (My Ukraine! I weep for you many a tear). • III. (Oh, all our tears that burn with grieving). • The dream (I saw my love once when I had a dream). • Predawn lights (Beneath the black wings of the dark night nestling). • \*\*\* (My deepening

sadness has gathered above in a thick black cloud). • \*\*\* (My thoughts to you forever seem to strain). • Enemies ...! (Excerpt) (... Those eyes that once were in the habit). • Reminder to a friend (Who knows, my dearest friend, how soon chance wills we meet). • \*\*\* (Why, my words, aren't you cold steel, tempered metal). • \*\*\* (As a child I sometimes fell). • \*\*\* (... Our talk was broken off, we were not through). • The forgotten shadow (The strict and noble Dante, exiled Florentine). • \*\*\* (Your letters are always scented with fading roses ...) [prose]. • Rhythms: I. (Where have you gone, ringing words, where to?). • II. (Are mournful words that grief gives birth to). • III. (If golden slanting sunbeams could be changed). • IV. (Oh, I should like to float upon the waters). • V. (... Yes, it's beyond me, I cannot subdue it). • VI. (If only my blood would flow out as easy). • Niobe (Children! O my dear children! Have I really lost you forever?). • \*\*\* (Moonlit waves burst with foam-crested gleaming). • Smoke (The smoke that hovers in our native land). • Inscription on the ruins (I, tsar of tsars, am the sun's almighty son). • Simoon (The red Simoon in Egypt is on the move). • Breath of the desert (The desert breathes. A free and steady sighing). • Afra (Silence. The air hangs as still and unmoving as water, stagnant). • The mysterious gift (Egypt cannot weep long. With her tears, she has washed the palm-trees). • Epilogue (Who never lived through storm and stress). • \*\*\* (Who told you I submit to fate).

A parallel text edition (Ukrainian and English). The Ukrainian title, *Nadiia: vybrani poezii*, appears on the added title page. The introduction by Arsen Ishchuk (pp. 7-[10]) appears in English only. He provides data about Lesia Ukrainka's life and literary legacy, stressing her revolutionary spirit. Says Ishchuk: "The publicistic verve of Lesya Ukrainka's poems ... placed her on a level with many people's tribune-poets, who tempered their words in the class struggle. But she was not simply an equal among equals: she stands out distinctly from the rest for the deep philosophical thought and perfection of form found in her poetry and, moreover, for that special something that moves people's hearts." For identifications of individual titles, see the Index.

**B112. Ukrainka, Lesia.** *In the Catacombs*. Dramatic poem. Tr. from the Ukrainian by John Weir. Afterword by Oleg Babyshkin. Illus. by Mikola Storozhenko. Kiev: Mistetstvo, 1971. 88 pp. illus., port.

A translation of the poem "U katakombakh." Beginning lines: "Bishop: Now, brethren, let us Jesus praise, our Lord" (= Iepiskop: Proslavmo zh, brattia, hospoda Khrysta). Parallel text edition.

Babyshkin's afterword appears on pp. 76–[81] in Ukrainian; on pp. 82–[87] in English. He characterizes Lesia Ukrainka's dramatic poem as "an impassioned materialistic work whose essence rests in the philosophical renunciation of christianity." It reflects, in his opinion, the author's "profound understanding of the interests of the disinherited classes and of the necessity for class struggle in an antagonistic society. It is a work about the political enlightenment of the toilers."

**B113. Ukrainka, Lesia.** *Lesya Ukrainka. Life and work* / by Constantine Bida. *Selected Works* / Translated by Vera Rich. [Toronto]: Published for the Women's Council of the Ukrainian Canadian Committee by University of Toronto Press [1968]. viii, 259 pp.

**Contents:** Preface / Ukrainian Canadian Committee, Women's Council. • Translator's preface / Vera Rich. • Contents. • Life and work / Constantine Bida [1. Life (pp. 3–25); 2. Poetry (pp. 26–42); 3. Drama (pp. 43–84)]. • Selected Works / Tr. Vera Rich: The stone host. • The orgy. • Cassandra. • Robert Bruce, King of Scotland: Prologue (We shall recall the days far back and wonder). I ("Tis now five hundred years ago). II. (Robert rode wide over Scotland's fair land). III. (On the desolate shore of the ocean). IV. (Ah, not a falcon to the glen). V. (Thus Robert became king in Scotland). VI. (Sincere agreement, order true prevailed there). • Seven strings: a cycle: I. DOH (Dolorous mother, Ukraina, fortune neglected). II. RE (RAGING the storm howls, lamenting). III. MI (MEek the moon shiningly). IV. FAH (FANTasy, thou art the magic force). SOL (So Lovely in springtime there streams). VI. LAH (LARGessed with moonlight, mild nights of springtime). VII. SI (SEE, seven strings I pluck, string after string). • Shorter poems: Contra spem spero (Thoughts, away, you heavy clouds of autumn!). • Untitled (And thou, like Israel once fought great battles). • Epilogue (He who dwelt not among tempests).

Constantine Bida provides what he considers "an outline of the main phases" of Lesia Ukrainka's life "and some account of her family, the social and cultural environment in which she grew up and developed her talent and point of view, and the external influences which helped to shape her literary attitudes." Lesia Ukrainka's best lyrical poetry, according to Bida, appeared in the 1890s and early 1900s. "The wealth and variety of her prosody and her talent for modern versification greatly enriched Ukrainian lyrics." "By introducing new subject matter and jettisoning the older stereotyped social lyrics" she "rejuvenated Ukrainian poetry" and laid the foundation for the age of Modernism, says Bida. Lesia Ukrainka's greatest achievement, in Bida's view, consists in her dramatic works. "The elements of conflict, of relentless struggle for justice, and of higher human ideals already exist in her lyrics, but this general

mood finds its elaboration and complete realization primarily in the dramas and dramatic poems," says Bida. He discusses the actual and potential influences on Lesia Ukrainka's dramatic works of Schiller, Hauptmann, and Ibsen and analyzes in some detail her dramatic works *Blakytina troianda*, *Oderzhyma*, *Vavylons'kyi polon*, *Osinnia kazka*, *Try khvylyny*, *V katakombakh*, *V domu roboty*, *v kraini nevoli*, *Rufin i Pristsilla*, *Na poli krovy*, *Iohanna*, *zhinka Khusova*, *Ifiheniia v Tavrydi*, *Boiarynia*, *Orhiia*, *Kassandra*, and *U pushchi*. Three plays are characterized as masterpieces: *Lisova pisnia*, *Advokat Martiian*, and *Kaminnyi hospodar*. The main theme of *Lisova pisnia* is "pure love which transforms earthly desires into eternal ones," says Bida. The play is "a joyous affirmation of life" in which "manipulation of contrast is combined with deep lyricism and artistic perfection." "[I]n spite of its brevity," says Bida, *Advokat Martiian* "is a rare example of terse strength. There are no monologues in the play nor any superfluous words or scenes.... The structure of the play is symmetrical and well-proportioned." *Kaminnyi hospodar* is, according to Bida, an original treatment of the Don Juan theme characterized by "well balanced structure," "dynamic power," "concise dialogue," "apt aphorisms," and "semantic richness."

Vera Rich's translations in this volume include the full texts of the play *Kaminnyi hospodar*, the dramatic poems *Orhiia* and *Kassandra*, and the poems: "Robert Brius, korol' shotlands'kyi" • "Sim strun." • "Contra spem spero." • "I ty kolys' borolas', mov Izrael'" • "Epiloh (Khto ne zhyv posered buri)."

**B114. Ukrainka, Lesia.** *Spirit of Flame*. A collection of the works of Lesya Ukrainka. Tr. Percival Cundy. Foreword by Clarence A. Manning. Westport, Conn.: Greenwood Press [1971]. 320 pp. port.

A photomechanical reprint of the Bookman Associates 1950 edition [cf. *ULE: Books and Pamphlets, 1890-1965*, B85].

**Contents:** Foreword / Clarence A. Manning [pp. 9-16]. • Introduction [pp. 17-37]. • **Selections from the lyrical poems:** 1. **Love:** My burning heart (My heart is burning up as in a raging fire). • Delusive spring (Spring again, and once more hopes). • Hebrew melody (No longer mine! A distant land has sundered us). • A summer night's dream (One summer night in sleep I dreamed a blissful dream). • A forgotten shadow (Austere Dante, the Florentine exile). • 2. **Nature:** Spring's victory (My heart for many a day refused to yield to spring). • Sing, o my song (Long has my song been held captive in silence). • Autumn (Autumn with fingers all bloodstained hastes on). • To the stars (Happy are ye, all ye spotless stars!). • 3. **Personal experiences:** A former spring (The spring came lovely, prodigal, and sweet). • The weapon of the word (O word, why art thou not like tempered steel). • "Contra spem spero" (Hence, dark thoughts! Away, ye autumn mists!). • Do you remember ... (Do you remember that time when I spoke). • 4. **The poetic calling:** Moods (Why is it at times when I sit down to write). • The avenging angel (When dark enwraps the world at dead of night). • The power of song (Nay, I am unable to subdue or vanquish). • 5. **Love of country:** Vain tears (Laments and groans are all around). • From the cycle Seven Strings (For thee, O Ukraine, O our mother unfortunate, bound). • Hope (No more can I call liberty my own). • Tears o'er Ukraine (Ukraine! bitter tears over thee do I weep). • Iphigenia in Tauris. • 6. **Social justice and human rights:** Foregleams (Deep night wraps wearied folk in lassitude). • Where are the strings? (Where are the strings, where is the mighty voice). • Reminder to a friend (My friend, who knows how soon we may resume). • And yet, my mind ... (And yet, my mind flies back to thee again). • "Slav" and "slave" (The Slavic World—the magic phrase expands). • Inscription on an Egyptian ruin (The king of kings, I, Aton's mighty son). • Grandfather's fairy tale (When I am wearied with the cares of life). • **Selections from the dramatic poems and dramas:** On the ruins; dramatic poem. • Babylonian captivity; dramatic poem. • The noblewoman; dramatic poem in five scenes. • Forest song; fairy drama in three acts. • Martianus the advocate; dramatic poem in two scenes.

Percival Cundy's biographical introduction provides an insight into Lesia Ukrainka's life and work; he considers her an innovator whose role began to be appreciated only posthumously. "It is now realized," says Cundy, "that she possessed a remarkably strong poetic imagination, a universalism in her choice of themes, a profound penetration of the variations of human psychology, together with a style both highly lyrical and charged with dramatic power." C.A. Manning's eight-page foreword attempts to assess the significance of Lesia Ukrainka in the development of Ukrainian literature. "With her knowledge and appreciation of European literature, she was able to sense the trend of literary development and to implant on Ukrainian soil those devices and conventions that were proving themselves abroad, without injuring her own individuality and artistic talents. She was a learned poet—in the best sense of the word," says Manning.

For identifications of individual titles, see the Index.

## V

- B115. *Valor: Stories by Soviet Ukrainian Writers About the Great Patriotic War of 1941–1945.*** Ed. Arthur Bernhard. Tr. from the Ukrainian. Kiev: Dnipro, 1975. 174 pp. illus., ports.

**Contents:** Everlasting memory / Yuri Zbanatsky (pp. 7–8). • **Olexandr Dovzhenko:** Mother / Tr. Anatole Bilenko. • **Andriy Holovko:** Friendship / Tr. Anatole Bilenko. • **Oles Honchar:** Modry Kamen / Tr. Mar Pinchevsky. • Springtime beyond the Morava / Tr. Mar Pinchevsky. • **Yuri Zbanatsky:** Oh, get away / Tr. Anatole Bilenko. • The storm / Tr. Anatole Bilenko. • **Vasil Kozachenko:** There were forty of them / Tr. Anatole Bilenko. • **Olexandr Kopilenko:** Brothers / Tr. Anatole Bilenko. • **Ivan Le:** Hill 206 / Tr. Anatole Bilenko. • **Petro Panch:** The black cross / Tr. Gladys Evans. • **Leonid Pervomaisky:** Father / Tr. Gladys Evans. • **Yuri Smolich:** The champ / Tr. Anatole Bilenko. • **Mikhailo Chabanivsky:** The queen of the mirror palace / Tr. Anatole Bilenko. • **Yuri Yanovsky:** Grandad Danilo from “Socialism” / Tr. Gladys Evans.

The authors are characterized by Zbanats'kyi in his foreword as “either direct participants in the war, who experienced the gruelling life of soldiers, or front-line correspondents who reported about the bitter aftermath of the war.” Each of the authors is given a bio-bibliographical note and a b/w portrait. The collection is also illustrated with b/w photos from the war years.

The collection contains translations of the following stories: *Maty* / Olexandr Dovzhenko. • *Druzhba* / Andrii Holovko. • *Modry Kamen*. • *Vesna za Moravoiu* / Oles Honchar. • *Vidchepys' Mors'ka chaika* (Shtorm) / Iurii Zbanats'kyi. • *Ikh bulo sorok* / Vasyl' Kozachenko. • *Braty* / Olexandr Kopylenko. • *Vysota 206* / Ivan Le. • *Chorny khrest* / Petro Panch. • *Bat'ko* / Leonid Pervomais'kyi. • *Chempion* / Iurii Smolych. • *Koroleva dzerkal'noho palatsu* / Mykhailo Chabaniv's'kyi. • *Did Danylo z "Sotsializmu"* / Iurii Ianov's'kyi.

- B116. *Vovk, Vira. Meandry=Méandres=Meanders.*** / Zoya Lisowska, Wira Wowk. From Ukrainian: Maria Lukianowicz. Rio de Janeiro: Companhia Brasileira de Artes Graficas, 1979. unpaginated, col. illus.

Vira Vovk's miniature poems appear in this edition in three languages, Ukrainian, French and English, and are illustrated with 36 full-page color reproductions of the artwork of Zoya Lisowska, including the artist's self-portrait and a portrait of the poet.

**Contents of the English-language material:**

eyelashes scattered over the sea • flaming paints • on the ceramic • the grapes • bells ring out for Daphne • morning's red flower • this wind that leaps • thunder in the breast • not mournfully • night • behind these dunes • doubt does not cling to us • it was for this • poppy seeds • perhaps I was that blind man • broken moon • vibrations of light • when the road is like a bow string • the wound • women gather the dead • shake out on the threshold • thousands of sandals • the summer pours • the panther carries • on the roofs the celestial hind • people know • Jacob's ladder • they grew up • on splinters of the moon • butterfly of the nocturnal rainbow • instead • sunflowers shout out • no dream of chimeras • cabbalistic stars • dusk stretches • dark clay.

For identifications of individual poems, see the Index.

## W

- B117. *Wacyk, Nicholas. Ivan Franko: His Thoughts and Struggles.*** New York: Shevchenko Scientific Society, 1975. xv, 114 pp. (Shevchenko Scientific Society. Ukrainian studies 38. The English section 11).

**Contents:** Foreword / Wasyl Lew. • Preface to the German edition / Nicholas Wacyk. • Preface to the English edition / Nicholas Wacyk. • Rules on the transliteration of the non-English personal and topographical names (adopted by Shevchenko Scientific Society). Abbreviations. • The first period (1873–1876): Under the spell of Ukrainian Romanticism. 1. School days and the first works. 2. National rebirth in Western Ukraine. • The second period (1877–1897): Subdivision I (1877–1891): Franko's evolution towards positivism. 3. Drahomanov's influence and the first arrest. 4. Under the banner of socialism. Subdivision II (1892–1897): 5. Franko's turn from socialism. • The third period (1898–1916): 6. National trends in Franko's works. 7. Franko's attitude towards Marxism. 8. The poem “Moyssey.” 9. Conclusion. • Bibliography. • Index.

An expanded English version of the author's doctoral dissertation presented at the University of

Vienna and published originally in German in 1948 under the title *Die Entwicklung der national-politischen Ideen Ivan Franko's und seine Kämpfe für sie*. The author discusses the development of Ivan Franko's national and political ideas on the basis of his life and works, concluding that "the poet was not doctrinaire. He endeavored to follow European intellectual development very closely. His works show a tendency towards a higher ideal order leading people to happiness."

**B118. Wasyl Stefanyk: *Articles and Selections*.** [By Peter Prokop, Jerry Shack, Mary Skrypnyk, and Peter Krawczuk]. Toronto: Kobzar Publishing, May 1971. 50 pp. illus., ports.

**Contents:** Wasyl Stefanyk / Mitch Sago [p. 4]. • Monument to Wasyl Stefanyk / Peter Prokop [pp. 5–7]. • A son talks about his father / Kirilo Stefanyk [pp. 8–17]. • The news / Wasyl Stefanyk. Tr. Jerry Shack [pp. 18–19]. • Maple leaves / Wasyl Stefanyk. Tr. Mary Skrypnyk [pp. 20–25]. • The pious one / Wasyl Stefanyk. Tr. Jerry Shack [pp. 26–27]. • Katrusia / Wasyl Stefanyk. Tr. Jerry Shack [pp. 28–30]. • The stone cross / Wasyl Stefanyk. Tr. Mary Skrypnyk [pp. 31–38]. • Wasyl Stefanyk and the Ukrainian heritage in Canada / Peter Krawchuk [pp. 39–50].

A richly illustrated large-format pamphlet—a spin-off of reprints from *The Ukrainian Canadian*. The pamphlet consists of four articles about Vasyl' Stefanyk and translations of five of his short stories, "Novyna," "Klenovi lystky," "Pobozhna," "Katrusia," and "Kamynnyi khrest." The illustrations include: portraits of Stefanyk on the cover and on the title page; reproductions of painted portraits of Stefanyk by Wasyl Kasian and Ivan Trush; a photo of his monument to be unveiled in Edmonton, with the monument's sculptor, Volodimir Skolozdra from Lviv; a photo of Stefanyk's wife, Ol'ha Hamorak, and of his house in Rusiv; group photos of Stefanyk with other Ukrainian writers (Kotsiubyns'kyi, Pchilka, Lesia Ukrainka, Mykola Staryts'kyi, Vasyl' Samiilenko, Les' Martovych, and Marko Chermshyna); a photo of Stefanyk with his niece Paraska Melnychuk; reproductions of book covers and book illustrations, etc.

Mitch Sago's introduction is an excerpt from an editorial in the May 1971 issue of the *Ukrainian Canadian*, written on the occasion of Vasyl' Stefanyk's birth centennial. Prokop discusses planned celebrations of Stefanyk's centennial in Canada, organized by the Association of United Ukrainian Canadians, which are to culminate in the unveiling in Edmonton of V. Skolozdra's bust of Stefanyk, sent from Lviv as a gift of the Ukraina Society. Kyrylo Stefanyk's memoir describes the writer as "a man of tremendous energy and vitality" who was left a widower with three small sons at the age of forty-three after ten years of marriage. He never married again. Kyrylo Stefanyk discusses his father's work habits; his relations with relatives, fellow villagers in Rusiv, and constituents; his political attitudes, and his health. Krawchuk's article focuses on Canadian subject matter in Stefanyk's works and his attitudes toward the mass emigration of Ukrainian peasants to Canada. Stefanyk's story "The field," about a page in length, is quoted in its entirety as an illustration of his style and method. Krawchuk also quotes the text of an article by Myroslav Irchan published originally in the 15 March 1924 issue of the Ukrainian-Canadian magazine *Working Woman* and discusses other Stefanyk-related material in the Ukrainian-Canadian press. Krawchuk also takes issue with what he calls "chauvinistic" Ukrainian groups in Canada who, according to him, "are speculating now on Wasyl Stefanyk's anniversary." He cites Stefanyk's letter to Irchan dated 10 September 1924, where Stefanyk says: "I will be happy when the workers having gained revenge, will bring us Ukraine in their work-worn hands and place her, for every one of us, next to our hearts." "[A]nyone who wishes to present Stefanyk as a nationalist," says Kravchuk, "does the writer a great disservice, profanes his creative image and his activities as a public figure."

**B119. Woycenko, Ol'ha. *Ukrainian-Canadian Letters*.** Winnipeg: UVAN, 1969. 27 pp. (Slavic literatures in Canada, 1) (Slavistica, no. 65).

A revised and updated reprint of chapter 9 of the author's *The Ukrainians in Canada*, Canada Ethnica IV (Winnipeg, 1967), pp. 125–43. See also A1716.

**B120. Wynar, Christine L. *Ukrainian Children's Literature in North America*.** Englewood, Colo.: Ukrainian Research Foundation, 1979. ppp. 6–20. illus. biblio.

An offprint from *Phaedrus*, an international journal of children's literature research [cf. A1727], with an added page of b/w illustrations by V. Verbyts'kyi, Okhrim Sudomora, Iurii Narbut and Jacques Hnizdovsky. Wynar's essay focuses mainly on Ukrainian children's books, children's journals (such as *Veselka*), publishers specializing in juvenile literature, and juvenile sections in adult periodicals published in the United States and Canada. The introductory section provides some history of Ukrainian children's literature in Ukraine, from the children's primer issued by Markiian Shashkevych in Lviv in 1850 and Marko Vovchok's juvenile stories (1877), characterized by Wynar as "the first artistic prose written

especially for children," to the western Ukrainian children's magazines *Svit dytyny* (1919–39), *Dzvinochok* (1931–39), and *Mali druzi* (1937–48). Children's literature published in Soviet Ukraine is not discussed.

## Z

**B121. Zahrebel'nyi, Pavlo.** *From the Point of View of Eternity.* / Pavlo Zagrebelny. Tr. Christopher English. Illus. by Zoya Kozina. Moscow: Progress [©1978]. 231 pp. illus.

A translation of the novel *Z pohliadu vichnosti*. The Ukrainian title and the author's name appear side by side, with the English name and title both on the title page and on the cover. There is a brief biographical note about the author on the back cover, with an illustrative map indicating Kyiv's location within the USSR. The author's portrait is part of the front-cover design. There is an untitled introduction (pp. 7–15) by A. Vlasenko that calls the author a "leading Ukrainian novelist" and characterizes the novel as one that "gives a realistic account of the relationship between workers and the scientific and technological intelligentsia."

**B122. Zinkewych, Osyp.** *Svitlychny and Dzyuba: Ukrainian Writers Under Fire.* Baltimore: Smoloskyp, 1966. 52 pp. illus., ports.

**Contents:** Ukrainian writers under fire. • Ivan Svitlychny. • Ivan Dzyuba. • The thoughts of Ivan Svitlychny. • The thoughts of Ivan Dzyuba. • Bibliography: Ivan Svitlychny. Ivan Dzyuba. • Notes on newspapers and magazines mentioned in the bibliography. • A summary of Western press.

A compilation of biographical and bibliographical materials about Ivan Svitlychny and Ivan Dziuba, two young literary critics under persecution in Soviet Ukraine, with some excerpts from their works to illustrate their nonconformist thinking. The cover design of the booklet is by Orest Polishchuk. A b/w portrait of Svitlychny appears on p. 14 and one of Dziuba on p. 18.

# Articles in Journals and Collections

## A

- A001. "About one letter from a reader."** *Digest of the Soviet Ukrainian Press*. 10.8 (August 1966): 21–22.  
[Excerpts. Ukrainian original in *Vsesvit* 6 (June 1966): 154–55].  
*Vsesvit* published excerpts from a letter by M.F. Salata, with an editorial rebuttal. Salata, a fan of Agatha Christie, disagrees with a critical article about her in an earlier issue of *Vsesvit* and accuses the journal of being "one-sided in depicting the literature of the whole world" and continuing the publication of "the nauseatic genre of realistic literature." The title supplied by the *Digest* reads: "Reader 'nauseated' by socialist realism."
- A002. "Actively, aggressively, creatively."** *Digest of the Soviet Ukrainian Press*. 13.1 (January 1969): 9–10.  
[Excerpts. Ukrainian original in *Literaturna Ukraina*, 26 November 1968, p.1].  
About a meeting of the Kharkiv Writers' Union party organization that took place on 15 November 1968. The party committee secretary, B. Syl'ev, spoke about the accomplishments and problems of the last year and was reelected. However, criticism was expressed by N.V. Ivanenko, the secretary of the Kyiv raion party committee, to the effect that "certain books by Kharkiv writers are not yet measuring up to ideological and artistic requirements; many of them are weak, drab, and of little value. Kharkiv writers are not employing their full resources and talent to comment on vital political events in the life of the Soviet Union." In addition to Syl'ev and Ivanenko, speakers at the meeting included D. Vyshnevs'kyi, I. Shutov, D. Sokolov, B. Kotlyarov, Z. Kats, I. Bahmut, and I. Vyrhan.
- A003. "Adam's Sons."** *Ukrainian Canadian*. 23.532 (53) (February 1971): 6–11. illus., ports.  
An unsigned article about the premiere of "Adam's Sons" at the Playhouse Theatre in Winnipeg on 20 February 1971. The play by Hannah Polowy and Mitch Sago is based on the novel *Zemlia* by Ol'ha Kobyl'ska. The article provides a summary of scenes from the play, as well as portraits and brief biographies of all the actors, directors, stage managers et al. The play was directed by Laszlo M. Nagy.
- A004. "Adam's Sons"—acclaimed at Winnipeg premiere."** *Ukrainian Canadian*. 23.534 (55) (April 1971): 8–13. illus.  
An unsigned illustrated review of the play "Adam's Sons" by Hannah Polowy and Mitch Sago, staged on 20 February 1971 in Winnipeg. "It took a company of 151 actors, singers, dancers, musicians, directors, technicians and administrative people to produce the play," says the review. See also A003.
- A005. "Adelgeym, Yevgeniy Georgievich."** *Prominent Personalities in the USSR*. (1968). 5.  
Twenty-five lines of bio-bibliographical data about the critic Ievhen Adel'heim, born in 1907.
- A006. "Afnas'ev-Chuzhbinskii, Aleksandr Stepanovich."** *Great Soviet Encyclopedia*. 2 (1973): 27. Biblio.  
A bio-bibliographical entry of 16 lines plus bibliography on Oleksandr Afanasii'ev-Chuzhbyns'kyi (1817–1875), characterized by the *GSE* as a "Russian and Ukrainian writer and ethnologist."
- A007. "Against anti-historicism in literature."** *Digest of the Soviet Ukrainian Press*. 17.1 (January 1973): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 12 December 1972, p. 1].  
A report on a joint meeting of communists affiliated with the editorial boards of *Vitchyzna* and *Vsesvit*. The main topic under discussion was the article "Against anti-historicism" by O. Yakovlev (published

in *Literaturnaia gazeta* on 15 November 1972; reprinted in *Literaturna Ukraina* on 21 November 1972). Yakovlev discussed the “extra-historical and extra-class approach to problems of ethics and literature.” While Yakovlev concentrated on examples from Russian literature, the present discussion—in which P. Mysyk, D. Pavlychko, Ye. Budnytska, V. Blyznets, and A. Lysenko participated—focused on ideological shortcomings of such Ukrainian novels as *Posol Urus-Shaytana* by V. Malyk, *Mech Areia* by I. Bilyk, and *Smert' v Kyievi* by P. Zahrebel'nyi. The meeting concluded that past events should be examined from the viewpoint of Marxism-Leninism.

- A008. “Alchevskaia, Khristina Alekseevna.” *Modern Encyclopedia of Russian and Soviet Literature*. 1 (1977): 102.

Thirteen lines of bio-bibliographical data about the poet, teacher and translator Khrystia Alchevs'ka (1882–1931).

- A009. “Alchevskaya, Khristina Alekseyevna.” *Who Was Who in the USSR*. (1972): 10.  
Bio-bibliographical data (12 lines) about Khrystia Alchevs'ka (b. 16 November 1882, d. 27 October 1931), a Ukrainian poet, translator and pedagogue.

- A010. “Alexander Y. Korneichuk.” *Ukrainian Quarterly*. 29.1 (Spring 1973): 112.  
An obituary note in the “Chronicle of Current Events” about the playwright Oleksandr Korniichuk, who died on 14 May 1972 at the age of 66.

- A011. “Alexander Semenenko.” *Ukrainian Quarterly*. 34.2 (Summer 1978): 214.  
A brief obituary in the “Chronicle of Current Events” about Oleksandr Semenenko, who died on 1 June 1978 at the age of 77. Semenenko was the author of a book of memoirs entitled *Kharkiv, Kharkiv*.

- A012. “Always with the Party, always with the people. Meeting of the Party Organization of the Kiev branch of the Union of Writers of Ukraine.” *Digest of the Soviet Ukrainian Press*. 17.12 (December 1973): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 2 November 1973, p. 2].

About a general party meeting of Ukrainian writers in Kyiv on 22 October 1973. The main address was by V.Yu. Malanchuk, candidate Politburo member and secretary of the Central Committee of the Communist Party of the Ukrainian SSR. The speech was titled: “The urgent tasks of the writers’ party organization for fulfilling the decisions of the 24th Congress of the Communist Party of the Soviet Union.” Malanchuk mentions by name and title a number of recent literary works that, in his view, “attest to the mature artistic level and social significance” of contemporary Ukrainian literature in which the “Leninist theme, the theme of patriotism and proletarian internationalism, of the friendship of the peoples of the USSR, of the heroism of labor and struggle, resounds with great intensity.” But he also calls attention to what he considers serious flaws. “In poetry we notice a certain degree of alienation from the real world of our contemporary, a concentration on local phenomena, on highly private experiences.” He castigates “an unhealthy tendency to litter the language with obsolete words and dialecticisms, with wholly artificial expressions,” with a “wide use of various archaisms, Polonisms, Galicisms.” “Our critics,” says Malanchuk, “are insufficiently active in analyzing and evaluating the contemporary literary process.”

- A013. “Always with the Party and the people. Resolution of the April 29, 1968 meeting of Kiev’s party organization of the Union of Writers of Ukraine, on ‘A Summary of the April (1968) Plenum, CC CPSU.’” *Digest of the Soviet Ukrainian Press*. 12.6 (June 1968): 10–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 1 May 1968, p. 1].

The communist writers of Kyiv heard and discussed a speech by F.D. Ovcharenko, secretary of the Central Committee of the Communist Party of Ukraine. Ovcharenko condemned “individual cases of political indifference” and called on the party committee, the secretariat and the presidium of the Writers’ Union of Ukraine “to work out some concrete measures to further activate all ideological, political, and creative work of the Union and of each writer; to improve the ideological and artistic level of the Union’s printed organs; and to increase the role of literary criticism in the development of contemporary Ukrainian literature.” The title supplied by the *Digest* reads: “Resolve to correct deviations in literature.”

- A014. Anderson, Jack. “Tortured poet cries out from Soviet ‘Hell.’” / Jack Anderson with Les Whitten. *Ukrainian Review* (London). 24.4 (Winter 1977): 76–77.

About Iosyp Terelia [Yosyp Terelya in the text], rearrested in April 1977 after a brief period of freedom. The article is a reprint from an unspecified issue of the Philadelphia *Evening Bulletin*. Terelia is quoted as saying: "My poems, notes and even my thoughts—all this became evidence of criminal activities aimed at creating a so-called independent Ukraine."

- A015. "Andrei Malyshko—a tribute (1912–1970)." *Ukrainian Canadian*. 23.523 (17) (April 1970): 42–43. port.**  
An obituary of Andrii Malyshko, who died in Ukraine on 17 February 1970. The tribute is signed by Peter Krawchuk, Nick Hrynchyshyn, Mitch Sago, Michael Karol, Mary Skrypnyk, Peter Prokop, William Harasym, and Stanley Dobrowolsky. It says, among other things: "Among the noted writer's poetic works is a slim volume of verse dedicated to Canada. Entitled "Beyond the blue sea," it was written after the poet's visit to Canada and the United States in 1946.... During his trip across Canada he endeared himself to the hearts of thousands of Ukrainian Canadians who had the opportunity of meeting him and hearing him recite his inspired poetry." With a letter of sympathy addressed to Oles' Honchar, Union of Writers of Ukraine.
- A016. Andrienko, L. "Shevchenko Museum House in Kiev." *Forum*. 38 (Winter 1978): 15–17. illus.**  
According to this note, the house in Kyiv where Shevchenko rented a room in 1846 from the landlord Ivan Zhitnitsky was restored and reopened as a museum in March 1974. This article is illustrated with seven photographs of the Shevchenko house, showing its exterior and interior.
- A017. Andriichenko, Borys. "In the Presidium of the UWU Executive Board." / B. Andriychenko. *Digest of the Soviet Ukrainian Press*. 20.8 (August 1976): 21–23. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 11 June 1976, p. 1].**  
The *Digest's* title: "Ukrainian writers' union commissions endorsed." Andriichenko reports on a meeting that took place on 8 June. Under discussion were plans for future activities, such as preparations for the sixtieth anniversary of the October Revolution, "regular trips by writers' brigades to new construction sites," "creative meetings with readers," "consolidation of writers' contacts with labor collectives," etc. A number of commissions were established: on admissions, dramaturgy, criticism, artistic translation, children's literature, foreign literature, satire and humor, science fiction, work with young writers, etc.
- A018. Androsenko, P. "Acute need." *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 25. [Excerpts. Ukrainian original in *Kul'tura i zhyttia*. (9 February 1969): 2].**  
The author, who is the head of book sales administration at the Ukrainian Cooperative Society, cites statistical data to prove that the publications of Veselka, Ukraine's only publisher of children's books, cannot satisfy the growing demand.
- A019. "Andrushchenko, Yuriy (Marat) Vasilevich." *Prominent Personalities in the USSR*. (1968). 26.**  
About the poet Iurii Andrushchenko, born in 1910. (17 lines).
- A020. "Antonenko-Davydovich, Boris Dmitrievich (pen names: Virny, Bodgan [sic], Kotyk, Petr and Antonenko)." *Prominent Personalities in the USSR*. (1968). 29.**  
A biographical profile of Borys Antonenko-Davydovych, a Ukrainian writer born in 1899. There is a list of his works, with titles in Ukrainian and in English translation, as well as years of publication. Some information is provided about his arrest. (51 lines).
- A021. Antonyuk, A. "The story of a watch." *Digest of the Soviet Ukrainian Press*. 17.6 (June 1973): 27–28.**  
[Full text. Ukrainian original in *Literaturna Ukraina*, 6 April 1973, p. 4].  
A viewer's critical reaction to the Chernivtsi theater production of Ivan Rachada's play *Neproshenyi hist'*, which was shown on Ukrainian television. The *Digest's* title: "T.V. espionage thriller labelled less realistic than a fairy tale."
- A022. "Anxiety and hope." *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 20–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 17 January 1969, p. 3].**  
An unsigned interview with Roman Fedoriv, editor of the literary journal *Zhovten'*. Fedoriv speaks about preparations for the Lenin jubilee. A journal, according to Fedoriv, "not only reflects the literary process, it organizes and directs it... a journal takes an interest in a certain subject and tries to transmit its own enthusiasm to a writer." Fedoriv also speaks about the difficulties connected with such a process. The title supplied by the *Digest* reads: "Zhovten' editor speaks out on state of journal publishing."

A023. **Arnaudon, B.** "Recent news of Valentyn Moroz." *Zhinochyi svit=Woman's World*. 27.6 (314) (June 1976): 18–19. port.

An appeal to readers to support the actions of the Committee for the Defense of Valentyn Moroz by writing letters to members of the Canadian Parliament, the Serbsky Institute of Forensic Psychiatry in Moscow, etc.

A024. "Arrests and persecutions in Ukraine." *ABN Correspondence*. 23.4 (July-August 1972): 27–37.

A list of arrested and persecuted Ukrainians "with all the particulars known to us at present," according to this unsigned report. Includes data on the Ukrainian writers Berdnyk, Chornovil, Chubai (Chubay), Hryhoriy Dzyuba [sic], Zynoviia Franko, Leonid Kovalenko, Hryhoriy Kochur, Anatolii Lupynis, V. Moroz, M. Osadchyi, Iryna Stasiv, V. Stus, Ie. Sverstiuk, and I. Svitlychnyi.

A025. "Arrests of Ukrainian intellectuals." *Ukrainian Review* (London). 13.3 (Autumn 1966): 62–63.

An unsigned news item about the arrests of Ivan Svitlychnyi and Ivan Dziuba in Kyiv. The item is a reprint from *Censorship* (no. 7, Summer 1966, pp. 48–49), a quarterly report on censorship of ideas and the arts published on behalf of the Congress for Cultural Freedom. The note surveys reports published in the Western press in April, May and June 1966 (*Neue Zürcher Zeitung*, *The Times*, *The New York Times*, *Le Monde*). Some reports also mention additional arrests that took place in Lviv, Kharkiv and Odesa, noting the writers Mykhailo (Michael) Kosiv, Mykhailo Osadchyi (Michael Osadchy) and Ihor Kalynets' among those arrested.

A026. "The art of translation." *Digest of the Soviet Ukrainian Press*. 20.2 (February 1976): 24–25. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 26 December 1975, p. 1].

About a meeting of the Writers' Union of Ukraine Translation Commission, chaired by V. Korotych and dedicated to a discussion of Maksym Ryl's'kyi's book *The Art of Translation* [*Mystetstvo perekladu: statyi, vystupy, notatky*. Intro. by L. Novychenko. Kyiv: Radians'kyi pys'mennyk, 1975. 340 pp. illus.]. In his address, V.V. Koptilov spoke about Maksym Ryl's'kyi the translator, his basic principles and methods, and his "achievements in the study of the art of interpreting literary works in one's native language." The *Digest's* title: "UWU Translation Commission considers need for publication on literary translation."

A027. "An artist's word—a nation's weapon." *Digest of the Soviet Ukrainian Press*. 11.5 (May 1967): 21–22. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (24 March 1967): 2–4].

"Certain works published in recent issues of our journals," says the unsigned article, "are characterized by muddled ideological beliefs, a weakening in the tautness of public and social thought, substitution of indisputable, time-tested truths with homespun 'philosophy.' Even gifted poets occasionally decide to treat human life in pseudo-profound formulations." As examples, the article cites B. Oliinyk's poem "Doroha" (*Dnipro*, no. 1, 1967), the sketch "Hordynia" by Ia. Stupak (*Vitchyzna*), and the cycle "Z abetky sertsia" by L. and O. Berdnyk (*Dnipro*, no. 11, 1966). The editors of *Dnipro* and *Vitchyzna* are criticized for having published these works. The *Digest's* title reads: "Writers told to get back on socialist realism track."

A028. **Asher, Oxana.** "Alexander A. Granovsky—scholar, statesman and patriot." *Ukrainian Quarterly*. 33.4 (Winter 1977): 390–94.

An obituary article about Oleksandr Hranov's'kyi, born on 22 October 1887 in Berezhitsi, Volhynia, Ukraine, who died in Minneapolis on 4 November 1976. Hranov's'kyi, a professor of entomology at the University of Minnesota and, according to Asher, "a world-wide authority on aphids," was also the author of seven volumes of poetry in Ukrainian. The article, primary biographical in nature, also contains comments about Hranov's'kyi's poetry.

A029. "Attacks on Ivan Dziuba continue." *ABN Correspondence*. 21.3 (May-June 1970): 9–11.

A translation of an article originally published in *Molod' Ukrainy* (10 September 1969) under the title "In spiritual emigration," signed by two writers, B. Chalyi and Ia. Iarmysh (Ya. Yarmysh), and seven journalists: L. Stefanovych, V. Prokopenko, L. Hubaryeva, V. Konyukh, V. Maryanyan, B. Mashtalyarchuk, and V. Melnyk. The authors express their solidarity with L. Dmyterko's article against Ivan Dziuba published in *Literaturna Ukraina* [cf. A235] and give vent to their indignation over what they call Dziuba's "unworthy behaviour."

**A030. "Attentiveness and exactingness: a conversation about poetic debuts."** *Digest of the Soviet Ukrainian Press*. 18.1 (January 1974): 14–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 3 November 1973, p. 2].

An interview with Abram Katsnel'son, a poet and director of a creative seminar for young poets. [Katsnel'son's name is misspelled and appears in the *Digest* as "Katselson"]. Katsnel'son mentions by name sixty-two young poets in the 19–23 age group whom he considers noteworthy; of those first mentioned at the plenum in the previous year, three—Mykola Lukiv, Roman Kachuriv's'kyi and Vasyli' Hey—have published their first collections. Abram Katsnel'son quotes V. Malanchuk, secretary of the Central Committee of the Communist Party of Ukraine, who criticized Ukrainian poetry for its "alienation from the real world," and agrees that some works "are flawed by the pernicious influence of modernistic poetics, which, along with the propaganda of political indifference, of the extra-class and extra-temporal nature of poetry, our enemies strive to propagate using any means at their command." The title supplied by the *Digest* reads: "Young poets criticized for modernistic experimentations."

**A031. "Ayzenshtok, Ieremiya Yakovlevich."** *Prominent Personalities in the USSR*. (1968). 45.

Thirty-two lines of bio-bibliographical data about the Russian and Ukrainian literary critic Iarema Aizenshtok (b. 1900).

## B

**A032. Babenko, Vickie.** "Official contemporary Ukrainian poetry: mirror of socio-political forces." *Ukrainian Review* (London). 24.4 (Winter 1977): 39–50.

"Ukrainian literature has been censored more severely than Russian literature," says Babenko. "In fact, Ukrainian writers are subjected to special scrutiny (censorship) so that the mere touching upon political and national questions may lead to persecution and punishment." In Babenko's view, "no Ukrainian writer would be treated as the Russian Yevtushenko or Voznesensky who dared to raise their voices against the government, but received no punishment." In most official Soviet Ukrainian verse collections, according to Babenko, "one encounters again and again the standard Soviet themes: praise of the Party, love of the Soviet Union, glorification of Lenin or the heroes of labor and the Great Patriotic War." "Instead of convincing works of art," says Babenko, "the poets are producing trivial and uninspiring pieces of verse." Babenko singles out B. Oliinyk as "an exceptionally gifted poet" who manages to "write on Ukrainian themes without provoking strong criticism from the official side." All quotations of poetry in this article are in the original, without English translations of any kind.

**A033. Babenko, Vickie.** "Themes of Boris Oliinyk—a contemporary Ukrainian poet." *Ukrainian Review* (London). 21[sic].3 (Autumn 1975): 72–82.

The article discusses the "artistry" of Borys Oliinyk's poetry, but does so on the basis not of original poems but of Russian translations quoted at length by the author. Babenko stresses the universal and patriotic themes in Oliinyk's work and concludes that his "urge for rediscovering the Ukrainian national identity is intense, and his patriotic feelings occupy a central place in his works."

**A034. Babyshkin, Oleh.** "He belongs to mankind." *Digest of the Soviet Ukrainian Press*. 18.10 (October 1974): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 10 September 1974, p. 2].

An attempt to trace early influences on O. Dovzhenko, the young artist-caricaturist. According to Babyshkin, in 1925 Iurii Ianov's'kyi left Kharkiv to become artistic director of the Odesa Film Studio. Dovzhenko followed his friend Ianov's'kyi and worked with him for a year. "The presence of Yanov's'kyi, already accustomed to the life and work of the film factory, helped to bring Dovzhenko quickly into the world of filmmaking." This piece is one of two articles published under the *Digest*-supplied heading "Mark Dovzhenko anniversary." See also A616.

**A035. Badz'o, Iurii.** "The right to life." / Yuriy Badzyo. *Ukrainian Review* (London). 27 [sic, i.e., 26].4 (Winter 1979): 13–20.

A letter written in 1977 and originally addressed to the "Supreme Soviet of the USSR, foreign Communist parties and democratic citizens of the world" grew eventually, according to the author, "into a scholarly

research project dealing with various aspects of national life in Ukraine." Badz'o concludes that "the chauvinist policy" of the Communist Party "has denied the Ukrainian nation its right to life." An editorial note identifies Badz'o as a journalist and literary scholar.

- A036. "**Bagmut, Ivan Andrianovich.**" *Prominent Personalities in the USSR*. (1968). 49.  
A bio-bibliographical note of 43 lines about the Ukrainian writer Ivan Bahmut (b. 1903).
- A037. "**Bagmut, Ivan Adrianovych.**" *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 37–38.  
Twenty-eight lines of bio-bibliographical data about Ivan Bahmut (b. 1903), a writer whose works are characterized as attempts "to portray the inner world of the heroes ... written with humor in a laconic style."
- A038. **Bahrij Pikulyk, Romana.** "The expressionist experiment in Berezil': Kurbas and Kulish." *Canadian Slavonic Papers*. 14.2 (Summer 1972): 324–44.  
The central theme of dramatic expressionism, according to the author, is "the alienation of man from other men and a sense of futility when confronted not only with other men in society but with the whole meaningless environment represented primarily by the big city and the machine." "All the factors that contributed to the spiritual crisis at the turn of the century left man with a total absence of absolute values," says Bahrij Pikulyk. She divides expressionist drama and expressionistic stage productions into surrealist and cubist expressionism. Surrealist expressionism, in her view, is "subjective, dreamlike, visionary," while cubist expressionism is "object-centered, intellectual and linguistically experimental." According to the author, Kurbas, together with Kaiser and Meyerhold, belonged to the cubist branch and "tended to use constructivist stage settings, the introduction of many planes for a maximum of simultaneity and the actual introduction of film sequences into the theatre." Bahrij Pikulyk discusses at some length Kurbas's stagings of two plays, *Jimmie Higgins* (based on a novel by Upton Sinclair) and *Narodnyi Malakhii* (The People's Malakhii) by Mykola Kulish, and concludes that "the expressionist experiment in Berezil' was a very successful one." A French summary of the article is on p. 344.
- A039. **Bahrij Pikulyk, Romana.** "Taras Bulba and The Black Council: the adherence to and divergence from Walter Scott's historical novel pattern." / Pikulyk, Romana Myroslava Bahrij. *Dissertation Abstracts International*. 40.1 (July 1979): 301–A.  
An abstract of a 1978 Ph.D. dissertation written at the University of Toronto. According to the abstract, the dissertation analyzes two novels, Gogol's *Taras Bulba* and Panteleimon Kulish's *The Black Council*, "from the point of view of Sir Walter Scott's historical novel pattern." "This pattern," says the author, "consists of a fictional mediocre protagonist, the center of the fictional narrative; he is placed within an historical framework in which there are actual historical events and characters, a detailed description of manners, and a conflict between an old and new culture." The length of the dissertation is not indicated, nor is an order number provided.
- A040. "**Ban on Shevchenko's Testament song.**" *Ukrainian Review* (London). 14.3 (Autumn 1987): 95–96.  
A news item about a police prohibition of the singing of *Zapovit* at the end of a Shevchenko memorial celebration in Kolomyia in March 1987.
- A041. "**Bar Shevchenko monument in Australian capital.**" *Ukrainian Quarterly*. 29.4 (Winter 1973): 439.  
According to this note in the "Chronicle of Current Events," the main obstacle to Ukrainian community efforts to erect a statue in honor of Taras Shevchenko in Canberra is an Australian law that bars erection of monuments in the capital, except "in honor of Australian heroes and persons of national prominence."
- A042. "**The Bard of freedom and fraternity**" / RATAU. *Digest of the Soviet Ukrainian Press*. 20.10 (October 1976): 16–17. [Excerpts. Ukrainian original in *Radians'ka Ukraina*, 31 August 1976, p. 1].  
A solemn meeting marking the 120th anniversary of Ivan Franko's birth was held in Kyiv on 27 August 1976. Participants in the program included: L. Novychenko, Ie. Kyrlyuk, P. Voron'ko, R. Lubkiv's'kyi, I. Drach, V. Korotych, and Yu. Surovtsev. The *Digest's* title: "Mark 120th anniversary of Franko's birth in Kiev."
- A043. "**Barskii, Vasilii Grigor'evich.**" *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 106–7.  
A bio-bibliographical note (12 lines) about Vasyli' Bars'kyi (1701–1747), a "Ukrainian writer and religious

pilgrim." His four-volume travelogue, which enjoyed great popularity, according to this entry, is characterized as "detailed travel notes with numerous illustrations, which contain significant historical, geographical and ethnographic data."

**A044. Barsom, Valentina Kompaniec.** "Vasyl Stefanyk: a study of his artistic method." / Valentina Kompaniec Barsom. *Zbirnyk na poshanu prof. d-ra Iurii Shevel'ova = Symbolae in Honorem Georgii Y. Shevelov*. [Collegium redactorum: William E. Harkins, Olexa Horbatsch, Jacob P. Hursky]. München: Ukrainian Free University, Facultas Philosophica, 1971. (Naukovyi zbirnyk, t. 7). 231–237.

"The most obvious characteristic of Stefanyk's implicit artistic method is the absence of the obtrusive authorial commentary, i.e., the effacement of the figure of the author in his works," says Barsom. "Stefanyk is the first Ukrainian short-story writer to use the artistic technique of the putative author with such exquisite finesse." Barsom considers Stefanyk's correspondence the writer's creative laboratory and cites Stefanyk's letters to his friends and critics to indicate how he consciously developed his technique, which "he considered ... the essence of his art." While the "absence of authorial editorializing" brings Stefanyk artistically close to the Russian writer Chekhov, says Barsom, they differ in that Chekhov "was an advocate of extreme artistic objectivity," while Stefanyk attained his objective by merging and identifying himself with the characters of his short stories.

**A045. "Barvinok, Ganna (pseud. of Aleksandra Mikhailovna Belozerskaia-Kulish)." *Great Soviet Encyclopedia*. 2 (1973): 648. Biblio.**

A bio-bibliographical entry (8 lines) on the Ukrainian writer Oleksandra Bilozers'ka-Kulish (1828–1911), who wrote under the pseudonym Hanna Barvinok.

**A046. "Barvinok, Hanna." *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 110–11.**

Eighteen lines of bio-bibliographical data about the writer Hanna Barvinok (real name: Oleksandra Bilozers'ka-Kulish, 1828–1911). This encyclopedic entry speaks of Barvinok's "knowledge of rural life, her ability to render folk speech and to use folklore" and of the fact that Soviet sources criticized her for "sentimentalizing Ukrainian village life and for including religious motifs."

**A047. "Bash, Yakiv Vasylovich." *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 112–13.**

A bio-bibliographical note of 22 lines about the writer Iakiv Bash (real name: Bashmak, born in 1908), author of sketches about Dniprobud and novels.

**A048. Bass, I.I. "The march against truth." *Digest of the Soviet Ukrainian Press*. 14.5 (May 1970): 16–19.** [Excerpts. Ukrainian original in *Radians'ke literaturoznavstvo*. 1 (January 1970): 61–70].

According to Bass, the achievements of Soviet Ukrainian culture "evoke malice in Ukrainian bourgeois nationalist emigrés and result in slander, blasphemy, and arbitrary fabrications." To illustrate this statement, he briefly discusses recent critical writings of Ukrainian émigré scholars: D. Chyzhevs'kyi, M. Hlobenko, D. Doroshenko, and Ievhen Malaniuk [Yevhen Malanyuk in the text]. The main focus of his attack, however, is on Ivan Dziuba [Dzyuba], specifically on Dziuba's articles published abroad, such as his essays on Shevchenko and Petöfi, his reappraisal of Kobylians'ka's novel *Cherez kladku* (published in *Suchasnist'* in 1967 and 1969), and his article about the poetry of M. Vinhranovs'kyi (published in the London journal *Vyzvol'nyi shliakh*, no. 3, 1969). In responding to Dziuba's declaration of loyalty [cf. A539], Bass says: "For I. Dzyuba the road to participation in the work of truly Marxist literary studies and criticism does not lie through declarative statements, but, first of all, through the most profound realization of his methodologically erroneous views, and through a totally critical reconsideration of much that he has written, particularly the articles mentioned above." The *Digest's* title: "New salvo against Dzyuba."

**A049. "Baydebura, Pavel Andreevich." *Prominent Personalities in the USSR*. (1968). 60.**

Thirty-three lines of bio-bibliographical data on the Ukrainian writer Pavlo Baidebura (b. 1901).

**A050. Bazansky, Michael. "Čeremšyna, Stefanyk, Martovyč, and their friendship." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1976–1977. 7 (1976–1977): 34–35.**

A summary of the seminar held on 11 December 1976 and of the discussion that followed. The speaker, an honorary research associate in bibliography and librarianship at the Harvard Ukrainian Research

Institute, spoke about the writers Marko Cheremshyna, Vasyl' Stefanyk and Les' Martovych, who, according to the speaker, though different in personal character and mode of literary expression, formed a kind of spiritual trinity and were bound by a close lifelong friendship.

**A051. "Bazhan, Mikola Platonovich."** *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 136–38.

This one-and-one-third page encyclopedia article about Mykola Bazhan (b. 1904) mentions the "influence of the Futurists and Constructionists" on the poet's work in the 1920s, his abstract and complex poetic language, his "profundity of thought," combined with "simplicity and clarity of poetic form," and "his ideological and artistic position as a socialist realist poet," which is apparent in his "advocacy of socialist humanism, the ideology and the policy of the Party in art."

**A052. Bazhan, Mykola.** "At the 6th Congress of Writers of the USSR. Speech by Mykola Bazhan." *Digest of the Soviet Ukrainian Press*. 20.8 (August 1976): 18–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 29 June 1976, p. 3].

The *Digest's* title: "Bazhan urges greater attention to literary translation." Bazhan speaks of translations from and into Russian and of the need to improve the quality of translations. He expresses regrets that "superficial, mediocre, as well as simply unscrupulous translations which vulgarize and even distort the original, appear to this day in Russian and in other languages," that journals such as *Druzhiba narodov* do not exist on the republican level, and that masters of translation are not honored with USSR state prizes.

**A053. Bazhan, Mykola.** "Daughter of the Ukraine: In honour of Lesya Ukrainka birth centenary (1871–1913)." / Mikola Bazhan. *Soviet Literature*. 2 (275) (1971): 111–13. port.

"In the whole of world literature there are few women with such talent, wisdom and insight, few of such significance," says Bazhan about Lesya Ukrainka. Her plays, according to Bazhan, are "the finest and most important part of her literary legacy." Lesya Ukrainka's poetic talent "is dramatic even in her lyrical verse," says Bazhan. "The best of these are meditations, almost dramatic soliloquies." Lesya Ukrainka's b/w portrait appears on p. 111.

**A054. Bazhan, Mykola.** "Flowering in unity and in reciprocal enrichment" / M.P. Bazhan. *Digest of the Soviet Ukrainian Press*. 16.11 (November 1972): 2–3. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 29 September 1972, p. 2].

Speaking at a joint plenum of writers, Bazhan says: "The intensification of the ideological struggle between the new world of socialism and the old world of capitalism sets before the culture of socialism an even more militant task: combating, exposing and unmasking all attempts on the part of our enemies to revive old survivals, views and superstitions in the consciousness of our people and to instill in them the poison of nationalism, egoism, individualism." The *Digest's* title: "Bazhan eulogizes 'the great Russian literature' and 'the great Russian language.'"

**A055. Bazhan, Mykola.** "Incarnating Lenin's testament." *Digest of the Soviet Ukrainian Press*. 21.1 (January 1977): 21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 November 1976): 1].

Bazhan discusses translations of literary works of the various peoples of the USSR into Russian and translations of Russian literature into the languages of the various Soviet peoples. Although he considers the quantity of such publications "truly gratifying," he raises questions "concerning the quality and effectiveness" of some of these works. Says Bazhan: "Frequently there appear raw, careless translations, done without deep contemplation of the original. Naturally, the effect of such works and adulterations of the original is negative." Bazhan points to the need for the application of higher standards and greater responsibility on the part of editors and publishers. The *Digest's* title: "Bazhan calls for higher standards in literary translation."

**A056. Bazhan, Mykola.** "7th Congress of Ukraine's Writers. Opening address by Mykola Bazhan." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 16 April 1976, p. 2].

Bazhan pays tribute to the leadership of the Communist Party. "The party's solicitous and perceptive attitude to Soviet literature, combined with high standard and ideological exactingness [sic], with the rejection of the simplistic approach to questions of artistic creativity, has significantly mobilized the artistic intelligentsia." The *Digest's* title: "Bazhan delivers opening address."

- A057. Bazhan, Mykola.** "Speech by Mykola Bazhan." *Digest of the Soviet Ukrainian Press*. 15.8 (August 1971): 10. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 6 July 1971, p. 2].  
Bazhan spoke at the Fifth All-Union Congress of Writers in Moscow, where he said, among other things: "the number of book titles translated from the languages of Soviet peoples is not increasing in the plans of central publishing houses, but, on the contrary, decreasing." "Just open today's *Literaturnaya Gazeta* and you'll see that the plans of Progress publishers contain a majority of Russian works. Only two names are non-Russian, including no writers from Soviet Ukraine." The title supplied by the *Digest* reads: "Bazhan berates Progress Publishing House for lack of non-Russian works."
- A058. Bazhan, Mykola.** "A start in literature" / Mikola Bazhan. *Soviet Literature*. 12 (309) (1973): 148.  
A letter of recommendation from Mykola Bazhan on behalf of Iurii Lohvyn [Yuri Logvin]. Bazhan recommends Lohvyn "as a reliable applicant for membership of the Union of Writers of the Ukraine." This letter is one of the examples published in this issue of *Soviet Literature* "to tell our readers abroad how young talented writers begin their literary careers, how they become members of the Writers' Union and who assists them."
- A059. Bazhan, Mykola.** "Tribute on a 60th birthday: a song imbued with tenderness and thunder." *Ukrainian Canadian*. 31.617 (111) (December 1978): 23. port.  
About the poet Oleksandr Pidsukha, with his portrait. Says Bazhan about Pidsukha: "Beginning from his first book ... and ending with the plays and lyrics written in recent times, the poet created a whole galaxy of wonderful images and vivid pictures, reflected general moods and dreams."
- A060. "Bazhan, Nikolay Platonovich."** *Prominent Personalities in the USSR*. (1968). 61.  
A bio-bibliographical note of 82 lines about Mykola Bazhan (1904–1983).
- A061. Beauvoir, Simone de.** "In May 1964 we were invited ..." In *All Said and Done* / Simone de Beauvoir. Tr. Patrick O'Brian. New York: G.P. Putnam's Sons [1974]. 300–302.  
In her final book of memoirs, Simone de Beauvoir reflects on her life, friends, books, and travels. In 1964 she and Jean-Paul Sartre were invited to Kyiv for the celebrations of the 150th anniversary of Shevchenko's birth. They hesitated because of a recent anti-Semitic Soviet publication by Trokhym Kichko but finally went. In her recollections, de Beauvoir recalls an anti-Semitic conversation in Moscow, at the Sovietskaya hotel, and comments on anti-Semitic passages in a Ukrainian book about Balzac [she does not name the writer, who is, obviously, Natan Rybak, the author of *Pomylka Onore de Bal'zaka*]. There are favorable comments about conversations with Bazhan and Kornichuk, as well as reflections on Shevchenko. De Beauvoir seems to have noticed that Ukrainians exhibited "startlingly obvious" hostility to the Russians.
- A062. Bedriy, Anatole W.** "The concept of man in the works of Vasyl Symonenko." *Ukrainian Review* (London). 17.2 (Summer 1970): 61–67.  
"Symonenko realized that man's intellectual and volitional faculties transform him from a member of a species into an individual, a being having some features which make him different from other men, while other features make all human beings similar," says Bedriy. Quotations from Symonenko's poetry collection *Bereh chekan'* appear in the author's literal translations, i.e., "She stood by the stove like a captive" (8 lines, p. 62); "Our species is wise by nature" (5 lines, p. 65); "Hey, new Columbuses and Magellans" (7 lines, p. 66); and "To honour my beloved homeland" (6 lines, p. 67). These represent excerpts from the following poems: Pich (Lyzhe polum'ia zhovte cherevo). • Khor stariishyn z poemy "Fiksiiia" (Poroda nasha mudra vid pryrody). • \*\*\* (Hei, novi Kolumby, Magellany). • Hrudochka zemli (Shche v dytynstvi ia khodyv u travy).
- A063. Bedriy, Anatole W.** "Prominent intellectuals on persecution of Svitlychny and Dziuba." / A.W.B. *ABN Correspondence*. 17.6 (November/December 1966): 26–27.  
See notation under A064.
- A064. Bedriy, Anatole W.** "Prominent Western intellectuals protest against persecution of Svitlychny and Dziuba." / A.W.B. *Ukrainian Review* (London). 13.3 (Autumn 1966): 63–64.  
A survey of prominent personalities speaking out on behalf of the Ukrainian writers Ivan Svitlychny and Ivan Dziuba, who were arrested in the USSR. Among those signing petitions, writing articles or otherwise

engaging in actions of public protest were John A. Armstrong (USA), Birger Nerman (Sweden), Jens Nielsen (Denmark), H. Seton-Watson (United Kingdom), Ivan Matteo Lombardo, Paolo Rossi, and Leo Magnino (Italy).

- A065. Bedriy, Anatole W.** "Vasyl Symonenko (1935–1963), Troubadour of Ukraine's freedom." *ABN Correspondence*. 17.1 (January-February 1966): 6–9; 17.2 (April 1966): 18–20.  
In various sections of his article, Bedriy discusses Symonenko as an individualist, his religious beliefs, and his views on the Soviet Russian economic exploitation of Ukraine, on the Russian social bondage of the Ukrainian people, and on Soviet law and justice, as well as his philosophical views and political ideas. The poet Symonenko, says Bedriy, "comes out as a true freedom fighter for national independence."
- A066. "Bedzik, Dmytro Ivanovich."** *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 144.  
Twenty-one lines of bio-bibliographical data about Dmytro Bedzyk, a Ukrainian novelist and dramatist born in 1898.
- A067. "Bedzyk, Dmitriy Ivanovich."** *Prominent Personalities in the USSR*. (1968). 62.  
Bio-bibliographical data about Dmytro Bedzyk, a Ukrainian writer and playwright born in 1898. (36 lines).
- A068. Beliaev, V.G.** "Rybak, Natan Samoilovich." *Great Soviet Encyclopedia*. 22 (1979): 519. Biblio.  
"Rybak's best novels are characterized by intense conflicts, a publicistic approach, and a romantically elevated tone," says Beliaev in this note of 27 lines. Natan Rybak was born in 1913 and died in 1978.
- A069. "Beliaev, Vladimir Pavlovich."** *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 149.  
Twenty-four lines of bio-bibliographical data about Vladimir or Volodymyr Beliaev, a writer who writes in both Russian and Ukrainian. Born in 1909, he is the author of novels, short stories and political pamphlets against Ukrainian nationalists and the Catholic Church.
- A070. "Belous, Dmitriy Grigorevich."** *Prominent Personalities in the USSR*. (1968). 65.  
Thirty-eight lines of bio-bibliographical data about the poet Dmytro Bilous, born in 1920.
- A071. Belyaev, Victor.** "Mikhailo Stelmakh." *Soviet Literature*. 9 (243) (1968): 171–75. port. on 172.  
Stel'makh's works "teach love and kindness" and exhibit the "unity of most sober realism with romantic élan," according to Belyaev. He discusses Stel'makh's major books and says the following about his novel *Pravda i kryuda*: "The artistic searchings for the truth of life and its affirmation in images form the ideological-aesthetic basis, the message and soul of the novel, the pivot of the plot and the determinant factor in the development of the characters. Stelmakh condemns falsehood frankly, fervently and challengingly."
- A072. Berdnyk, Oles'.** "Arrest of Rudenko was 'historic crime,' says Berdnyk in a letter to KGB." *Ukrainian Review* (London). 24.4 (Winter 1977): 71.  
Berdnyk's letter was addressed to Y. Andropov, head of the Soviet KGB, and to V. Fedorchuk, chief of the Ukrainian KGB. No data on the arrest are provided.
- A073. Berdnyk, Oles'.** "An open letter to PEN-Club." / Oles Berdnyk and M. Rudenko. *Ukrainian Review* (London). 25.1 (Spring 1978): 92–93.  
A letter dated 5 January 1977 and signed by Oles Berdnyk and Mykola Rudenko appeals to International PEN on behalf of Ukrainian writers imprisoned or otherwise persecuted by the Soviet regime. "Fellow writers, raise a voice of protest against these medieval persecutions against creative writers," ask the two authors.
- A074. "Berdnyk, Ukrainian poet, detained and released."** *Ukrainian Quarterly*. 33.2 (Summer 1977): 223–24.  
According to this note in the "Chronicle of Current Events," Oles' Berdnyk, a writer and member of the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords, was arrested by Soviet authorities on 11 April 1977 and released two days later.

- A075. Bereshko-Hunter, Ludmilla.** "The search for the ideal place in Panteleimon Kulish's *Chorna rada*." *Journal of Ukrainian Graduate Studies*. 1.1 (Fall 1976): 3–11.  
The vision of "the World Upsidedown," says Bereshko-Hunter, has preoccupied poets for centuries. "The characteristic of the World Upsidedown is opposition, usually between an old order and a new one or between existing good and threatening evil. This kind of clash is always accompanied either by violence, disorder or horror. Such disruption inevitably raises the question of how, when, and where a resolution can be found, if at all. Each of the responses that *Chorna Rada* provides is intimately linked with a specific way of life, either on the *Sich*, or on the *khutir*. It is no surprise, then, that the quest for the Ideal Place should be one of the dominant preoccupations of the characters in Kulish's novel," according to the author.
- A076. "Berynda, Pamva."** *Great Soviet Encyclopedia*. 3 (1973): 225. Biblio.  
A bio-bibliographical entry of eight lines on the "Ukrainian lexicographer, poet and translator," who was born between 1550 and 1579 and died in 1632.
- A077. "Berynda, Pamva."** *Modern Encyclopedia of Russian and Soviet Literature*. 2 (1978): 217–18.  
Eighteen lines about Pamva Berynda, a Ukrainian lexicographer, poet and translator who died in 1632.
- A078. "Besoushko, Walter Volodimir."** *Men of Achievement*. 5 (1978): 47–48. port. on 47.  
Sixteen lines of bio-bibliographical data, with portrait, of the Slavist and educator Volodymyr Bezushko (b. 1894).
- A079. Bepalova, A.G.** "Kostomarov, Nikolai Ivanovich" / A.G. Bepalova and V. Ia. Gerasimenko. *Great Soviet Encyclopedia*. 13 (1976): 439–40. Biblio.  
Mykola Kostomarov (1817–1885) is characterized as a "Ukrainian and Russian historian, ethnographer, writer, and critic." As a historian, according to the authors, Kostomarov "interpreted the major issues of Russian and Ukrainian history from the standpoint of bourgeois historiography," and in his dramas "he portrayed the liberation struggle of the Ukrainian people from a nationalist standpoint." Kostomarov is credited with being one of the first Ukrainian literary critics. (55 lines).
- A080. Bezushko, Volodymyr.** "The last novel of Bohdan Lepky *Krutizh* ("Disorder")." / Wolodymyr Besoushko. *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 270.  
An English-language summary of an article about Bohdan Lepky's historical novel *Krutizh*. The article appears in Ukrainian on pp. 21–26.
- A081. "Biba, Petr Nikitovich."** *Prominent Personalities in the USSR*. (1968). 73.  
Twenty lines of bio-bibliographical data about the poet and journalist Petro Biba, born in 1913.
- A082. "Bi-centenary this month."** *Ukrainian Canadian*. 23.516 (10) (September 1969): 41. port.  
An unsigned note with a b/w portrait on the occasion of the forthcoming two hundredth anniversary of the birth of Ivan Kotliarevs'kyi (Kotlyarevsky). The note mentions the various commemorative events planned for this occasion in Ukraine, such as ceremonial meetings, academic conferences, literary exhibitions, and concerts, as well as new publications of Kotliarevs'kyi's works, new theatrical productions of his plays, and translations into foreign languages.
- A083. Bichuia, Nina.** "The world of Natalena Koroleva." / Nina Bichuya. *Digest of the Soviet Ukrainian Press*. 11.6 (June 1967): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 9 May 1967, p. 4].  
An article about Natalena Koroleva's novels *Son tyni* and *1313* published recently by the Slovak Pedagogical Publishing Co. in Bratislava (Division of Ukrainian literature in Prešov). The *Digest*-supplied title: "Ukrainian writer of the 'thirties introduced to readers in Ukraine."
- A084. Bida, Constantine.** "Fragments from the life of Olena Pchilka (excerpt from the book *Lesya Ukrainka*)."/ C. Bida. *Zhinochyi svit=Woman's World*. 26.10 (October 1975): 25. port.  
Biographical fragments about the writer Olena Pchilka, mother of Lesia Ukrainka, excerpted from the book *Lesya Ukrainka: Life and Work* [cf. B113]. Illustrated with O. Pchilka's b/w portrait.

**A085. Bida, Constantine.** "The linguistic aspect in the controversy over the authenticity of *The Igor' Tale*." / Constantin Bida. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1970–1971. 1 (1970–71): 47–49. Biblio.

A summary of the paper read on 16 March 1971 and of the discussion that followed. According to the speaker, a professor of Slavic languages and literatures at the University of Ottawa, André Mazon's questioning of the authenticity of *Slovo o polku Ihorevim* and classing it as a "pastiche of *Zadonščina*" stimulated "the most intensive discussion ever undertaken in the literature on this topic." In Bida's view, as reported here, the linguistic criteria are the most suitable in proving the authenticity of *Slovo*, and both chronological and typological aspects in the language of the work should be considered.

**A086. Bida, Constantine.** "A quest for the dramatic: Ukrainian authors turn to Shakespeare." *Zbirnyk na poshanu prof. d-ra Iurii Shevel'ova = Symbolae in Honorem Georgii Y. Shevelov*. [Collegium redactorum: William E. Harkins, Olexa Horbatsch, Jacob P. Hursky]. München: Ukrainian Free University, Facultas Philosophica, 1971. (Naukovyi zbirnyk, t. 7). 45–53. Appendix.

A survey of Ukrainian translations of Shakespeare's works, from the partial translation of *Othello* by Mykola Kostomarov in 1848 to a three-volume Ukrainian translation of Shakespeare's plays published in Kyiv in 1964. The appendix on p. 53 gives a bibliographical listing of Panteleimon Kulish's published translations from Shakespeare.

**A087. Bida, Constantine.** "Vestiges of antiquity in Ukrainian baroque literature." *Canadian Contributions to the VIII International Congress of Slavists Zagreb-Ljubljana, 1978*. Tradition and Innovation in Slavic Literatures, Linguistics and Stylistics. Ed. Z. Folejewski and E. Heier, G. Luckyj, and G. Schaarschmidt. Ottawa: Canadian Association of Slavists, 1978. 25–35. Biblio. notes.

The antique legacy, says Bida, "infiltrated Ukrainian baroque from the West." Classical literature and Hellenic mythology, according to the author, "provided the baroque writer not so much with themes and genre models, but with an abundance of symbols as vehicles for the concretization of spiritual notions and material for stylistic devices such as comparison, antithesis and hyperbole." Bida examines the work of Ioanikii [Ioannikii] Galiatovs'kyi, the author of *Kliuch razumeniia*, one of the most prolific writers of the seventeenth century, and his contemporary Antonii Radyvylovs'kyi, an author of homilies. "The constant reference of the Christian oriented and puritan Ukrainian baroque writers to the classical world, even if sometimes exaggerated and misused, as in the case of I. Galatovskij and A. Radivilovskij," says Bida, was "not entirely inorganic or unnatural to the literature still rooted in the medieval Byzantine tradition."

**A088. Bida, Constantine.** "The works of I. Galiatovs'kyj." / Constantin Bida. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1972–1973. 3 (1972–1973): 11–13. Biblio.

A summary of the paper read on 20 October 1972 and of the discussion that followed. Constantine Bida, professor at the University of Ottawa, spoke about Ioanikii [Ioannikii] Galiatovs'kyi—his life, education, world view, and works in the context of seventeenth-century Ukraine. Galiatovs'kyi was a Ukrainian Orthodox churchman, rector of the Kyiv Mohyla Academy, later archimandrite of Chernihiv, and author of a collection of sermons, *Kliuch razumeniia* (1659).

**A089. Bilets'kyi, Andrii.** "East and West. Nominated for the Maksym Ryl's'kyy Prize." / Andriy Bilets'kyy. *Digest of the Soviet Ukrainian Press*. 20.5 (May 1976): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 16 March 1976, p. 4].

About Vasyl' Mysyk and the range of his poetic translations. Mysyk, according to Bilets'kyi, has done translations not only from European languages—English (Shakespeare, Shelley, Byron, Keats, Burns), German (Goethe), and French (J. Du Bellay)—but also from Farsi and Tadjik (works of Rudaki, Omar Khayyam and Hafiz). "The translator has a marked tendency toward the exact, and even aphoristic expression," says Bilets'kyi. The *Digest's* title: "Translator from Western and Eastern languages proposed for Ryl's'kyy Prize."

**A090. Bilets'kyi, Andrii.** "The translation of Dante's *Comedy* is complete." / Andriy Bilets'kyy. [*Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 16].

The article surveys Ukrainian translations of Dante and reports on a recently completed translation of his *Inferno* by Ievhen Drob'iazko (Yevhen Antonovych Drobyazko) to be published by Dnipro Publishers

in 1975. The *Digest's* title reads: "Translation of Dante's "Comedy" completed."

- A091. Bilets'kyi, Oleksandr.** "Pavlo Tychnina (1891–1967)." / Alexander Beletsky. *Soviet Literature*. 9 (243) (1968): 161–64.

A general survey of Pavlo Tychnina's life and work in an issue devoted to Soviet Ukrainian literature and art. "The combination of these two qualities—refined melodiousness and the wrathful movement of a sharp sword raised aloft—is an inimitable and unparalleled feature characteristic only of the voice of this great poet," says Bilets'kyi.

- A092. "Bilets'kyi, Oleksandr Ivanovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 20–21.

A one-page encyclopedia article about the Ukrainian and Russian literary scholar Oleksandr Bilets'kyi (1884–1961). The entry says that Bilets'kyi's "range of interests was extraordinarily wide and varied, encompassing the literatures of various countries and peoples," and specifically mentions his studies of the Ukrainian writers Tychnina, Ryl's'kyi, Sosiura, Shevchenko, Nechui-Levyts'kyi, P. Myrnyi, Kotsiubyns'kyi, Lesia Ukrainka, and Franko.

- A093. "Bilets'kyi-Nosenko, Pavlo Pavlovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 21–22.

According to this one-page encyclopedia article, "Bilets'kyi's works (more than 60 titles) are quite diverse in content and include treatises on aesthetics, economics, philosophy, medicine, agriculture.... Since they remained largely unpublished, however, Bilets'kyi was little known during his lifetime. Only a few of his Ukrainian works have since been published." His Ukrainian-language writings include poems, novels, dramatic tales, and translations of German poetry. Bilets'kyi was born in 1774 and died in 1856.

- A094. "Biletskyy, Andrey Aleksandrovich."** *Prominent Personalities in the USSR*. (1968). 74.

Bio-bibliographical data (21 lines) about Andrii Bilets'kyi, a Ukrainian philologist born in 1911.

- A095. "Bilous, Dmytro Hryhorovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 27–28.

A quarter-page bio-bibliographical data about Dmytro Bilous, a poet, satirist and children's writer (b. 1920).

- A096. "Bilyk, Ivan (Rudchenko, Ivan Yakovych)."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 28.

Bio-bibliographical data about Ivan Rudchenko (1845–1905), a Ukrainian folklorist, ethnographer, literary critic and writer, best known as the co-author of the novel *Khiba revut' voly, iak iasla pouni*, which he wrote with his brother, Panas Myrnyi. (Half a page).

- A097. "Bilylovs'kyi, Kesar Oleksandrovich."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 28–29.

Bio-bibliographical data (one-third of a page) about the Ukrainian poet, publisher and translator Kesar Bilylovs'kyi (1859–1934). According to this entry, his "unquestionable lyric talent and a sense of verse imparts elegance and charm to many of his poems."

- A098. "Bishop, Tania Kroitor, 1906–(Tetiana Shevchuk, Virlyana Semkiw, a pseudonym)."** *Contemporary Authors. Permanent series*. 2 (1965–1978): 61.

Bio-bibliographical data about Tetiana Shevchuk entered under the following categories: personal data with address, career, writings, work in progress, and avocational interests.

- A099. Blair, W. Granger.** "Arrest of two Ukrainian writers." *ABN Correspondence*. 17.3 (May-June 1966): 6.

A news item reprinted from the *New York Times* of 7 April 1966 about the arrest in Soviet Ukraine of Ivan Svitlychnyi and Ivan Dziuba.

- A100. "Blakitnyi-Ellan (pseud. of Vasili Mikhaïlovich Ellanskii)."** *Great Soviet Encyclopedia*. 3 (1973): 356–57. Biblio.

An unsigned bio-bibliographical entry of thirty lines about Vasyl' Ellan-Blakytnyi (1894–1925). He is characterized as "one of the leaders of the proletarian literary movement in Ukraine" who "committed serious errors, nationalistic in nature, in his political and literary work" between 1917 and 1920 but later became "an active fighter against bourgeois nationalism and national betrayal." His poetry is characterized as having "impetuous energetic rhythm" and being "filled with enthusiasm over the struggle for the triumph of the proletarian revolution."

- A101. "Blakytnyi (real name Yellanskiy) Vasiliy Mikhaylovich."** *Who Was Who in the USSR*. (1972). 70.  
Bio-bibliographical data about Vasyl' Ellan-Blakytnyi (33 lines), a Ukrainian writer, poet and journalist. His date of birth is given as 1894 and date of death as 4 December 1925 (in Kharkiv).
- A102. Blazhko, El.** "The first co-author. A joint meeting of the Collegium of the UkSSR State Film Committee and the representatives of creative unions." *Digest of the Soviet Ukrainian Press*. 21.3 (March 1977): 25–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 December 1976): 4].  
A report on a meeting whose focus was on the role and tasks of script writers and their relations with Ukraine's film studios. "Most of the artistic films produced by the republic's studios in the past few years have used scenarios written by writers and journalists. In 1976, too, several films were created with the help of writers, who authored scripts. The 1977–1980 plan for the Dovzhenko Film Studio in Kyiv calls for a number of important themes to be treated by the republic's authors," says Blazhko. The *Digest's* title: "Ukrainian movie industry plagued by shortage of good scripts."
- A103. "Bobinskiy, Vasiliy Petrovich."** *Who Was Who in the USSR*. (1972). 73.  
Thirteen lines of bio-bibliographical data about the poet and translator Vasyl' Bobyns'kyi, who was born on 11 March 1898 and died in imprisonment on 2 January 1938.
- A104. "Bobyns'kyi, Vasyl' Petrovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 66.  
One-half page of bio-bibliographical data about the poet Vasyl' Bobyns'kyi (1898–1938). The entry singles out Bobyns'kyi's poem *Smert' Franka*, which "creates the striking figure of a poet-soldier" and was apparently written during the author's imprisonment in Lviv. It subsequently merited "the Ukrainian Soviet State award as one of the best literary works written on the occasion of the 10th anniversary of the October Revolution." Bobyns'kyi was later arrested by the Soviets and died in a Soviet prison on 2 January 1938.
- A105. "Bocun[sic]-Vlasenko, Anna Maria."** *Who's Who of American Women*. 10th ed. (1977–1978): 79.  
Sixteen lines of bio-bibliographical data about Anna Boitsun-Vlasenko (Bojcum), a pedagogue and literary critic born in 1917.
- A106. "Bodians'kyi, Osyp Maksymovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 66–67.  
Ca. one page of bio-bibliographical data about the Ukrainian philologist, Slavist, historian and writer Osyp Bodians'kyi (1808–1877), whose interests and scholarly studies are characterized as "typical of East Slavic Romanticism."
- A107. Bodnaruk, I.** "Our women writers who were destroyed by the occupants of Ukraine." Tr. Hanna Mazurenko. *Zhinochyi svit=Woman's World*. 30.2 (341) (February 1979): 24–25.  
About the writers Lada Mohylians'ka (1902–1937), Luciana Piontek (1899–1937), and Liudmyla Staryts'ka-Cherniakhivs'ka (1868–1941), who perished at the hands of the Soviets, and the poet Olena Teliha (1907–1942), who was executed by the Nazis.
- A108. Bogdanova, Zinaida.** "Andrei Malyshko (1912–1970)." *Soviet Literature*. 7 (268) (1970): 106–8. port.  
An introductory article to accompany a selection of Malyshko's poetry in translation [cf. T243]. "Malyshko is a profoundly national poet," says Bogdanova. "In its tonality, in its poetic imagery, the melody of Malyshko's verses naturally approximates to folklore, to the people's way of thinking and their outlook." In speaking of individual poems, some of which appear in the selection, Bogdanova points out such qualities as "rhythmic structure and metaphorical associations," "a strictness of harmony, an almost solemn air combined with simplicity and modesty of expressive means," "transparent purity, sincerity and inspiration," and "intense thought, bitter recollections of the war, inspired patriotism."

- A109. “Bohdan Krawciw.”** *Ukrainian Quarterly*. 31.4 (Winter 1975): 448–49.  
An obituary note of one and one-half pages in the “Chronicle of Current Events.” Bohdan Kravtsiv, a Ukrainian poet, journalist and scholar, was born in Lopianka, western Ukraine, on 5 May 1904 and died in Rutherford, N.J., on 21 November 1975 at the age of 71.
- A110. Bohdaniuk, Volodymyr.** “Further trials of Ukrainian intellectuals.” / V.B. *Ukrainian Review* (London). 13.4 (Winter 1966): 90–92.  
A survey of Soviet reactions to the publication in the West in January 1965 of Vasyl Symonenko’s poetry and of the series of arrests and trials that took place subsequently in 1965 and 1966. Among the intellectuals subjected to arrest, the writers Svitlychnyi, Dziuba, Osadchyi, and Ihor Kalynets are mentioned briefly. A list of those tried and sentenced to imprisonment contains the names of the writers Sviatoslav Karavans’kyi, Valentyn Moroz, Mykhailo Masiutko [Mykhaylo Masyutko], Mykhailo Kosiv, Mykhailo Ozernyi [Mykhaylo Ozernyi], and Anatolii Shevchuk [Anatoly Shevchuk].
- A111. Bohdaniuk, Volodymyr.** “Oral literature of the people.” / V. Bohdaniuk. *Ukrainian Review* (London). 22.1 (Spring 1975): 83–85.  
A chapter of a longer work on Ukraine that includes brief descriptions of the various types of Ukrainian folklore: *byliny*, *dumy*, tales, ritual songs, *koliadky*, Kupalo songs, wedding songs, etc.
- A112. “Boian.”** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 88.  
This entry of fifteen lines characterizes Boian as a “Russian singer-warrior of the second half of the eleventh—beginning of the twelfth centuries.” Boian is first mentioned in the *Slovo polku Ihorevim*.
- A113. “Boichenko, Oleksandr Maksymovych.”** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 89.  
Oleksandr Boichenko (1903–1950) was a Soviet Ukrainian writer who also wrote in Russian. (1/3 page of bio-bibliographical data).
- A114. Boiko, Iurii.** “Methodological problems confronting the literary scholar.” / Jurij Bojko-Blochyn. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1970–1971. 1 (1970–71): 50–51. Biblio.  
A summary of the paper read on 23 March 1971 and of the discussion that followed. The speaker, a professor of Slavic languages and literatures at Munich University in West Germany, discussed his own experiences as a literary scholar and the various methods that he employed in his literary research on Kotsiubyns’kyi, Franko, Shevchenko et al.
- A115. Boiko, Ivan.** “Mykhailo Hrushevsky. On the 100th anniversary of his birth.” / Ivan Boyko and Yevhen Kyrylyuk. *Digest of the Soviet Ukrainian Press*. 10.11 (November 1966): 21–25. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (30 September 1966): 3–4].  
A bibliographical survey of Hrushevs’kyi’s main works from the point of view of Marxist-Leninist critics. In discussing Hrushevs’kyi’s five-volume history of Ukrainian literature and his studies of Ukrainian writers, the authors speak of Hrushevs’kyi’s “anti-scientific,” “bourgeois-nationalist tendency.” The title supplied by the *Digest*: “Hrushevs’kyi remembered on his anniversary.”
- A116. Boiko, Leonid.** “New life desires new words. Notes from the Republic Conference of Poets.” / Leonid Boyko and Stanislav Tel’nyuk. *Digest of the Soviet Ukrainian Press*. 10.3 (March 1966): 17–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 January 1966): 1–4].  
Participants in a republican conference of poets discussed the current state of Soviet Ukrainian poetry and made critical comments about Roman Chumak’s book *A Drop of Pure Love* [*Kraplyna chystoi liubovi*]. They also spoke of their desire for the revival of such “talented” and “extremely interesting” poets as B.I. Antonych and for the establishment of a special periodical devoted to Ukrainian poetry. Participating in the discussions were B. Kotlyarov, A. Shevchenko, R. Bratun’, and P. Voron’ko. The title supplied by the *Digest* reads: “Poets meet. Discuss past achievements, dream about future.”
- A117. Bolshak, Vasil.** “Craftsman of beauty.” *Ukraine*. 3 (7) (1971): 22. port.  
This article about the photographer Mikola [Mykola] Kozlovsky of Kyiv includes, among other examples

of his work, a large b/w portrait of Maksym Ryl's'kyi.

- A118. "Borduliak, Timofei Ignat'evich."** *Great Soviet Encyclopedia*. 3 (1973): 459–60. Biblio.  
An unsigned twenty-line encyclopedic note about the writer Tymotei Borduliak (1863–1936). Borduliak, according to this note, "described with harsh realism the life of peasants who suffered from insufficient land and from oppression by landowners, kulaks, and the Austro-Hungarian authorities."
- A119. "Borolych, Iurii Ivanovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 97.  
Iurii Borolych (b. 1921) is a Ukrainian writer living in Prešov, Slovakia. (13 lines of bio-bibliographical data).
- A120. "Borovykovs'kyi, Levko Ivanovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 97–98.  
A twenty-four-line encyclopedic entry about the Ukrainian poet Levko Borovykovs'kyi (1806–1889), whose poems are characterized as touching upon "ethical problems and the problems of everyday life, less frequently upon social questions."
- A121. "Borshosh-Kumiats'kyi, Iulii Vasylovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 100–101.  
Fourteen lines of bio-bibliographical data about the poet, born in 1905, whose work, according to this entry, deals with "themes of the struggle of labor in the pre-Soviet period and the lack of workers' rights."
- A122. Börtnes, Jostein.** "Frame technique in Nestor's Life of St. Theodosius." *Scando-Slavica*. 13 (1967): 5–16.  
Nestor's Life of St. Theodosius, says Börtnes, is still the object of differing evaluations. The author sides with scholars such as A. Šachmatov, D. Tschizevskij and G.P. Fedotov, who consider Nestor's story a valuable work of art. "Despite the fact that Nestor has furnished the biography proper with a frame consisting of an *exordium* and a *conclusio*," says Börtnes, "scholars have hitherto mainly been concerned with the life in its more restricted sense when trying to reach an aesthetic evaluation of Nestor's story." But the framework, according to Börtnes, "is in fact indispensable for a proper interpretation, showing as it does that Nestor had a very clear idea of how to compose the biography of a saint. *The Life of St. Theodosius* is no collection of unconnected anecdotes from the saint's life, but a literary composition patterned on traditional models."
- A123. Börtnes, Jostein.** "Hagiographical transformation in the Old Russian Lives of Saints." *Scando-Slavica*. 18 (1972): 5–12.  
According to the author, "Old Russian hagiography comprises thousands of texts," most of them unpublished. The Russian scholar V.O. Ključevskij came to the conclusion that the Lives have no documentary value and cannot be used as sources for history. But "The hagiographer's 'slovo,' his discourse, does not refer directly to objective, historical events. Its signification is created by the interplay of the narrative and the rhetorical system within the text," says Börtnes. "Contrary to widespread opinion, this text is no arbitrary collection of unconnected anecdotes from a saint's life, but an entity, in which the biography proper is inscribed within a frame consisting of an *exordium* and a *conclusio*. In composing this frame, the hagiographer followed a rigidly established tradition," says Börtnes. In his view, "The hagiographical process aims at the suspension of the opposition between narration and quotation, in order to create a discourse in which these different modes of enunciation function together." The author analyzes the relation between narration and quotation in the childhood sequence of Nestor's Life of St. Theodosius. The terms "Kievan Rus'" and "Old Russian literature" are used throughout the article.
- A124. "Borys Antonenko-Davydovych."** *Ukrainian Review* (London). 17.3 (Autumn 1970): 87.  
A biographical profile of Borys Antonenko-Davydovych, born on 5 August 1899, who is characterized here as one of Ukraine's "most outstanding writers and literary critics." His works, according to this anonymous article, "are marked by severe realism with the colouring of sparkling humour often mixed with irony and sarcasm."

- A125. "Borzenko, Sergey Aleksandrovich."** *Prominent Personalities in the USSR*. (1968). 88.  
Twenty-six lines of bio-bibliographical data about the Russian and Ukrainian writer Serhii Borzhenko (b. 1909).
- A126. "Boychenko, Alexandr Maksimovich."** *Who Was Who in the USSR*. (1972). 86.  
Bio-bibliographical data about Oleksandr Boichenko, characterized as a "Ukrainian writer and Komsomol official." Dates of birth and death are given as 22 September 1903 and 30 May 1950.
- A127. Boychenko, V.** "Party organizations and ideological steadfastness of the creative intelligentsia." *Digest of the Soviet Ukrainian Press*. 10.9 (September 1966): 15–17. [Excerpts. Ukrainian original in *Komunist Ukrainy*. 6 (1966): 10–18].  
The author is secretary of the Kyiv city committee of the Communist Party of Ukraine. The article calls for better ideological and educational work of the party with the creative intelligentsia. Says Boychenko: "we still encounter ideologically immature and artistically weak works in which we feel no paths of the building of Communism, and which do not depict the grandeur of the cause of the Party ... some young artists surrender to nihilistic moods, become enthused with formalistic trends, and sometimes express ideologically harmful opinions (on the pattern of the bourgeois motto 'freedom of creativity'). This charge can primarily be addressed to the literary critics I. Dzyuba and V. Stus, and the poetess L. Kostenko." The title supplied by the *Digest* reads: "Party official hits 'freedom of creativity.' Dzyuba, Stus, Kostenko singled out in charge."
- A128. "Bozhko, Savva Zakharovich."** *Who Was Who in the USSR*. (1972). 87.  
Eight lines of bio-bibliographical data about Sava Bozhko, a writer and journalist (b. 1901—d. 27 April 1947).
- A129. Braichevs'kyi, Mykhailo.** "The first to take up the pen." / Mykhaylo Braychevs'kyy. *Digest of the Soviet Ukrainian Press*. 12.5 (May 1968): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (19 March 1968): 2].  
About Ilarion's "Slovo o zakony i blahodaty," which the author characterizes as "a profoundly philosophical work ... astonishingly astute and timely." The *Digest*-supplied title reads: "Historian cites XIth century treatise on right of separate and equal development."
- A130. "Bratun, Rostislav Andreevich."** *Prominent Personalities in the USSR*. (1968). 90.  
Twenty-four lines of bio-bibliographical data about the poet Rostyslav Bratun' (b. 1927).
- A131. Bratun', Rostyslav.** "Developing good traditions." *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 18–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 January 1970): 2].  
An address at the Fourth Plenum of the Executive Board of the Writers' Union of Ukraine. Bratun' calls for the establishment of bookstores to sell books published in 'sister republics,' for closer relations between Polish and Ukrainian writers, for summer Ukrainian language courses for foreign visitors, and for greater attention to the popularization of works of Ukrainian writers who live in socialist countries. The title supplied by the *Digest* reads: "Study of Ukrainian among foreigners urged by Bratun'."
- A132. Bratun', Rostyslav.** "Literature in a land reborn." / Rostislav Bratun. *Ukrainian Canadian*. 31.615 (109) (October 1978): 32–34. illus.  
In a special issue devoted to the city of Lviv, R. Bratun', the chairman of the Lviv branch of the Writers' Union of Ukraine, discusses the current literary life of Lviv, the Lviv literary journal *Zhooten'*, and the Kameniar Publishing House. According to Bratun', there are seventy writers in the Lviv branch. He makes brief comments about the senior writers Dmytro Bandrivs'kyi [Bandrivsky] and Iryna Vil'de, as well as about Roman Fedoriv, Roman Ivanychuk [Ivanichuk], Taras Myhal', Heorhii Knysh, Nina Bichuia [Bichuya], Roman Lubkivs'kyi [Lubkivsky], and Volodymyr Luchuk and the critics Mykola Il'nyts'kyi [Il'nytsky] and Taras Salyha. The article has three b/w illustrations: a portrait of Bratun', a photo of Ivan Franko's grave in the Lychakiv Cemetery in Lviv, and a group photo of Lviv writers including Roman Kudlyk, Iryna Vil'de, Roman Lubkivs'kyi, Roman Fedoriv, R. Bratun', and Roman Ivanychuk [caption erroneously gives "Ivancuk"].
- A133. Bratun', Rostyslav.** "UC. 'Interesting ... impressive ...'" *Ukrainian Canadian*. 24.544 (37) (February

1972): 27. illus.

About Rostyslav Bratun's recent three-week visit to Canada. The title refers to Bratun's opinion of the magazine *Ukrainian Canadian*. The photo is of Bratun' with the editor of the *Ukrainian Canadian*, Mitch Sago.

**A134. Briuhhen, Volodymyr.** "The noon of creative maturity: Mykola Lukash is 50 years old." / Volodymyr Bryuhen. *Digest of the Soviet Ukrainian Press*. 14.2 (February 1970): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (19 December 1969): 3].

A tribute to Mykola Lukash, translator of Flaubert, Goethe, Lorca, Boccaccio, Verlaine, and Burns from their original languages into Ukrainian. The *Digest's* title: "Outstanding Ukrainian translator praised."

**A135. Briuhhen, Volodymyr.** "Seven poems and a fragment." / Volodymyr Bryuggen. *Digest of the Soviet Ukrainian Press*. 13.9 (September 1969): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 July 1969): 3].

About Ivan Drach's poems "The beginning of Whitman" published in the May issue of *Vitchyzna*. Says the critic Briuhhen: "Here we will not find words-puzzles and images-charades which tear asunder the reader's defenseless imagination. This was the poet's child outfit which does not fit the adult poet, grown to his present size. Here nothing is left of the clever, whimsical game; instead, we find attempts to understand and transmit the existential and creative originality of the American poet, Walt Whitman." The *Digest's* title: "Drach acclaimed for fragment published in *Vitchyzna*."

**A136. Briukhovets'kyi, V.** "The starry orchards of poetry: in the writer's laboratory. An interview taken by V. Bryukhovetskyi. *Digest of the Soviet Ukrainian Press*. 20.10 (October 1976): 18–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (13 August 1976): 2].

The interview is with Mykola Vasylovych Khomychevs'kyi (Khomychevs'kyi), who writes under the pseudonym Borys Ten. He is known for his translations (primarily from the classics) of such authors as Homer, Aeschylus, Sophocles, Aristophanes, and Plato. In answering the questions posed by Briukhovets'kyi, Borys Ten discusses his early life and the multilingual environment in which he grew up, his musical training in Moscow, his Ukrainian translations of many libretti of the great operas, and his translations of the *Iliad* and the *Odyssey*. The *Digest's* title: "Interview with classics translator Borys Ten."

**A137. Brock, Peter.** "Ivan Vahylevych (1811–1866) and the Ukrainian national identity." *Canadian Slavonic Papers*. 14.2 (Summer 1972): 153–89.

Unlike the other two members of the Ruthenian Triad (*Rus'ka Triitsia*), Markiiian Shashkevych and Iakiv Holovats'kyi, Ivan Vahylevych, according to Brock, "suffered neglect at the hands of historians" and was condemned as one "who betrayed Ukrainianism and went over to the Poles." Brock examines a variety of biographical and bibliographical sources and concludes that Ivan Vahylevych, despite "his advocacy of a political alliance with the Poles," was "a Ukrainian cultural nationalist bent on defending the independent status of his native language and literature and their right to develop alongside the other Slavic tongues." A French abstract of the article appears on p. 190.

**A138. "Budyak, Yuriy (real name Pokos, Yuriy Yakovlevich)."** *Who Was Who in the USSR*. (1972). 94. Eight lines of bio-bibliographical data about the writer and poet Iurii Budiak (b. 1879, d. 1938).

**A139. "Bugayko, Tatyana Fedorovna."** *Prominent Personalities in the USSR*. (1968). 96. About the Ukrainian literary critic and methodologist Tatiana Buhaiko (31 lines).

**A140. Burachynska, Lidia.** "Ol'ha Kobylans'ka's diary." *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 270–71.

An English-language summary of an article in Ukrainian on pp. 27–47. Burachynska discusses an unpublished diary of Ol'ha Kobylans'ka's, written in German and covering eight years (from 1 November 1883 to 12 March 1891). According to the summary, the diary shows the writer's "aspirations, expectations and doubts," but there is little discussion of Kobylans'ka's works written at the time.

- A141. Burachynskyy, Roxolana Maria.** "The theme of freedom in the life and works of Marko Vovčok." *Dissertation Abstracts International*. 38.3 (September 1977): 1445–A.  
An abstract of a 1977 Ph.D. dissertation at Vanderbilt University, which is characterized as "a chronological study of the theme of social and inner freedom in the Ukrainian and Russian works of Marko Vovčok." The author considers Marko Vovchok "the first professional woman writer in 19th century Ukrainian and Russian literature to introduce the theme of the emancipation of women." The dissertation, 289 pp. long, is available in print or on microfilm from University Microfilms International, order No. 77-19365.
- A142. Buriak, Borys.** "Contemporaneity and the esthetic position of the artist." / Borys Buryak. *Digest of the Soviet Ukrainian Press*. 14.2 (February 1970): 16–17. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (10 January 1970): 3–4].  
Literary experts speak of innovations in the form of the novel in the works of foreign writers but fail to see these innovations in their own literature, says Buriak. He claims that "internal monologue," for the discovery of which Joyce is given credit, "was used much earlier in Russian literature by Dostoyevsky and L. Tolstoy, as well as in Ukrainian, by Kotsyubyns'kyi, Franko and others." "On what basis do certain other scholars consider R. Musil to be the 'father' of the intellectual novel, rather than the authors of *War and Peace* or *What to do?*" asks Buriak. *Literaturna Ukraina* is accused of "inept theorizing" with respect to M. Stel'makh's novel *Duma pro tebe*. The *Digest's* title reads: "Subjectivistic tastes' laid to *Literaturna Ukraina*."
- A143. Buriak, Borys.** "On positive impulses." / Borys Buryak. *Digest of the Soviet Ukrainian Press*. 13.4 (April 1969): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 February 1969): 1].  
Buriak decries the unpopularity of the humanities among the young. "We should not tolerate shallowness and lack of significant content in literature.... Agriculture requires mechanization, but literature does not," says Buriak. His address was delivered at the Third Plenum of the Ukrainian Writers' Union Executive Board. The *Digest's* title: "Critic decries 'mechanization' in literature."
- A144. Buriak, Borys.** "The weakness of anti-Communism and literature." / Borys Buryak. *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 15–16. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (28 January 1972): 3–4].  
The *Digest's* title: "Russification of non-Russian literatures denied." "[E]veryone in the anti-communist camp," says Buriak, "strives to pass judgement on socialist realism ... they distort our methods and falsify our literature." As examples, the author cites *Suchasna literatura v URSR* (without naming its editor, Ivan Koshelivets'), and C.A. Manning's *Ukrainian Literature and History of Ukraine*.
- A145. Buriak, Borys.** "Young artists and contemporaneity." / Borys Buryak. *Digest of the Soviet Ukrainian Press*. 16.5 (May 1972): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 March 1972): 2].  
Buriak spoke at the Second Plenum of the Executive Board of the Writers' Union of Ukraine. Young writers' works on industrial themes, says Buriak, are characterized by descriptiveness, illustrativeness and repetition. In some cases, they seem to be "an inferior limitation of the 'production' novel," apparently transplanted from the 1930s. The fact that young writers avoid longer prose works, says Buriak, attracts the attention of "nationalistic researchers" abroad. Buriak cites Pelenski [Pelenskyy] [cf. 1143], who concluded, allegedly, that young writers "are indifferent to major social problems" and "choose small forms and reject the novel which requires the development of important social themes." The *Digest's* title: "Critic warns against reemergence of 1930's 'production' novel."
- A146. "Buriak, Borys Spyrydonovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 183.  
Eighteen lines of bio-bibliographical data about Borys Buriak (b. 1913), a writer, critic and literary scholar.
- A147. Burkatov, Boris.** "Alexander Korneichuk." *Soviet Literature*. 9 (243) (1968): 165–66. port. on 166.  
An outline of Oleksandr Kornichuk's work in an issue devoted to Soviet Ukrainian literature. "Whatever subject the author handles," says Burkatov about the playwright, "he invariably evokes a lively response in the souls of the millions of people who watch and read his plays."
- A148. "Burlaka, Fedor Nikolaevich."** *Prominent Personalities in the USSR*. (1968). 100.  
Bio-bibliographical data about the writer Fedir Burlaka, born in 1902. (18 lines).

**A149. Burlakov, S.** "Meeting of Dnipropetrovs'k critics." *Digest of the Soviet Ukrainian Press*. 13.6 (June 1969): 22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (13 May 1969): 4].

About a conference of literary and theater critics in Dnipropetrovs'k, where addresses were given by F. Zalata and I. Lutsenko. Says Burlakov: "We need criticism which is armed with a true Leninist understanding of art, criticism that will not compromise." The title supplied by the *Digest* reads: "Dnipropetrovsk critics warned against nationalism."

**A150. Burliai, Iu.S.** "Oleinik, Stepan Ivanovich." *Great Soviet Encyclopedia*. 18 (1978): 429. Biblio.

About the poet Stepan Oliinyk, born in 1908. "Oleinik's poetry is noted for its topicality, satirical wit, political commitment, and rich Ukrainian humor." (16 lines).

**A151. Burliai, Iu.S.** "Pavlychko, Dmitro (Dmitrii) Vasil'evich." *Great Soviet Encyclopedia*. 19 (1978): 363. Biblio.

Dmytro Pavlychko's poetry, according to the author, "deals with the new life in the reunified Western Ukraine, the unmasking of Ukrainian bourgeois nationalists, and the struggle for peace." Pavlychko was born in 1929. (18 lines).

**A152. "Buryak, Boris Spiridonovich."** *Prominent Personalities in the USSR*. (1968). 100.

Bio-bibliographical data about Borys Buriak, a Ukrainian literary critic and writer born in 1913. (29 lines).

**A153. Bushman, Ir.** "Korneychuk, Aleksandr Yevdokimovich." *Portraits of Prominent USSR Personalities*. 2.2 (April 1969): 75–79. Port. p. 76.

A detailed biography of Oleksandr Korniiichuk, who was born on 25 May 1905. "In Stalin's time," says Bushman, Korneychuk was one of Stalin's most loyal followers, as a writer, as a member of government and as a public figure." His 1933 play "Zahybel' eskadry," according to Bushman, "dealt with revolutionary seamen and the scuttling (on Lenin's orders) of the Black Sea Squadron." It brought Korniiichuk recognition and a prize and, says Bushman, "From this time on Korneychuk began to be guided by the Party's current campaign in his choice of subjects." According to Bushman, his next play, *Platon Krechet*, "illustrated the problem of the Soviet intelligentsia with which the Party was faced in the 30's. From a literary and dramatic standpoint, this was the most successful of Korneychuk's works." The author finds Korniiichuk's speech at the Second Writers' Congress of the USSR (1954), which has elements of cautious criticism and self-criticism, "a most intriguing document." In 1954, says Bushman, Korniiichuk and his wife, Wanda Wasilewska, who wrote in Polish, "were held up as examples of artists who were attentive to social criticism and who corrected their major defects." Korniiichuk's 1954 play *Kryla* portrayed "a new type of leader ... whose character had much in common with that of Khrushchev." Korniiichuk was awarded three Lenin prizes and numerous other honors. In 1961 he was elected a member of the Central Committee of the Communist Party of the Soviet Union. The article provides 32 lines of bibliographical sources and Korniiichuk's address, which is given as Verkhovnyi Soviet of the Ukrainian SSR.

**A154. Bushman, Ir.** "Stelmakh, Mikhail Afanas'yevich." *Portraits of Prominent USSR Personalities*. 2.4 (October 1969): 232–34. Port. on 233.

A profile of the novelist Mykhailo Stel'makh (b. 14 August 1912), with some comments about his major works. The 1957 publication of the novel *Krov liuds'ka — ne vodytsia*, says Bushman, "brought Stelmakh wide renown. This novel, about the establishment of Soviet rule in the Ukraine, won Khrushchev's personal approval." About *Pravda i kryvda / Marko Bezsmertnyi* (1962) Bushman says: "The novel is an interesting blend of realism and folklore fairy-tale elements, and is aimed against the personality cult. The novel's fame was further increased by the author's stage adaptation." Bushman provides the following characteristics of Stel'makh and his style: "Stelmakh's prose is lyrical, wide-ranging and closely linked with the folklore tradition. Stelmakh writes intensively in irregular bouts. His scripts are always handwritten, since he cannot bear to hear the sound of the typewriter. Although he frequently stresses how essential it is for a writer to maintain a notebook, his own notebook is a most sporadic affair. He sits down to write with a ready-made plan, which he only seldom alters. Stelmakh considers that the ideas a writer preaches should jibe fully with his personal life." The article also gives twelve lines of bibliographical sources and an address for Stel'makh at the headquarters of the Writers' Union of Ukraine (Kyiv, Ordzhonikidze 2).

- A155. Butych, Ivan.** "A treasury of literature and art." *Digest of the Soviet Ukrainian Press*. 10.7 (July 1966): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (17 May 1966): 4].

The author, who is the director of the scholarly publishing department of the Bureau of Archives of the Ukrainian SSR Council of Ministers, discusses plans for the Central State Archive-Museum of Literature and Art, which is being built in Kyiv at 22 Volodymyr St. The *Digest* title: "Plan central archive for arts and letters."

- A156. Buyniak, Victor O.** "Marko Vovchok and Leo Tolstoi." *Canadian Slavonic Papers*. 14.2 (Summer 1972): 300–313.

According to Buyniak, Marko Vovchok met Leo Tolstoi in Paris in February 1861. Tolstoi's ideas regarding the education of peasants had considerable influence on Marko Vovchok. Tolstoi invited her to participate in his pedagogical journal *lasnaia poliana*, but no contributions by Marko Vovchok ever appeared in that publication. Among possible reasons for this, Buyniak points out Vovchok's much more revolutionary social and feminist attitudes, which may have conflicted with Tolstoi's pacifist philosophy. A French summary of the article appears on p. 314.

- A157. "Buzko, Dmitriy Ivanovich."** *Who Was Who in the USSR*. (1972). 100.

Eight lines of bio-bibliographical data about the Ukrainian writer Dmytro Buz'ko (b. 1891, d. 18 April 1943).

- A158. "By common effort.** The Presidium of the Association of Writers of Ukraine in a discussion of the school program in Ukrainian literature." *Digest of the Soviet Ukrainian Press*. 10.1 (January 1966): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 30 November 1965): 1–4].

Participants in the meeting (A. Ishchuk, Iu. Smolych, B. Antonenko-Davydovych, M. Mytsenko, L. Zabashka, I. Le, and L. Novychenko) expressed apprehension about "diminishing interest in the study of our language and literature," poor distribution of books, and the "negative results of making the schools technical." The *Digest's* title: "Writers analyze draft literature program for schools."

- A159. "Bychko, Valentin Vasilevich."** *Prominent Personalities in the USSR*. (1968).

Forty-two lines of bio-bibliographical data about the writer Valentyin Bychko.

- A160. "Bychko, Valentyn Vasylyovych."** *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 197–98.

Valentyin Bychko (b. 1912) wrote mainly for children and young people. (19 lines of bio-bibliographical data).

- A161. Byshovets', V.Ye.** "Philosophy at the Kiev Mohyla Academy. Teofan Prokopovych." / V.Ye. Byshovets' and V.M. Nychyk. *Digest of the Soviet Ukrainian Press*. 15.1 (January 1971): 16–18. [Excerpts. Ukrainian original in *Filosofs'ka dumka* 3 (May-June 1970): 92–94].

About a two-volume Ukrainian edition of Teofan Prokopovych's philosophical works that is being prepared by the Ukrainian SSR Academy of Sciences, Institute of Philosophy, the Lviv University Department of Classical Philosophy, and philologists from other republican universities. Prokopovych's literary works, plays and poems, and lectures on poetics and rhetoric are characterized by the authors as "life-asserting; they urge to search for happiness in this life and show a deep understanding of the most subtle aspirations of the human spirit and the principles of their expression in art." The *Digest's* title: "Prepare Prokopovych's works for publication."

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- A162. "The calling and the obligation of an artist."** *Digest of the Soviet Ukrainian Press*. 20.7 (July 1976): 22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (28 May 1976): 3].

The *Digest's* title: "Kiev writers study Marxism-Leninism." The unsigned article reports on the year-long seminar and lecture series in Marxism-Leninism held by the Central Committee of the Communist Party of Ukraine for the writers of Kyiv.

- A163. "The calling of the writer and the critic." *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 27. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (12 June 1973): 3].  
The *Digest's* title: "Commission on criticism discusses ideological shortcomings in literary works." The meeting of the Committee on Criticism of the Ukrainian Writers' Union was held on 6 June, with Leonid Novychenko presiding. The poets S. Zinchuk, L. Horlach and Iryna Zhylenko were criticized for ideological narrow-mindedness, privacy, political indifference, bookishness and/or restricted subject matter. Lidiia Maliarenko [Lydia Malyarenko] was criticized for her positive evaluation of M. Nekhoda's novel *Kholodnyi iar*. There was also discussion of the need for better coverage of the working class, greater contacts, and study and translation of "fraternal literatures." I. Zub, M. Lohvynenko, M. Ostryk, I. Soldatenko, M. Leshchenko, S. Kryzhanivskyy and P. Mysnyk participated in the discussions.
- A164. "Canadian protest mushrooms for jailed Ukrainian writter [sic]." *ABN Correspondence*. 25.5 (September-October 1974): 30.  
A news report about various actions in Canada in support of Valentyn Moroz, a prisoner in the USSR.
- A165. Carynnyk, Marco. "Vasyl Stus." *Journal of Ukrainian Graduate Studies*. 1.1 (Fall 1976): 62–67.  
Vasyl' Stus, according to this article, was sentenced to seven years in labour camps and three years in exile by a Soviet court in September 1972 for "systematically preparing, preserving, and distributing slanderous anti-Soviet documents which defamed the Soviet system." But Stus, says Carynnyk, "deserves our attention as a poet no less than as a critic or a political prisoner." Carynnyk's article serves as an introduction to a selection of Stus's poetry that appears (in the original Ukrainian) on pp. 68–71 of the same issue. "Vasyl Stus will probably not win his place in Ukrainian literary history by introducing new poetic devices or methods ... but he has already created a body of poetry which treats the sum of his experiences sincerely and without any false intonations," says Carynnyk.
- A166. Carynnyk, Marco. "Vasyl Stus: a preliminary bibliography." *Journal of Ukrainian Graduate Studies*. 1.1 (Fall 1976): 72–74.  
A chronological listing of Stus's poems, articles and appeals published from 1963 to 1976. Except for a few translations, most entries are given in transliterated Ukrainian.
- A167. "The case of Valentin Moroz: Valentin Moroz's defense speech." *Survey*. 18.1 (82) (Winter 1972): 219–22.  
This appears to be the text of Valentyn Moroz's speech in his own defense at his trial in November 1970, with a brief biographical note by the editors. There is no indication of the source of the document.
- A168. "Catheryna Hrynevych." *Zhinochyi soit=Woman's World*. 26.11/12 (November/December 1975): 26.  
A brief unsigned biographical note about the writer Katria Hrynevychyeva.
- A169. Celewych, Ulana. "Lesya Ukrainka." *ABN Correspondence*. 22.3 (May-June 1971): 21–22. port.  
A popularly written brief biography of Lesia Ukrainka on the occasion of her birth centennial.
- A170. "Chagovets, Vsevolod Andriiovych." *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 242.  
Vsevolod Chahovets' (1877–1950), a Ukrainian theatrical scholar, was the author of scenarios, librettos and plays. (14 lines of bio-bibliographical data).
- A171. "Chaikovs'kyi, Andrii Yakovych." *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 243.  
According to this encyclopedia entry (one-third of a page in length), Andrii Chaikovs'kyi (1857–1935) "wrote novelettes reflecting realistic scenes of Galician life." Soviet critics are credited with the claim that his "conservatism and the nationalistic narrowmindedness of his world view were the cause of his inimical attitude toward the October Revolution."
- A172. Challis, Natalie. "Divine folly in old Kievan literature: the Tale of Isaac the Cave Dweller." / Natalie Challis and Horace W. Dewey. *Slavic and East European Journal*. 22.3 (Fall 1978): 255–64. Notes.  
"Russia's earliest surviving story about a holy fool," according to the authors, "deals with Isaac the Cave-Dweller (Isaakij Pečernik), a monk in the Kiev Cave Monastery in the early decades after the monastery's founding." The article gives a detailed summary of this story, which the authors consider "a well-

constructed and well-narrated piece of literature," "teleological" in nature. The message of the story, according to Challis and Dewey, is as follows: "Divine folly is valued above solitary asceticism; *jurodstvo* can help 'cure' a monk who has succumbed to *prelest* while a hermit. But the highest service to God is coenobitic monasticism."

- A173. **Chelak, M.** "Master of obscurity." *Digest of the Soviet Ukrainian Press*. 14.8 (August 1970): 21–22. [Excerpts. Ukrainian original in *Prapor* 3 (March 1970): 92–95].

The author takes issue with the Russian and Ukrainian émigré writers V. Zinkovskyy, M. Lossky and D. Chyzhevs'kyi, as well as with the authors of the *Entsyklopediia ukrainoznavstva*, who, in his opinion, assert that Hryhorii Skovoroda's outlook was permeated with mysticism and that he was influenced by the Church fathers and by medieval and modern mysticism. Chelak says that they ignore such facts as Skovoroda's rejection of "dogmatism and the ritualistic side of Christianity," his defense of free thinking, and his support of democratic thought. Chelak goes so far as to claim that Skovoroda "laid the foundation of atheism in Ukraine in the materialist and atheistic tendencies of his philosophy." The *Digest's* title: "Emigré writers accused of distorting Skovoroda."

- A174. "Chendrey [sic], Ivan Mikhaylovich." *Prominent Personalities in the USSR*. (1968). 106. Thirty lines of bio-bibliographical data about the writer Ivan Chendei (b. 1922).

- A175. **Cheremshyns'kyi, O.** "What did they sing two centuries ago?" *Digest of the Soviet Ukrainian Press*. 17.4 (April 1973): 15–16. [Full text. *Literaturna Ukraina?* [no source given] (18 February 1973): 3].

I. Hereta, director of the Ternopil Museum of Regional Studies, discovered two unique manuscript collections of folklore while working on the creation of a museum commemorating V. Hnatiuk in the scholar's native village of Velesniv. The first collection was compiled by Z. Dolenha-Khodakovs'kyi (1784–1825) and the second by O. Bodians'kyi (1808–1877). They were discovered among the holdings of H. Bodnar and the artist H. Smol's'kyi.

- A176. **Cherkashyn, R.** "On the eve of the golden jubilee." *Digest of the Soviet Ukrainian Press*. 16.9 (September 1972): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 August 1972): 3].

The *Digest's* title: "Kharkiv Theater stages Kulish classic." A review of the play *Patetychna sonata* by Mykola Kulish, produced at the T.H. Shevchenko Dramatic Theater in Kharkiv and directed by B. Meshkis. Says Cherkashyn: "M. Kulish's extremely intricate and profound play "Patetychna sonata," which is written in a beautiful imagery-laden language, remains a literary masterpiece that is worthy of new attempts at modern stage presentation. The Kharkiv Academic Theater's production of this play is one such serious, albeit not always successful, attempt."

- A177. **Chernenko, Alexandra.** "The birth of a new spiritual awareness." *Canadian Slavonic Papers*. 16.1 (Spring 1974): 73–98.

The summer 1972 issue of *Canadian Slavonic Papers* included Danylo Struk's article about Hryhorii Chubai's poem *Vidshukovannia prychetnoho* ("The search for an accomplice"), with the full text of the poem in Struk's English translation [cf. A1469, T036]. Chernenko takes issue with some of Struk's statements, "corrects" some parts of his translation of the poem, and proposes her own interpretation of Chubai's work. According to Chernenko, "the spiritual flavour of Chubai's poem can be found in Hryhorii S. Skovoroda's mystical philosophy." In Chernenko's view, "Chubai's poem gives an image of human striving for the renewal of psychic wholeness and 'what it is that holds all men together.' This is the main reason why his small and modest poem has such unique value." While it may be "impossible to explain in detail the whole poem in a rational or logical way," says Chernenko, "one can use a comparative method based on Jung's empirical findings about the human psyche and Skovoroda's mystical philosophy and his symbolism" to guide the reader "toward an intuitive perception of the meaning of Chubai's poem." She proceeds to do so by analyzing the Jungian "uniting symbols of archetypal nature" present in Chubai's poem. Fragments of the poem in Struk's translation (some 177 lines) are quoted to illustrate the points made in the article. A French summary of the article appears on p. 98.

- A178. **Cherniavs'kyi, V.** "Evenings of Ukrainian poetry in the USA." / V. Chernyavs'kyi. *Digest of the Soviet Ukrainian Press*. 11.2 (February 1967): 21–22. [Full text. Ukrainian original in *Literaturna Ukraina*. (20 December 1966): 2].

A news report about poetry readings by D. Pavlychko and I. Drach at Rutgers University (Newark), La

Salle College (Philadelphia), the University of Southern Illinois (Carbondale), Harvard, New York, and Columbia Universities. D. Pavlychko and I. Drach were in New York at the 21st session of the U.N. General Assembly as members of the official delegation of the Ukrainian SSR. The *Digest's* title: "Kiev poets-diplomats tour U.S. campuses."

- A179. **Chikovani, Simon.** "Maxim Rylsky (1895–1964)." Tr. Michael Moor. *Soviet Literature*. 9 (243) (1968): 158–61.

Reminiscences of Maksym Ryl's'kyi by the eminent Georgian poet Chikovani in an issue devoted to Ukrainian literature and art. Chikovani recalls "many happy meetings" with Ryl's'kyi, comments on Ryl's'kyi's poetry and his translations from foreign literatures, and says: "Maxim Rylsky was a versatile poet and a man of great spiritual wealth. He was also a tireless worker and, in spite of his advanced years, never lost the fire of poetic inspiration."

- A180. "Children are the great joy of life." *Ukrainian Canadian*. 31.620 (114) (March 1979): 32–33.

An unsigned article about Taras Shevchenko's love and concern for children.

- A181. **Chopyk, Dan B.** "In search of a lost past: the Ukrainian poetry of Yar Slavutych." *Ukrainian Quarterly*. 35.1 (Spring 1979): 50–63.

Chopyk provides a detailed biography of the poet, discusses Slavutych's main themes, as well as his language and poetic mastery, and analyzes Slavutych's books in chronological order of publication: *Spiwaie kolos* (1945), *Homin vikiv* (1946), *Pravdonosti* (1948), *Spraha* (1950), *Oaza* (1960), *Maiestat* (1962), *Trofei* (1963), *Zavoioynyky prerii* (1968), and *Mudroshchi mandriv* (1972). According to Chopyk, "Slavutych's Ukrainian poetry is innovative both thematically and technically." The article is interspersed with brief quotations of poetry translated by the author or by Morse Manly.

- (A182. **Chopyk, Dan B.** "The making and unmaking of a Soviet bureaucrat." *Nationalities Papers*. 2.1 (Spring 1974): 14–18.

A review article on Oles' Honchar's novel *Sobor*. Chopyk characterizes *Sobor* as "a socialist realism novel" and defines socialist realism as an attempt "to depict reality in its revolutionary development, i.e., in a dialectic development which forges the truth from contradictions." Writers of socialist realism, says Chopyk, "must keep in mind that literature should help people to understand themselves ... uplift their faith ... bring out a desire to stand for the truth ... fight banality and baseness ... help people to find some good in themselves ... stir shame, anger, and nobleness so as to show that humanity can be beautiful." Chopyk focuses on two major protagonists in the novel, the negative hero Volodka Loboda and the positive hero Mykola Bahlai. The portrayal of Loboda, a junior party official, amounts, in Chopyk's view, to Honchar's "sharpest criticism of Soviet reality."

- A183. **Chorney, Stephen S.** "Don Juan motif in Lesia Ukrainka's dramaturgy." *Ukrainian Quarterly*. 35.2 (Summer 1979): 156–66.

A comparison of three dramas: *El burlador de Sevilla* by the Spanish playwright Tirso de Molina (1630), the Russian version of Aleksandr Pushkin's *Kamennyj gost'* (1839), and Lesia Ukrainka's *Kaminnyi hospodar* (1912). In describing Ukrainka's work, Chorney says that it "was a product not only of her own rejection of Ukrainian ethnographic theater, but also it was a woman's attempt to interpret this worldwide Don Juanian motif in the psycho-sociological spirit of Ibsen-Nietzsche philosophy at the beginning of the 20th century."

- A184. **Chorney, Stephen S.** "350 years since M. Smotrytsky's fundamental work on languages." *Ukrainian Quarterly*. 26.3–4 (Autumn-Winter 1970): 301–3.

Meletii Smotryts'kyi (b. 1578) is characterized by the author as a "Ukrainian writer-polemicist, philologist and church worker." His *Grammar*, according to Chorney, "ushered in a new era in the study of phonological structure not only of East Slavic languages but also of the languages of other Slavs. This grammar was the only textbook used in the schools for many years."

- A185. **Chornomorsky, A.** "Insufficient action in defense of Moroz." *ABN Correspondence*. 25.4 (July-August 1974): 24–45.

An appeal to intensify actions on behalf of Valentyn Moroz, a Ukrainian historian and writer imprisoned in the USSR for political reasons.

- A186. Chornovil, Viacheslav.** "Essay" / by V. Chornovil. In *Quest of Justice: Protest and Dissent in the Soviet Union Today*. Ed. Abraham Brumberg. New York: Praeger [©1970]. 183–200.

In a letter dated 17 January 1968 and addressed to the procurator general of the Ukrainian SSR, the chairman of the Supreme Court of the Ukrainian SSR, and the chairman of the Committee of State Security of the Council of Ministers of the Ukrainian SSR, Chornovil comments on recent breaches of justice involving the arrest and imprisonment of members of the Ukrainian intelligentsia, including several Ukrainian writers. They were accused of "anti-Soviet agitation and propaganda" under article 62 of the Criminal Code of the Ukrainian SSR. "In its present version," says Chornovil, "article 62 completely contradicts the freedoms that are guaranteed to Soviet citizens in the Constitution of the USSR." "If anyone criticizes current nationality policies for their departure from Leninist norms, then he (even if mistaken) has every right to do so, according to the Constitution of the USSR," says Chornovil. "It seems possible to apply the charge of 'slandorous fabrications' to all statements that do not coincide with official directives." Chornovil provides specific examples of unlawful procedures and practices, as well as methods used by the KGB (informers, unlawful searches, monitoring of conversations) to expose "especially dangerous state criminals," methods used in preliminary investigations, violations of procedural norms at trials, and harsh sentences in corrective labor camps used as punishment. A brief biographical note about Viacheslav Chornovil appears on p. 464.

- A187. Chornovil, Viacheslav.** "My trial." / Vyacheslav Chornovil. *Index on Censorship*. 5.1 (Spring 1976): 57–69. port.

Documentation on Chornovil in this issue of the *Index on Censorship* is published with a page-long introduction by the editors in connection with the Nicholas Tomalin Award given to Chornovil in the autumn of 1975. The award honors "journalists whose freedom of action and speech is threatened." The document itself includes the abridged text of the April 1973 judgment in Chornovil's trial; his commentary on it written around January 1975; and his letter addressed to Chairman N.V. Podgorny of the Presidium of the Supreme Soviet of the USSR, in which Chornovil renounces his Soviet citizenship. Chornovil's commentary, according to the editorial note, "throws considerable light on the workings of the extreme form of Soviet censorship: long years of imprisonment for writings arbitrarily deemed by the authorities to be anti-Soviet." Chornovil's commentary includes quotations of two poems by I. Senyk ["Around Bratsk," 14 lines, pp. 61, 63; "Square faces," 16 lines, p. 63], one poem by Iryna Kalynets ["Instead of a dedication (They will crucify you and curse you)," 12 lines, p. 63], and a folk song ["The Cossacks fought," 12 lines, p. 63]. There is a b/w portrait of Chornovil on p. 69.

- A188. Chornovil, Viacheslav.** "A voice from the Soviet prison camp." Vyacheslav M. Chornovil. *Ukrainian Quarterly*. 24.1 (Spring 1968): 13–21.

Excerpts from a letter by V. Chornovil addressed to the attorney-general of the Ukrainian SSR, with a longer editorial note. The letter was part of a manuscript by Chornovil that was smuggled from the USSR to the West in late 1967 and included materials revealing details about secret trials of young Ukrainian intellectuals, among them a number of Soviet Ukrainian writers, poets and artists ("Portraits of 20 so-called criminals," "Violations of socialist legality," etc.) Chornovil's manuscript was eventually published in the West as *The Chornovil Papers* [cf. B004].

- A189. Chornovil, Viacheslav.** "Vyacheslav Chornovil has renounced his Soviet citizenship." *ABN Correspondence*. 26.5 (September-October 1975): inside back cover, port.

The text of Chornovil's petition addressed to the chief of the Presidium of the Supreme Soviet of the USSR. The petition is dated 1 March 1975 and contains Chornovil's renunciation of his USSR citizenship. Chornovil's portrait appears on the cover of this issue.

- A190. "Chornovil, Vyacheslav Maksymovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 24–25. port.

Twenty-four lines of biographical data about the journalist and writer Viacheslav Chornovil, with a focus on his imprisonment by the Soviet regime.

- A191. "Chornovil transferred to Lviv."** *ABN Correspondence*. 26.1 (January-February 1975): 38.

A news item about the transfer of Viacheslav Chornovil from a Mordovian concentration camp to Lviv, "apparently for further interrogation."

- A192. "Chronology of important dates in Lesya Ukrainka's life and work." *Ukrainian Canadian*. 23.532 (53) (February 1971): 40–42. illus.  
Important events in Lesya Ukrainka's life and work, listed in chronological order from 1871 to 1913.
- A193. "Chubay, Hryhoriy." *Ukrainian Political Prisoners in the Soviet Union*. (1979): 25.  
Hryhoriy Chubai is characterized as a "poet and artist-decorator," arrested in 1972. No other biographical data (4 lines).
- A194. "Chuprynka, Grigoriy Avramovich." *Who Was Who in the USSR*. (1972). 115.  
Bio-bibliographical data (18 lines) about the "modernist poet" Hryts'ko Chuprynka, born on 15 September 1879 and executed on 28 August 1921.
- A195. Coleman, Arthur Prudden. "A new golden age for Ukraine." *Ukrainian Quarterly*. 26.1 (Spring 1970): 36–47.  
A.P. Coleman, who wrote the pioneering study *A Brief Survey of Ukrainian Literature* (1936) [cf. *ULE: Books and Pamphlets, 1890–1965*, B14], shares his reflections about the progress that Ukrainian studies have made in America. He talks about Ukraine as a land that has enchanted writers such as Sebastian Klonowicz (*Roxolania*), Antoni Malczewski, Nikolai Gogol, and Taras Shevchenko. Of special interest is Coleman's memoir about Percival Cundy and the latter's pioneer efforts in translating Franko and Shevchenko into English. Fifteen lines from Shevchenko's poem "The Dream (Flying, I watch it from above)" are quoted on p. 43 in what appears to be the author's own translation. The reflections were, apparently, a speech or a lecture delivered on some unidentified occasion.
- A196. "A Colloquium Commemorating the 250th Anniversary of Skovoroda's Birth." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1971–1972. 2 (1971–1972): 83–88. Biblio.  
A summary of three papers on Hryhoriy Skovoroda presented on 4 May 1972 and of the discussion that followed. The three papers were: "H.S. Skovoroda: his place in intellectual tradition" by John-Paul Himka, a Ph.D. candidate in history at the University of Michigan; "Skovoroda's philosophy of man" by Taras Zakydalsky, a Ph.D. candidate in philosophy at Bryn Mawr College, and "Skovoroda in subsequent literature" by Richard Hantula, a Ph.D. candidate in Slavic languages and literatures at Harvard University. Topics under discussion included obstacles that have long impeded an assessment of Skovoroda's place in intellectual tradition, such as his obscure style, varied interpretations of his philosophy, falsifications of his texts, and inadequate biographical/archival research. There was also discussion of Skovoroda's concept of "heart, outer heart and Christ," the question of his language, anecdotes and legends about Skovoroda, and literary works about him.
- A197. "Commemorating the 75th birth anniversary of Volodimir Sosyura (1898–1965)." *Ukraine*. 1 (13) (1973): 11. port.  
This tribute to Volodymyr Sosiura consists of a b/w portrait of the poet, his poem "Above the busy cranes and trucks" (16 lines) in an unattributed translation, and an excerpt from Andrii Malyshko's [Andriy Malishko in the text] reminiscences about Sosiura.
- A198. "Communique." *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 2. [Full text. Ukrainian original in *Radians'ka Ukraina*. (11 February 1972): 4].  
The *Digest's* title: "Svitlychnyy, Chornovil and Sverstyuk arrested for anti-Soviet activities." A news item about these three writers, who "have been charged with conducting activities hostile to the socialist order and in conjunction with the Dobosh case." Iaroslav Dobosh was a Belgian citizen arrested previously "for conducting enemy activities" on the territory of the Ukrainian SSR.
- A199. "Concerning the awarding of the T.H. Shevchenko State Prize of the Ukrainian SSR. Resolution of the Central Committee of the Communist Party of Ukraine and of the Council of Ministers of the Ukrainian SSR." *Digest of the Soviet Ukrainian Press*. 18.4 (April 1974): 4–5. [Full text. Ukrainian original in *Radians'ka Ukraina*. (10 March 1974): 1].  
An official announcement. In literature, the prize was awarded to Pavlo Zahrebel'nyi for his novels *Pervomist* and *Smert' v Kyievi*. The *Digest's* title: "1974 Shevchenko prizes awarded."

**A200. "Congressman Koch attacks Russia for Dzyuba."** *ABN Correspondence* 25.1 (January-February 1974): 29–30.

A statement by Edward I. Koch, Democratic Congressman from the 18th Congressional district of New York, originally published in *The Congressional Record* of November 14, 1973 and reprinted here with some preliminary editorial comments. Koch's statement is subheaded "Ivan Dzyuba: a Ukrainian hero" and relates the story of Dzyuba's arrest, sentencing and recantation. "If we cannot expect Russia to reverse its habits of oppression, surely we can do all that is peaceably possible to encourage it to allow those subject to brutalization to leave."

**A201. "Contemporaneity—the chief guide."** *Digest of the Soviet Ukrainian Press*. 15.6 (June 1971): 4–5. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (11 May 1971): 1–2].

The *Digest's* title: "Kiev writers' organization elects officers." The electoral meeting of Kyiv city and oblast writers was held on 6 April. Vasyl Kozachenko reported on ideological directives for writers in light of the 24th Congress of the Communist Party of the Soviet Union and the 24th Congress of the Communist Party of Ukraine. Oles' Honchar spoke of readers' demands for good books and about the need for a new literary journal for Kyiv writers. Iurii Zbanats'kyi was elected chairman of the Executive Board of the Kyiv writers' organization. A list of other elected officials is provided.

**A202. "Contrary to historical truth.** Concerning R. Andriashyk's novel 'Poltva.'" *Digest of the Soviet Ukrainian Press*. 15.2 (February 1971): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (12 January 1971): 2].

The *Digest's* title: "Ideological and artistic errors ascribed to new work." The commission on criticism and literary theory and the sector on prose of the Kyiv writers' organization held a joint meeting on 6 January 1971 to discuss R. Andriashyk's novel "Poltva," published in the August and September issues of the journal *Prapor*. P. Hurinenko, D. Bedzyk, M. Rud', M. Lohvynenko, O. Musienko [Musiyenko], L. Novychenko, S. Shakhovs'kyi [Shakhovskyy], and V. Vil'nyi [Vilnyy] participated in the discussion. According to this report, they agreed that "unfortunately, Roman Andriyashchuk's new work cannot be considered an achievement, but that, on the contrary, the novel contains serious ideological and artistic errors."

**A203. Corbett, D.M.** "The brave generation. Young Ukrainian intellectuals fight for human and national rights." *Forum*. 1.4 (Winter 1967/1968): 13–14; 2.1 (Spring 1968): 2–5, 30–31. illus.

About documents secretly acquired from Ukraine and published recently in the West, revealing searches and arrests of Ukrainian intellectuals, among them the writers Michael Masiutko, Ivan Dzyuba, Ivan Svitlychnyi, Viacheslav Chornovil, and Sviatoslav Karavanskyi, in the USSR in 1965. A photograph of Ivan Dzyuba and his wife appears on p. 4 of the spring 1968 issue.

**A204. Cox, Gary.** "Toward a system of poetic parallelism in the *Slovo o polku Igoreve*." *Ullbandus Review*. 1.2 (Spring 1978): 3–15. Biblio. footnotes.

A study of poetic techniques in the *Slovo o polku Ihorevim*, with more than one hundred lines of quotations from the *Slovo* (with the original quoted in transliteration and line-by-line literal prose translation). The author's conclusions are as follows: "although it is difficult to demonstrate the existence of metrical verse patterns in the *Slovo*, the text exhibits some elements of a poetic system based on thematic and syntactic parallelism. Specific tropes used in this system include two-, three- and four-part parallels. Constructions having an even number of parallel sections tend to add a non-parallel section, at the beginning or end, which acts as a focal point for the other, parallel clauses. The four-part parallel with introduction or conclusion is the most productive in the work, and there are indications that three-part parallels may have been modified to fit this pattern."

**A205. Cracraft, James.** "Feofan Prokopovich: a bibliography of his works." *Oxford Slavonic Papers*. n.s. 8 (1975): 1–36.

Says Cracraft in his eight-page introduction: "Until now a comprehensive list of Prokopovich's works has not been compiled (or at least one has not been published)—a critical gap for students whether of language and literature or of history that the present bibliography hopes to fill. It should confirm, among other things, that for his time and place the range of Prokopovich's literary efforts was quite astonishingly broad; moreover, that his writings were, very possibly, the most widely read of any author's in eighteenth-century Russia." The bibliography itself contains 185 items classified into the following

categories: Miscellanies and collected editions (1–8), Sermons and speeches (9–78), Historical, legal, and/or political works (excluding speeches) (79–109), Theological, catechetical and devotional works (excluding sermons) (110–44), Poetry (145–61), Other works (162–70), Letters (171–75), and Apocrypha (176–85). Teofan Prokopovych was born in 1681 and died in 1736.

**A206. Cracraft, James.** "Prokopovyč's Kievan period reconsidered." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1974–1975. 5 (1974–1975): 60–63. Biblio.

A summary of a paper delivered by Professor James Cracraft of the University of Illinois at Chicago and of the discussion that followed the presentation. The paper was read at the history seminar on 13 March 1975. According to this summary, the speaker took issue with Iurii Sherekh's interpretation of Teofan Prokopovych's works written between 1705 and 1709 as "religious and ecclesiastical in nature" and "expressing Ukrainian national and political consciousness." Cracraft maintained, on the contrary, that "a cosmopolitan and secular spirit" is evident in these works and that Prokopovych's opposition to Mazepa was "fully consistent with his previously expressed views."

**A207. Cracraft, James.** "Prokopovyč's Kiev period reconsidered." *Harvard Ukrainian Studies*. 2.2 (June 1978): 138–57.

Teofan Prokopovych, according to the author, "was the most original, if not the most prolific writer of his generation," and it is important to study his antecedents to better understand Prokopovych's "major historical role, namely, as Peter I's collaborator in creating the Russian Empire." Cracraft discusses Prokopovych's lectures on poetics at the Kyiv Academy in 1705–6, his tragicomedy *Vladymyr*, and his sermons. Contrary to the views expressed by J. Šerech (George Y. Shevelov) [published in *Harvard Ukrainian Studies* (1954/2); see ULE: *Articles in Journals and Collections, 1840–1965*, A629], Cracraft argues that "*Vladymyr* and the other works in question show their author to have been not only a proponent of a kind of Ukrainian nationalism, but something of an incipient ideologist of the Petrine empire, too."

**A208. "Creating the literature of the Communist age.** Report and election party meeting of the Kiev organization of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 19.12 (December 1975): 11–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (28 October 1975): 1–2].

The secretary of the party committee, B.Y. Chalyy, delivered a report. He noted the various prize recipients by name and spoke approvingly of those "focusing on the contemporary theme," "the militant-patriotic theme," and the theme of internationalism. He also praised editorial improvements at *Vitchezna* and the militant spirit and aggressive nature of newly released materials of literary criticism (such as the books *Proty fal'shyvykh kontseptsii* and *V chadi fal'shyvykh idei*). Chalyy was reelected to his post. The *Digest's* title: "Writers' party organizations hold report and election meetings."

**A209. "Creative achievement of a translator."** / L.K. *Digest of the Soviet Ukrainian Press*. 10.12 (December 1966): 17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 November 1966): 3].

A meeting of translators held on 27 October 1966 and chaired by M. Shumylo discussed Shakespeare's *Sonnets* in a new Ukrainian translation by Dmytro Palamarchuk. The author of this article says that the eight thousand copies of the Palamarchuk translation sold out quickly and calls for a new printing. The *Digest's* title: "Sold out: new edition of Shakespeare's sonnets."

**A210. "Creative reports, new prospects."** *Digest of the Soviet Ukrainian Press*. 10.5 (May 1966): 17–18. [Excerpts. Ukrainian original in *Dnipro*. 3 (March 1966): 2–7].

This editorial in *Dnipro* admonishes Ukrainian writers: "The criteria of Soviet literature are a high artistic and ideological mastery and the truth of life. A real writer who wishes to present the truth of life from the position of communist ideals will reject trends of condensation of black colors and embellishment of reality." I. Bavykin's "I am going home" is singled out for adverse criticism: the work, says the editorial, "quite simply justifies the traitor of his homeland." The title supplied by the *Digest* reads: "Writers told how to educate builders of communism."

**A211. "Criticism inspired by the Party."** *Digest of the Soviet Ukrainian Press*. 13.4 (April 1969): 18–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 February 1969): 1–2].

The *Digest's* title: "Dzyuba censured again." The unsigned article is an attack on Ivan Dzyuba's article about the poet V. Svidzins'kyi published in *Literaturna Ukraina* [cf. A305]. Dzyuba is criticized for his alleged attempt to prove the artist's "alienation" from his age and for his "disregard for the class criterion

in assessing literary phenomena."

- A212. **"Critics! Your Party vocation!"** *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 11–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 February 1972): 1–2].

The *Digest's* title: "Literaturna Ukraina admits errors in its literary criticism." The following is a verbatim quotation from the article: "The editorial board of *Literaturna Ukraina* admits that the faults and errors pointed out by the CC CPSU Resolution on criticism fully apply to its works as well. We are planning and realizing specific measures with respect to raising the level of criticism on the pages of our newspaper."

- A213. **"Crossword."** *Ukrainian Canadian*. 22.511 (5) (March 1969): 37. illus.

A crossword puzzle based on Taras Shevchenko's life and works.

## D

- A214. **"Daughter of Prometheus."** *Ukrainian Canadian*. 23.532 (53) (February 1971): 5.

An unsigned editorial on the occasion of Lesia Ukrainka's hundredth birthday.

- A215. **"Debates following the reports of the Central Committee of the Communist Party of Ukraine and the Auditing Commission of the Communist Party of Ukraine."** *Digest of the Soviet Ukrainian Press*. 20.3 (March 1976): 24–25, 28, 28–29. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (12 February 1976): 2–8].

The *Digest's* title: "Speeches in the discussion of the Congress reports." Among the participants in the discussion were V.P. Kozachenko, O.T. Honchar, and M.Z. Shamota, who spoke on matters related to literature. Kozachenko, the first secretary of the Executive Board of the Writers' Union of Ukraine, spoke, among other things, against "critical realism," which some allegedly introduce "as a companion for the method of socialist realism" and which, in Kozachenko's opinion, "is no more and no less than ordinary defamation." Certain artists, in his view, take advantage of the relaxation of international tensions and "have begun to imitate in their works foreign opuses of openly philistine decadent nature, aiming to please the Western literary market at any cost.... We are actively opposed to certain esthetically-minded individuals who consciously and unconsciously propound the long since rejected slogan of art for art's sake, separating form from content," says Kozachenko. Honchar, the secretary of the Executive Board of the Writers' Union of the USSR and chairman of the Ukrainian Republican Committee for the Defense of Peace, spoke of the need to cultivate "a lofty sense of Soviet patriotic pride" among the young through "worthy books, paintings, plays and films." "But our artistic achievements are not being fully utilized toward this end. Shaping the mentality, the views and the ideo-esthetic tastes of Soviet people is a complex and delicate task," says Honchar. Shamota, director of the T.H. Shevchenko Institute of Literature of the Ukrainian SSR Academy of Sciences, spoke about responses to criticism by the Central Committee of the Communist Party of Ukraine regarding "the series of shortcomings in the work of scientific institutions and in a number of works of literature and art." "The nature, character and specific examples of the errors committed were thoroughly analyzed at plenums of the Central Committee, at conferences of ideological workers, in the party organizations of creative unions and scientific collectives. A number of work sectors were strengthened with cadres. For all of us who work in the social sciences, literature and art, this was a profound and instructive lesson in party-mindedness," reports Shamota.

- A216. **"Declaration and memorandum No. 1, of the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords."** *Ukrainian Review* (London). 24.1 (Spring 1977): 3–23.

This non-literary political document includes brief biographies of the founding members of the Helsinki Group, among them two prominent Ukrainian writers, Mykola Rudenko and Oles' Berdnyk. In addition, there are lists of political prisoners held in Soviet concentration camps, including Ukrainian poets, writers and literary scholars.

- A217. **"Defend Valentyn Moroz."** *ABN Correspondence*. 25.3 (May-June 1974): 22–23.

An appeal to the media, elected representatives, various organizations, and the general public to raise

their voices in defense of Moroz, held captive in a Soviet prison. The appeal is signed by the Canadian League for the Liberation of Ukraine and dated February 1974.

- A218. Deich, Alexander.** "Mikhailo Kotsyubynsky." *Ukrainian Canadian*. 25.565 (58) (January 1974): 36. port. "In the psychological development of the characters of his stories," says Deich, "critics have compared Kotsyubynsky with Maupassant and Chekhov.... He was akin to Chekhov in his lyricism and sometimes in his satire, and approached Maupassant in the sharpness of his psychological patterns, but the high moral quality, which has been noted by all of his most perceptive critics, was all his own." Deich considers *Fata morgana* Kotsiubyns'kyi's best work. "In this novel he is seen as a writer of great talent, a meticulous craftsman who has the ability to dig into the psychology of his characters and a man who thoroughly understands the Ukrainian peasant movement."
- A219. "Delegates to the 6th Congress of the Writers of the USSR."** *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 27. [Full text. Ukrainian original in *Literaturna Ukraina*. (20 April 1976): 2]. Sixty-six names, listed in alphabetical order, of delegates to the USSR Writers' Congress in Moscow selected by the Writers' Union of Ukraine.
- A220. Della Cava, Olha Tatiana.** "Sermons of Feofan Prokopovic: Themes and style." *Dissertation Abstracts International*. 33.1 (July 1972): 271–A. An abstract of a 1972 Columbia University Ph.D. dissertation. The dissertation provides an analysis of the contents and style of some sixty extant sermons of Teofan Prokopovych (1681–1736), together with a sketch of the life of this Orthodox churchman. The author concludes—contrary to the opinion of some scholars—that Prokopovych "does not depart substantially—in structure, imagery, rhetorical and euphonic devices—from the baroque homiletic tradition of his predecessors. He does, however, criticize and avoid the more extreme and excessive stylistic devices—the anecdotes, jokes, histrionics—which transformed the baroque sermon into a form of burlesque entertainment," says the author. In her view, Prokopovych's preaching style is "marked by directness, clarity and rationality." The dissertation, 193 pp. long, is available in print or on microfilm from University Microfilms International, order no. 72–19,120.
- A221. "Demyan, Luka Vasilevich."** *Prominent Personalities in the USSR*. (1968): 124. Sixteen lines of bio-bibliographical data about Luka Dem'ian, a short-story writer born in 1894.
- A222. Demydov, Volodymyr.** "Two different fates." *Digest of the Soviet Ukrainian Press*. 21.4 (April 1977): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 January 1977): 3]. An article about a children's book, *Dva khlopchyky Smity* (1976), by Hryts'ko Boiko, which the author considers worthy of a literary prize. The *Digest's* title: "Book of childrens' poems depicting 'acute social inequalities' in U.S. nominated for literary prize."
- A223. Denysenko, Serhii.** "A little thing about my textbooks." *Digest of the Soviet Ukrainian Press*. 11.7 (July 1967): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 June 1967): 3]. A tenth-grade student in Kyiv High School No. 112 writes a critical comment about the textbook *Ukrains'ka radians'ka literatura*, prepared by T. Buhayko, F. Buhayko and P. Mysnyk. He complains that Sosiura's lyrical poetry is not adequately represented, that a textbook for young readers should include some work by contemporary young poets, and that the names of some important writers are not even mentioned. Asks Denysenko: "Why does Ukrainian literature of the twenties and thirties look so impoverished, as though between the years of its formation and our time there is an abyss?" The *Digest's* title: "High school senior scores school texts."
- A224. Denysenko, Serhii.** "School text condemned by high school student." / Serhiy Denysenko. *Forum*. 2.1 (Spring 1968): 21. [i.e., #5, not numbered]. An excerpt from S. Denysenko's letter, originally published in *Literaturna Ukraina* on 6 June 1967 and abridged in the *Digest of the Soviet Ukrainian Press* [cf. A223], with a lengthy editorial introduction. Denysenko, a grade 10 high school student in Kyiv, complains about the textbook *Ukrains'ka radians'ka literatura* by T. Buhayko et al., which is used in the school's curriculum. He takes issue with the negligent treatment or avoidance of such topics as Sosiura's lyric poetry, the literature of the 1920s, and the work of younger contemporary writers. Says Denysenko: "Why does Ukrainian literature of the twenties and

thirties look so impoverished, as though between the years of its formation and our time there is an abyss?" The editorial comment characterizes Denysenko as "surprisingly mature" and his criticism as "penetrating," "interesting" and "significant."

- A225. Derkach, B.A.** "Vasilchenko, Stepan Vasil'evich (pseud. of S.V. Panasenko)." *Great Soviet Encyclopedia*. 4 (1974): 522–23. Biblio.

A bio-bibliographical note of 39 lines about Stepan Vasil'chenko (1878–1932). Vasil'chenko, according to Derkach, "protested against the tsarist persecution of elementary school teachers and described their poverty-stricken existence," "showed the creative strength of the working people and their revolutionary awakening," and "created attractive images of the young builders of a socialist world."

- A226. "Desniak, Oleksa (pseud. of Aleksei Ignatovich Rudenko)." *Great Soviet Encyclopedia*. 8 (1975): 156. Biblio.**

A 17-line note about Oleksa Rudenko, who wrote under the name Oleksa Desniak (1909–1942). According to the *GSE*, "Desniak portrays the life of Ukrainian kolkhoz peasants and the atmosphere of creative labor during the prewar five-year plans."

- A227. "Dey, Aleksey Ivanovich." *Prominent Personalities in the USSR*. (1968): 126.**

Thirty-seven lines of bio-bibliographical data about the literary critic and folklore specialist Oleksii Dei, born in 1921.

- A228. "A difficult but rewarding work." *Digest of the Soviet Ukrainian Press*. 14.2 (February 1970): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 January 1970): 2]**

A report about the activities of Dnipro, the major publisher of literary translations in Ukraine. The report discusses the work of seven editorial boards that prepare translations from Ukrainian literature and translations into Ukrainian of literary works from "sister republics" and foreign countries, as well as the difficulty of finding qualified translators. The *Digest's* title: "Dnipro publishers deplore scarcity of translators."

- A229. "Didenko, Vasiliy Ivanovich." *Prominent Personalities in the USSR*. (1968): 127.**

Bio-bibliographical data about the poet and journalist Vasyl Didenko, born in 1937 (12 lines).

- A230. "Discussing creative questions." *Digest of the Soviet Ukrainian Press*. 19.4 (April 1975): 13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 March 1975): 1].**

A party meeting of the Kyiv writers' organization was held to discuss the latest resolution of the Central Committee of the Communist Party of the Soviet Union devoted to literary and art criticism. Iu. Bedzyk read a paper on "Enhancing the role of party organizations in the creative process." The *Digest's* title: "Writers association's party meeting focuses on ideology."

- A231. "Dmiterko, Lyubomir Dmitrievich." *Prominent Personalities in the USSR*. (1968): 128.**

A 67-line bio-bibliographical note about the poet and playwright Liubomyr Dmyterko (b. 1911).

- A232. Dmitriev, L.A.** "Old Russian literature (late tenth through 17th centuries)." *Great Soviet Encyclopedia*. 22 (1979): 449–51.

The first half (pp. 449–50) of this subsection of literature (under the general heading "Russian Soviet Federated Socialist Republic") provides a brief summary of the literature of Kyivan Rus', its development, genres, themes, and styles.

- A233. Dmyterko, Liubomyr.** "Encouraging work" / Liubomyr Dmyterko. *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 February 1972): 2].

Says Dmyterko: "by his very calling a critic should be highly principled and unshakably honest." Unfortunately, this is not always so, since many critics are guided, according to Dmyterko, either by "unconditional friendliness" or "fierce hatred" toward the author.

- A234. Dmyterko, Liubomyr.** "Moscow henchman attacks Dzyuba." *ABN Correspondence*. 21.2 (March–April 1970): 36–38.

Excerpts from what is described in a brief editorial note as "a calumnious article by Lyubomyr Dmyterko, entitled 'Position in battle: About one writer who has found himself on the other side of the barricade,' which appeared in *Literaturna Ukraina*, Kyiv, August 5, 1969, p. 4." Dmyterko reacts sharply to the publication in the West of Dziuba's monograph *Internationalism or Russification?* and to its enthusiastic reception by the Ukrainian émigré press. Dziuba, says Dmyterko, "decided not merely to expose shortcomings and try to overcome them, but to completely revise the party line, contradict it, discredit it." Dziuba, says Dmyterko, "has deserted our ranks and fights against us," and that, in his view, is a fact both "contemptible and shameful." See also A235.

**A235. Dmyterko, Liubomyr.** "Position in battle. About one writer who has found himself on the other side of the barricade." / Lyubomyr Dmyterko. *Digest of the Soviet Ukrainian Press*. 13.9 (September 1969): 21–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 August 1969): 4].

About the furor caused by the publication abroad of Ivan Dziuba's *Internationalism or Russification?* Dmyterko characterizes Dziuba's works as "renegade writings." Dziuba, in his opinion, "juggles the ideas of Marxist-Leninist classics"; he "decided not merely to expose shortcomings and try to overcome them, but to completely revise the party line, contradict it, discredit [sic]." "[H]e has become a permanent, active contributor to the foreign enemy press.... He has deserted our ranks and fights against us." The title supplied by the *Digest* reads: "Dmyterko condemns Dzyuba."

**A236. Dmytruk, Vera.** "Through common effort." *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 January 1970): 2].

V. Dmytruk, a representative of the Ukrainian Society of Friendship and Cultural Relations with Foreign Countries, reports on the society's activities to the Fourth Plenum of the Executive Board of the Writers' Union of Ukraine. Of the 130,000 books sent by the society to ninety-two countries in the past year, more than fifty thousand were works of literature, says Dmytruk. According to her report, the society systematically sends books to the world's largest libraries, such as those of the UN and UNESCO and the U.S. Library of Congress, as well as books especially ordered by libraries and individuals. The *Digest's* title: "V. Dmytruk reports on Society for cultural relations activities on behalf of Ukrainian literature."

**A237. "Dnipro."** *Great Soviet Encyclopedia*. 8 (1975): 327.

Eight lines about the literary monthly journal, whose circulation in 1971, according to the *GSE*, was sixty-three thousand.

**A238. "Dniprova Chaika (pseud. of Liudmila Alekseevna Vasilevskaia, née Berezina)."** *Great Soviet Encyclopedia*. 8 (1975): 327. Biblio.

A fifteen-line note about Dniprova Chaika (Liudmyla Vasylevs'ka, 1861–1927). According to the *GSE*, "The basic themes of her works are the hard life of the peasantry, the everyday life of the intelligentsiia, and the events of the Revolution of 1905."

**A239. "Dniprovskii, I. (pseud. of Ivan Danilovich Shevchenko)."** *Great Soviet Encyclopedia*. 8 (1975): 327. Biblio.

A twelve-line note about the writer, whose pen name was Ivan Dniprovs'kyi (1895–1934). According to the *GSE*, his works "depict events of World War I, the Civil War, and the period of the New Economic Policy."

**A240. "Dniprovskiy, I. (pseudonym of: Shevchenko, Ivan)."** *Who Was Who in the USSR*. (1972). 132.

Bio-bibliographical data (12 lines) about the poet, writer and playwright Ivan Dniprovs'kyi. His dates of birth and death are given as 24 February 1895 and 1 December 1934.

**A241. Dobriansky, Lev E.** "U.S. zigged, Moscow zagged on Shevchenko. The Shevchenko affair." In his *The Vulnerable Russians*. New York, Pageant Press [©1967]. 343–58; 359–74.

Chapters XIX and XX in Lev Dobriansky's book on "Soviet Russian imperio-colonialism" discuss the political controversy surrounding the erection of the Taras Shevchenko monument in Washington, D.C. The author reproduces the complete text of the Joint Resolution of the U.S. Congress, dated 13 September 1960, authorizing the erection of a Shevchenko statue on public grounds in the District of Columbia [cf. *ULE: Articles in Journals and Collections, 1840–1965, A744*]. He surveys opinions expressed on the subject by supporters and opponents and discusses the publication of House of Representatives Document No.

445, *Europe's Freedom Fighter, Taras Shevchenko, 1814–1861*, published in 1960 [cf. *ULE: Books and Pamphlets, 1890–1965*, B87], as well as the reaction of the American press, especially the anti-statue articles published in the *Washington Post*, and reactions from the Soviet Union. In Dobriansky's view, "strong propaganda winds were taken out of Moscow's sails when the U.S. Congress passed in 1960 the Shevchenko resolution." The author agrees with the critical statement of the *Washington Post* that "the erection of the statue was not merely to satisfy a cultural end." "[T]he supreme fact about the Shevchenko statue in our Nation's capital is that this permanent monument in honor of Ukraine's poet laureate is a towering political symbol of freedom," says Dobriansky.

**A242. Dobczansky, Jurij.** "Oles Berdnyk: a bibliographical overview." *Journal of Ukrainian Graduate Studies*. 4.1 (Spring 1979): 77–83.

A listing of 26 books, 25 articles, 23 reviews, and 8 letters/appeals by Oles' Bednyk published in Ukrainian, Russian and English. Russian and Ukrainian titles are given in transliteration. According to the bio-bibliographical introduction, Berdnyk was expelled from the Writers' Union of Ukraine in 1973 and publicly criticized "for excessive idealism, mysticism, and messianism."

**A243. "D[octo]r Oles Babiy."** *Ukrainian Quarterly*. 31.2 (Summer 1975): 224.

A fourteen-line obituary note in the "Chronicle of Current Events." Oles' Babii, a poet born in Ukraine on 17 March 1897, died in Chicago on 2 March 1975 at the age of 77.

**A244. "D[octo]r Watson Kirkconnell."** *Ukrainian Quarterly*. 33.2 (Summer 1977): 221.

A thirty-line obituary note in the "Chronicle of Current Events" about the Canadian scholar, translator of Ukrainian poets, and author of articles on Ukrainian literature. Born in 1895 in Port Hope, Ontario, he died on 26 February 1977 in Wolfville, Nova Scotia, at the age of 81.

**A245. "Dol'd-Mikhaylyk, Yuriy (real name Mikhaylyk, Yuriy Petrovich)."** *Who Was Who in the USSR*. (1972). 136–37.

Bio-bibliographical data about Iurii Dol'd-Mykhailyk, a Ukrainian writer and playwright (b. 17 March 1903, d. 17 May 1966).

**A246. "Dolengo, Mikhail Vasilevich."** *Prominent Personalities in the USSR*. (1968). 130.

Thirty-one lines of bio-bibliographical data about Mykhailo Dolenho, a poet and literary critic born in 1896.

**A247. Dolinsky, Iosif.** "Listen to me ..." *Soviet Film*. 4 (143) (1969): 16–17. illus.

Reminiscences about Oleksandr Dovzhenko as a teacher in a longer article, "From the film "Thirty years long (Some pages of reminiscences)."" The author is a film historian and professor at the USSR Cinema Institute.

**A248. Dolny, Eugene A.** "The Shevchenko heritage in Ukrainian music." *Ukrainian Canadian*. 22.511 (5) (March 1969): 26–27. port.

A survey of the most important musical compositions based on Taras Shevchenko's poetry. Says Dolny: "Over 150 composers have created close to 1,000 compositions to Shevchenko's lyrics. They range from single songs to great choral and symphonic canvasses, operas, ballets, touching every musical genre imaginable." The portrait is a drawing of Taras Shevchenko.

**A249. Donchyk, Vitalii.** "Fear of truth" / Vitaliy Donchyk. *Digest of the Soviet Ukrainian Press*. 20.5 (May 1976): 12–16. [Excerpts. Ukrainian original in *Vitchyzna*. 10 (October 1975): 162–74].

Donchyk discusses some of the critical writings in the West about young Ukrainian writers of the 1960s and comes to the following conclusion: "The hopes that the bourgeois nationalists placed in the literary youth of Soviet Ukraine have dispersed like smoke, failing to bring them the results they so badly wanted. Young Soviet Ukrainian writers (some of them passed through a difficult search, sometimes falling into errors which were justly pointed out to them), along with their older colleagues, are successfully creating Soviet Ukrainian literature. This literature is continuing to develop on the principles of the original fundamental principles of socialist realism." I. Koshelivets' [Koszeliwec], Emmanuel Rais, G. Luckyj, R. Rakhmanny, C. Manning, and J. Pelenski [Ya. Pelenskyy] are accused of "concoctions, distortions, falsifications, the repetition of the same theses." Bohdan Kravtsiv [Krawciw] is identified as

"one of the most arrogant distorters of Soviet Ukrainian literature." The *Digest's* title: "Western interpreters of Soviet literature accused of distortion."

- A250. Donchyk, Vitalii. "Soviet Ukrainian prose." / Vitali Donchik. Tr. Yuri Sdobnikov. *Soviet Literature*. 9 (243) (1968): 147-55.

In his survey of Soviet Ukrainian prose from the 1920s to the 1960s, Vitalii Donchyk singles out the accomplishments of A. Holovko [Golovko in the text], O. Dovzhenko, I. Ianovs'kyi [Yanovsky], O. Honchar [Gonchar], Hryhorii Tiutiunnyk [Grigori Tyutyunnik], M. Stel'makh, I. Vil'de, P. Zahrebel'nyi [Pavel Zagrebelny], I. Smolych [Yuri Smolich], and L. Pervomais'kyi [Pervomaisky]. Among the younger prose writers, he mentions Ie. Hutsalo, V. Drozd, Valerii Shevchuk and Hryhir Tiutiunnyk [Grigor Tyutyunnik], the brother of Hryhorii Tiutiunnyk.

- A251. Donchyk, Vitalii. "Truth invincible!" / Vitaliy Donchyk. *Digest of the Soviet Ukrainian Press*. 20.1 (January 1976): 23-25. [Excerpts. Ukrainian original in *Dnipro* 7 (July 1975): 137-46].

Says Donchyk: "Our enemies would very much like to prove that socialist realism is something 'regimental,' a 'list of canons,' a 'narrow political doctrine' imposed on art." These "false 'defenders' of art against politics," according to Donchyk, "expend considerable energy welcoming and supporting every bit of 'discovered' tendentiousness of the anti-Soviet variety, or what can be bluntly called attacks on Soviet reality." Ukrainian bourgeois nationalists, says Donchyk, "exhibited particular zeal towards the works of the young poets of the sixties, thirstily searching among them for 'opposition' to the Soviet system and 'Moscow's dictate.'" Among the Western critics accused here of such practices are I. Koshelivets' [Koszeliwec], B. Kravtsiv [Krawciw], B. Stebel's'kyi [Stebel's'kyy], B. Romanenchuk, J. Pelenski [Yaroslav Pelens'kyy], E. Rais, R. Rakhmanny, and A.H. Horbach. The *Digest's* title: "Western critics accused of searching for attacks on Soviet life in Soviet works."

- A252. Donchyk, Vitalii. "Under the mask of objectivity." / Vitaliy Donchuk [sic]. *Digest of the Soviet Ukrainian Press*. 19.3 (March 1975): 25-27. [Excerpts. Russian original in *Raduga* 9 (September 1974): 158-65].

About the "numerous propaganda centers" and "so-called research institutes" in the West that study the USSR, and whose purpose, in Vitalii Donchyk's words, is "to produce 'scholarly' refutations of Marxism-Leninism, to wage slanderous, deceitful campaigns against our philosophy, history, literature and art." In the field of Ukrainian literature, Donchyk mentions by name G. Luckyj, V. Radzykevych, I. Koshelivets' [Koszeliwec], Iu. Lavrynenko [Yu. Lavrinenko], A.H. Horbatsch, and E. Rais. The unveiling of the Shevchenko monument in Washington is mentioned, as well as the negative response to a letter from thirty-four Soviet Ukrainian activists who wished to take part in the official ceremonies. It is of interest to note that Lavrynenko's "1959 Paris anthology" is identified by subtitle only, "Poema-drama-proza-essay," rather than by its proper title, *Rozstriliane vidrozdennia* (The Executed Renaissance). The title supplied by the *Digest* reads: "Western and 'Ukrainian nationalist' critics accused of anti-Sovietism."

- A253. Donchyk, Vitalii. "Understanding the multiformity of life ..." / Vitali Donchik. Tr. Hilda Perham. *Soviet Literature*. 5 (302) (1973): 171-76.

"It is the search for a more rational solution to many 'big' and 'small' questions of today's moral and cultural life that urges us on to find the meaning of the lessons of history, of ethical traditions, of continuity of tradition," says Donchyk. He discusses recent Ukrainian prose and gives brief characterizations of the works of Honchar, Stel'makh, Mushketyk, Dimarov, Zahrebel'nyi, Hryhir Tiutiunnyk [Grigor Tyutyunnik in the text], and Hutsalo [Gutsalo in the text].

- A254. Donchyk, Vitalii. "Understanding the multiformity of life ..." / Vitali Donchik. Tr. Hilda Perham. *Ukrainian Canadian*. 27.576 (69) (January 1975): 38-41. ports.

About Ukrainian books of the 1960s and 1970s in which "one finds a dialectical interpretation of the theme of modernity." The focus is on Honchar and Zahrebel'nyi, with some discussion of Vasyli Zemliak [Zemlyak], Anatol Dimarov, Hryhir Tiutiunnyk, and Ievhen Hutsalo. Illustrated with portraits of Zahrebel'nyi and Stel'makh.

- A255. Doroshenko, Dmytro. *A Survey of Ukrainian History*. Ed., updated (1914-1975) and with an introd. by Oleh W. Gerus. Winnipeg: Humeniuk Publication Foundation, 1975. xiii, 873 [i.e., 880] pp. illus.

This one-volume general history of Ukraine has no separate chapters on literature or cultural

developments. Matters literary are noted very briefly and incidentally on pp. 62–63 [within the subsection on “Economic conditions in the Kyivan state”], pp. 157–58 [subsection on “Religious polemics”], pp. 513–516 [within the subsection “The beginning of the Ukrainian national renaissance”], pp. 522–527 [“The Brotherhood of SS Cyril and Methodius”], pp. 551–552 [first pages of the subsection “The beginning of the national renaissance in Galicia”], p. 694 [within the subsection on “Ukrainization”], and pp. 783–788 [within the subsection “Intellectual and political dissent”].

- A256. “Doroshkevych, Aleksandr Konstantinovich.”** *Who Was Who in the USSR*. (1972). 139.  
Bio-bibliographical data (16 lines) about Ukrainian literary critic and historian Oleksandr Doroshkevych. Dates of birth and death are given as 27 September 1889 and 1 April 1946.
- A257. “Doroshko, Petr Onufrievich.”** *Prominent Personalities in the USSR*. (1968). 133.  
Petro Doroshko was a poet born in 1910. (43–lines of bio-bibliographical data).
- A258. “Dosvitnyy, Oles' (real name Skripal, Aleksandr Fyodorovich).”** *Who Was Who in the USSR*. (1972). 140.  
Fifteen lines of bio-bibliographical data about the writer Oles' Dosvitnii, who was born on 8 November 1891 and died in imprisonment on 9 June 1934.
- A259. Dotsenko, Rostyslav.** “Bibliography—an urgent matter.” *Digest of the Soviet Ukrainian Press*. 20.10 (October 1976): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 August 1976): 4].  
“Thus far in our republic,” says Dotsenko, “there is no bibliographic annual that would include an analytical catalogue of all translations of books and periodicals, of works on the theory and practice of translation, and also of research in various literatures.” *Vesvit*, according to Dotsenko, has begun to publish an annual list of translations of foreign authors and critical research issued in the Ukrainian SSR. There is a need for bibliographic guides to the literatures of the peoples of the USSR, of the socialist countries, and of world literature in Ukrainian translation. The *Digest*'s title: “Lack of bibliographic guides to translated literature deplored.”
- A260. Dotsenko, Rostyslav.** “Shakespeare in Ukrainian” / by Rostislav Dotsenko. *Ukrainian Canadian*. 28.592 (86) (September 1976): 22–23. ports.  
A survey of Ukrainian translations of the works of William Shakespeare. The article is illustrated with b/w portraits of Maksym Ryl's'kyi and Mykola Bazhan.
- A261. Dotsenko, Rostyslav.** “Translations and the daily press.” *Digest of the Soviet Ukrainian Press*. 12.9 (September 1968): 20–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 August 1968): 4].  
At one time the daily press in Ukraine showed a lot of interest in literature, including translated foreign literature, but this is no longer so, says Dotsenko. Now there seems to be a ‘monopoly’ on translation, which Dotsenko finds “a strange phenomenon.” In the last year, according to Dotsenko, the publishing houses *Mystetstvo*, *Radians'kyi pys'mennyk* and *Kameniar* issued but five translations, while fifty-two books were published by *Dnipro*, *Veselka* and *Molod*. Dotsenko makes a plea to “look more to outlying districts for translators and raise young people for the task” and complains that “To date, in Ukraine, there is no course given of foreign literature in the Ukrainian language.” Dotsenko ends on an optimistic note, saying that “after a hiatus of many years, the tradition of publishing the world classics in Ukrainian is going to be resumed,” and informs readers of the soon-to-be-published multivolume editions of Jack London and Guy de Maupassant, as well as the planned new series of one-volume selections that is to include such writers as T. Mann, W. Faulkner, E. Hemingway, A. de Saint-Exupéry, and E.T.A. Hoffmann. The title supplied by the *Digest* reads: “Current output of foreign classics termed meager.”
- A262. “Dovgalyuk, Petr Nikitovich.”** *Prominent Personalities in the USSR*. (1968). 133.  
Petro Dovhaliuk was a literary critic born in 1904 (22 lines of bio-bibliographical data).
- A263. Dovgi, Alexei.** “Works by a Ukrainian literary scholar.” *Soviet Literature*. 5 (302) (1973): 206.  
A note about Mykhailo Pryhodii [Mikhail Prigodi], a Ukrainian literary scholar who specializes in “studying the links between Russian and Ukrainian literature of the Soviet period.”
- A264. Dovhaliuk, Petro.** “Gzhitskii, Vladimir Zenonovich.” / P. N. Dovgaluk. *Great Soviet Encyclopedia*.

6 (1975): 508. Biblio.

An 18-line bio-bibliographical note about Volodymyr Gzhyts'kyi (1895–1973). According to the author, Gzhyts'kyi's novel *Chorne ozero* "was criticized for inaccurately portraying the nationality problem in the Altai region."

**A265. Dovhaliuk, Petro.** "A true son of Ukraine" / Petro Dovhalyuk. In Yaroslav Halan. *People Without a Homeland: pamphlets*. Kiev: Dnipro, 1974. 85 pp. port.

Yaroslav Halan's non-literary book is a collection of political polemics directed against Ukrainian nationalists. Dovhaliuk's introduction provides some data about the writer's life, with a brief description of his literary and political works. Dovhaliuk characterizes Halan as "a talented playwright, ardent political writer and unsurpassable pamphleteer."

**A266. Dovhaliuk, Petro.** "True son of Ukraine." / Petro Dovhalyuk. *Ukraine*. 3 (19) (1974): 18–19.

An abridged reprint of a foreword that appears in Yaroslav Halan's book of pamphlets *People Without a Homeland* (85 pp.), translated into English and issued by Dnipro Publishers in 1974 [cf. A265]. The article is illustrated with a reproduction of the book's title page and Halan's b/w portrait. Yaroslav Halan (1902–1949) was the author of plays, stories, essays, and political pamphlets. "Mostly Halan lashed out against the Ukrainian bourgeois nationalists with his biting [sic] and penetrating satire, exposing their subservience to the Polish rulers, the German imperialists and all those who considered the Ukrainians a tribe fit only for tending sheep and sowing buckwheat, and their language a 'shepherd's cant' which must be eradicated," says Dovhaliuk.

**A267. "Dovzhenko, Aleksandr Petrovich."** *Who Was Who in the USSR*. (1972). 141.

Bio-bibliographical data about Oleksandr Dovzhenko (36 lines), the film director and writer. Dates of birth and death are given as 11 September 1894 and 25 November 1956.

**A268. "Dovzhenko Film Studio."** *Ukraine*. 1 (33) (1978): 26–28. illus.

An article on films produced by the Dovzhenko Studio in Kyiv, many of which are based on the works or lives of classic Ukrainian authors. Among the illustrations are a group photo of Dovzhenko with the actors in one of his films, the actor S. Bednarchuk playing the lead in the film *Taras Shevchenko*, Kotsiubyn's'kyi with Lenin (from the film *The Kotsiubynskys*), and a full-page b/w photo of Dovzhenko's bust at the studio [inside back cover].

**A269. Drach, Ivan.** "A curse on you, once again. An answer to Mister Kravtsiv & Company." *Digest of the Soviet Ukrainian Press*. 10.9 (September 1966): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (22 July 1966): 2].

An angry attack on Bohdan Kravtsiv, an exile Ukrainian poet and critic, who is accused of "doctoring up Ukrainian Soviet literature" and discovering "deeply planted mines in the foundations of the Soviet system in the shape of individual verses." Drach compares the interest of the émigré critic in Soviet Ukrainian poetry to green flies flying "from the foreign garbage dump with their customary buzzing" and says: "This politician's masturbation determined his tone in the long article under the title 'Protuberances of the heart and the creed of Ivan Drach' printed in the first issue for 1966 of the Munich *Suchasnist*. Here, a pseudo-objective flattering makeup constitutes a modern visor above the unchanging racist profile of Kravtsiv." Drach disputes Kravtsiv's contention that his cycle of poems *My Shevchenkiana* was prevented from being published in full in Ukraine, but even if it were so, asks Drach, "is this any business of the likes of Mister Kravtsiv?"

**A270. Drach, Ivan.** "The great guide." *Digest of the Soviet Ukrainian Press*. 20.2 (February 1976): 24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 December 1975): 1].

The *Digest's* title reads: "Drach eulogizes CC CPSU Draft for 25th Party Congress." Says Drach about the Communist Party draft: "This profoundly argued and thoroughly thought out document gives the Soviet people unalterable confidence and fills their hearts with the conviction of the rightfulness of all their future plans; it invigorates and captivates.... The draft of the CC CPSU channels our aspirations and actions along a clear path. The party awaits works from us which are worthy of our unique times."

**A271. Drach, Ivan.** "Our grey-haired interpretor [sic]." *Digest of the Soviet Ukrainian Press*. 13.1 (January 1969): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (19 November 1968): 3].

A tribute to Hryhorii Kochur, a poet-translator of Shakespeare, Paul Verlaine, Julian Tuwim, Greek and Hebrew works, Czech and Slovak poets, and others. Drach calls Kochur "an extraordinary man," "a poet, a translator and a scholar, a witty conversationalist, my grey-haired teacher and older friend." Kochur is characterized as "the soul of the Union of Writers of Ukraine translating section" and as a "modest, boundlessly energetic man." Drach speaks with regret about "the non-existent chair of translation in our capital's university which Kochur does not occupy." The *Digest's* title: "Drach hails Kochur on 60th anniversary."

- A272. **Drach, Ivan.** "Spoleto, poetry, 1967." *Digest of the Soviet Ukrainian Press*. 11.11 (November 1967): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 October 1967): 3].

Ivan Drach, a participant in the international poetry festival that took place in Spoleto, Italy, in July 1967, writes about his fellow participants Allen Ginsberg (USA), Octavio Paz (Mexico), Ingeborg Bachmann (Austria), and about his meetings with Ihor Kostets'kyi, Elisabeth Kottmeier and Jerzy Hordyński, who were present at his poetry reading. The title supplied by the *Digest* reads: "Drach shares stage with Ginsberg."

- A273. "**Drach, Ivan Fedorovich.**" *Prominent Personalities of the USSR*. (1968). 134.  
Seventeen lines of bio-bibliographical data about the poet Ivan Drach.

- A274. "**Drach, Ivan Fedorovich.**" *Great Soviet Encyclopedia*. 8 (1975): 397.

An unsigned note (11 lines + biblio.) about the poet Ivan Drach (b. 1936). Drach, according to this entry, "showed himself to be an innovator. His poetry is characterized by colorful and original imagery and thematic diversity."

- A275. "**Dragomanov, Mikhail Petrovich.**" *Great Soviet Encyclopedia*. 8 (1975): 398–399.

An unsigned encyclopedia article of 54 lines about Mykhailo Drahomanov (1841–1895). "As a literary critic Dragomanov struggled for the affirmation of realism and the national principle in Ukrainian literature and for the unity of Ukrainian and Russian literature," says this entry.

- A276. "**Dray-Khmara, Mikhail Afanas'yevich.**" *Who Was Who in the USSR*. (1972). 142.

Eleven lines of bio-bibliographical data about the poet, translator and literary historian Mykhailo Drai-Khmara. Dates of birth and death are given as 10 October 1889 and 19 January 1939.

- A277. "**Drofan, Anatoliy Pavlovich.**" *Prominent Personalities in the USSR*. (1968). 134–35.  
Anatolii Drofan' was a prose writer born in 1919 (18 lines of bio-bibliographical data).

- A278. **Drozd, Volodymyr.** [Untitled]. / Vladimir Drozd. *Soviet Literature*. 3 (336) (1976): 90–91.

An untitled introductory article to accompany a translation of Iurii Shcherbak's "oratorio" *The little soccer team*, published in the same issue [cf. T344]. Says Drozd about Shcherbak's work: "The story, though small in size, has an intricate composition and its main feature is its central highly humanistic idea of the ultimate victory of life over death."

- A279. **Dubkov, Serhiy.** "Before the court of history." / Serhiy Dubkov, Anatoliy Kovtunenکو, Fedir Pohrebennyk. *Digest of the Soviet Ukrainian Press*. 14.9 September 1970): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 August 1970): 3].

The *Digest's* title: "Recommend selective approach to Vynnychenko's works." The three authors are scholars associated with the Shevchenko Institute of Literature of the Ukrainian SSR Academy of Sciences in Kyiv. Volodymyr Vynnychenko, according to this article, is beginning to attract attention in the émigré press on the occasion of the ninetieth anniversary of his birth. The authors focus on the introductory article to the selected works of Vynnychenko published in Bratislava. They object especially to the "tendency to elaborate and exaggerate the role of Vynnychenko in the literary process at the beginning of the 20th century, and attempts to examine his literary heritage separately from his world outlook and his anti-people political activity." Say the authors: "We cannot deny that in his early realistic novels, as well certain works of the later period [sic], Vynnychenko made a definite contribution to the development of Ukrainian literature, and it is this part of his heritage which deserves attention and acceptance."

- A280. **Dubyna, Mykola.** "Facing life. Over the pages of *Radians'ke literaturoznavstvo*." *Digest of the Soviet*

*Ukrainian Press*. 18.12 (December 1974): 11–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 October 1974): 2–3].

A survey of recent articles in *Radians'ke literaturoznavstvo*, with a focus on those attempting to point out the shortcomings, inadequate "partymindedness," and ideological faults in literary criticism, i.e., articles by D. Zatons'kyi, O. Babyshkin, M. Ostryk, L. Sanov, M. Shamota, and S. Kryzhaniv's'kyi. "Criticism often steers clear of complex, controversial phenomena in the modern literary process," says Dubyna; critics "forget that the artistic form has never been and can never be ideologically neutral, divorced from the artist's civic stance." As a consequence, according to Dubyna, "ideologically controversial figures are whitewashed and thus pronounced sound, the real is confused with the imaginary, and mediocre writers are sometimes projected into undeserved, 'leading positions.'" This, says Dubyna, happened in the case of H. Kosynka, B.I. Antonych, P. Kulish, A. Zalyvchyi (Zalyvchyy), M. Kulish, A. Mykhailychenko (Mykhaylychenko), and S. Zarudnyi (Zarudnyy). Commenting on the "mistakes" caught by these official critics, Dubyna notes that M. Rudenko's collection of poems *Vsesvit u tobi* was not adequately criticized for "the author's erroneous views and ideologically harmful tendencies." The title supplied by the *Digest* reads: "Critic demands strict adherence to principles of socialist realism."

**A281. Dubyna, Mykola.** "Shevchenko's Kobzar exposes." *Digest of the Soviet Ukrainian Press*. 17.10 (October 1973): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 August 1973): 3].

In discussing Western publications of Taras Shevchenko's works, namely the four-volume edition of *Kobzar* edited by Leonid Bilets'kyi and published in Winnipeg in 1952–54 and the thirteen-volume edition of Shevchenko's works edited by B. Kravtsiv and published by Denysiuk, Dubyna accuses the émigré editors of biases and falsifications. The *Digest's* title: "Emigre publisher accused of falsifying Shevchenko's works."

**A282. Dukhovnyy, Tymofiy.** "Bibliographic matters." *Digest of the Soviet Ukrainian Press*. 15.10 (October 1971): 4–7. [Excerpts. Original in *Literaturna Ukraina*. (10 September 1971): 2].

"[W]e are not very well informed about what has and what has not been translated into our native language. The chief reason for this lack of knowledge is that the state of our bibliography is not as it should be," says the author. He provides a series of instances in which the lack of bibliographical information led to false or misleading statements, calls for the republication, with supplements, of Iu. Mezhenko's and M. Iashchenko's work *Chuzhomovne pys'menstvo v ukrains'kykh perekkladakh* (1929), etc. The *Digest's* title reads: "Calls for a republican bibliographic center."

**A283. Dukhovnyy, Tymofiy.** "Master of literary translation." *Digest of the Soviet Ukrainian Press*. 17.5 (May 1973): 17–19. [Excerpts. Ukrainian original in *Kul'tura i zhyttia*. (11 March 1973): 2].

An article about Borys Ten (i.e., Mykola Vasylovych Khomychev's'kyi) on the occasion of his 75th birthday. The author characterizes Ten as "a man of surprisingly great erudition, an expert in world literature, a musicologist, a subtle critic of the choral art." According to this article, Borys Ten has translated works from ancient Greek and Latin, English, French, Italian, German, Polish, Slovak, Czech, Russian, and Belorussian and has produced, among other things, "talented interpretations" of Shakespeare, Goethe, Schiller, Mickiewicz, Słowacki, Verlaine, Aeschylus, Sophocles, Euripides, Aristotle, Plato, and Horace. His greatest accomplishment, according to Dukhovnyy, is his Ukrainian translation of Homer's *Odyssey*, and he has completed a translation of the *Iliad* that is about to be published. The *Digest's* title: "Borys Ten—a master of translation."

**A284. "Duma."** *Great Soviet Encyclopedia*. 8 (1975): 444–45. Biblio.

Defined here as "an epic-lyrical genre of Ukrainian vocal musical folklore," characterized "by an absence of division into stanzas, free rhythm, improvised development and harmonic originality" (42 lines + biblio).

**A285. "Dumka."** *Great Soviet Encyclopedia*. 8 (1975): 447.

"Dumka," among other meanings, is used as "the common name for Ukrainian and Polish lyrical and lyrical-epic songs resembling the duma in their improvised quality and harmonic properties," says the *GSE* (5 lines).

**A286. Dumka, M.** "From Greek and Latin." *Digest of the Soviet Ukrainian Press*. 13.5 (May 1969): 21–22. [Full text. Ukrainian original in *Literaturna Ukraina*. (28 March 1969): 4].

Dumka briefly discusses the recently published translations of Latin poets by M. Zerov, Borys Ten's translation of Homer's *Odyssey*, Vergil's *Aeneid* translated by M. Bilyk, and two translations of Aristotle's *Poetics*. At the same time, he calls attention to older translations from the Greek and Latin by such scholars as Ilarion Ohonovs'kyi (Ohonovskyy) and Omelian Horots'kyi (Omelyan Horotskyy), with a plea for their republication. The *Digest's* title: "Urges more translations from the classics."

- A287. Dumka, M.** "A word about 'Slovo.'" *Digest of the Soviet Ukrainian Press*. 13.5 (May 1969): 22. [Full text. Ukrainian original in *Radians'ka Ukraina*. (29 March 1969): 6].

*Slovo o polku Ihorevim*—in its entirety or in fragments—has been translated into Ukrainian by such poets as M. Shashkevych, I. Franko, T. Shevchenko, Vasyl' Mova-Lymans'kyi, P. Myrnyi, B. Hrinchenko, V. Svidzins'kyi, N. Zabala, P. Tychyna, L. Novychenko and, above all, M. Ryl's'kyi, says the author. In his opinion, not just a selection, but all translations and adaptations of the *Slovo* should be published. The title supplied by the *Digest* reads: "Calls for publication of all translations of 'Thor's Campaign.'"

- A288. Dunayevs'kyi, V.** "Publishing news from Naukova dumka." *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (13 February 1970): 1].

Among the recent publications of the Naukova dumka publishing house, according to this report, are an eight-volume history of Ukrainian literature and a seven-volume edition of the collected works of Panas Myrnyi; a two-volume edition of Drahomanov's literary publicistic works is about to be published. The *Digest's* title: "Naukova dumka reports on latest publications."

- A289. Duravetz, George Nicholas.** "Maxim Gorki and Mykhaylo Kotsiubynskyi: personal contacts and literary relationship." *Ukrainian Review* (London). 19.3 (Autumn 1972): inside back cover.

An unsigned abstract, apparently the author's own, of his M.A. thesis, presented at the University of Manitoba in 1970. The thesis, based on correspondence between the two writers and on their works, attempts to prove that despite their friendship, "their mutual influences did not extend to their literary works as contemporary Soviet literary critics maintain."

- A290. Dushnyck, Walter.** "Arthur Coleman, Slavist and friend of Ukrainians." *Ukrainian Quarterly*. 30.3 (Autumn 1974): 284–86.

An obituary article about Arthur Prudden Coleman, a writer of articles on Ukrainian literature and a pioneer translator of Ukrainian poetry, who died on 14 July 1974 in Meriden, Connecticut, at the age of 76.

- A291. Dushnyck, Walter.** "Kaye-Kisilewsky—an unusual Ukrainian Canadian scholar." *Ukrainian Quarterly*. 34.4 (Winter 1978): 400–402.

An obituary of Vladimir Julian Kysilewsky, better known as V.J. Kaye. Born on 26 August 1896 in Kolomyia, he died on 30 August 1976 in Ottawa at the age of 80. A journalist and Slavic scholar, he was also, according to this obituary, an author of an unpublished collection of short stories in Ukrainian.

- A292. Dushnyck, Walter.** "Valentyn Moroz." *Ukrainian Quarterly*. 30.2 (Summer 1974): 198–200.

Remarks by Walter Dushnyck on accepting the World Anti-Communist League Freedom Fighter Award on behalf of Valentyn Moroz on 10 April 1974 in Washington, D.C.

- A293. "Dyachenko, Aleksandr Sergeevich."** *Prominent Personalities in the USSR*. (1968). 140.

The literary critic and translator Oleksandr Diachenko was born in 1919 (24 lines of bio-bibliographical data).

- A294. Dychenko, Ivan.** "Ivan Trush writes to the Kamenyar /Stonemason/." *Digest of the Soviet Ukrainian Press*. 20.10 (October 1976): 17–18. [Full text. Ukrainian original in *Literaturna Ukraina*. (7 September 1976): 4].

According to Dychenko, the archives at the manuscript division of the Shevchenko Institute of Literature in Kyiv contain some fifty letters by Ivan Trush, several of which are addressed to Ivan Franko. The author provides some description of these postcards and letters, sent between 1896 and 1912. In Dychenko's opinion, the sittings for Trush's portrait of Franko must have taken place between 14 August and 12 September 1908. The title supplied by the *Digest* reads: "Painter's correspondence with Franko recalled on writer's anniversary."

**A295. Dyky, Luba M.** "Mykola Kuliš's *Sonata Pathétique*." / Luba Dyky. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1972–1973. 3 (1972–1973): 5–7. biblio.

A summary of the paper read on 12 October 1972 and of the discussion that followed. The speaker, a Ph.D. candidate in Slavic literatures at Harvard University, spoke about *Patetychna sonata*, which she characterized as the most important dramatic work of Mykola Kulish and as one of the most important works in Ukrainian literature. *Patetychna sonata*, according to the speaker, as reported here, is "a symbolic presentation and evaluation of the forces of the revolution in Ukraine ... structured after the pattern of the *vertep* folk puppet theater" and "very rich in symbolism and the poetic structure of its language."

**A296. Dyky, Luba M.** "Some aspects of the *Sonata Pathétique* by Mykola Kulish." *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 11.1–2 (31–32) (1964–1968): 109–28; 12.1–2 (33–34) (1969–1972): 158–91.

This paper, published in two parts, is the text of the author's master's thesis, presented at Harvard University. According to Dyky, the premiere of *Patetychna sonata* took place at the Kamernyi Theater in Moscow on 19 December 1931. Alisa Koonen played the leading role of Maryna. The play was warmly received by the first Moscow critics, and for two months almost every performance was sold out. However, on 4 March 1932, *Pravda* published a review by an unknown author signed "Ukrainets." The author, says Dyky, not only attacked the drama "in the most bitter terms as a fascist and nationalistic work, but also, in an exceedingly angry tone, scolded all those who had voiced favorable opinions of the play." Soon thereafter, the play was forbidden to be performed. An authorized copy of the play given by the author to the German playwright Friedrich Wolf found its way to Berlin and then to the Library of Congress. The original Ukrainian text was first published in Lviv in 1943. According to Dyky, "The drama *Sonata Pathétique* (*Patetychna Sonata*) is probably the greatest and most accomplished work of the Ukrainian playwright Mykola Kulish and one of the most important works of Ukrainian dramatic literature in general." The paper provides a detailed analysis of the play. "The structure of the *Sonata Pathétique* can be traced to the tradition of the Ukrainian *vertep* theatre in which various actions go on simultaneously on different parts of the stage," says Dyky. "Following the pattern of the *vertep*, Kulish so set the action of the *Sonata Pathétique* that it takes place on two different levels (two floors with a balcony and a basement) of the same building from which the front wall on each floor has been removed to allow the audience to see what is going on." Dyky claims that Kulish uses Beethoven's music "not only to orchestrate the play in its various actions and moods, but to integrate the different movements of Beethoven's Sonata into the changing actions and moods of his own work. Throughout the drama the various movements of Beethoven's Sonata appear as symbols of various movements and actions within the play and at the same time serve as integral components of the dramatic action within the play." In addition to music, in Dyky's view, "Kulish's system of symbols includes the characters themselves, various objects, both the ones physically present on stage as well as those the audience is asked to imagine, and especially, the language which overflows with symbolic meaning." According to Dyky, "The very choice of Beethoven's Sonata, the Pathétique, is symbolic of the Ukrainian Revolution. It was a thing full of pathos, of surging and ebbing passion and power, which brought great hope and beauty, but at the same time pain and sadness to its people. Kulish experimented with new forms of the drama and managed to synthesize music and revolution in the form of the drama." Excerpts from the play (in English translation) are used as illustrations.

**A297. Dzeverin, Ihor.** "Above all—scholarship and priciple-mindedness; notes on literary criticism." / I. Dzeverin. *Digest of the Soviet Ukrainian Press*. 17.4 (April 1973): 12–15. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (18 February 1973): 2–4].

A survey of critical articles published during 1972. While some are described as "professionally mature critical articles on contemporary themes" that present "thoughtful analyses" (e.g., by V. Fashchenko, V. Donchuk, L. Fedorovs'ka, A. Fed, M. Zhulyns'kyi, and V. Mel'nyk), several are singled out for criticism (e.g., V. Fedynshynets's "Poeziia: slova i slovo v poezii," *Dnipro*, no. 8; M. Levchenko's "Tradytсии revoliutsiinoi prystrasti," *Literaturna Ukraina*, 10 November; and M. Ravliuk's "Neporushni zasady," *Vechirni Kyiv*, 27–28 January). The *Digest's* title: "Literary criticism in 1972 reviewed."

**A298. Dzeverin, Ihor.** "Literary criticism and its influence." *Digest of the Soviet Ukrainian Press*. 15.6 (June 1971): 9–11. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (27 April 1971): 4].

The *Digest's* title: "Stress literature as form of ideology." "[T]he combination of esthetic analysis with sociological analysis is not merely the criterion of the quality of criticism, but the necessary condition of its effectiveness," says Dzeverin. "By limiting its task to a discussion of artistic means and methods ...

criticism loses the ability to make objective and demonstrable judgements on the literary phenomena and therefore ceases being scientific." Dzeverin provides examples of critical reviews that, in his opinion, do not meet the criteria of authoritative criticism according to Marxist-Leninist methodology.

- A299. Dzeverin, Ihor.** "National education in Ukrainian SSR: Real facts and nationalistic fabrications." / O.[sic] Dzeverin, O. Savchenko, V. Smal'. *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 10–15. [Excerpts. Ukrainian original in *Radians'ka shkola*. 11 (November 1968): 99–106].

A polemical review article on John Kolasky's *Education in Soviet Ukraine*. [cf. B044]. The activities of John Kolasky in collecting data for his book in Ukraine are, according to the authors, "redolent of espionage." Kolasky is accused of "anti-Soviet scribblings," "misrepresentation of reality," "hostile, anti-Soviet positions," "malicious fabrication," and "propagandist diatribe." Kolasky, according to Dzeverin and Co., "ventures so far as to compare Soviet government to tsarist autocracy, he stoops to inventions about 'contemporary Russian colonialism' and goes on about some sort of 'theory of universal rule of the Russian language.'" The authors provide some data to refute Kolasky's statements about educational institutions, forceful Russification, textbooks used in schools, the number of students in higher learning, discrimination against Ukrainian students, etc. The title supplied by the *Digest* reads: "Kolasky's book on education in Ukraine assailed."

- A300. Dzeverin, Ihor.** "Socialist realism: history and theory." / I. Dzeverin. *Soviet Studies in Literature*. 9.3 (Summer 1973): 3–11.

A review article (translated from the journal *Znamia*, no. 5, 1972) on R. Ivanov's book *Ideino-esteticheskie printsipy soetskoi literatury (Formirovanie i sushchnost')* [The Ideological-Esthetic Principles of Soviet Literature, Their Formation and Essence]. Dzeverin characterizes this book as "a meaningful piece of research, marked by a high level of theory and ideas, that is a significant contribution to Soviet literary research and the theory of socialist realism."

- A301. Dziuba, Ivan.** "Babyi Yar address by I. Dziuba." In *Quest of Justice: Protest and Dissent in the Soviet Union Today*. Ed. Abraham Brumberg. New York: Praeger [©1970]. 200–204.

The date of Dziuba's speech at Babyn Yar is given as 29 September 1966. "Babyi Yar is a tragedy of all mankind, but it happened on Ukrainian soil," says Dziuba. "And, therefore, a Ukrainian has no more right to forget it than a Jew has. Babyi Yar is our common tragedy, a tragedy for both the Jewish and the Ukrainian nation.... Anti-Semitism is an international phenomenon. It has existed and still exists in all societies," continues Dziuba, "... what is strange is the fact that no struggle has been waged here against it during the postwar decades; what is more, it has often been artificially nourished. It seems that Lenin's instructions concerning the struggle against anti-Semitism are forgotten in the same way as his precepts regarding national development of the Ukraine.... We Ukrainians must fight against all manifestations in our midst of anti-Semitism or disrespect toward the Jews.... You Jews must fight against those in your midst who do not respect the Ukrainian people, the Ukrainian culture, the Ukrainian language—against those who unjustly see a potential anti-Semite in every Ukrainian." An 11-line biographical note about Dziuba appears on pp. 465–66.

- A302. Dziuba, Ivan.** "Babyn Yar continues." *ABN Correspondence*. 19.1 (January-February 1968): 10–11.

The text of Ivan Dziuba's speech, which was delivered, according to a note on p. 3, "at the commemoration ceremonies in memory of the Jews murdered by Nazis at Babyn Yar." No date of the commemoration is provided. Dziuba speaks of Babyn Yar as a mutual tragedy of Ukrainians and Jews. Even though this tragedy was brought about by fascism, says Dziuba, we must remember "that Fascism did not start with Babyn Yar and does not end with it. Fascism begins with disrespect of the individual; and ends with the destruction of the individual, with the destruction of peoples." Dziuba calls upon Ukrainians to "struggle against all manifestations of anti-Semitism or disrespect for Jews, all misunderstanding of the Jewish problem" and upon Jews "to combat those who do not respect a Ukrainian, Ukrainian culture, or the Ukrainian language, who unjustly see a potential anti-Semite in every Ukrainian." In his speech Dziuba also mentions Jewish writers who lived and worked on Ukrainian soil and Ukrainian writers who spoke out against anti-Semitism or wrote on Jewish themes.

- A303. Dziuba, Ivan.** "The cleansing and life-giving fire: The motives of 'national shame' and national 'self-criticism' in Shevchenko's poetry." *Ukrainian Review* (London). 14.2 (Summer 1967): 24–32.

"National shame," according to Dziuba, is an expression coined by Karl Marx. Shevchenko, says Dziuba, "consciously inflamed the national shame: with it, as with national pride, national memories, he wanted

to regenerate the entire nation, to change its historical fate." Dziuba quotes from Shevchenko's "Poslaniie," "Kholodnyi iar," "Iurodyvyi," and other poetical works to illustrate and prove his point. The excerpts of poetry appear in Vera Rich's translation.

**A304. Dziuba, Ivan.** "The corypheus of literary scholarship. Sketches for a portrait." / Ivan Dzyuba. *Digest of the Soviet Ukrainian Press*. 19.8 (August 1975): 14–15. [Excerpts. Ukrainian original in *Dnipro* 3 (March 1975): 142–49].

The title supplied by the *Digest* reads: "Dzyuba on Oleksandr Bilets'kyi." Says Dziuba about Oleksandr Bilets'kyi: "His scientific thoroughness and investigative scrupulousness have earned him an authoritative position among literary scholars specializing in many periods and peoples." Bilets'kyi was engaged in "assiduous and impressively resultful work" for more than half a century, says Dziuba; he was "much too selfless to concern himself with the fate of his writings," and, as a consequence, some of his scholarly legacy still needs to be properly collected and republished.

**A305. Dziuba, Ivan.** "He lit up of himself." / Ivan Dzyuba. *Digest of the Soviet Ukrainian Press*. 12.12 (December 1968): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (22 October 1968): 3–4].

About the poet Volodymyr Svidzins'kyi [Svidzyn's'kyi in the text], whose volume *Poezii* (1940) was, in Dziuba's view, "an unprecedented phenomenon for the time." For the poet "the honorable (and, if we think about it, courageous) winning of his right to 'silence' and 'solitude' is a quiet and gentle insistence which did not denote a 'retreat from life' but rather a retreat into life," says Dziuba. The contemporary poet and poetry reader, according to Dziuba, can learn from Svidzins'kyi "respect for the word, stylistic nuances, the enchantment of poetic magic, the search for treasure-troves of folk-poetry; but most of all he can learn to be himself." The title supplied by the *Digest* reads: "Ivan Dzyuba appears in *Literaturna Ukraina*." There is also a brief editorial note.

**A306. Dziuba, Ivan.** "Internationalism or Russification." *ABN Correspondence*. 19.4 (July-August 1968): 17–23; 19.5 (September-October 1968): 19–30.

Chapter 7 of a work by the Ukrainian literary critic Ivan Dziuba that is circulating in manuscript in the Soviet Union. The work deals with the "national question," how it was posed in Lenin's theoretical work, and how the theory has been replaced by Russian chauvinism in Soviet Ukraine's present reality.

**A307. Dziuba, Ivan.** "Ivan Dziuba on Hryhory Skovoroda." *Ukrainian Review* (London). 13.3 (Autumn 1966): 67–70.

A translation of Dziuba's article, originally published in *Literaturna Ukraina*, 4 December 1962, with an editorial note about the author. Dziuba appeals to scholars, writers and teachers to rediscover the ideas of Hryhorii Skovoroda. It was to Skovoroda, says Dziuba, "that the best sons of the Ukrainian nation used to turn in times of suffering and of decision, at critical moments in history." The young people of today, according to Dziuba, would find in Skovoroda "nourishment of mind and conscience" and a guide "among the complex problems of the present and in its moral atmosphere." Scholars, on the other hand, should find it very interesting and productive to study Skovoroda in a comparative context, studying the almost analogous views and synchronous ideas in the ideology of early English Puritanism (John Bunyan) or American transcendentalism (Ralph Emerson, Henry Thoreau), or comparing anthropological elements in Skovoroda and Feuerbach. Rather than make analogies based on superficial traits, as was done with Skovoroda and Tolstoy, it would be better, says Dziuba, to study the "deeper inner relationship" between Skovoroda and Dostoyevsky, "particularly with regard to the concept of God and the passionate search after religious truth," and especially the great affinity of ideas between Skovoroda and Shevchenko, both of whom share "the truly Ukrainian conception of truth and conscience as immutable human principles."

**A308. Dziuba, Ivan.** "The poetry of Mykola Vinhranovskyyi." / Ivan Dzyuba. *Ukrainian Review* (London). 16.4 (Winter 1969): 15–32.

There is a brief footnote on Dziuba, but no indication of the original source of this article, dated 10 March 1968 and obviously translated from the Ukrainian.

Dziuba discusses Vinhranovs'kyi's poetry on the basis of the poet's latest collection, *Sto poezii* (Kyiv: Molod', 1967. 125 pp.). Vinhranovs'kyi, says Dziuba, "is a rare, strange spiritual datum, self-sufficiency, harmony—an [*sic*] finiteness in himself, but without limitations from the outside; concentricity growing into space." The basic principle of Vinhranovs'kyi's "unique poetic individuality," according to Dziuba, is that it "lacks any kind of predetermination.... All of Vinhranovs'kyi's poetry is a liquid variability,

metamorphosis. There is nothing forced, nothing evident in advance, no prejudice"; it is like "a constant mutual transfusion of various feelings and various states of mind, its various 'levels.' As though inspiration together [sic] burns through sluices in a complicated system of reservoirs of different levels, and diverse elements are streaming in incomprehensible directions, until a beautiful and free equilibrium is achieved, in which everything becomes broader, clearer and finds itself anew." For Vinhranovs'kyi, in Dziuba's view, Ukraine, the people, and the nation are "the vibrating centre around which the whole subject matter of spiritual life develops, and to which everything returns one way or another"; it is "not a theme, not a motif, not a picture to which one turns occasionally or often" but "a living pain, encompassing the whole being." Says Dziuba: "Mykola Vinhranovs'kyi's experience shows in particular that a contemporary poet, being modern in everything and availing himself of all dramas, contradictions and dizzy disharmonies of the present world, absorbing all its senseless voices, can at the same time himself attempt to achieve artistic equilibrium and harmony, reach a conclusion and synthesis, the classical 'well-roundedness,' the wholeness of the spiritual process. Mykola Vinhranovs'kyi, with all his impetuosity and passion, with all the ungovernability of fantasy, with all the 'nervousness' of poetic intonations and the feverishness of poetic pace, with acute reproduction of the antagonisms of the age, with all the bustle and curses, which go with it, is brilliantly and nobly balanced in spite of all that." Some lines of Vinhranovs'kyi's poetry are quoted in unattributed literal translations. The longer fragments are: "This small ravine where the girl and the cloud" (10 lines, pp. 18–19); "The splashing of the water from among the rushes" (24 lines, pp. 20–21); "All can be forgiven now. I'm afraid" (12 lines, p. 23); "And the nation waded. In places where one could cross and where one could not" (6 lines, p. 25).

**A309. Dziuba, Ivan.** "A road taken forever." / Ivan Dzyuba. *Digest of the Soviet Ukrainian Press*. 19.8 (August 1975): 25–27. [Excerpts. Ukrainian original in *Visti z Ukrainy*. 21 (874) (May 1975): 4].

The title supplied by the *Digest* reads: "Dzyuba reaffirms his 'complete return' to Soviet society." Dziuba finds it necessary to respond to what he calls "gossip innuendos" spread about him in the West. Says Dziuba: "it gives me little pleasure to recall the tragedy I lived through. But I am forced to do so—one more time. What did it consist of, what led to my arrest, brought me to the preliminary investigation cell, and finally to the criminal dock? All this had a prehistory, which lasted several years during which I held deeply erroneous views on the nationalities question and committed wrongful antisocial acts... *Internationalism or Russification?*, which I wrote in 1965 ... constituted an attack on the Communist Party's nationalities policy. Enemies abroad ... exploited it in their propaganda.... [I]n April 1973 I was arrested and charged with conducting anti-Soviet propaganda and agitation.... I was faced with a dilemma: either to adhere obstinately to what had long since become part of my past, or to settle final accounts with it.... I chose this second path. The path of overcoming my mistakes, of ending several years of deviation into civic and creative emptiness; the path to complete and irreversible reckoning with the inertia of erroneous and harmful views; the path of affirming those Socialist, Soviet-patriotic ideological and creative attitudes which for me are organically linked with all my early public and literary activities. Hence, I regard this road not only as a complete return to Soviet society, but also as my return to my own self."

**A310. Dziuba, Ivan.** "To the Editorial office of *Literaturna Ukraina*: a statement." / Ivan Dzyuba. *Digest of the Soviet Ukrainian Press*. 17.12 (December 1973); 22–24. [Full text. Ukrainian original in *Literaturna Ukraina*. (9 November 1973): 4].

A brief editorial statement from *Literaturna Ukraina* says, among other things: "Taking into consideration the fact that he had pleaded guilty during the investigation of the crime, had facilitated the investigation of the crime, and had genuinely repented, the Presidium of the Supreme Soviet of the Ukrainian SSR pardoned I.M. Dzyuba." In his statement, Dziuba speaks of his arrest in April 1972 "on the charge of conducting anti-Soviet propaganda and agitation" and of his sentence in March 1973 by the Kyiv Oblast Court to five years of deprivation of freedom. Dziuba says that his work *Internationalism or Russification?*, written in 1965, "contained a deeply erroneous understanding of a number of problems concerning the national question and the internationalist nature of our socialist society, a distortion of their interpretation, and, in fact, opposition to the nationalities policy of the party." He regrets the fact that his book "was used in the ideological struggle against our Soviet land. I realized that I had harmed the ideological interests of my society." Dziuba claims that he is working on a revised version of his book "to disclose the insolvency and fallibility of a number of fundamental theses put forward in that earlier work ... and to express my principled stand against the ideology of Ukrainian bourgeois nationalism." The *Digest's* title: "Dzyuba repudiates former views."

**A311. Dziuba, Ivan.** "Vasyl Symonenko. A speech commemorating the 30th birthday of the Poet,

delivered on January 10th, 1965, at the Republican Building of Literature in Kyiv." *Ukrainian Review* (London). 14.1 (Spring 1967): 43–49.

"Vasyl Symonenko started from shallow maxims but arrived at philosophical, political thought, at the creation of ideas, at poetry as an arena for independent thinking," says Dziuba. Symonenko, in Dziuba's view, is "most of all a poet of national idea," but he "felt a strong bond of the national idea with all the values common to mankind, with the concepts of human dignity, honesty and conscience; with the concept of personal and social ethics and justice." Symonenko, according to Dziuba, gave his contemporaries a "moral lesson of civic ethics." "Personal adherence to principle, uncompromising stand and calm courage were joined in him with high and binding social consciousness." Dziuba is bothered by the sudden hypocritical "love" for Symonenko expressed by some editors and critics. Symonenko was "a poet of a definite idea, and he who declares his love for him thereby takes upon himself definite obligations," says Dziuba. Preceding the text of Dziuba's speech is an unsigned article entitled "An act of civic courage: Editorial comments on I. Dziuba's speech on the poet, V. Symonenko." (pp. 39–42), which provides bio-bibliographical data on both Symonenko and Dziuba, as well as some explanatory references. Eight lines of Symonenko's poem "My nation exists, my nation will always exist!" are quoted in an unattributed translation on p. 48.

**A312. Dzyra, Iaroslav.** "The discoverer of Ukrainian antiquity. Founder of the Kiev Philological School." / Ya. I. Dzyra. *Digest of the Soviet Ukrainian Press*. 14.4 (April 1970): 10–12. [Excerpts. Ukrainian original in *Ukrains'kyi istorychnyi zhurnal*. 1 (January 1970): 135–37].

An article about Volodymyr Mykolaiovych Peretts on the occasion of the centennial of his birth on 31 January 1970. "Peretts was the discoverer and the honest, conscientious and unprejudiced researcher who trained a whole school of specialists in the Ukrainian antiquity," says Dzyra. The author claims that "The history of ancient Ukrainian literature holds a central position in the scholar's long list of publications—318 published works." The *Digest's* title: "Eminent Ukrainian scholar honored by UNESCO."

**A312a. Dzyra, Iaroslav.** "Oldest recorded Ukrainian folk song. Composed 500 years ago and recorded 400 years ago." / Yaroslav Dzyra. *Forum*. 19 (1972): 21. illus.

"[T]he first Ukrainian song, which is also one of the earliest known records of a folk song in the whole Slavic world, was recorded exactly four hundred years ago. This is the versified text of the song, 'O Danube, O Danube, why do you flow so sad?' included in Jan Blahoslav's 16th century Czech Grammar," says Dzyra. The article was originally published in *Literaturna Ukraina*, 31 December 1971): 2.

## E

**A313. "EFC defends arrested writers."** *ABN Correspondence*. 23.2 (March–April 1972): 2.

A statement by the Executive Board of the European Freedom Council, dated 11–12 March 1972, which brings to the attention of the general public the plight of the Ukrainian writers V. Moroz, I. Svitlychnyi, V. Chornovil, and Ie. Sverstiuk, "condemns Russian terrorism," and calls on other organizations to press for the release of all political prisoners in the USSR.

**A314. Eayrs, James.** "Moroz: Soviet political captive no. 1." *ABN Correspondence*. 25.5 (September–October 1974): 7–10.

A news report about Valentyn Moroz reprinted from an unspecified issue of the *Toronto Star*. [See also A315].

**A315. Eayrs, James.** "Moroz—Soviet political captive no. 1." *Ukrainian Review* (London). 21.4 (Winter 1974): 51–54.

A reprint of an article about Valentyn Moroz and his treatment in Soviet prison that appeared originally in *The Gazette* (Montreal) on Wednesday, 7 August 1974 and in the *Toronto Star* on Thursday, 8 August 1974.

**A316. "Editorial note."** In Mykola Zerov: *Lektsii z istorii ukrains'koi literatury (1798–1870)*. Ed. Doreen W.

Gorsline and Oksana Solovey. [Oakville, Ont.]: Published for the Canadian Institute of Ukrainian Studies by Mosaic Press, 1977. 5–6.

An unsigned note that serves as an English introduction to a collection of university lectures on the history of Ukrainian literature by Mykola Zerov. The lectures date from the 1920s and are published in the original Ukrainian. Mykola Zerov (b. 1890) is characterized by the editors as “the leading literary historian in Ukraine during the 1920’s,” “a critic and an outstanding poet and translator” who, as a scholar, “was the first to view the literary-historical process in Ukraine in its total organic development” and whose vision was based “on a sensitive perception of the interaction between literary and cultural-historical structures.”

**A317. “The elevated calling of writers.”** *Digest of the Soviet Ukrainian Press*. 14.7 (July 1970): 11–12. [Full text. Ukrainian original in *Literaturna Ukraina*. (5 June 1970): 1].

Seventy young writers came to Kyiv to participate in a three-day conference called by the CC Komsomol of Ukraine and the Executive Board of the Writers’ Union of Ukraine. Speeches were delivered by CC Komsomol secretary Tamara V. Hlavak, as well as by the writers Oles’ Honchar, L. Novychenko, S. Kryzhaniv’s’kyi [Kryzhaniv’s’kyy], and K. Volyn’s’kyi [Volyn’s’kyy]. Excerpts from Honchar’s speech, “We welcome you, youth,” appear in the *Digest* on p. 12 (original in *Literaturna Ukraina*, 5 June 1970): 1). The *Digest’s* title: “Conference of young prose writers held in Kiev.”

**A318. “Encyclopaedia Britannica will add biographies of Shevchenko and Hrushevsky— some day.”** *Forum*. 1.2 (Spring 1967): 21.

An unsigned note about efforts to persuade the *Encyclopaedia Britannica* to improve its coverage of Ukrainian subjects.

**A319. “Enlightener, philosopher and poet. A festive evening held in Kiev to commemorate the 250th anniversary of the birth of H. S. Skovoroda.”** *Digest of the Soviet Ukrainian Press*. 17.1 (January 1973): 18–19. [Excerpts. Ukrainian original in *Radians’ka Ukraina*. (3 December 1972): 3].

The commemorative evening was held at the Shevchenko State Academic Opera house in Kyiv on 1 December 1972. Speeches were delivered by V.I. Shynkaruk, director of the Ukrainian SSR Academy of Sciences Institute of Philosophy, F.V. Konstantynov, chairman of the All-Union Jubilee Committee, V. O. Tyurin, UNESCO representative, and V.P. Kozachenko, deputy chairman of the Executive Board of the Writers’ Union of Ukraine. The *Digest’s* title: “Celebrate Skovoroda anniversary in Kiev, Moscow.” [For Moscow celebrations, see A713].

**A320. “Evarnitskiy (Yavornitskiy) Dmitriy Ivanovich.”** *Who Was Who in the USSR*. (1972). 158.

Bio-bibliographical data (25 lines) about Dmytro Iavornyts’kyi, a Ukrainian archeologist, ethnographer, historian, and writer. Dates of birth and death are given as 25 October 1855 and 5 August 1940.

**A321. “Everyday life in a Mordovian camp” / B. Penson, V. Chornovil.** *Ukrainian Review* (London). 22 [i.e., 23].2 (Summer 1976): 24–61.

An attempt to describe daily camp life; to reproduce, as the authors put it, “the specific microclimate of prison which strangles the prisoner every day, every hour, even during relatively peaceful periods.” The authors of these impressions, in addition to Penson and Chornovil, include the Ukrainian writers Vasyl Stus, who writes about conditions in a camp hospital (pp. 37–40), and Sviatoslav Karavans’kyi, who testifies about the prison conditions endured by his wife, Nina Strokata.

**A322. Ewach, Honore.** “The Ukraine’s famous wandering philosopher.” *Promin’*. 13.8–9 (August–September 1972): 15. Port.

“Only the genial civilization of the sunny Ukraine could have produced a philosopher of Skovoroda’s simple, kind, and profound nature,” says Ewach, who makes fleeting comparisons of Skovoroda’s habits and predispositions with those of other Western philosophers. With Hryhorii Skovoroda’s portrait.

**A323. “Excerpts from Ukrainian Herald no. 4.”** *Ukrainian Review* (London). 18.2 (Summer 1971): 12–38.

Translations from the clandestine journal *Ukrains’kyi visnyk* (no. 4, January 1971) include a detailed report on the trial of Valentyn Moroz in Ivano-Frankivsk (17–18 November 1970, pp. 12–21), the protests of the witnesses B. Antonenko-Davydovych, I. Dziuba, and V. Chornovil (pp. 21–22), and a chronicle of repressions and persecutions in which a number of writers and literary scholars are mentioned, among

them Ivan Svitlychnyi, Ievhen Sverstiuk, Viktor Ivanysenko, I. Sokul's'kyi, M. Osadchyi, Mykola Horbal, and Vasyl' Zakharchenko.

- A324. "Expelled from the Writers' Union of Ukraine." *ABN Correspondence*. 24.1 (January-February 1973): 46–47.

A news item about Vasyl' Zakharchenko, who, according to a report in *Literaturna Ukraina* of 20 October 1972, was expelled from the Writers' Union of Ukraine "for anti-social conduct."

## F

- A325. "Fal'kivskiy, Dmitriy Nikanorovich." *Who Was Who in the USSR*. (1972). 160.

Fourteen lines of bio-bibliographical data about the poet Dmytro Fal'kiv's'kyi, who was born on 3 November 1898 and died in imprisonment on 17 December 1934.

- A326. "Famed Ukrainian women." *Nashe zhyttia=Our Life*. 26.10 (November 1969): 27. ports.

Unsigned bio-bibliographical notes on Natalia Kobryns'ka and Uliana Kravchenko, with their b/w portraits.

- A327. "A famous daughter of the Ukrainian nation. A solemn evening in Kiev in honor of the 100th anniversary of the birth of Lesya Ukrainka." *Digest of the Soviet Ukrainian Press*. 15.4 (April 1971): 4–6. [Excerpts. Ukrainian original by RATAU in *Radians'ka Ukraina*. (27 February 1971): 1–3].

The presidium included P.Yu. Shelest, member of the Politburo of the Central Committee of the Communist Party of the Soviet Union, V.V. Shcherbyts'kyi, candidate member of the Central Committee of the CPSU Politburo and president of the Council of Ministers of the Ukrainian SSR, and other party and government representatives. The opening address was delivered by Oles' Honchar, president of the Executive Board of the Writers' Union of Ukraine and chairman of the republican jubilee committee. The Russian writer M.S. Tikhonov [Tykhonov], chairman of the all-Union jubilee committee, also spoke during the ceremonies. The *Digest* brought several articles together under the title "Lesya Ukrainka centennial celebrations" [cf. also A1712, A1769], with this particular item entitled simply: "... in Kiev."

- A328. **Fashchenko, Vasyl'**. "Prose works composed of semi-finished products. A sketch for a sociological study of magazine prose." *Digest of Soviet Ukrainian Press*. 15.12 (December 1971): 14–17. [Excerpts. Ukrainian original in *Vitchyzna*. 10 (1971): 138–44].

Fashchenko analyzes the minor prose published in the journals *Dnipro*, *Vitchyzna*, and *Prapor*. He concludes that a substantial portion of this material consists of "unfinished works and works that cannot be classified as literature." "Either magazines lack works to publish, or editors lack responsibility and taste," says Fashchenko, complaining that "there are very few portrayals of communists" and "active workers and collective farmers" and that many works "have absolutely no ideo-social value." The *Digest's* title: "A critic censures magazine prose for lack of depth."

- A329. "Fear for Rudenko's life." *Ukrainian Quarterly*. 35.2 (Summer 1979): 224.

A note in the "Chronicle of Current Events" about an appeal dated 7 March 1979 from Raisa Rudenko on behalf of her husband, the writer Mykola Rudenko, currently a Soviet prisoner.

- A330. **Fedenko, Panas**. "A controversial novel." *Bulletin/Institute for the Study of the USSR*. 18.1 (January 1971): 19–28.

A review article on Oles Honchar's novel *Sobor*, originally published in January 1968 in the journal *Vitchyzna*, and subsequently issued in a limited edition. Fedenko analyzes the contents of the novel in detail and surveys its reception by the critics. According to Fedenko, *Sobor* was given a positive appraisal by I. Le in *Vitchyzna*, 1968, no. 4: 13–38, and an enthusiastic review in *Literaturna Ukraina*, 29 March 1968, but later the character of the reception changed. N. Shamota "took objection to a number of 'political innuendos'; N. Fed', writing in *Izvestiia*, accused Honchar of pessimistic tones, and the novel became a subject of criticism at various writers' meetings. Says Fedenko about *Sobor*: "Oles Honchar's novel is an interesting book which hovers between 'socialist realism' and authentic realism. Strictly speaking,

Honchar has committed no 'heresies.' The campaign against the pollution of nature and the campaign for the preservation of cultural monuments are perfectly legal activities—quite apart from their topicality. It is equally permitted to criticize overzealous officials who destroy more than they create. Finally, when Honchar demonstrates, that the people can expect help only from the Party—more particularly, from its apparatchiki—he is merely following the fifty-year old tradition of Soviet literature.... On the other hand, the indication that not the Party, only a 'good' or 'positive' secretary can correct a situation and that if he falls ill all hopes may be destroyed amounts to a truth that conflicts with the principles of socialism. The resistance to pollution is legal, but if the author shows that 'socialist captains of industry' behave in just the same way as the 'wicked capitalists'—that is, that the drive to fulfill production plans at any price is essentially no different from the drive for profits—this, from the orthodox Communist point of view, is heresy."

- A331. Fedorenko, Eugene W.** "On the stone" by Mykhaylo Kotsiubyns'kyi." *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 277-78.

An English summary of a Ukrainian article printed on pp. 158-65. The article provides a critical analysis of Mykhailo Kotsiubyns'kyi's short story "Na kameni."

- A332. "Fedorenko, Eugene W."** *Men of Achievement*. 5 (1978): 164. port.

Thirty lines of bio-bibliographical data, with portrait, about the Slavic scholar and educator (b. 1929).

- A333. Fedorenko, H.** "To the call of time." *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 July 1968): 1].

About a meeting of the Poltava branch of the Writers' Union of Ukraine. Following the April 1968 Plenum of the Central Committee of the Communist Party of the Soviet Union, says Fedorenko, the Poltava branch "demonstrated the unity and efficiency of the writers' oblast organization and its incompatibility with manifestations of bourgeois ideology." The *Digest's* title: "Leadership shake-up in oblast writers clubs."

- A334. Fedoriv, Roman.** "Speech by Roman Fedoriv." *Digest of the Soviet Ukrainian Press*. 14.5 (May 1970): 14. [Excerpts. Ukrainian original in *Kul'tura i zhyttia*. (12 April 1970): 6].

Fedoriv, editor in chief of the literary journal *Zhovten'*, speaks on the occasion of Lenin's jubilee. "The enemies claim," says Fedoriv, "that Lenin's ideas were brought to the western oblasts of Ukraine "on the points of the bayonet [sic]." But it is thanks to Lenin's ideas that the Ukrainian language, hitherto "considered inferior ... is heard in scientific research institutes, in laboratories, in theaters, cinemas, philharmonias." The *Digest's* title: "*Zhovten's* editor claims Ukrainian language is flourishing."

- A335. Fennell, John.** "Literature of the Kievan period, 11th-12th centuries." In his and Antony Stokes's *Early Russian Literature*. London: Faber and Faber [©1974]. 11-79.

The first chapter in a book that is meant to be an introductory text for students of early "Russian" literature. In this chapter, Fennell limits his discussion to three topics, covered in three subsections. The subsection devoted to hagiography focuses on three different versions of the murder of the princes Borys and Hlib [Boris and Gleb in the text]—those in the *Povest' vremennykh let*, in the anonymous *Skazaniie i strast'*, and in Nestor's *Chtenniie o zhittii i pogublenii*—as well as on Nestor's Life of St. Feodosy of the Monastery of the Caves. The texts of these works are compared and analyzed in some detail. The subsection on homiletic literature concentrates on Ilarion's *Slovo o zakone i blagodati*, with an analysis of its form and content. The third and final subsection is devoted to the *Pouchenie* of Prince Volodymyr Monomakh, with a critical commentary. The author uses the term "Kievan Rus'" rather than "Kievan Russia." See also A338.

- A336. Fennell, John.** "The recent controversy in the Soviet Union over the authenticity of the *Slovo*." / J.L.I. Fennell. *Russia: Essays in History and Literature*. Ed. Lyman H. Legters. Leiden: E.J. Brill, 1972. 1-17.

According to Fennell, prior to 1963 few scholars in the USSR expressed any doubts as to the authenticity of the *Slovo o polku Ihorevym*. The first to do so, says Fennell, was the Soviet historian A.A. Zimin, who claimed in a paper read on 27 February 1963 at a meeting of the Institute of Russian Literature of the Academy of Sciences in Leningrad that "a textological comparison of the *Slovo* and the *Zadonshchina* showed that the *Zadonshchina* was primary and the *Slovo* secondary." Zimin's conclusions, says Fennell,

were that "the *Slovo* was in fact written in the 1770's by Archimandrite Ioil Bykovskii" and that it was Count Musin-Pushkin, a book collector and antiquarian, who published it as an original work of the twelfth century. Fennell surveys the reaction to Zimin's hypothesis by Soviet scholars—D. Likhachov, V.P. Adrianova-Peretts, L.A. Dmitriev, R.P. Dmitrieva, O.V. Tvorogov, and others—who attacked Zimin's arguments as "amateurish, inconsistent, tendentious, and lightweight." It is Fennell's contention that Zimin's work should be taken seriously and final judgment on his hypothesis should be deferred "until the whole of his work has been published."

- A337. Fennell, John.** "The *Slovo o polku Igoreve*: the textological triangle." / J.L.I. Fennell. *Oxford Slavonic Papers*. n.s. 1 (1968): 126–37.

A response to the Ilchester lecture, delivered in Oxford in February 1967 by Dmitry Likhachov. [cf. A867]. Likhachov, says Fennell, "pleaded the case for the authenticity of the *Slovo o polku Igoreve* and the secondary nature of *Zadonshchina*." Fennell analyzes eleven textual "coincidences" between the Hypatian Chronicle, *Zadonshchina*, and the *Slovo o polku lhorevim* and concludes, contrary to Likhachov's view, that the "*Slovo* had as its sources both *Hypatian Chronicle*] and *Zadonshchina*], and that both influenced *Slovo* independently from each other."

- A338. Fennell, John.** "The Tale of Igor's Campaign." In his and Antony Stokes's *Early Russian Literature*. London: Faber and Faber [©1974]. 191–206.

"No work of pre-nineteenth century literature has had so much research devoted to it as the *Slovo o polku Igoreve*.... Up to 1940 more than seven hundred works connected with the *Slovo*—commentaries, editions, translations—had appeared in a wide range of languages. Since that date the number has probably doubled." Fennell's chapter does not analyze the poem itself but is devoted exclusively to a critical survey of the scholarly controversy regarding the *Slovo's* authenticity. Fennell considers the problem of the authenticity of the *Slovo* not yet solved, but he also questions the skeptics: "we must admit that if it was written in the eighteenth century, its creator was a man of singular genius and almost superhuman knowledge."

- A339. Ferguson, Dolly M.** "Dmytro Ivanovych Chyzhevsky (1894–1977)." *Journal of Ukrainian Graduate Studies*. 2.2 (Fall 1977): 131–33.

An obituary for the world-renowned Slavist and literary scholar, author of histories of Ukrainian literature and other books in several languages. Dmytro Chyzhevskyy (known also as Tschizewskij or Čiževsky) was born in Oleksandriia, Ukraine, on 23 March 1894 and died in Heidelberg, Germany, on 18 April 1977.

- A340. Ferguson, Dolly M.** "Lyricism and the internal landscape in the early creative prose of Mykola Khvylovyi." *Canadian Slavonic Papers*. 18.4 (December 1976): 427–41.

Mykola Khvylovyi's reputation as a writer, according to Dolly Ferguson, rests upon two collections of stories published in 1921–24, during his early experimental period. She critically examines four of these stories: "Ia (Romantyka)," "Kimnata. ch. 2," "Turko," and "Povist' pro sanatoriinu zonu" and comes to the following conclusion: "the particular form of prose lyricism that transforms the traditional external world of prose fiction at least partially into an internal landscape is in Khvylovyi's early creative prose never concerned merely with the purely private experiences of the lyrical hero. In each of the four stories analyzed here, the objectified internal states and processes of the leading characters are always intricately bound to the great dilemmas of the era." There is a French summary of the article on pp. 504–5.

- A341. Ferguson, Dolly M.** "Lyricism in the early creative prose of Mykola Khvylovyi." / Ferguson, Dolly Mary. *Dissertation Abstracts International*. 39.4 (October 1978): 2254–A - 2255–A.

An abstract of a 1976 Ph.D. dissertation at the University of Toronto. This dissertation, according to the author, is "A study of the lyrical element in Mykola Khvylovyi's first two collections of stories *Blue Etudes* and *Autumn*." "Lyricism is found to be more pervasive than has generally been recognized and to subsume the other major peculiarities of his narrative style," says Ferguson. The length of the dissertation is not indicated, and no order no. is given.

- A342. Fessenko, Andrew.** "Ukrainica in the Library of Congress." *Forum*. 1.2 (Spring 1976): 26–27, port. of Fessenko on p. 27; 1.3 (Fall 1967): 27–28.

A librarian of the Slavic Room at the Library of Congress in Washington discusses some of the important

and rare Ukrainian publications available at the Library of Congress, among them a number of literary first editions.

- A343. "The fighting translator.** Meeting of the Committee for Fine Translation of the Association of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 10.1 (January 1966): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 December 1965): 2].

The meeting of the committee, chaired by H. Kochur, was devoted to the translating activities of M. Staryts'kyi on the eve of his 125th anniversary. Staryts'kyi, says the anonymous author, was active "during the dark period of Ukrainian culture, when the tsarist satrap Valuyev issued the decree of 1863 according to which the Ukrainian language was a 'Little Russian Dialect' and when the law of 1876 decreed 'Translations into the Little Russian dialect are prohibited.'" Despite these difficulties, says the article, Staryts'kyi translated Goethe, Krylov, Byron, Nekrasov, Shakespeare, Mickiewicz, Pushkin, Lermontov, Zhukovskii, and other foreign writers and was the first Ukrainian translator of Shakespeare's *Hamlet*, which was published in Ukrainian in Kyiv in 1882. The *Digest's* title reads: "Recall traditions of fine translation."

- A344. Fireside, Harvey.** "Valentyn Moroz: individualist in jeopardy." *ABN Correspondence*. 27.6 (November–December 1976): 34–40.

Excerpts from the article published originally in *Survey* [cf. A345].

- A345. Fireside, Harvey.** "Valentyn Moroz: individualist in jeopardy." *Survey*. 22.1 (98) (Winter 1976): 132–40.

"Moroz has become a symbol of post-Khrushchev repression in the Soviet Union, for the draconic sentences imposed on him for what are essentially 'thought crimes,' as well as for his courage in refusing extreme pressure to recant his views," says Fireside. The author surveys Moroz's experiences in the Soviet penal system and the reaction in the West, but his main focus is on the analysis of Moroz's known writings. "[T]he publications of Moroz prior to his arrest exhibit little evidence of either originality or ideological dissent," says Fireside. He goes on to analyze Moroz's works published in English, i.e., *Report from the Beria Reserve* [cf. B062] and *Boomerang* [cf. B061]. Both these collections, in his view, are important as products of *samvydav* and as *corpora delicti* for the indictment of Moroz on charges of "agitation or propaganda designed to undermine or weaken Soviet power."

- A346. "The first day.** A report on the constituent meeting of Kiev's Union of Writers of Ukraine organization." *Digest of the Soviet Ukrainian Press*. 13.4 (April 1969): 19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (28 February 1969): 1].

The Kyiv organization of the Writers' Union of Ukraine was established following a decision of the 3rd Plenum of the Union's Executive Board. According to this news item, the organization will unite 437 Kyiv writers and will be the largest of its kind in the country. The meeting elected V. Kozachenko as chairman, with Platon Voronko, Vitalii Petliovanyi [Petlyovanyy] and Borys Oliynyk [Oliynyk] as deputies and Oleksandr Diachenko [Dyachenko] as executive secretary.

- A347. "First edition of *Eneyida* purchased by Harvard."** *Ukrainian Review* (London). 19.4 (Winter 1972): 55.

A news item reprinted from the *Harvard Ukrainian Studies Newsletter* about the acquisition by the Houghton Library of Harvard University of Ivan Kotliarevs'kyi's *Eneyida*, published in St. Petersburg in 1798. *Eneyida* is characterized here as "the first major literary work written in colloquial Ukrainian" and "a landmark of modern Ukrainian literature." The purchase of this first edition at the price of \$850 was made possible through the Bayard L. Kilgour Fund.

- A348. "The first stories by Volodimir Drozd ..."** *Ukraine*. 2 (38) (1979): 11. port.

An unsigned bio-bibliographical note about Volodymyr Drozd, with his black- and-white portrait. The note advertises the newly published Ukrainian edition of Drozd's book *Doroha do materi* and characterizes the book as "a captivating story about Sophia Bohomolets whose revolutionary activity led to her arrest by the czarist authorities at a time when she was to give birth to her son Olexandr," who later won fame as a pathophysiologicalist.

- A349. "Five Ukrainian dissident writers become members of PEN."** *Ukrainian Quarterly*. 34.2 (Summer

1978): 220–21.

A news item from the "Chronicle of Current Events," quoting a letter from Kathleen V. Simpson, secretary of the Writers-in-Prison Committee of the International PEN, to Ostap Tarnavs'kyi [Tarnawsky], president of the Ukrainian Writers' Association "Slovo." According to this news item, five Ukrainian dissident writers incarcerated in the USSR were awarded honorary membership in the International PEN, i.e., Vasyl' Stus in the English Center, M. Osadchyi in the Swiss Center, M. Rudenko in the French Center, D. Shumuk in the Australian Center, and V. Chornovil in the Dutch Center.

- A350. Fizer, John. "Conceptual affinities and differences between A.A. Potebnja's theory of *internal form* and Roman Ingarden's stratum of *aspects*." *American Contributions to the Seventh International Congress of Slavists*. Warsaw, August 21–27, 1973. Vol. 1. Linguistics and Poetics. Ed. Ladislav Matejka. The Hague: Mouton, 1973. (Slavistic printings and reprintings 295). 101–15.

A study of fundamental issues of literary aesthetics focusing on similarities and differences in the views of Oleksandr Potebnia and Roman Ingarden. Fizer's contention is that the concepts of "internal form" in Potebnia and "aspects" in Ingarden (both, in the author's opinion, derived from Humboldt-Steinthal's psychologism in Potebnia's case and from Husserl's phenomenology in Ingarden) "concerned themselves with one and the same issue, i.e., with that complex propensity of the verbal sign or symbol in literary art which evokes in its perceiver visual, auditory, or even kinesthetic experiences of the sense-datum."

- A351. Fizer, John. "Dmytro I. Chyzhevs'kyi (1894–1977)." *The Annals of the Ukrainian Academy of Arts and Sciences in the United States*. 13. 35–36 (1973–77): 370–72.

An obituary article about Dmytro Chyzhevs'kyi (a.k.a. Dmitry Číževsky or Dmitrij Tschizevskij), the "world renowned Slavist, philosopher, mediaevalist, the leading authority on baroque literature," who died in Heidelberg, West Germany, on 18 April 1977. Fizer characterizes Chyzhevs'kyi as "a rare and exceptional phenomenon" who succeeded in becoming a "renaissance man in a non-renaissance age." Fizer provides a survey of Chyzhevs'kyi's academic interests and his career and makes the following comment about Chyzhevs'kyi's methodology of research: "Unlike many of his contemporaries who conceived of literary art as part of closed ethnic or psychological configurations, he conceived it in the context of specific aesthetic sensibilities, or movements, such as baroque, neo-classicism, romanticism, realism, and modernism that transcend geography and ethnicity. This approach permitted him to suspend most of the extra-literary factors and focus on the 'literariness' of literature."

- A352. Fizer, John. "Similarities and differences in Oleksandr O. Potebnja's theory of 'internal form' and Roman Ingarden's 'stratum of aspects.'" *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1974–1975. 5 (1974–1975): 32–35. Biblio.

A summary of a paper delivered by Professor John Fizer of Rutgers University and of the discussion that followed. The literature seminar took place on 21 November 1974. According to the report in *Minutes*, in Fizer's view, there is "a manifest similarity" between Potebnia and Ingarden in regard to "internal form or *predstavlenie*" (Potebnia) and "schematized aspects" (Ingarden), but "whereas Potebnja does not elaborate on the reasons for image formation, Ingarden presents a detailed description of the reasons for the aspects' perpetual variations or mutations."

- A353. Fizer, John. "Some correlations in the aesthetics of A.A. Potebnja and Benedetto Croce." *Zbirnyk na poshanu prof. d-ra Iurii Shevel'ova = Symbolae in Honorem Georgii Y. Shevelov*. [Collegium redactorum: William E. Harkins, Olexa Horbatsch, Jacob P. Hursky]. München: Ukrainian Free University, Facultas Philosophica, 1971. (Naukovyi zbirnyk, t. 7). 122–28.

"Croce and Potebnja share many opinions and conclusions," says Fizer. "This similarity of positions is to be traced to their common source, namely Humboldt and Steinthal." However, according to Fizer, "Potebnja and Croce differ considerably on many other aesthetic problems and queries. Therefore the aesthetics of the one is not a replica of the aesthetics of the other." Fizer draws some parallels between Potebnia and Croce and discusses the reasons for their similarity, their views on language and art, the notions of internal form and artistic imagery. "Potebnja's and Croce's rejection of literary genres as formal categories fundamentally ties in with Romantic criticism, which, too, stressed the supposedly immanent psychological qualities of the poetic work rather than its formal qualities," says Fizer.

- A354. Flynn, James T. "The affair of Kostomarov's dissertation: a case study of official nationalism in practice." *Slavonic and East European Review*. 52.127 (April 1974): 188–96.

Says Flynn: "In 1842 a young student of history at Khar'kov University, N.I. Kostomarov, submitted a dissertation for the master's degree on the history of the Uniate Church. The minister of education, S.S. Uvarov, warned by the Bishop of Khar'kov, found the dissertation to contain dangerous views, ordered the university to destroy all copies and to require Kostomarov to write a new dissertation on a different topic." The author relates the incident and its causes, citing not only Kostomarov's autobiography (put together by his wife after his death) but also a number of other sources, and attempts to answer the question of why Uvarov, despite his fear of Kostomarov's ideas, found it possible later (in 1846) to consent to Kostomarov's appointment to the faculty of St. Vladimir's University in Kyiv. The affair is discussed as an illustration of the "official nationalism" of the tsarist regime as administered by Uvarov, the tsar's minister of education. The author does not mention Mykola Kostomarov's Ukrainian connections but focuses rather on Uvarov's policy of avoiding public discussion of controversial matters.

**A355. "Four Ukrainian political prisoners given honorary membership of PEN." *ABN Correspondence*.**

30.1 (January-February 1979): 41.

A brief news item announcing the adoption by the Canadian Centre of International PEN on 13 September 1978 of four Ukrainian political prisoners—the writers Ihor Kalynets', Ievhen Sverstiuk, Sviatoslav Karavans'kyi, and Ivan Svitlychnyi—as honorary members of PEN.

**A356. "Fourth Plenum of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 17.5 (May 1973): 10–11. [Full text. Ukrainian original in *Literaturna Ukraina*. (27 March 1973): 1].**

Report on a meeting of the Executive Board held on 23 March. V. Kozachenko delivered the main address. Smolych was relieved as chairman for health reasons. Kozachenko was elected first secretary of the Executive Board. Participating in the Plenum were V. Malanchuk, secretary of the Central Committee of the Communist Party of Ukraine, and other dignitaries. The *Digest's* title: "4th Plenum of Ukrainian Writers's Union board. Kozachenko replaces Smolych."

**A357. Franko, Ivan. "My Ukrainian patriotism." *Forum*. 1.1 (Winter 1966/1967): 9.**

A passage from the preface to the Polish edition of Franko's *Galician Sketches*, reprinted with revisions and brief editorial notes from a translation by Clarence A. Manning in his book *Ukrainian Literature* (1944) [cf. *ULÉ: Books and Pamphlets, 1890–1965*, B41]. Says Franko: "My Ukrainian patriotism is not sentiment, not national pride, but a great yoke placed by fate upon my shoulders. I can protest, I can quietly curse my fate for placing that yoke upon me, but I cannot throw it off, I cannot seek another country, or I would be base against my own doubts. And if anything lightens for me the burden of this yoke, it is the sight of the Ukrainian people, that, although bent, deafened and demoralized for long centuries; although today poor, awkward and joyless, yet is gradually advancing and perceives somehow in the widest circles the feelings of light, truth, justice and is seeking approach to them. It is worthwhile to work for this people and no honorable work for it is lost."

**A358. Franko, Ivan. "Taras Shevchenko, a biographical sketch of the great Ukrainian poet." *Forum*. 38 (Winter 1978): 4–24. illus.**

In 1840, says Franko, "the simple peasant of the village made his entry into literature." Before that time peasants, if they appeared at all, did so only episodically. Now the peasant "figures as the hero, and his life is the main theme of interest." Franko identifies this new tendency with Georges Sand, Berthold Auerbach, Kraszewski, Turgenev, Grigorovich, and Dostoyevsky. Shevchenko was "a figure for which there is no parallel in world literature, with the possible exception of Robert Burns in Scotland—a peasant's son who had spent more than twenty years of his life under the yoke of serfdom." "[N]o sooner had his poems first been printed than this young peasant, so recently a serf, is greeted by the general opinion of his fellow-countrymen as a spiritual leader and the chief ornament of Ukrainian literature." Franko tells the story of Shevchenko's life in considerable detail and concludes by characterizing four distinctive periods in Shevchenko's poetry: 1. 1838–1843: ballads, sentimental reflections, historical tales; 2. prior to 1847—political poems; 3. 1847–1957: small lyric poems of a personal character; 4. 1858–1861: poems with religious themes. Franko describes Shevchenko's poetry as "poetry of the yearning for life, a free life, unhindered development of the individual and of all society." According to Franko, "The suffering of humanity and injustice towards humanity always moved him with equal force, whether it was the peasant woman driven to the corvée and forced to leave her child under the corn stocks, or the prince's daughter insulted by her own father, or the maiden sold by her mother to a General; or the little Jewess who took vengeance on her own father for the murder of her student-lover. I know of no poet

in the literature of the world who made himself so consistently, so hotly, so consciously the defender of the right of woman to a full and human life." Franko's poetic preamble to his article, entitled simply "Taras Shevchenko" and beginning with the lines "He was a peasant's son and became a prince in the realm of the spirit," appears on p. 3. The article is illustrated with six Shevchenko portraits, the title page and frontispiece of the first edition of *Kobzar*, a portrait of the Russian poet V. Zhukovsky by Karl Bryulov, Shevchenko's grave at Kaniv, etc. This translation of Franko's essay was originally published in the *Slavonic Review* (June 1924) [cf. *ULE: Articles in Journals and Collections 1840–1965*, A194].

- A359. "Franko (nee Khorunzhinskaya, Olga Fyodorovna)." *Who Was Who in the USSR*. (1972). 170.**  
Seven lines of bio-bibliographical data about Ol'ha Franko (1864–1941), the wife of Ivan Franko.
- A360. "Franko, Pyotr Ivanovich." *Who Was Who in the USSR*. (1972). 170.**  
Bio-bibliographical data (11 lines) about Petro Franko, a writer and educator, the son of Ivan Franko (b. 21 June 1890, d. 1941).
- A361. Franko, Zynoviia. "Zinovia Franko's open letter." *Index on Censorship*. 1.2 (Summer 1972): 143.**  
In an open letter published originally in the newspaper *Radians'ka Ukraina* (2 March 1972), the granddaughter of Ivan Franko expresses her regrets for having made contacts with friends from abroad, giving them information about life in the USSR, and circulating "slandorous anti-Soviet documents."
- A362. "Free Moroz" campaign continues." *ABN Correspondence*. 22.3 (May–June 1971): 36–38.**  
Texts of letters on behalf of Valentyn Moroz addressed to UN Secretary General U Thant and to Prime Minister Pierre E. Trudeau of Canada. Signatures to these letters are being solicited by Ukrainian students. There is also an overview of press coverage of the Valentyn Moroz case.
- A363. "Free world supports Moroz." *Forum*. 27 (1975): 29–30, port.**  
An unsigned report on activities in the United States and Canada on behalf of Valentyn Moroz, called here "the most widely known Ukrainian political prisoner." At the time of this writing, Valentyn Moroz was still imprisoned in the USSR, while two books of his, *Boomerang* [cf. B061] and *Report from the Beria Preserve* [cf. B062], were attracting considerable attention in the West.
- A364. "A friendly meeting." *Digest of the Soviet Ukrainian Press*. 15.6 (June 1971): 24. [Full text. Ukrainian original in *Literaturna Ukraina*. (4 May 1971): 1].**  
Diplomatic staffs of consulates of socialist countries met on 28 April 1971 with Ukrainian writers. Oles Honchar, Pavlo Zahrebel'nyi, V. Kozachenko, V. Korotych, and O. Mykytenko spoke at the meeting about achievements of Ukrainian writers and preparations for the congress to be held in May. The *Digest's* title: "Writers meet with diplomats from socialist countries."
- A365. Frolova, Klavdia. "Literary criticism and its tools." *Digest of the Soviet Ukrainian Press*. 19.5 (May 1975): 8–10. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (11 March 1975): 2–3].**  
The title supplied by the *Digest* editors reads: "Drach cleared of charges of 'intellectualism.'" According to Frolova, "There is a fundamental difference between Drach's enthusiastically optimistic depiction of the working class in the 1970's and the portrayal of workers in the poetry of the 1960s in general, as well as in that of Drach. Despite the great desire to glorify the ordinary working man," these earlier poems "are all marked by the absence of that important moment when the individual described becomes aware of his role in society, and this automatically stamps him with passivity, creating the impression that the working man is not master of his fate. In the cycle *Polykh Donbasu*, on the other hand, the miners emerge as masters of their lives, their fates, and their country," says Frolova about Drach's poetry.
- A366. "From contemporaneity's high demands." *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 20–21. [Full text. Ukrainian original in *Literaturna Ukraina*. (7 July 1968): 1].**  
A report about a meeting of the editorial board of *Literaturna Ukraina*. According to this news item, I. Zub, the editor in chief, "analyzed the paper's recent activity," "discussed its defects," and "outlined the steps taken ... to improve its image and raise its standards." The title supplied by the *Digest* reads: "The April Plenum aftermath. *Literaturna Ukraina* recants."
- A367. "From positions of Leninist esthetics." *Digest of Soviet Ukrainian Press*. 14.5 (May 1970): 14–15.**

[Excerpts. Ukrainian original in *Literaturna Ukraina*. (24 March 1970): 2].

A report on a meeting of the Commission on Criticism of the Writers' Union of Ukraine. L. Novychenko, Ievhen Adelheim, S. Kryzhaniv's'kyi, M. Ostryk, H. Syvokin', V. Ivanysenko, I. Dzeverin, and N. Kuziakina spoke at the meeting and participated in the discussion about *partiinist'* and *narodnist'* in Soviet Ukrainian literature. The *Digest's* title: "Critics discuss party spirit and national character in literature."

**A368. "From the editor of the *Digest*."** *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 1.

An editorial note introducing a series of speeches at the Fifth Congress of Writers of Ukraine, which took place in Kyiv on 16–19 November 1966. The note characterizes the Fifth Congress as one "marked by a relatively open discussion of the present state of Ukrainian literature, Ukrainian language and Ukrainian publications." [cf. A471, A705, A1055, A1372, A1430, A1564, A1636, A1664, A1757].

**A369. "From the editors of the magazine *Vitchyzna*."** *Digest of the Soviet Ukrainian Press*. 11.4 (April 1967): 19. [Full text. Ukrainian original in *Literaturna Ukraina*. (17 February 1967): 4].

A response to criticism of the publication of Ia. Stupak's story "Hordynia" [cf. A027]. The statement reads, in part: "The publication of this short story constitutes a serious political mistake on the part of the editors. The editors wish to stress that the content and spirit of the short story "Hordynia" deeply contradict the general ideological and artistic direction of the magazine."

**A370. "From the International PEN Congress."** *Ukrainian Review* (London). 13.3 (Autumn 1966): 65.

An unsigned editorial note about the reaction of the Moscow newspaper *Literaturnaia gazeta* to a resolution of the 34th International PEN Congress meeting in New York in June 1966. The resolution condemned "repressive acts against authors by the Turkish, Ukrainian Soviet and Peking China governments."

**A371. "From the position of Leninist Party spirit."** Broadened Executive Board meeting of the Kiev Writers' organization of the Union of Writers of Ukraine. The order of the day—Problems of contemporary criticism." *Digest of the Soviet Ukrainian Press*. 16.4 (April 1972): 11–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 March 1972): 1].

The meeting discussed new demands on literary criticism in view of the recent party resolutions [cf. A1127]. V. Kozachenko "stressed that the resolution of the CC CPSU applies not only to criticism but to literature as a whole." Iu. Zbanats'kyi, S. Kryzhaniv's'kyi and L. Novychenko also spoke at the meeting. "It is sad to see that quite a few critics have lowered their standards with respect to the socialist saturation and class orientation of new works. Criticism, for example, was much too late in pointing out the ideological-cultural deviations present in V. Drozd's "Katastrofa" (Catastrophe), Ye. Hutsalo's "Mertva zona" (Dead zone) and R. Andriashyk's novel "Poltva" (The Poltva River). Some critics even attempted to artificially counterpose the younger generation of writers to the older," said Zbanats'kyi. Volume 8 of the recently published history of Ukrainian literature was also criticized for a "certain tendentiousness, lack of objectivity."

The *Digest's* title connects this article with the previous one about Party resolutions [i.e., A1127]: "... and by the Kiev writers' organization."

**A372. "Further details about the trials."** *Ukrainian Review* (London). 18.1 (Spring 1971): 10–12.

Additional details about the trial of Valentyn Moroz. [See also A1580]. Reprinted from the *Chronicle of Current Events* (no. 17, 31 December 1970), published clandestinely in Moscow.

**A373. "Further persecutions in Ukraine: Melnychuk sentenced—his works destroyed. Iryna Senyk before the occupation court."** *Ukrainian Review* (London). 20.4 (Winter 1973): 77–80.

According to this news report, the poet Taras Melnychuk (b. 1933), author of the poetry collection *Nesimo liubov planeti* (1967), was sentenced in the spring of 1972 in Ivano-Frankivsk to "3 years in a correctional-labour colony of severe regime for anti-Soviet propaganda," and "after his imprisonment ... two suitcases of his unpublished poems were burnt by the KGB." It is also reported that the poet Iryna Senyk has been sentenced to six years' imprisonment and five years' exile at a 3-day closed trial in Ivano-Frankivsk. The date of the trial is not given.

## G

- A374. **Gaboda, Mary.** "Ivan Franko [*sic*] first love." Based on articles by M. Vozniak that appeared in *The Canadian Farmer* of 9, 16, 23 and 30 November 1927. *Ukrainian Review* (London). 13.4 (Winter 1966): 54–65.  
A detailed study of Ivan Franko's relationship with Ol'ha Roshkevych, based on personal reminiscences of Ol'ha's sister Michaelina, and on Franko's letters to his beloved, with extensive quotations from these letters. The article ends with Franko's poem written for Ol'ha's wedding, "Often I dream about the days" ["Ia zhaduiu mynuleie zhyttia"] in Vera Rich's translation. (16 lines, p. 65).
- A375. "**Galan, Iaroslav Aleksandrovich.**" *Great Soviet Encyclopedia*. 6 (1975): 42–43. Biblio.  
An unsigned note (34 lines, plus bibliography) about Iaroslav Halan (1902–1949), a writer of short stories, plays and political pamphlets, in which, says the GSE, "he exposed bourgeois-nationalistic and clerical reactionaries." His plays, according to this note, are "characterized by political acumen and tense dramatic conflict."
- A376. "**Galan, Yaroslav Aleksandrovich (pseudonym: Rosovich, Volodimir, Yaga).**" *Who Was Who in the USSR*. (1972). 177.  
Bio-bibliographical data (27 lines) about the writer and publicist Iaroslav Halan. Dates of birth and death are given as 14 July 1902 and 24 October 1949.
- A377. "**Galiatovskii, Ioannikii.**" *Great Soviet Encyclopedia*. 6 (1975): 50. Biblio.  
A note of twelve lines about Ioannikii Galiatovs'kyi, a "Ukrainian writer and clergyman" who died in 1688.
- A378. **Galkina, I.K.** "Muratov, Igor' Leont'evich." *Great Soviet Encyclopedia*. 17 (1978): 236. Biblio.  
According to Galkina, the poetical works of Ihor Muratov (1912–1973) "reflected the lofty moral world of his contemporaries and their exploits in battle and in labor." (21 lines).
- A379. **Garaeva, Muza.** "Zakhar Berkut." *Ukraine*. 3 (11) (1972): 18–19. illus., part col.  
About the film *Zakhar Berkut*, based on Ivan Franko's novel and produced by the Dovzhenko Film Studio in Kyiv. The article is illustrated with four photos from the film, three of them in color.
- A380. "**Gart.**" *Great Soviet Encyclopedia*. 6 (1975): 101.  
A 13-line note about HART, a "union of Ukrainian proletarian writers," organized in 1923.
- A381. "**Gasko, Mechislav Edmundovich.**" *Prominent Personalities in the USSR*. (1968). 169.  
Mechyslav Hasko was a poet born in 1907 (23 lines of bio-bibliographical data).
- A382. "**Gavrilyuk, Aleksandr Akimovich.**" *Who Was Who in the USSR*. (1972). 183.  
Bio-bibliographical data (14 lines) about the poet Oleksandr Havryliuk, who was born on 23 April 1911 and was killed in an air raid on 22 June 1941.
- A383. "**Gerasimenko, Konstantin Mikhailovich.**" *Great Soviet Encyclopedia*. 6 (1975): 308. Biblio.  
A 15-line note about Konstantyn Herasymenko, a poet and playwright (b. 1907, d. 1942).
- A384. "**Gerasimenko, Konstantin Mikhaylovich.**" *Who Was Who in the USSR*. (1972). 186.  
Brief bio-bibliographical data about the poet and playwright Konstantyn Herasymenko, born on 11 May 1907 and killed in action in September 1942.
- A385. "**A giant of Ukrainian science**" / V.M. *Digest of the Soviet Ukrainian Press*. 15.3 (March 1971): 12.  
[Full text. Ukrainian original in *Literaturna Ukraina*. (15 January 1971): 2].  
A report about a jubilee session held on 13–14 January at the Academy of Sciences of the Ukrainian SSR to commemorate the centennial of the birth of Ahatanhel Kryms'kyi, who is characterized in this article as an "orientalist, historian, philologist, folklorist and writer." The *Digest's* title: "Academy of Sciences celebrates centennial of A. Krymskyy."

- A386. "Girnyk, Nikolay Andreevich."** *Prominent Personalities in the USSR*. (1968). 179.  
Bio-bibliographical data about Mykola Hirnyk, a poet born in 1923 (29 lines).
- A387. "Gizel', Innokentii."** *Great Soviet Encyclopedia*. 6 (1975): 416. Biblio.  
Inokentii Gizel' (b. ca. 1600, d. 1683) is identified here as a "Ukrainian historian, writer, and political and religious figure." (9 lines).
- A388. Glazovsky, Leonid.** "Writers' round table." *Soviet Life*. 5 (176) (May 1971): 14–15. illus.  
The following editorial note appears at head of title: "Preparing this issue, *Soviet Life* arranged a gathering of Ukrainian authors of different generations. Our round-table talk dealt with the writer's place in and his responsibility to society." Twenty writers participated, including Petro Panch, Pavlo Usenko, Iakiv Bash [Yakov Bash], Mariia Pryhara [Prigara], Ievhen Hutsalo [Yevgen Gutsalo], Roman Lubkivs'kyi [Lubkovsky], and Vitalii Korotych [Vitali Korotich]. "It was not so much an exchange of opinion as a collective meditation on the essence of literary work," says Glazovsky. The topics discussed were the recently discovered diary of Pavlo Tychna, the coming plenary meeting of the Writers' Union of Ukraine, translations from other literatures into Ukrainian, and the social role of literature.
- A389. "Glebov, Leonid Ivanovich."** *Great Soviet Encyclopedia*. 6 (1975): 426. Biblio.  
About Leonid Hlibov (1827–1893), characterized in this unsigned note (20 lines) as a "Ukrainian poet and writer of fables."
- A390. "Golovanivsky, Savva Yevseevich."** *Prominent Personalities in the USSR*. (1968). 185.  
A bio-bibliographical note (42 lines) about Sava Holovaniv's'kyi, a poet and playwright born in 1910.
- A391. "Golovatskii, Iakov Fedorovich."** *Great Soviet Encyclopedia*. 7 (1975): 256. Biblio.  
An unsigned note (20 lines) about Iakiv Holovats'kyi (1814–1888), characterized by the GSE as "one of the founders of the new Ukrainian literature in Galicia."
- A392. "Golovko, Andrey Vasilevich."** *Prominent Personalities in the USSR*. (1968). 186.  
Bio-bibliographical data about the writer Andrii Holovko, born in 1897. (38 lines).
- A393. "Gonchar, Oles' (real name: Aleksandr Terentevich)."** *Prominent Personalities in the USSR*. (1968). 187–88.  
A fifty-line bio-bibliographical note about the novelist Oles Honchar, born in 1918.
- A394. "Goncharenko, Ivan Ivanovich."** *Prominent Personalities in the USSR*. (1968). 188.  
Ivan Honcharenko, born in 1908, was a poet. (39 lines of bio-bibliographical data).
- A395. "Gordienko, Konstantin Alekseevich."** *Prominent Personalities in the USSR*. (1968). 190–91.  
Kost' Hordiienko, a prose writer, was born in 1899. (29 lines of bio-bibliographical data).
- A396. Görlich, Joachim G.** "Ukrainian literature between persecution and the thaw." *Ukrainian Review* (London). 13.2 (Summer 1966): 49–50.  
The political thaw, according to the author, first began in Ukraine in 1956 "after it occurred in Poland." The movement was initiated by the publication of Dovzhenko's *The Enchanted Desna*, and the first poems of Lina Kostenko. Later, from 1958 to 1961, "a frost interrupted the thaw in Ukrainian literature," says the author, but in 1961 a new thaw began. After a three-year silence, Lina Kostenko published a new volume of poetry, and new names emerged in Ukrainian literature: Ivan Drach, Mykola Vinhranov's'kyi, Vitalii Korotych.
- A397. Gotteri, N.J.C.** "A neglected regularity in the Kiev Missal." *Slavonic and East European Review*. 51.124 (July 1973): 445–47.  
The author discusses the seven folios known as the *Kyivs'ki lystky*, *Kiev Missal*, or "Kiev folios," attempts to demonstrate certain important orthographical regularities in the text, and concludes that "certain contractions had taken place and been firmly established very early indeed."

- A398. "Grabianka, Grigorii Ivanovich." *Great Soviet Encyclopedia*. 7 (1975): 325. Biblio.  
A nineteen-line note about Hryhorii Hrabianka (d. 1738), who is characterized here as a "Ukrainian chronicler of the cossacks."
- A399. Grabowicz, George G. "A critique of Čyževs'kyj's *History of Ukrainian Literature*." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1977–1978. 8 (1977–1978): 71–74. Biblio.  
A summary of the seminar that took place on 27 April 1978 and of the discussion that followed. The speaker, a Harvard University professor, took issue with Dmytro Chyževs'kyi's views: 1/ on literature as existing apart from other spheres of human activity and consequently as being subject to "immanently literary criteria"; 2/ on the "incompleteness" of Ukrainian literature; and 3/ on the designation of style as the basis and criterion for the literary process in general and for its periodization in particular.
- A400. Grabowicz, George G. "A decade of Tyčyniana." *Harvard Ukrainian Studies*. 2.1 (March 1978): 119–29.  
A review article on books by and about Pavlo Tyčyna published in Ukraine since the poet's death (1967).
- A401. Grabowicz, George G. "The history of Polish-Ukrainian literary relations: a literary and cultural perspective." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1977–1978. 8 (1977–1978): 23–25. Biblio.  
A summary of the paper read at the seminar on 3 November 1977 and of the discussion that followed the presentation. The speaker, a Harvard University professor, argued that Polish-Ukrainian relations may be divided into four basic periods: 1/ from the late sixteenth century on, i.e., the period of the Polish Renaissance and the Polish and Ukrainian Baroque; 2/ the period of Romanticism; 3/ the post-Romantic period up to World War II; and 4/ the post-war period. According to the speaker (as reported in the summary), "for various periods of time, the Polish relationship to Ukrainian culture or to the Ukrainian sphere (e.g., folklore, history, the land itself) was not mediated by Ukrainian literature per se. This, of course, was a natural consequence of the objective political and social balance of power between the two national groups."
- A402. Grabowicz, George G. "New directions in Ukrainian poetry in the United States." / George Grabowicz. *The Ukrainian Experience in the United States: a symposium*. Ed. Paul R. Magocsi. Cambridge, Mass.: Harvard Ukrainian Research Institute [©1979]. (Harvard Ukrainian Research Institute. Sources and documents series). 156–73.  
The four-day symposium on "The Ukrainian Experience in the United States" was held in Boston in December 1976 as part of celebrations marking the bicentennial of the American Revolution. Chapter 8 of the book contains the two papers devoted to Ukrainian literature: Grabowicz's article and the commentary on it by Leonid Rudnytsky [cf. A1291]. Ukrainian poetry with literary value, in Grabowicz's view, became a cultural phenomenon in the U.S. only after 1950. He classifies this poetry according to generations of poets: 1/ those who began writing and publishing before the Second World War and continued their work in the U.S. with "the near-total absence of any development"; 2/ those who started writing in the D.P. camps after the war and whose work is "characterized by a thematic and formal conservatism"; and 3/ the generation represented by the New York Group of Poets, who, in Grabowicz's view, are the only ones with "literary vitality." It is the New York Group that is the focus of Grabowicz's article. He speaks of their "thematic innovation" (life in the city, an existential sense of belonging, eroticism and alienation, "radical personalism," "internalization of the external world"), as well as their formal innovations: "reliance on a freely associative stream of consciousness," "the destruction of the turgid 'poetic language' ... of the preceding generation," and "the introduction of surrealist poetics." Singled out for special attention are Iurii Tarnavs'kyi and Emma Andiiivs'ka. Quotations from their oeuvre are given in the original Ukrainian, without translation.
- A403. Grabowicz, George G. "Pavlo Tyčyna." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1971–1972. 2 (1971–1972): 78–80. Biblio.  
A summary of the seminar that took place on 20 April 1972 and of the discussion that followed. The speaker, a Ph.D. candidate in Comparative Literature at Harvard University, spoke about the recent publication of Tyčyna's collection of poetry *V serts'i u moim* (Kyiv, 1970). The speaker's conclusions,

according to this report, are as follows: “[T]he poems of this collection taken in conjunction with the available canon, unequivocally demonstrate the gradual and organic process of Tyčyna’s poetic development. Although the poetry of the chronological poles will show clashing extremes, there is no readily apparent point of demarcation, no moment in time when one could isolate an absolute stylistic or thematic break. Moreover, the changes that do occur are motivated in the overall structure of Tyčyna’s creativity and are much more intrinsic than the argument of simple political expediency assumed.”

- A404. Grabowicz, George G.** “The poetry of reconstitution: Pavlo Tyčyna’s *V serci u mojim*.” *Recenzija*. 2.2 (Spring 1972): 3–29.

A review of Pavlo Tyčyna, *V serci u moim*. Virshi ta poemy iz nedrukovanoho i pryzabutoho. Kyiv: Dnipro, 1970. 302 pp. Grabowicz considers this publication of Tyčyna’s “unpublished and largely forgotten” poetry a “posthumous rehabilitation” of Tyčyna, a “prelude to a restoration of Tyčyna’s full dimension.” This is needed because, in Grabowicz’s opinion, “the polemically sharpened half-truths ... still interfere with objective criticism.” The present collection, apparently, is not complete: it does not include poems considered to be too sensitive by Soviet critics, among them “Skorbna maty,” “Zamist’ sonetiv i oktav,” and “Chernihiv.” Nevertheless, according to Grabowicz, it demonstrates unequivocally “the gradual and organic process of Tyčyna’s poetic development.” “While the poetry of the chronological poles will show ... clashing extremes,” says Grabowicz, “there is no readily apparent point of demarcation, no moment in time when one could isolate an absolute stylistic or thematic break.” Excerpts from Tyčyna’s poetry quoted in the text are given in the original Ukrainian, without translation.

- A405. Grabowicz, George G.** “Toward a history of Ukrainian literature.” *Harvard Ukrainian Studies*. 1.4 (December 1977): 407–523.

An extensive review article on Dmytro Chyzhevs’kyi’s *A History of Ukrainian Literature: From the 11th to the End of the 19th Century*. Translated by Dolly Ferguson, Doreen Gorsline and Ulana Petyk. Edited with a foreword by George S.N. Luckyj. (Littleton, Colo.: Ukrainian Academic Press, 1975). [cf. B006]. Grabowicz takes issue with Chyzhevs’kyi’s concept of an “incomplete literature of an incomplete nation,” with his “designation of style as the basis and criterion of the literary process,” and with his “pervasive downgrading of the cultural context.” Grabowicz’s stated goal is to articulate an alternative and, in his view, “more accurate and more functional model of Ukrainian literary history.” This review article was published in 1981 as a book in the Harvard Ukrainian Research Institute Monograph series. [cf. ULE, 1980–1989; B040]. See also a rebuttal by George S.N. Luckyj, the editor of Chyzhevs’kyi’s *History*, A901.

- A406. Grabowicz, George G.** “Tyčyna’s *Černihiv*.” *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1975–1976. 6 (1975–1976): 19–21. Biblio.

A summary of a paper read by Professor George G. Grabowicz of Harvard University and of the discussion that followed the presentation. The seminar took place on 30 October 1975. Grabowicz, according to this summary, took issue with the views prevalent among Soviet and émigré critics and claimed that Tyčyna’s poetry collection *Chernihiv* “is neither a detour nor an aberration in Tyčyna’s work, but a centerpiece of his oeuvre and an important literary achievement.” *Chernihiv*, claimed Grabowicz, “establishes tensions and ironies between the thematic and the formal spheres, through which orthodox ideology is counterbalanced by subjective nuances.” Among the new elements introduced by the poet in this collection, Grabowicz lists “the complex polyphony of voices, the verbal inventiveness, the emotional overtones ranging from warm sympathy to irony and even parody.”

- A407. Grabowicz, George G.** “Tyčyna’s *Černihiv*.” *Harvard Ukrainian Studies*. 1.1 (March 1977): 79–88, 89–113.

Pavlo Tyčyna’s poetry collection *Chernihiv*, first published as a separate book in 1920, then censored and not fully reprinted in Soviet editions after 1932, is, in Grabowicz’s view, “nothing less than a ‘missing link’ in the complex evolution of the poet; it is a key to understanding the road ... from *Sonjašni kljarnety* and *Pluh* to *Partija vede* and the later poetry.” The collection *Chernihiv*, says Grabowicz, “highlights the various changes that occur in Tyčyna’s poetry—of thematic forms, of prosodic and linguistic devices, of the poet’s ideology and his stance with respect to the represented world. It does this by virtue of an artistry that is unique in both its condensation and the brevity of its flowering. As with all the previous collections, the style and Weltanschauung of *Chernihiv* is peculiarly its own, but this is also the last collection to express the range of poetic complexity that is associated with Tyčyna’s earlier poetry; the later poetry, i.e., that which remained unimpaired by the official desideratum of a leveling to the lowest common denominator, achieved its aesthetic effects by different, ‘simpler,’ and more traditional means.”

As to the proper genre of *Chernihiv*, Grabowicz considers it to be not a reportage or a "veristic dramatic portrait" but "a vision, a distillation of the popular Ukraine in transition, presented through the verbal analogue of a musical composition—not a 'symphony' like *Skovoroda*, but a cantata." The article is interspersed with brief quotations of poetry in the original Ukrainian, without translation. Pages 79–88 contain a reprint of what appears to be the full Ukrainian text of the eight-poem collection.

- A408. "The great and the earthly." *Digest of the Soviet Ukrainian Press*. 15.6 (June 1971): 6–7. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 May 1971): 1–3].

The *Digest's* title: "The Vasyl Stefanyk centennial." According to this unsigned report, Vasyl' Stefanyk's centennial was celebrated in the village of Rusiv, the writer's birthplace. Among the thousands of participants were Ukrainian writers O. Honchar, Iryna Vil'de, Ivan Drach, Dmytro Yeryomin, Mykola Karpenko, Iakiv Bash, the Georgian writer Djaba Asatiani, the Lithuanian writer Julius Butenas, the Russian writer Yuriy Syanenko, the Azerbaidzhani writer Kendzhali Navruz, Stefanyk's sons Semen and Kyrylo, two grandsons, and representatives of the government. A bust of Vasyl Stefanyk, the work of the artist Volodymyr Skolozdra and the architect Myron Venzelovych, was unveiled in Rusiv on this occasion.

- A409. "A great people's poet." *Ukraine*. 1 (17) (1974): 24. illus.

Adapted from the last chapter of the book *Taras Shevchenko: a biographical sketch* by Maxim Rylsky and Alexandr Deich [cf. B079]. "A great poet is the voice of his epoch. He may be glorifying the heroic past of his nation, but his eyes are always directed to the future. In a class society based on social and class inequality, on the oppression of man by man, a great poet is always on the side of the oppressed against the oppressors." Illustrated with the title page of the book and Shevchenko's portrait from its frontispiece.

- A410. "The greatness of Krasnodon. Days of Soviet literatures in Voroshylovhrad oblast." *Digest of the Soviet Ukrainian Press*. 16.2 (February 1972): 5–6. [Excerpts. Original in *Literaturna Ukraina*. (21 December 1971): 1].

About a series of literary readings by Soviet writers for audiences of workers, miners and farmers in Krasnodon, Lysyche on the Dinets, Krasnyi Luch, and Voroshylovhrad. Among the Ukrainian writers participating were V. Kozachenko, V. Sobko, M. Upenyk, Pavlo Hlazovy, and I. Svitlychnyi. The *Digest's* title: "Celebrate days of Soviet literatures in Voroshylovhrad oblast."

- A411. "Grebenska, Evgenii Pavlovich." *Great Soviet Encyclopedia*. 7 (1975): 364–65. Biblio.

An unsigned note (25 lines) about Ievhen Hrebinka (1812–1848), described here as a "Ukrainian and Russian writer."

- A412. "Greetings to the writers' convention." *Digest of the Soviet Ukrainian Press*. 10.3 (March 1966): 19–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 February 1966): 1–4].

The republican conference of prose writers was addressed by Borys Buriak [Buryak], who spoke about the achievements and problems of the last seven years. Among the problems discussed were "creating an artistic figure of a communist," "the language spoken by the heroes of our novels," love and sex in literature, and "the need of studying the experiences of the best representatives of foreign literature." D. Zatons'kyi, Y. Adelhaym, M. Levchenko, S. Kryzhaniv's'kyi, A. Khorunzhyi, S. Zhurakhovych, P. Zahrebel'nyi, and R. Ivanychuk participated in the discussion.

- A412a. Gregorovich, Andrew. "Argentine's Shevchenko." *Forum*. 18 (Fall 1971): 10–13. illus.

An illustrated report about the unveiling of the Taras Shevchenko monument in Buenos Aires on 5 December 1971. According to Gregorovich, the unveiling was attended by some ten thousand participants, including Ambassador John D. Lodge of the United States, Ambassador Alfred P. Bissonet of Canada, and representatives of Ukrainian communities in Argentina, Canada and the United States. The Shevchenko statue, created by Leo Mol, stands at El Libertador and Durregeira streets in Buenos Aires.

- A413. Gregorovich, Andrew. "An interview with Ivan Franko's daughter." *Forum*. 1.1 (Winter 1967): 6–8. illus.

Gregorovich, the editor of *Forum*, reports on a visit to Anna Franko, the only daughter of Ivan Franko and the widow of Dr. Peter Kluchko. The visit took place in Toronto on 18 November 1966. Gregorovich describes Anna Franko's apartment and relates the conversation he had with the writer's daughter, herself an active writer, 74 years old, now retired from her former job as a nurse. The discussion ranges over

family matters; her brother Taras Franko, who lives in Kyiv; her father's manuscript history of Ukrainian literature, which she would like to see published; her husband, who died in Salzburg in 1948; and her two sons, Taras and Myron, who came with her to Canada in 1951. Anna Franko comments on a variety of subjects: religion, plans for the I. Franko Home for the Aged, the Ivan Franko Museum in Winnipeg, the Franko family genealogy, I. Franko's relations with M. Hrushevs'kyi, etc.

- A414. Gregorovich, Andrew.** "Ivan Kotlyarevsky: founder of modern Ukrainian literature." *Forum*. 10 (Fall 1969): 5–9. illus.; 11 (Winter 1969–1970): 16–19. illus., port.

A richly illustrated two-part article about Ivan Kotliarevs'kyi. Part 1 provides a detailed biography, while pt. 2 attempts a critical appraisal of his works. Kotliarevs'kyi, says Gregorovich, "has sometimes been criticized for writing a travesty and using a ribald, satirical and humorous genre for the book that was to become the foundation stone of Ukraine's modern literature. Yet his judgment has proven correct because his book was so popular and so widely read that its impact was lasting.... Ukrainian literature's *Eneida* is a lusty work somewhat akin to the role Boccaccio's erotic *Decameron* played in establishing Italian literature.... [Kotliarevs'kyi's] careful style, joined to his magnificent humor, resulted in a lasting work of genius which firmly established the Ukrainian literary language." Gregorovich also discusses the popularity of Kotliarevs'kyi's plays *Natalka Poltavka* and *Moskal'-charivnyk* and the writer's posthumous fame. Among the illustrations is a full-page b/w portrait of Kotliarevs'kyi on p. 7, as well as such illustrations as Shevchenko's drawing of Kotliarevs'kyi's house in Poltava, the title page of the 1798 edition of *Eneida*, illustrations for editions of *Eneida*, a reproduction of the manuscript title page of *Natalka Poltavka*, Kotliarevs'kyi's monument, etc.

- A415. Gregorovich, Andrew.** "Lesia Ukrainka monument unveiled in Toronto." / A.G. *Forum*. 30 (1975): 15–19. illus.

A richly illustrated reportage about the unveiling of Michael Cheresniovsky's statue of Lesia Ukrainka in Toronto on 19 October 1975. A full-page photo of the monument is on p. 18. Lesia Ukrainka's younger sister Isidora Borysova was one of the participants, and her portrait appears on p. 17. The ceremony consisted of speeches, including some by Canadian federal and provincial government representatives, performances by several choirs and an orchestra, and a banquet the previous night, attended by 400 guests.

- A416. Gregorovich, Andrew.** "Nicholas Kostomarov, 1817–1885." *Forum*. 1.2 (Spring 1967): 10–11. port.

This article about Mykola Kostomarov discusses his life and work, with a focus on his contributions to historical studies. The following two paragraphs characterize Kostomarov's literary works: "His writings, scholarly and literary, fill twenty volumes. Among his literary works written under the pseudonym Jeremy Halka are the novels *Kudeyar* and *Chernihivka*, the drama "Sava Chaly" (1836) and the tragedy "Pereyaslav Night" (1841). Some professors have criticized Kostomarov for the inaccuracies in his scholarship which were due to his rapid work. On the other hand, his scholarly works are fascinating to read because of their fine literary style and the way in which Kostomarov dramatized his historical studies. He gave the central characters a vivid, and perhaps somewhat romantic, treatment." Excerpts from Kostomarov's article "Dve russkiiia [russkiya] narodnosti," originally published in *Osnova* in 1861, appear on p. 12 under the title "The Ukrainians and the Russians."

- A417. "Grigorenko, Gritsko (pseud. of Aleksandra Evgen'evna Sudovshchikova-Kosach).** *Great Soviet Encyclopedia*. 7 (1975): 425. Biblio.

An unsigned sixteen-line note about Oleksandra Sudovshchikova-Kosach (1867–1924), who wrote under the pen name Hryts'ko Hryhorenko. According to the *GSE*, her works "presented a truthful picture of the impoverishment of the masses of peasants, the backwardness of the countryside before the revolution, and the hard life of peasant women."

- A418. "Grigorenko, Gritsko (real name: Sudovshchikova-Kosach, Aleksandra Yevgen'yevna)." *Who Was Who in the USSR*. (1972).**

Bio-bibliographical data (12 lines) about Hryt'sko Hryhorenko (Oleksandra Sudovshchikova-Kosach), who was born in 1867 and died on 27 April 1924.

- A419. Grigorenko, Petro.** "My friend Mykola Rudenko." Tr. Bohdan Nahaylo. *Index on Censorship*. 8.1 (January-February 1979): 33–36, 38, 40. illus., port.

A personal memoir about Mykola Rudenko, currently serving his term in Mordovian labor camp no. 19, by a former Soviet general, prominent dissident, and one of the leaders of the USSR human-rights movement. Grigorenko describes his meetings and friendship with Rudenko, providing a biography of the writer and some comments on his literary and publicistic work. Says Grigorenko about Rudenko the poet: what is most important is his "spirituality, faith in people and love for them, and the high standards he set for himself. His themes are varied. Cosmic and human themes tend to predominate. But there is also much that is devoted to national and personal themes.... Often personal, human, national and cosmic motifs are all interwoven." About Rudenko's role as head of the Ukrainian Helsinki monitoring group, his activities in Amnesty International, his critical writings about the Soviet system, and his courageous stand vis-à-vis the KGB, Grigorenko says: "It is difficult to overestimate the magnitude of Rudenko's achievement.... For a long time to come *Economic Monologues* will be a useful weapon in the struggle for truth. His poems and verses will stir the hearts not only of our contemporaries; they will help our successors to oppose darkness, lies and evil, to fight for light, for truth and for human souls.... His behaviour at the trial and afterwards will be a source of inspiration to those who embark on the course of defending human rights and seeking national liberation." There is an editorial note about what is called the "seventh anniversary of the 'Great Pogrom' in Soviet Ukraine," i.e., the arrests of 1972 and their aftermath. On p. 38, in the text of Grigorenko's memoir, two of Rudenko's poems are quoted in English translation: "It's so easy: just recant" (20 lines) ["Tak prosto vse: napyshesh kaiattia"] and an excerpt from the poem "The Cross" ("The false prophets have brought you") (7 lines) ["Khrest (Ne shkoduui, ni, shcho buv marksystom)"].

- A420. "Grinchenko, Boris Dmitrievich." *Great Soviet Encyclopedia*. 7 (1975): 434. Biblio.  
A twenty-three-line note about Borys Hrinchenko (1863–1910). "A number of his stories and novellas describe the difficult life of the peasants.... The image of the idealized liberal enlightener is characteristic of several of his dramas," says the unsigned note.
- A421. "Grinchenko, Mariya Nikolayevna (literary pseudonyms: M. Zagirnya, M. Chaychenko, M. Dolenko, etc)." *Who Was Who in the USSR*. (1972). 216.  
Bio-bibliographical data (14 lines) about Mariia Hrinchenko (b. 1863, d. 15 July 1928).
- A422. "Grushevskiy, Mikhail Sergeevich." *Who Was Who in the USSR*. (1972). 219.  
Forty-three lines of bio-bibliographical data about Mykhailo Hrushevs'kyi, a historian and writer who was president of the Ukrainian National Republic (b. 17 September 1866, d. 25 November 1934).
- A423. "Gruzinskiy, Aleksandr Sergeevich." *Who Was Who in the USSR*. (1972). 220.  
Bio-bibliographical data (16 lines) on the Ukrainian philologist and paleographer Oleksandr Hruzins'kyi (b. 1881, d. 11 January 1954).
- A424. "Grymaylo, Yaroslav Vasilevich." *Prominent Personalities in the USSR*. (1968). 205.  
A bio-bibliographical note of 44 lines about the writer Iaroslav Hrymailo, born in 1906.
- A425. "Gudzii, Nikolai Kallinikovich." *Great Soviet Encyclopedia*. 7 (1975): 472. Biblio.  
A bio-bibliographical note (18 lines) about Mykola Gudzii (1887–1965), a literary historian whose principal research, according to this note, was "ancient Russian literature" and "Russian and Ukrainian literature of the 18th to the early 20th centuries."
- A426. "Gudziy, Nikolai Kallinikovich." *Who Was Who in the USSR*. (1972). 222.  
Twenty-nine lines of bio-bibliographical data about the literary historian Mykola Gudzii (1887–1965).
- A427. "Gulak, Nikolai Ivanovich." *Great Soviet Encyclopedia*. 7 (1975): 476. Biblio.  
A note (13 lines) about Mykola Hulak (1822–1899), "one of the organizers of the Society of Cyril and Methodius," according to the note.
- A428. Gulak-Artemovskii, Petr Petrovich." *Great Soviet Encyclopedia*. 7 (1975): 476. Biblio.  
A bio-bibliographical note (21 lines) about Petro Hulak-Artemovs'kyi (1790–1865), who, according to the unsigned note, "gained fame with the satirical fable 'The Master and the Dog' (1818), which condemns the tyranny of landowners over their serfs."

- A429. "Gureev, Aleksey Ivanovich." *Prominent Personalities in the USSR*. (1968). 208.  
Bio-bibliographical data about Oleksa Hureiv, a poet and prose writer born in 1913. (27 lines).
- A430. "Gustynskii chronicle." *Great Soviet Encyclopedia*. 7 (1975): 496–97. Biblio.  
A fourteen-line note about *Hustyns'kyi litopys*, "a Ukrainian chronicle compilation of the late 16th and early 17th century."
- A431. "Gutsalo, Yevgeniy Filippovich." *Prominent Personalities in the USSR*. (1968). 211.  
Bio-bibliographical data about the writer Ievhen Hutsalo, born in 1937. (15 lines).
- A432. "Gzhitsky, Vladimir Zenonovich." *Prominent Personalities in the USSR*. (1968). 211.  
Thirty-one lines of bio-bibliographical data about the writer Volodymyr Gzhyts'kyi, born in 1895.

## H

- A433. "Hanna Barvinok." *Promin'*. 10.6 (June 1969): 15. Port.  
A brief unsigned biographical note, with portrait.
- A434. Hantula, Richard. "Highlights of the Skovoroda jubilee." *Harvard Ukrainian Studies*. 1.2 (June 1977): 249–54.  
A review article discussing four books by or about Hryhorii Skovoroda, namely *Povne zibrannia tvoriv u dvokh tomakh* / H. Skovoroda, edited by V.I. Shynkaruk [Kyiv: Naukova dumka, 1973, 2 vols., 532 pp.; 576 pp.]; *Filosofiiia Hryhoriia Skovorody* / AN UkrRSR, Instytut filosofii. [Kyiv: Naukova dumka, 1972, 312 pp.]; *Hryhorii Skovoroda: biohrafiia* / Leonid Makhnovets' [Kyiv: Naukova dumka, 1972. 256 pp.] and *Skovoroda: Dichter, Denker, Mystiker* / Dmitrii Tschizewskij. [Munich: Wilhelm Fink, 1974. 234 pp. (Harvard series in Ukrainian studies 18)].
- A435. Hantula, Richard. "The vocabulary of Zerov's sonnets." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1970–1971. 1 (1970–71): 42–44. Biblio.  
A summary of the paper read at the seminar on 2 March 1971 and of the discussion that followed. The speaker, a Ph.D. candidate in Slavic languages and literatures at Harvard University, used quantitative methods to analyze the vocabulary of all the original sonnets by Mykola Zerov. According to this report, "Zerov's sonnets exhibit an extraordinary number of nominal forms, while verbs are relatively few"; they exhibit also a variety of substantives, centering on concepts of non-animate nature and man, as well as time, light and space.
- A436. "Harasevych, Maria." *Who's Who of American Women*. 10th ed. (1977–1978): 366.  
Fifteen lines of bio-bibliographical data about the literary critic Maria Harasevych (b. 1918).
- A437. "Harasevych, Maria." *World Who's Who of Women*. 4th ed. Ed. director: Ernest Kay. Cambridge: International Biographical Centre, 1978. 482. port.  
Thirty-seven lines, with portrait, about the literary critic Maria Harasevych.
- A438. Harasimchuk, Les. "Shevchenko encyclopedia." *Ukraine*. 2 (10) (1972): 17.  
An interview with Vasyli' [Vasil] Borodin about the planned publication of an encyclopedia devoted to Shevchenko's life and work and to Shevchenko studies.
- A439. Harasimchuk, Les. "Shevchenko encyclopedia." *Ukrainian Canadian*. 25.554 (47) (January 1973): 23.  
About the two-volume Shevchenko encyclopedia being prepared by scholars of the Ukrainian Academy of Sciences in Kyiv. The work, according to Vasyli' [Vasil] Borodin and Heorhii [Heorhiy] Shved, will contain 2,190 articles covering Shevchenko's life, his literary and artistic activities, his environment, links with foreign literatures, and commemoration events held in his honor.

- A440. "Harvard to publish Ukrainian series."** *Forum*. 8 (Spring 1969): 23.  
A list of twenty-five titles "slated for publication in 1969–70," selected by the editors of the "Harvard series in Ukrainian Studies." Some of the titles are on literary topics, i.e., "The Igor Tale as a historical document" by O. Pritsak, "Ukrainian epic songs" by Kateryna Hrushevs'ka [Katerina Hrushevsky] (2 vols.); "Eyewitness Cossack Chronicle of the 17–18 cent. (Litopys Samovydtisia)" (2 vols.), and "Studies of the Versification of Taras Shevchenko" by Kiril Taranovsky.
- A441. "Harvard University offers faculty post to Moroz."** *ABN Correspondence*. 26.1 (January-February 1975): 33.  
A news report about a letter from President Derek C. Bok of Harvard University to Valentyn Moroz, inviting him to spend the academic year 1975–76 as a scholar at the Ukrainian Research Institute at Harvard.
- A442. Harvey, Elizabeth Anne.** "Ivan Franko quinquagenary celebrations in London 1966." *Ukrainian Review* (London). 13.3 (Autumn 1966): 93–95.  
The fiftieth anniversary of Franko's death, according to this article, was commemorated in London by two events: a poetry reading on 8 May and a concert on 25 September. The May program consisted of readings of Franko's poetry in Vera Rich's translations by the actors and poets Diana Ollsson, Ted Hazleton, Robert Armstrong, John Nicholson, and Elizabeth Anne Harvey. The concert program in September included the singers M. Skala-Starycky, Ulyana Chaykivska, Odarka Andriyishyn, the actress Rosamund Greenwood, and the young poetry reciters Oksana Hutsul and Olya Andrusyshyn.
- A443. Hawryluk-Charney, Halia.** "Centenary commemoration of Lesya Ukrainka (February 25, 1871–August 1, 1913)." *Zhinochyi svit=Woman's World*. 22.2 (254) (February 1971): 12–13.  
An article about Lesya Ukrainka's life that quotes the text of five stanzas of her poem "Contra spem spero (Het'te dumy, vy khmary osinni)" ["Contra spem spero (Thoughts, away, you heavy clouds of autumn)"] in Vera Rich's translation on p. 13. There are comments on Lesya Ukrainka's early poems and on *Lisova pisnia* ["Song of the forest"], described here as a "delightful fairytale."
- A444. "He translates favorite poem so Canadian children can enjoy it."** *Ukrainian Quarterly*. 27.4 (Autumn 1971): 420.  
A note (13 lines) in "Ucrainica in American and foreign periodicals" about an article by Joan Phillips published in the *St. Catharines Standard* on 9 January 1971. The article is about Bohdan Melnyk, a resident of St. Catharines, and about his English translation of Ivan Franko's poem *Lys Mykyta* ("The Sly Fox").
- A445. Heinrich, Lisa Lynn.** "The Kievan Chronicle: a translation and commentary." *Dissertation Abstracts International*. 39.4 (August 1978): 915–A.  
Abstract of a Ph.D. dissertation at Vanderbilt University (1977).  
According to the abstract, part 1 provides a translation based on the Hypatian Chronicle (*Ipats'kyi litopys*). Part 2 "looks at the Kievan Chronicle as literature," examines the content, specific topical aspects, types and levels of style, literary devices, etc. This dissertation, 615 pp. long, is available in print or on microfilm from University Microfilms International, order no. 7812419.
- A446. "Hel' and Osadchy transferred to Lviv, Svitlychny to Kyiv."** *Ukrainian Review* (London). 22.1 (Spring 1975): 47–48.  
According to this news report, political prisoners are being transferred from camps in Mordovia and Perm back to Ukraine for further interrogation. This, allegedly, has happened to the writers Chornovil, Osadchy and Svitlychny.
- A447. "Heliy Snehir'ov arrested."** *Ukrainian Quarterly*. 33.4 (Winter 1977): 446.  
A news item in the "Chronicle of Current Events" (24 lines) reporting the arrest of the writer Heliy Snehir'ov on 22 September 1977.
- A448. "A heritage of writers in Ukrainian and world literature."** *Ukrainian Canadian*. 31.615 (109) (October 1978): 34–35. ports.  
Black-and-white portraits of Lviv writers in a special issue of the journal devoted to the city of Lviv. Names and dates are the only captions for the picture gallery, comprised of the following nine writers:

Markiian Shashkevych [Markian Shashkevich] (1811–1843), Ivan Franko (1856–1916), Denys Lukiianovych [Denis Lukianovich] (1873–1965), Volodymyr Hnatiuk (1871–1926), Mykhailo Pavlyk (1853–1915), Stepan Tudor (1892–1941), Oleksandr Havryliuk [Oleksander Havriliuk] (1911–1941), Iaroslav Halan [Yaroslav Halan] (1902–1949) (photo of monument), and Iurii Mel'nychuk [Yuri Melnychuk] (1921–1963).

**A449. "High standards—the criterion of artist's civic responsibility."** *Digest of the Soviet Ukrainian Press.*

11.4 (April 1967): 17–19. [Excerpts. Ukrainian original in *Molod' Ukraina*. (25 February 1967): 2].

The meeting of the Komsomol Central Committee discussed "the ideological and artistic shortcomings of the first issue for 1967 of *Dnipro*." The editors of *Dnipro* were accused of "political vagueness and subjectivism," and "low ideological and political impact." Singled out as "artistically immature" and "weak from the ideological point of view" were "Dorooha," a poem by B. Oliinyk; *Spraha*, a novel by Yu. Ivanchuk [later R. Ivanchuk, perhaps Roman Ivanychuk]; and poems by Iu. Serdiuk [Yu. Serdyuk]. The *Digest's* title: "'Dnipro' editors told to watch ideology. Their colleagues at 'Vitchyzna' recant." [See also A369].

**A450. Himka, John-Paul.** "The life and times of H.S. Skovoroda." *Novi napriamy*=*New Directions*. [pt. I]:

6.4 (Fall 1973): 12–15. (illus.); pt. II: 1.1 [sic] (Summer 1974): 32–36. illus.

Providing background information about Ukrainian intellectual history, Himka characterizes Skovoroda as a baroque writer and philosopher who not only used the baroque form but had a baroque *Weltanschauung*. He includes a number of prose excerpts from Skovoroda's writings as illustrations and supplements his essay with a critically annotated bibliography of important publications by and about Skovoroda.

**A451. A History of the U.S.S.R.** Comp. by K.V. Bazilevich et al. Ed. A.M. Pankratova. Moscow: Foreign Languages Publishing House, 1947–1948; New York: Kraus Reprint Co., 1970. 3 vols. in 1. illus.

Fragments related to Ukrainian literature in this general history of the Soviet Union appear as follows: "The culture of Kiev Rus" (pt. 1, pp. 59–61, illus.); "The Lay of Prince Igor's Regiment" (pt. 1, pp. 72–73); "Ukrainian culture [18th century]" (pt. 2, p. 81); "Ukrainian literature" [first half of the 19th century], pt. 2, pp. 202–6 (mostly about Shevchenko, with his portrait on p. 205). "Shevchenko hated the Russian tsar and the Russian landlord serfowners. But he had a profound love for the Russian people, Russian writers and revolutionaries who fought, as he did, for the freedom of the people," says this entry. Seven lines of Shevchenko's poem "Zapovit (Iak umru, to pokhovaite)" ["When I am dead (... rise up)"] are quoted in Jack Lindsay's translation on p. 205. This section is followed by "The culture of the peoples of Tsarist Russia in the 'sixties and 'seventies": pt. 2, pp. 262–63. Other references to Ukrainian writers appear only in general surveys that include Russian and other writers of the USSR.

**A452. Hizha, Olexandr.** "Doyen of Soviet Ukrainian prose." *Ukraine*. 3 (7) (1971): 18. port.

Commemorating the eightieth birth anniversary of Petro Panch. A photo shows Panch opening the Congress of Ukrainian Writers in Kyiv. In surveying Panch's literary legacy, Hizha singles out *Holubi eshelony* ["The Blue Echelons" in the text] as "an extraordinary literary creation in Ukrainian prose of the 1920's" and the novel *Homonila Ukraina* ["Ukraine Seethed" in the text] as "one of the best works of historical fiction in Soviet Ukrainian prose."

**A453. Hlynsky, Boris.** "Ivan Franko's naturalism and Zola." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1976–1977. 7 (1976–1977): 12–14. Biblio.

A summary of the seminar held on 21 October 1976 and of the discussion that followed. The speaker, a professor at Layette College, analyzed Franko's views on the French writer Emile Zola and the influence of Zola on Franko's naturalistic manner, themes and style (especially in such works as "Ripnyk").

**A454. Holoborod'ko, V.** "Allow us to introduce you—'Dnipro' Publishers." *Digest of the Soviet Ukrainian Press*. 16.6 (June 1972): 20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 April 1972): 4].

A report on an exhibit of "Dnipro" publications that opened in Kyiv on 10 April to commemorate the fiftieth anniversary of the publishing house. "Dnipro," according to this report, is the largest literary publisher in Ukraine, issuing some two hundred books per annum in editions totaling about six million copies. In the last five years, according to Holoborod'ko, of the 1,080 titles published, 735 were written by Ukrainian prose writers, poets, playwrights, and critics. The *Digest's* title: "Exhibition of Dnipro publications opened in Kiev."

- A455. Holoborod'ko, V.** "Before the jubilee of H.S. Skovoroda." *Digest of the Soviet Ukrainian Press*. 16.6 (June 1972): 12–13. [Full text. Ukrainian original in *Literaturna Ukraina*. (28 April 1972): 4].  
About a meeting of the Republican Jubilee Committee that took place in Kyiv on 24 April and was chaired by I.K. Bilodid. Holoborod'ko reports on the proposals and measures taken to celebrate Skovoroda's jubilee in all the republics of the Soviet Union. The festivities are to culminate on 12 December at the Bolshoi Theater in Moscow. Two volumes of Skovoroda's works, a literary biography, and a monograph on his philosophy are to be published in Moscow. Ukrainian publishing houses are preparing twenty-two different titles to be issued in 570,000 copies. Reported projects include the restoration of monuments, a documentary film, and the naming of a Soviet ocean liner and a street in Moscow after Skovoroda. The *Digest's* title: "Prepare to commemorate 250th anniversary of H. Skovoroda."
- A456. Holoborod'ko, V.** "In a wreath of friendship." *Digest of the Soviet Ukrainian Press*. 17.2 (February 1973): 11. [Full text. Ukrainian original in *Literaturna Ukraina*. (5 January 1973): 3].  
About a solemn meeting of writers held on 28 December 1972 to mark the half-century jubilee of the Soviet Union. The *Digest's* title: "Kiev writers mark 50th anniversary."
- A457. Holoborod'ko, V.** "On the eve of the H.S. Skovoroda jubilee." *Digest of the Soviet Ukrainian Press*. 17.1 (January 1973): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 November 1972): 1].  
About a meeting of the Republican Jubilee Committee planning the commemoration of Skovoroda's 250th birth anniversary. Holoborod'ko reports on the various activities planned, talks and lectures, books to be published, the opening of a literary-memorial museum in the village of Skovorodnyivka in Kharkiv oblast, etc. The *Digest's* title: "All-Union Skovoroda Jubilee Committee reports on projects and forthcoming festivities."
- A458. Holovaniv's'kyi, Sava.** "In an abundant land" / Sava Holovaniv's'kyi. *Digest of the Soviet Ukrainian Press*. 14.11 (November 1970): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (9 October 1970): 2].  
Impressions of a literary reading in Kirovohrad in which the author participated. Holovaniv's'kyi describes the enthusiastic reception by readers but complains about the non-delivery of books from the Book Trade's central warehouse in Kyiv. The *Digest's* title: "Kirovohrad oblast hosts Ukrainian writers."
- A459. Holowinsky, Ivan Z.** "Psychological interpretation of profound emotions in selected writings of Taras Shevchenko." / Ivan Z. Holovinsky. *Ukrainian Review* (London). 23[sic].3 (Autumn 1976): 30–38.  
Not only was Shevchenko "writing about anxiety, despair, love, hate, human conflict; he experienced them, he knew them, they were shaping his personality," says Holowinsky. He analyzes selected poems of Shevchenko's, "especially those that deal with positive and negative emotions," and draws attention to the exceptionally positive treatment of the mother-son theme and the portrayal of a profound conflict in the mother-daughter relationship, profound emotions associated with sexual crimes such as incest and rape, etc.
- A460. Holovkin, V.** "Patriotic duty of an artist." *Digest of the Soviet Ukrainian Press*. 13.6 (June 1969): 17–18. [Excerpts. Ukrainian original in *Kul'tura i zhyttia*. (8 May 1969): 1–2].  
The chairman of the political administration of Kyiv's Red Flag military district, a major-general of the Soviet army, reminds writers that they are "soldiers in the ideological front" and are obliged "to uphold unwaveringly the principles of party and nation in literature and art, oppose ideological diversity of the enemy." He also speaks about the monthly literary readings ["days of poetry"] organized by his district, in which many writers participate. The *Digest's* title: "General instructs writers on purpose of literature."
- A461. Holutiak-Hallick, Stephen P.** "More on Franko and the Nobel prize." *Forum*. 8 (Spring 1969): 31.  
A letter to the editor from a graduate student. The letter calls attention to J.B. Rudnyc'kyj's findings and investigations concerning the problem of Ivan Franko's candidacy for the Nobel Prize in Literature in 1916. According to this note, following J.B. Rudnyc'kyj's findings, the author states that Franko was one of twenty-nine candidates; his name was placed in nomination by Josef Zastyrec of Vienna and seconded by Harald Hjarne of Uppsala. The prize for 1916 was awarded to the Swedish poet Verner von Heidenstam.
- A462. Honchar, Oles'.** "Beneath the symbol of Leninist ideas. Opening remarks by Oles' Honchar." *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 17. [Excerpts. Ukrainian original in *Literaturna Ukraina*.

(14 February 1969): 1].

Honchar's speech was delivered at the Third Plenum of the Writers' Union of Ukraine in the Palace of Culture (Kyiv). Even before the revolution, according to Honchar, Lenin "defended the right of tsarist-oppressed national cultures" and "branded the chauvinistic policy of autocracy, for example, when observance of the Shevchenko jubilee was prohibited." In 1921, says Honchar, Lenin received a delegation of Ukrainian peasants who spoke to him in Ukrainian; Honchar cites the testimony of a participant in this meeting, at which Lenin supposedly asked the Ukrainian peasants whether the works of Shevchenko, Franko and Kotsiubynskyi were available in Ukrainian villages. Under present circumstances, says Honchar, when a "gigantic conflict of ideologies is going on ... life itself demands more aggression and more Leninist militancy from our critics." The title supplied by the *Digest* reads: "Oles' Honchar reminds writers of Lenin's opposition to tsarist chauvinistic policies."

**A463. Honchar, Oles'.** "Closing address by Oles Honchar." *Digest of the Soviet Ukrainian Press*. 13.4 (April 1969): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 February 1969): 3].

Honchar's closing address was delivered at the Third Plenum of the Writers' Union Executive Board. He called for greater responsibility and honesty on the part of literary critics. "[C]riticism ... has the means to direct, raise and activate all literature. But occasionally, without meaning to, it can actually stop literary development," says Honchar. The *Digest's* title: "Honchar reminds critics of need for honesty."

**A464 Honchar, Oles'.** "The flower of our national language." *Digest of the Soviet Ukrainian Press*. 20.9 (September 1976): 23–25. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (13 July 1976): 2].

Honchar speaks of the "steadily growing prestige of the Ukrainian literary language" and feels that the credit for this should be given to Ukrainian literature. "[T]oday all that is important, interesting, and talented appearing in print in Ukraine also attracts notice in other republics, is translated into Russian and other fraternal languages and acquires all-Union publicity." The *Digest's* title: "Honchar's eulogy on the Ukrainian language" (with an editorial note).

**A465. Honchar, Oles'.** "Following the summons of Lenin's era." *Digest of the Soviet Ukrainian Press*. 14.5 (May 1970): 11–12. [Excerpts. Ukrainian original in *Kul'tura i zhyttia*. (12 April 1970): 2].

Honchar spoke on 9 April 1970 at the plenum of Ukraine's creative unions held to commemorate Lenin's 100th birth anniversary. He said, among other things: "Our literature has no need to shun great questions. It has no need to avoid the most complex questions, including these 'eternal problems,' as long as it does not treat them in an abstract and timeless manner, but, instead, they grow out of real life and stem from a profound knowledge of the laws of social development and the psychology of modern man." The *Digest's* title: "Honchar: Let us not shun 'eternal problems' in literature."

**A466. Honchar, Oles'.** "Fourth All-Union Congress of Writers. Today's truth and passion. speech by Oles' Honchar." *Digest of the Soviet Ukrainian Press*. 11.7 (July 1967): 18–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 June 1967): 3].

Honchar makes a plea to the Russian central media to pay more attention to national cultures and literatures, "to communicate with the life of national literatures, instead of standing indifferently aside during discussions of principal import," and not to resort to "vulgarizations on the subject." Says Honchar: "Those predicting an eclipse of national cultures may prove to be poor prophets indeed. Flowering of social cultures is not an empty phrase, it is the reality of our time." The *Digest's* title: "At writers congress Honchar charges little interest in non-Russian literatures."

**A467. Honchar, Oles'.** "Immortal Poltavian." *Digest of the Soviet Ukrainian Press*. 13.10 (October 1969): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 September 1969): 2].

A tribute to Ivan Kotliarev'skyi on the two hundredth anniversary of his birth. Says Honchar: "In an atmosphere of unheard-of suppression he acquired a strength of spirit to rise, as a confirmed humanist, in the defense of mankind, to realize the great dignity of the worker, to feel the beauty of the national language. Because of Kotlyarev's'kyi, the national language became a literary one." The title supplied by the *Digest*: "Honchar commemorates Kotlyarev's'kyi's bicentenary."

**A468. Honchar, Oles'.** "Meeting at a new stage." / Oles Gonchar. *Soviet Literature*. 5 (1966): 142.

Reflections about literature on the occasion of the forthcoming Fourth Congress of Soviet Writers. "Uniformity is the death of art," says Honchar. "The vital strength of our literature lies in the wealth and

diversity of its forms and stylistic schools. The literary process exists as a continuous up-going movement and we are justified in expecting our writers, especially our young writers, to embark on ever new quests displaying creative imagination and daring; at the same time we must be able to discriminate between pseudo-innovation and any really new word that may be uttered in literature." There is no indication anywhere that Honchar is a Ukrainian writer.

- A469. Honchar, Oles'.** "Oles Gonchar spoke of his own Ukrainian literature and of problems common to Soviet literature as a whole." *Soviet Literature*. 11 (1967): 130–32.  
 Honchar's speech is part of the "Review of the debate contributions" of the Fourth Congress of Soviet Writers. "A writer is always unusually sensitive to the phenomena of life. The writer's mature, independent thought, however sharp and probing it may be, should not be deformed or simplified by anyone; this is not in the interests of our society," said Honchar.
- A470. Honchar, Oles.** "Speech by Oles Honchar." *Digest of the Soviet Ukrainian Press*. 17.10 (October 1973): 11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 September 1973): 2].  
 Honchar spoke at the unveiling of the Lesia Ukrainka statue in Kyiv. [No date of the unveiling is given.] Honchar says that Lesia Ukrainka's "creativity has gained worldwide recognition in our times." He expresses gratitude to Moscow "for the numerous translations and publications of the works of Lesia Ukrainka into the language of Pushkin and Tolstoy." and to the Communist Party for creating "the appropriate conditions for the treasures of art and human culture to become truly nationwide possessions." The *Digest's* title: "Honchar terms unveiling 'celebration of our culture.'"
- A471. Honchar, Oles'.** "Ukrainian Soviet literature on the eve of the great fiftieth anniversary. Speech by the chairman of the Union of Writers of Ukraine, Oles' Honchar." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 3–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (17 November 1966): 3–5].  
 Honchar speaks at the Fifth Congress of Writers of Ukraine about the recent accomplishments of Ukrainian literature in prose, poetry, translations from and into Ukrainian, and cultural exchanges with other countries. He expresses his dissatisfaction with what he calls "anti-literature—a great mass of literary cud," lags in publishing, vulgarity and poor taste in humor and satire, the unsatisfactory condition of drama, and a certain passivity in literary criticism. "The only trend we condemn," says Honchar, "is the trend of opportunist incompetency; to all the other artistic trends and styles, inclinations and tastes conditions for healthy creative competition should be encouraged." The *Digest's* title: "Honchar speaks on state of the (writers) union."
- A472. "Honoring Yaroslav Halan."** *Digest of the Soviet Ukrainian Press*. 16.9 (September 1972): 14–15. [Full text. Ukrainian original in *Literaturna Ukraina*. (4 August 1972): 2].  
 About the various meetings and literary evenings in Lviv, Lutsk and Odesa dedicated to the memory of the writer Yaroslav Halan.
- A473. Hontar, Ivan.** "Concerning foreign classics." / I. Hontar. *Digest of the Soviet Ukrainian Press*. 20.12 (December 1976): 24. [Full text. Original Ukrainian in *Literaturna Ukraina*. (22 October 1976): 4].  
 A note about the publication by the Dnipro Publishing House in its "Essays on Classics of Foreign Literature Series" of two new monographs: one on Victor Hugo by D. Nalyvaiko [Nalyvayko], the other on Ivan Vazov, the Bulgarian writer, by M. Hol'berg [Hol'berh?].
- A474. Hontar, Ivan.** "A new Dnipro series." *Digest of the Soviet Ukrainian Press*. 13.8 (August 1969): 18. [Full text. Ukrainian original in *Literaturna Ukraina*. (15 July 1969): 1].  
 About a new series, "Masterpieces of World Literature," issued by the Dnipro Publishing House. The plan, according to Hontar, calls for "200 volumes of works by the finest progressive writers in the world, beginning with Homer's *Iliad*." A novel by Heinrich Mann ["Der Patrioteer" in the text, probably *Der Untertan*] is the first book in the series. In preparation are Virgil's *Aeneid* and works by Henri Barbusse, Anna Seghers, Emile Zola, and Mark Twain. The *Digest's* title: "Plan world literature series."
- A475. Hontar, Ivan.** "The works of Anatole France." / I. Hontar. *Digest of the Soviet Ukrainian Press*. 20.12 (December 1976): 24. [Full text. Ukrainian original in *Literaturna Ukraina*. (15 October 1976): 4].  
 According to this news item, a new five-volume subscription edition of the works of Anatole France is about to be published in a Ukrainian translation by Dnipro Publishers. Vol. 1 has already appeared in

print. The *Digest's* title for this and previous article reads: "New edition of A. France announced. Foreign classics series offers two new monographs."

- A476. Horak, Stephan M.** "Constantin Bida, 1916–1979." *Nationalities Papers*. 7.2 (Fall 1979): 244–45.  
An obituary for the Ukrainian Canadian literary scholar who was born in Lviv on 24 September 1916 and died in Ottawa on 11 April 1979.
- A477. Horak, Stephan M.** "Roman Smal-Stocki, 1893–1969." *Slavic Review*. 29.1 (March 1970): 165–67.  
An obituary article. Roman Smal-Stocki, a scholar of East European area studies, also wrote on Ukrainian literature, especially on Shevchenko, and was chairman of the Shevchenko Memorial Committee of America, which was responsible for the erection of the Shevchenko monument in Washington, D.C. Born in Chernivtsi on 9 January 1893, he died in Washington on 27 April 1969.
- A478. Horbal', Mykola.** "Declaration of Mykola Horbal' in defence of I. Kalynets." *ABN Correspondence*. 26.5 (September-October 1975): 22–23.  
A declaration by Mykola Horbal', a political prisoner, smuggled out to the West from the Perm concentration camp. The declaration, dated October 1974, is addressed to the Prosecutor of the RSFSR. According to it, Ihor Kalynets', a fellow prisoner, was deprived of a visit from his family on 28 August 1974. To protest the groundless deprivation of family visits that has become prevalent, some twenty fellow prisoners have declared a hunger strike in support of Ihor Kalynets'. Horbal' calls the prosecutor's attention to the fact that preplanned visits are canceled when the family has already arrived at the camp, that prisoners expressing solidarity with Kalynets' were punished, etc.
- A479. Horbal', Mykola.** "Declaration by Mykola Horbal' in defence of Ihor Kalynets'." *Ukrainian Review* (London). 21 [i.e., 22].3 (Autumn 1975): 20–21.  
See annotation under A478.
- A480. "Horbal, Mykola Andriyovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 38.  
Eleven lines about the imprisonment of the poet Mykola Horbal'.
- A481. "Horno."** *Great Soviet Encyclopedia*. 7 (1975): 541.  
A note (11 lines) about "an organization of Western Ukrainian proletarian writers" that came into being in Lviv in 1929 and published the literary journal *Vikna*. According to the *GSE*, Horno propagated ideas of socialist revolution, established ties with Soviet literature, and struggled against bourgeois nationalism. It ceased to exist in 1933 "in connection with the fascist terror in Poland."
- A482. Hoshovs'kyi, Bohdan.** "An outline of Ukrainian children's literature." In his *Ukrains'ka dytiacha literatura: sproba ohliadu i problematyka*. Toronto and New York: Ob'iednanna Pratsivnykiv Dytiachoi Literatry im. L. Hlibova, 1966. 111–14.  
An English summary of a Ukrainian book that discusses the history of children's literature in Ukrainian and includes, in addition, letters of Oleksander Oles' written to the author and subsections about the journal *Dzvinok* and the writers Katria Hrynevychyeva, Roman Zavadovych and Ivan Franko.
- A483. Hrushevs'kyi, Mykhailo.** [Fragments] In his *A History of Ukraine*. / Michael Hrushevsky. Ed. O.J. Frederiksen. Hamden, Conn.: Published for the Ukrainian National Association by Archon Books, 1970.  
Literature is discussed only incidentally in this 1970 reprint of the one volume general history originally issued by Yale University Press in 1941. The following subjects are discussed within the context of more general historical chapters: the Kievan Chronicle [pp. 41–42]; *Slovo o polku Ihorevim* [pp. 93–95]; culture and education in the Kyivan state [pp. 117–22]; sixteenth-century brotherhoods [pp. 201–5]; literature and education in Eastern Ukraine (17th–18th centuries) [pp. 411–16]; Kotliarevs'kyi [pp. 477–78]; Kyrylo-Metodiivs'ke bratstvo, Shevchenko, Shashkevych et al. [pp. 483–99]; Franko et al. [pp. 509–11]. Some literary texts are quoted in English translation as illustrations: the bylyny [text beginning: "The red sun has gone to rest" pp. 49–50; text beginning: "Volha was then fully alert" pp. 52–54]; fragments from *Slovo o polku Ihorevim* [pp. 94–95, 153], dumy [pp. 156, 160–61]; T. Shevchenko: "Tarasova nich (Na rozputti kobzar sydyt)" (The night of Taras) / Tr. Alexander J. Hunter [16 lines, p. 261].
- A484. "Hryhorij Savych Skovoroda."** / L.W. *Nashe zhyttia=Our Life*. 29.10 (December 1972): 26–27.

An article on the occasion of the 250th birth anniversary of Hryhorii Skovoroda (1722–1794). The focus is on biography, with some popular explanation of Skovoroda's philosophy, his opinions about the Bible, and his theory of education. "In his poetry," says L.W., "he stressed the great value of personal and social freedom."

**A485. Hughes, Olga.** "The rediscovery of Old Russian literature." *Russian Review*. 38.2 (April 1979): 215–22. A review of three books that deal, at least partly, with the literature of Kyivan Rus', namely *Razvitie russkoi literatury X–XVII vekov: Epokhi i stili* by D.S. Likhachov [Leningrad: Nauka, 1973. 254 pp.], *Russkaia stikhotvornaia kul'tura XVII veka* by A.M. Panchenko [Leningrad: Nauka, 1973. 280 pp.] and *Early Russian Literature* by John Fennell and Anthony Stokes [Berkeley: University of California Press, 1974. 295 pp.].

**A486. Huhel', Khrystyia.** "A word from a student." *Digest of the Soviet Ukrainian Press*. 18.9 (September 1974): 11–12. [Full text. Ukrainian original in *Literaturna Ukraina*. (5 July 1974): 2].

A grade 10 student of Secondary School no. 53 in Lviv responds to an article by Ivan Bondar in *Literaturna Ukraina*, no. 18, 1974. In her view, the curriculum is overloaded. "15 writers in 9 months (in grade 10) are too many," says Huhel'. Now that her school days are almost over, she finds that she is older and more experienced and can better appreciate older works such as dumy and writers such as Skovoroda and Vyshens'kyi. The *Digest's* title: "High school student considers literature courses 'overloaded.'"

**A487. Humesky, Assya.** "The fable in Ukrainian literature of the 17th and 18th century." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1972–1973. 3 (1972–1973): 75–77. Biblio.

A summary of a paper read at the seminar on 29 March 1973 and of the discussion that followed. The speaker, a professor at the University of Michigan, gave a critical evaluation of an anthology of Ukrainian fables [*Baiky v ukrains'kii literaturi XVII–XVIII st.*, ed. V.I. Krekoten', Kyiv, 1963] and provided an analysis of the differences between the classical fables found in the textbooks of this period, the fables found in Ioanikii Haliatovs'kyi's and Antonii Radyvylovskyi's sermons, translations of Lodovico Guicciardini's fables, fables from the collection *Ifika lieropolityka*, and fables of Skovoroda.

**A488. Humesky, Assya.** "Soviet Ukrainian fable." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1972–1973. 3 (1972–1973): 78–80. Biblio.

A summary of the seminar held on 30 March 1973, including the discussion that followed the presentation. The speaker traced the development of the Soviet fable since the Revolution of 1917 and singled out the fabulists Ellan-Blakytynyi, Mykyta Hodovanets' and Serhii Pylypenko. The fable, according to Humesky, was revived only during World War II and finally came into its own after the death of Stalin. Today, in her view, it is one of the leading genres in Ukrainian literature, with practitioners such as A. Kosmatenko, P. Kliuchyna and P. Slipchuk.

**A489. Humesky, Assya.** "A worthwhile publication: an annotated guide to Ukrainian literature in English translation." / A. Humecka. Tr. M.T. [i.e., Marko Tarnawsky]. *Nashe zhyttia=Our Life*. 34.9 (October 1977): 28.

A note, translated from the Ukrainian daily *Svoboda*, about a section on Ukrainian literature in the 12th ed. of *The Reader's Adviser: a Layman's Guide to Literature* (New York: Bowker, 1977), compiled by Edward Kasinec [called Kasynets in the text] [cf. A637].

**A490. "Hypatian Chronicle."** *Great Soviet Encyclopedia*. 10 (1976): 103.

The *lpat's'kyi litopys* is characterized in this entry as "the most valuable source for the history of southwestern Rus' prior to the late 13th century, and it is remarkable in the secular quality of a number of its narratives." (23 lines + bibliography).

## I

**A491. "I. Sokulskyj subjected to torture in Vladimir prison."** *ABN Correspondence*. 24.5 (September-

October 1973): 39.

Ivan Sokul's'kyi, a young Ukrainian poet (b. 1940), incarcerated in the Vladimir Prison since May 1972, was accused of being the organizer of a joint hunger strike of Ukrainians and Jews and subjected to intensive interrogation by the camp KGB. According to this news report, "Heavy police methods of interrogation were used."

- A492. Iacheikin, Iurii.** "What are you reading currently?" / Yuriy Yacheykin. *Digest of the Soviet Ukrainian Press*. 12.12 (December 1968): 25. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 November 1968): 3].

A polemical article ridiculing A. Shevchenko's article about literary critics. [cf. A1375]. The *Digest's* title: "Denounces 'folksy' literature for artistic ineptitude."

- A493. Ianchenko, Anatolii.** "Behind the *Prapor* cover." / Anatoliy Yanchenko. *Digest of the Soviet Ukrainian Press*. 12.5 (May 1968): 2. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 March 1968): 1].

Ianchenko reports on a field meeting of the secretariat of the Writers' Union of Ukraine that was held in Kharkiv. The main topic under discussion was the journal *Prapor*. The journal's poetry was reviewed by V. Korotych, prose by M. Malynovs'ka, criticism by S. Telniuk, and political writing by Iu. Bedzyk. Says the author: "The speeches carried overtones of anxiety about native literature and language." The title supplied by the *Digest* reads: "Writers converge on Kharkiv."

- A494. Iaremenko, Vasyli'.** "Letter to the editors." / Vasyli' Yaremenko. *Digest of the Soviet Ukrainian Press*. 17.11 (November 1973): 15. [Full text. Ukrainian original in *Literaturna Ukraina*. (25 September 1973): 3].

Vasyli' Iaremenko is the author of the introductory article to an edition of selected works of Oleksander Oles' (*Tvory*. Kyiv: Molod', 1971). He was recently criticized for seriously deviating from Marxist-Leninist ideology. In his letter to the editors, he writes: "Having reread my article on O. Oles several times, I fully agree with and accept the criticism published in *Komunist Ukrainy* and *Literaturna Ukraina*. I deeply regret that my enthusiasm for the selection of lyric poems included in the publication ... caused me to deny the readers an all-round party appraisal of the political and class positions of the poet." The *Digest's* title: "Author of introduction to Oles' works repents his liberal views."

- A495. Iarmysh, Iurii.** "Contrary to life's truth. On the occasion of Borys Kharchuk's most recent works for children." / Yuriy Yarmysh. *Digest of the Soviet Ukrainian Press*. 17.11 (November 1973): 12–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 September 1973): 3].

Iarmysh examines Kharchuk's stories, such as "Povstans'kyi kin'," "Teplyi popil," "Smak vyshen'," and his story collections *Zazymky i vesny* (1967) *Horokhove chudo* (1968), *Pomsta* (1970), and *Materyns'ka liubov* (1972). What he finds, he says, arouses in him "both astonishment and indignation." Says Iarmysh: "Our planet remains the battlefield of a fierce class struggle and to substitute 'general humanitarian' ideas for precise class concepts, to indulge in unsubstantiated criticism under the pretext of portraying the negative side of life in books for the young generation is to take a contemptible stance." The *Digest's* title: "Kharchuk's children's books scored for distorting Soviet reality."

- A496. Iarmysh, Iurii.** "The party education of Communist writers." / Yuriy Yarmysh. *Digest of the Soviet Ukrainian Press*. 18.7 (July 1974): 9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 July 1974): 1].

Iarmysh reports on the various theoretical seminars in the party education network of the Kyiv organization of the Writers' Union of Ukraine, as well as of the party organizations of the journals *Literaturna Ukraina*, *Dnipro*, *Vitchyzna*, *Vsesvit*, and *Raduga*. The title supplied by the *Digest*: "Report on Party education of Kiev writers."

- A497. Iatsenko, M.T.** "The ideological struggle and the myths of bourgeois literary criticism and aesthetics." / M.T. Yatsenko. *Digest of the Soviet Ukrainian Press*. 21.2 (February 1977): 19–21. [Excerpts. Ukrainian original in *Radians'ke literaturoznavstvo* 1 (January 1976): 61–73].

Soviet literary scholarship, says the author, "systematically exposes the idealistic and counterrevolutionary fabrications of bourgeois-nationalist literary scholarship regarding both the pre-October and the contemporary periods ..." Iatsenko, in his attempt to join this type of undertaking, attacks the "bourgeois theory of nation and the evolution of national culture" as formulated by P. Kulish, V. Antonovych, M. Hrushevs'kyi, and D. Dontsov, as well as the "falsifiers of literature and culture of every stripe" who, in his view, currently apply these ideas in their own work. He specifically criticizes

D. Chyzhevs'kyi's history of Ukrainian literature (published in New York in 1956), D. Kozii's article on the Shevchenkian man and Oleksandra Chernenko's essay on the impressionist Kotsiubyns'kyi, published in the émigré journal *Suchasnist'*. The *Digest's* title: "Western literary critics accused of 'deliberately distorting historical truth.'"

- A498. "Ideological integrity and passion in creativity."** / Reviewer. *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 24–27. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 May 1973): 1–3]. Following the "recent" discussions at the plenums of both the Ukrainian and the USSR unions of writers, and citing Shamota's article in *Komunist Ukrainy* [cf. A1358], the anonymous reviewer attacks I. Bilyk for his *Mech Areia*, I. Iliencko [Ilyenko] for his biography of H. Kvitka-Osnov'ianenko, V. Zarembo for his biography of Ivan Manzhuza, and some unnamed lyric poets, who, according to this article, indulge in "various pseudo-psychological musings ... on subjects that they quite frequently know very little about." The *Digest's* title: "Works dealing with Ukraine's past scored."
- A499. "Ideological solidarity, fighting offensive. Meeting of Communist writers in Kiev."** *Digest of the Soviet Ukrainian Press*. 12.6 (June 1968): 8–10. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 May 1968): 2–4]. The meeting of communist writers of Kyiv was addressed by F.D. Ovcharenko, secretary of the Central Committee of the Communist Party of Ukraine. Ovcharenko gave a summary of the April 1968 Plenum of the Central Committee of the Communist Party of the Soviet Union, speaking of the need to condemn "individual manifestations of political indifference," bourgeois-nationalist ideology, great-power chauvinism, and "deceptive Zionism." Singled out for special criticism were the Prešov journal *Duklia* (for an article about Tychyna), the anthology *Vitryla* (published by Molod' in 1968), O. Honchar's novel *Sobor*, and some "over-enthusiastic" reviews of it. The *Digest's* title: "Writers-communists meet in Kiev. Express concern over recent developments."
- A500. "If one raises the curtain."** *Digest of the Soviet Ukrainian Press*. 20.11 (November 1976): 19–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 September 1976): 2]. An article by V. Briukhovets'kyi [Bryukhovets'kyi] published in *Literaturna Ukraina* on 27 July provoked a number of readers to respond and give their views on the relationships between writers and their editor-reviewers and publishers. The *Digest* publishes excerpts of such letters written by Vasyl' Marusyk, Anatoliy Lastovets'kyi and Oleksandr Zahorodnyi. The *Digest's* title: "Fate of manuscripts in publishing houses discussed."
- A501. "Ignatenko, Mikhail Ivanovich."** *Prominent Personalities in the USSR*. (1968). 212. Bio-bibliographical data (19 lines) about the poet Mykhailo Ihnatenko, born in 1919.
- A502. "Ihor Kalynets sentenced."** *ABN Correspondence*. 24.1 (January-February 1973): 29. A brief news item about the sentencing in Lviv in November 1972 of the poet Ihor Kalynets', who was tried, according to this report, on the basis of Article 187–1 of the Criminal Code of the Ukrainian SSR.
- A503. "Ihor Kalynets sentenced to nine years."** *ABN Correspondence*. 24.2 (March-April 1973): 2. *illus.* According to this news item, Ihor Kalynets' was tried in Lviv in November 1972 and sentenced to nine years of imprisonment and three years of exile. Ihor's wife, Iryna Stasiv-Kalynets', was sentenced in July 1972 to six years of imprisonment and three years of exile. The news item is illustrated with a photo of Dzvinka Kalynets', the couple's young daughter, who is being cared for by relatives.
- A504. "Ilarion."** *Great Soviet Encyclopedia*. 10 (1976): 132. This note (19 lines + bibliography) characterizes Ilarion as "the first Russian metropolitan in Kiev" and says that his "*Discourse on Law and Grace* (written between 1037 and 1050) is one of the outstanding publicistic works of ancient Rus'."
- A505. "Il'chenko, Aleksandr Eliseevich."** *Great Soviet Encyclopedia*. 10 (1976): 132. Oleksandr Il'chenko (b. 1909) is the author of short story collections and novels. (15 lines + biblio.)
- A506. "Ilchenko, Aleksandr Yeliseevich."** *Prominent Personalities in the USSR*. (1968). 213. Thirty-three lines of bio-bibliographical data about the writer and publicist Oleksandr Il'chenko, born in 1909.

**A507. Ilienکو, Ivan.** "A letter to the editor." / Ivan Ilyenko. *Digest of the Soviet Ukrainian Press*. 17.9 (September 1973): 14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 August 1973): 3].

The *Digest's* title: "Biographer of Kvitka-Osnovyanenko defends his work." The author responds to S. Shankovs'kyi's article "Facts and conjectures" and to a review titled "Ideological integrity and passion in creativity" [cf. A498]. Ilienکو accepts some, but not all, of the criticism expressed by the reviewers.

**A508. Ilnytzkij, Oleh S.** "Anatomy of a literary scandal: Myxajl' Semenکو and the origins of Ukrainian futurism." *Harvard Ukrainian Studies*. 2.4 (December 1978): 467–99.

According to Ilnytzkij, the Ukrainian futurist movement of the 1920s has been neglected by literary critics and misunderstood. "In contrast to Russian Futurism, which has a firm place in Russian literary history, founded on a respectable body of scholarship, Ukrainian Futurism remains unexamined from the historical, theoretical, or literary viewpoint, and ... serious questions were and are raised about its place in the Ukrainian literary process." Ilnytzkij's article examines in some detail the evolution of the poet Mykhail Semenکو, the main proponent of Ukrainian futurism, and the scandal he created by denouncing in the forewords to his poetry collections *Derzannia* and *Kvero-futuryzm* the cult of Shevchenko and the 'national era' in art. "For Semenکو, the question of art's modernity or quality loomed larger than the question of its social, national, or political function," says Ilnytzkij, and that, in his view, was at the root of his conflict with the critics of *Ukrains'ka khata* and others. Quotations from Semenکو's poetry appear in the original Ukrainian, without translation.

**A509. Ilnytzkij, Oleh S.** "Antonych: intimations of mortality (A discussion concerning five poems)." / Oleh Ilnytzkij. *Journal of Ukrainian Graduate Studies*. 1.1 (Fall 1976): 12–17.

Ilnytzkij analyzes five poems by Bohdan Ihor Antonych that have the word *persten'* in their titles, i.e., the poems "Nash persten'," "Try persteni," "Elehiia pro persten' pisni," "Elehiia pro persten' molodosti," and "Elehiia pro persten' nochii." In Antonych's poetry, says the author, the ring "is an image of a closed circle, and symbolic of continuity, of an eternally repeated time-cycle." Antonych's poetic ego inhabits three worlds, according to Ilnytzkij, "the world of the song, the world of youth, and the world of the night." While the "ring of youth is consistently used by Antonych to connote a chain of events that evoke innocence and happiness," the other two rings "consistently are associated with death and coldness." "Antonych's poetic ego vacillates between the innocence of youth and the culpability of adulthood," says Ilnytzkij. "Innocence (youth) partakes of the fruit of knowledge (*slovo*, art) and, in a paroxysm of pleasure and pain, dies." Accordingly, in Antonych's view, art "is an act of sin, a tasting of the fruit of knowledge, that brings spiritual death." All poetry quotations in Ilnytzkij's article are in the original Ukrainian.

**A510. Ilnytzkij, Oleh S.** "Mykola Bazhan: his poetry and his critics (On the occasion of the poet's 70th birthday)." *Recenzija*. 5.2 (Spring-Summer 1975): 1–26.

Mykola Bazhan's seventieth birthday was widely celebrated in the USSR on 9 October 1974. Bazhan was given the "Hero of Socialist Labor" medal, and a score of books and articles were published. Ilnytzkij provides a critical survey of some of these publications, notes the avoidance of issues considered sensitive by Soviet critics (such as Bazhan's early involvement with the Futurists and with the VAPLITE), the absence in his collected works of such early works as "Sliptsi" (1930) and "Getto v Umani" (1929) and of his later poems glorifying Stalin, as well as significant editorial changes of texts in the new editions. In his conclusions, Ilnytzkij writes: "[A] host of questions on such subjects as Bazhan's philosophy, his style, the influences he was subject to, have gone to a great degree untouched. The first decade of his creativity has been virtually ignored and the facts of his life in that period ... shrouded in calculated obscurity and mystery. Although nearly half a century has passed since they were written, many of Bazhan's early works continue to be unpublished." Instead of rectifying these faults on the occasion of Bazhan's jubilee, says Ilnytzkij, Ukrainian scholarship has produced works that are either "clearly redundant" or of "dubious value."

**A511. Ilnytzkij, Oleh S.** "Mykola Bazhan: Six unknown poems." *Journal of Ukrainian Graduate Studies*. 4.2 (Fall 1979): 20–22.

A critical note to accompany a republication of Bazhan's poems: "Rura-marsh," "Kryzhmo komuny," "Mene zelenykh nih," "Z povisty pro mistera luza i trampa Dzheka," "Osinnia put'," and "Tsyryk." The poems appear in the original Ukrainian on pp. 22–32. According to Ilnytzkij, they were originally published in 1923–27 and never reprinted in the Soviet Union, either because they were written "in the Futurist vein" or were "out of step with Soviet reality."

- A512. **Ilnytskyj, Oleh S.** "The origins of Ukrainian futurism." / Oleh Ilnytskyj. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1978–1979. 9 (1978–1979): 37–39. Biblio.  
A summary of a paper presented on 7 December 1978 by Oleh Ilnytskyj, Ph.D. candidate in Slavic Languages and Literatures, Harvard University, and of the discussion that followed. The speaker analyzed the ideological differences between Mykhail Semenko, the founder of Ukrainian futurism, and the modernists of the journal *Ukrains'ka khata* and the reasons behind the disregard and criticism of Ukrainian futurism by critics and literary scholars.
- A513. **Ilnytskyj, Oleh S.** "The unaesthetic images of Mykola Bažan." / Oleh Ilnytskyj. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1973–1974. 4 (1973–1974): 10–11. Biblio.  
A summary of the paper presented on 18 October 1973 [date given erroneously as 1974] by Oleh Ilnytskyj, an M.A. candidate in Slavic Languages and Literatures, Harvard University, and of the discussion that followed. The speaker discussed the "numerous and obsessive imagery connected with the body" in Bažan's poems written between 1927 and 1932, some of which have been faulted by Soviet critics for their "naturalism."
- A514. **"Imperative demand."** *Digest of the Soviet Ukrainian Press*. 13.6 (June 1969): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 April 1969): 1].  
The *Digest's* title: "Crimean writers rebuked for ideological neutrality." A news report about a party meeting of writers of the Crimea, with an address by O. Malin in which, among other things, he criticized the tendency of some writers to attempt a "role of neutral observer." In this connection, he made a number of critical observations about the poetry of Dmytro Shupta and Anatolii Miliavs'kyi [Anatolij Milyavs'kyj].
- A515. **"Important historical subjects."** *Digest of the Soviet Ukrainian Press*. 19.6 (June 1975): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 April 1975): 2].  
A report about writers' appearances at various workers' collectives, i.e., before groups of construction workers, transport workers, subway builders, and others. According to this report, the writers who were presented to these audiences, read from their works and answered questions were Mykola Oliynyk (Oliynyk), O. Syzonenko and I. Drach. The *Digest's* title: "Kiev writers meet with workers."
- A516. **"Impressions on a visit to Canada."** An interview with Olexandr Pidsukha. *Ukrainian Canadian*. 27.572 (65) (September 1974): 12–13. port.  
Unsigned. The writer Olexandr Pidsukha, who was chairman of the Ukraina Society in Kyiv at the time, visited Canada with his wife from 15 June to 13 July 1974. This was his second visit (the first was in 1962). He was invited to participate in the opening of the Ukrainian Heritage Village in Alberta and visited Ottawa, Toronto, Edmonton, Calgary, Winnipeg, Windsor, and Montreal.
- A517. **"In commemoration of Taras Shevchenko's birthday."** *Ukrainian Quarterly*. 35.2 (Summer 1979): 202.  
A note in "Ukrainica in American and foreign periodicals" about a statement by Edward J. Derwinski, a Republican member of the U.S. House of Representatives, published in the *Congressional Record* on 8 March 1979. Derwinski, according to this note, was "a sponsor of the resolution that led to the erection of the Shevchenko statue in Washington, D.C."
- A518. **"In defence of V. Moroz."** *ABN Correspondence*. 26.1 (January-February 1975): 35.  
About a letter from forty-four Columbia University scholars addressed to the Presidium of the USSR Supreme Soviet, asking for a review of the Valentyn Moroz case.
- A519. **"In defence of Valentyn Moroz."** *Ukrainian Review* (London). 22.1 (Spring 1975): 23–44.  
A collection of statements, letters, appeals, and news reports from a variety of sources that relate to the imprisonment and treatment of Valentyn Moroz, his hunger strike, etc. **Contents:** Father's plea: Valentyn Moroz's father petitions Brezhnev / Yakiv Moroz. • Wife's plea to the world / Raisa Moroz. • Sakharov confirms: Moroz on the verge of death. • Western correspondents report from Moscow: Ukraine's fighters for human and national rights rally 'round historian's hunger strike / Michael Parks. • Ukrainians in the West ask President Ford for intervention. • Western press responses and reports: Soviet dissident on

verge of death, physicist reveals / Ted Blachar (*Toronto Star*, 8 November 1974). • Soviet dissident dying in prison, wife tells MP (*Toronto Star*, 11 November 1974). • Hunger strike leading to death, wife says (*Globe and Mail*, 11 November 1974). • Moroz's wife tells Trudeau of husband's death sentence (*Toronto Sun*, 5 December 1974). • True Davidson (*Times*, 12 February 1975). • Mr. Wilson's Moscow visit & V. Moroz (*Times*, 12 February 1975). • A letter to Valentyn Moroz from the President of Harvard University. • National leaders intervene: House of Commons, Ottawa, Canada, 12 November 1974: Confinement of Valentyn Moroz by Russians - Government action to determine health condition. • Boston City Council demands freedom for Moroz and others. • Congressman Moakley to act on Moroz resolutions. • Moroz-Bukovsky Day for late March.

**A520. "In honor of Ivan Franko."** *Nashe zhyttia=Our Life*. 23.6 (June 1966): 19.

This unsigned article, published to mark the fiftieth anniversary of Franko's death, stresses his "tremendous influence on the social consciousness of his time" and on "the raising of women's social status" and his editorial assistance to Natalia Kobryns'ka and Olena Pchilka in the publication of the first Ukrainian women's almanac in 1887.

**A521. "In memoriam: Prof. Roman Smal-Stocki."** *Forum*. 8 (Spring 1969): 29. port.

An unsigned obituary for the Slavic scholar, who died in Washington on 27 April 1969, with his portrait.

**A522. "In memory of Andrei Malyshko."** *Soviet Literature*. 5 (302) (1973): 163.

A brief unsigned note about a museum dedicated to the poet Andrii Malyshko in a room of the school bearing his name in his native village of Obukhovo, Kyiv region.

**A523. "In spiritual emigration."** *Digest of the Soviet Ukrainian Press*. 13.10 (October 1969): 24–26. [Full text. Ukrainian original in *Molod' Ukraina* (10 September 1969): 2].

A "letter of indignation ... over the unworthy behaviour of I. Dzyuba," signed by the writers B. Chalyi [Chalyi] and Ia. Iarmysh [Ya. Yarmysh] and the journalists L. Stefanovych, V. Prokopenko, L. Hubaryeva, V. Konyukh, V. Maryanyan, B. Mashtalyarchuk, and V. Melnyk. The writers express solidarity with L. Dmyterko's article "Position in battle" [cf. A235] and say: "[W]hen a person is praised by his enemies, he is doing something wrong. Obviously I. Dzyuba is aware of this truism. However, he remains silent." The *Digest's* title: "New vituperative attack launched against Dzyuba."

**A524. "In the Commission on Culture of the Supreme Soviet of the Ukrainian SSR."** *Digest of the Soviet Ukrainian Press*. 18.12 (December 1974): 15. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (26 October 1974): 1].

The *Digest's* title: "Commission on culture considers problems in book trade." According to this news item, the commission met on 25 October. Reports were presented by H.M. Shablyi (deputy chairman of the Ukrainian SSR Council of Ministers, State Committee for Publishing, Polygraphy and Book Trade Affairs) and L.K. Solomakha (first deputy chairman of the Ukrainian Cooperative Union's executive board). According to this article, Ukraine has a total of 1,081 book stores and 803 book stands in cities, 2,250 stores and 1,029 kiosks in rural localities, and more than 400 bookmobiles. It was noted at the meeting that some large settlements are not properly served, that reader demand is not being studied properly, and that some publishing houses "do not always fill the orders submitted for books of mass demand and sometimes even withdraw books that have been ordered from their publishing plans."

**A525. "In the Executive Board of the Kiev Organization of the Ukrainian Writers' Union."** *Digest of the Soviet Ukrainian Press*. 16.12 (December 1972): 11–12. [Full text. Ukrainian original in *Literaturna Ukraina*. (20 October 1972): 1].

The *Digest's* title: "V. Zakharchenko expelled from Writers' Union." A report on a recent meeting chaired by Iurii Zbanats'kyi. I. Tsiupa [Tsyupa] spoke about plans for prose writers and M. Nahnybida reported on behalf of poets. Iu. Zbanats'kyi expressed the view that the creative association of prose writers "should have examined I. Bilyk's historical novel *Mech Areia* (The Sword of Ares) while [it was] still in manuscript form." The Executive Board "pointed out serious errors of an ideo-artistic nature in the novel.... V.I. Zakharchenko was expelled from the Union for his antisocial behavior."

**A526. "In the great tradition."** *Ukrainian Canadian*. 27.574 (67) (November 1974): 41.

An unsigned note about what is called "unity of patriotism and internationalism," with poetry

translations by John Weir. Includes eight four-line stanzas of Maksym Ryl's'kyi's poem "Songs (Whene'er my country's songs are rendered)."

- A527. **"In the Leninist manner."** *Digest of the Soviet Ukrainian Press*. 14.1 (January 1970): 7–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 November 1969): 1–2].

About a meeting of the party committee of the Kyiv writers' organization. The journals *Vitchyzna*, *Dnipro*, and *Literaturna Ukraina* were criticized for publishing "ideologically obscure works, questionable poetic and prose selections, subjective and erroneous critical articles which often distort the literary process" (*Vitchyzna*), not setting the proper tone "in portraying the heroic present of our Soviet youth" (*Dnipro*), and lack of "ideological clarity and party spirit" and negligence in "reflecting and directing the literary process in Ukraine" (*Literaturna Ukraina*). Ia. Bash was elected secretary of the party committee. The title supplied by the *Digest*: "Literary publications scored for lack of political vigilance."

- A528. **"In the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 15.11 (November 1971): 14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 October 1971): 1].

Report of a meeting of the Executive Board under the chairmanship of Iurii Smolych. He presented a list of writers who have been awarded state prizes "for their services in the development of Soviet literature and their active participation in the communist education of workers." P. Panch and Iu. Shovkoplias received the Order of Lenin; M. Bazhan, O. Honchar, Iu. Zbanats'kyi, V. Kozachenko, O. Korniiichuk, O. Levada, I. Muratov, M. Rybalko, M. Stel'makh, and M. Shamota received the Order of the October Revolution. Twenty-eight other writers received lesser awards. The *Digest's* title: "Ukrainian writers receive awards."

- A529. **"In the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 16.12 (December 1972): 12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (24 October 1972): 1].

A report about a meeting held "last Thursday," with Iu. Zbanats'kyi presiding. There was a discussion about a bureau for the promotion of literary works. P. Avtomonov, P. Panch, I. Soldatenko, D. Pavlychko, L. Novychenko, and S. Oliinyk took part. The presidium approved the expulsion of V. Zakharchenko from the Writers' Union, as well as new editorial boards for *Literaturna Ukraina* (with I. Zub as editor in chief) and the journal *Zhovten'* (with R. Fedoriv as editor). The *Digest's* title: "Editorial boards of *Literaturna Ukraina* and *Zhovten'* approved."

- A530. **"In the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 18.6 (June 1974): 10–11. [Full text. Ukrainian original in *Literaturna Ukraina*. (14 May 1974)].

The *Digest's* title: "UWU [sic] presidium censures 'Raduga.' Accepts new members." At a joint meeting of the Presidium of the Executive Board of the Writers' Union of Ukraine and the party committee of the Kyiv writers' organization, chaired by V. Kozachenko, according to this news report, the Russian-language literary journal *Raduga* was criticized for publishing "ideologically and artistically weak works." Eight new members were admitted to the Writers' Union.

- A531. **"In the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 18.8 (August 1974): 27–28. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (31 May 1974): 3].

About the meeting held on 28 May, with Vasyli' Kozachenko presiding. Thirteen new members were admitted to the Writers' Union.

- A532. **"In the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 18.11 (November 1974): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (27 September 1974): 1].

The *Digest's* title: "Writers' Union Presidium meets." According to this news item, the meeting was held "last Tuesday," with Kozachenko presiding. He reported on the results of the plenum of the executive board of the USSR Writers' Union. The meeting adopted a plan of activities and approved the editorial board of the journal *Raduga* (with Iu. Iarmysh [Yuriy Yarmysh] as editor in chief), as well as a commission (headed by Iu. Smolych) in charge of commemorating the seventieth anniversary of the birth of Mykola Bazhan.

**A533. "In the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 19.7 (July 1975): 15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (30 May 1975): 1].

The *Digest's* title: "Writers' Union Board meets, approves new editorial boards." At the meeting, V. Kozachenko presented the program of Days of Byelorussian Literature and Art to be held in Ukraine (18–27 June 1975). A. Katsnel'son reported on the results of the All-Union conference of young writers. V.M. Vynohrads'kyi (Vynohradskyi) was approved as editor in chief of *Literaturna Ukraina*, L. Dmyterko as editor in chief of *Vitchyzna*, and A. Kravchenko as editor in chief of *Donbas*.

**A534. "In the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 21.1 (January 1977): 20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 November 1976): 1–2].

A report on an expanded meeting that took place on 11 November 1976, with V.P. Kozachenko presiding. Full support was expressed for "the positions and objectives put forward in the CC CPSU resolution 'On work with creative youth.'" A new board for the commission on work with young authors was approved, consisting of O.S. Levada as chairman and B.S. Buryak, A.I. Katsnelson and M.I. Karpenko as members. Ten new members were admitted to the Writers' Union of Ukraine. The *Digest's* title: "UWU Executive Board meets, accepts new members."

**A535. "In the Presidium of the Executive Board of the Writers' Union of Ukraine."** *Digest of the Soviet Ukrainian Press*. 19.4 (April 1975): 7–8. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 February 1975): 1].

According to this news item, a regular meeting was held "last Tuesday," with Kozachenko presiding. A thematic plan of the Radians'kyi pys'mennyk publishing house for 1976, presented by A. Stas', was discussed and approved. L. Novychenko reported on the work of the committee on criticism and literary theory. The title supplied by the *Digest* reads: "Writers' Union Presidium meets. Novychenko reports on work of criticism commission."

**A536. "In the Presidium of the Ukrainian Writers' Union."** *Digest of the Soviet Ukrainian Press*. 16.2 (February 1972): 6–7. [Full text. Ukrainian original in *Literaturna Ukraina*. (28 December 1971): 1].

About a recent meeting ("last Thursday"), with Iurii Smolych presiding. Membership in the following commissions was approved: Commission on Criticism (L. Novychenko, chairman), Commission on Work with Young Authors (V. Buriak [Buryak], chairman); Council of the Republican Writers' Building (Yu. Martych, chairman), and various jubilee commissions to honor Y. Halan, V. Myanko and M. Khazan. Kozachenko reported on the Days of Soviet Literatures in the Voroshylovhrad oblast (held 14–20 December 1971), where, he said, nearly fifty thousand readers attended some 96 meetings and literary evenings. The *Digest's* title: "Writers Union Presidium appoints commissions."

**A537. "In the Presidium of the Ukrainian Writers' Union."** *Digest of the Soviet Ukrainian Press*. 18.1 (January 1974): 17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 December 1973): 3].

The *Digest's* title: "Writers' Union Presidium approves new members." According to this news item, the meeting of the Presidium of the Executive Board of the Writers' Union of Ukraine was held on 7 December under V. Kozachenko's chairmanship. A program of activities was approved for the first half of 1974. Seven new members were admitted to the Writers' Union.

**A538. "In the Presidium of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 12.6 (June 1968): 12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 April 1968): 1].

The meeting of the presidium took place on 11 April 1968 and was chaired by M. Zarudnyi [Zarudnyy]. Under discussion were preparations for the Lenin centennial jubilee, as well as the approval of editorial boards of the almanac *Suzir'ia* and the journal *Zhooten'*. The *Digest's* title: "Writers' union board holds business meeting."

**A539. "In the Presidium of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 14.2 (February 1970): 1–3. [Full text. Ukrainian original in *Literaturna Ukraina*. (6 January 1970): 3].

About a meeting of the Presidium of the Executive Board of the Writers' Union of Ukraine devoted in its entirety to the so-called Dzyuba question. No precise date of the meeting is given in this report. Iurii Zbanats'kyi presided at the meeting. V. Kozachenko, the head of the executive board of the Kyiv writers'

organization, which passed a resolution “to expel I. Dzyuba from membership in the Writers’ Union,” presented a report. Ivan Dziuba was present and read a statement in which he dissociated himself from those who interpret his works “in the spirit of anti-Soviet propaganda.” Dziuba said: “[A]s a Soviet writer I have always maintained my civic posture, which has nothing in common either with the ideology of Ukrainian bourgeois nationalism or with any ideas of inter-nation enmity and hatred of mankind.” Dziuba’s statement has a date: 26 December 1969. Participating in the discussion of Dziuba’s “serious ideological errors” were the following writers: Iu. Zbanats’kyi, P. Usenko, Iu. Smolych, L. Novychenko, D. Pavlychko, B. Chalyi [Chalyy], A. Holovko, Ia. Bash, I. Drach, B. Oliynyk [Oliynyk], P. Panch, D. Tkach, I. Tsiupa [Tsyupa], P. Zahrebel’nyi, A. Moroz, V. Sobko, M. Zarudnyi [Zarudnyy], V. Korotych, and Iu. Mushketyk. The resolution of the meeting reads: “Taking into consideration the fact that I. Dzyuba expressed his protest against the exploitation of his writings by enemy ideologists for their anti-Soviet propaganda, that he regrets that some of his manuscripts found their way abroad into the dishonest hands of various falsifiers, and that he stated that he will abide by the writers’ organization statutory requirements and together with all other writers will work for the further flowering of the Ukrainian Soviet literature, the Presidium considers it possible to allow I. Dzyuba to remain a member of the Union of Writers.” The text of this report, translated from *Literaturna Ukraina*, is published by the *Digest* under the heading: “Presidium of Writers Union of Ukraine censures Dzyuba. Dzyuba asserts his views, denounces allegations he is a nationalist.”

**A540. “In the Presidium of the Union of Writers of Ukraine.”** *Digest of the Soviet Ukrainian Press*. 15.6 (June 1971): 4. [Full text. Ukrainian original in *Literaturna Ukraina*. (16 April 1971): 1].

The *Digest’s* title: “Kozachenko outlines party congress directives for writers.”

A report on the meeting of the Presidium of the Executive Board of the Writers’ Union of Ukraine that took place on 13 April, with Iurii Zbanats’kyi presiding. Kozachenko spoke about the 24th Congress of the Communist Party of the Soviet Union and new ideological guidelines for writers. Anatolii Moroz reported on the publishing plans of the Radians’kyi pys’mennyk publishing house. Dmytro Bilous spoke about the seminar for young writers to be held in Irpin’ from 15 to 28 April.

**A541. “In the Presidium of the Union of Writers of Ukraine.”** *Digest of the Soviet Ukrainian Press*. 16.1 (January 1972): 13–14. [Full text. Ukrainian original in *Literaturna Ukraina*. (26 November 1971): 2].

About a meeting that took place “last Tuesday,” with Iurii Smolych presiding. On the agenda: a report by Pavlo Avtomonov, director of the Writers’ Union bureau of propaganda of literature, who spoke about the preparations for Days of Fraternal Literatures (of the nationalities within the USSR); a discussion of the works submitted for various prizes (no authors or titles mentioned); approval of the composition of various commissions, of the admission of six new members of the Writers’ Union, and of O. Mykytenko’s appointment to the post of deputy editor of *Vsesvit*. The *Digest’s* title: “Writers’ Union Presidium meets.”

**A542. “In the Presidium of the Union of Writers of Ukraine.”** *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 29. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 May 1973): 3].

About a regular meeting (no date given) of the Presidium of the Executive Board of the Writers’ Union. On the agenda: a report of the Copyright Administration director B. Burkatov about the signing by the USSR of the Geneva Copyright Convention; the confirmation of a new editorial board for *Vsesvit* (with D. Pavlychko as editor in chief); and a decision to expel O. Berdnyk from the Writers’ Union of Ukraine for his “antisocial acts and deviation from the principles and tasks outlined in the USSR Writers’ Union Charter.” The *Digest’s* title: “Writers’ Union Presidium expels Oles’ Berdnyk, admits new members.”

**A543. “In the Presidium of the Union of Writers of Ukraine.”** *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 30. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 June 1973): 2].

A report on the meeting held on 12 June, with V. Kozachenko presiding. The Presidium approved the composition of the Commission on Dramaturgy, the Theater, Motion Pictures and Television (O. Kolomyiets, chair) and of a newly established commission on journalism and literary sketches (V. Rechmedin, chairman). Twelve new members, including Russian, Yiddish and Hungarian writers, were admitted to the Writers’ Union of Ukraine. [The *Digest’s* title as in A542].

**A544. “In the Presidium of the Union of Writers of Ukraine. The inspiration and passion of a Soviet artist.”** *Digest of the Soviet Ukrainian Press*. 17.3 (March 1973): 7–8. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 February 1973): 1].

The *Digest's* title: "Writers' Union Presidium discusses tasks of literature in light of Brezhnev's report." The meeting of the Presidium of the Executive Board took place on 25 January. Topics under discussion included calls to raise the level of ideological and educational work, to direct young people toward the study of party documents, to "intensify the sense of international obligations of Soviet literature," and to oppose "national limitedness" and "political indifference."

- A545. "In the Presidium of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 16.4 (April 1972): 10. [Full text. Ukrainian original in *Literaturna Ukraina*. (3 March 1972): 1].

In preparation for the next plenum, the meeting of the presidium was called for 2 March 1972. The meeting was addressed by Ivan Dziuba. Dziuba's case was discussed by M. Bazhan, O. Bandura, P. Voron'ko, L. Dmyterko, P. Zahrebel'nyi, Iu. Zbanats'kyi, V. Kozachenko, I. Le, L. Novychenko, D. Pavlychko, N. Rybak, and V. Sobko. The presidium's resolution, approved unanimously, said: "I.M. Dziuba was expelled from the membership of the Union of Writers of Ukraine for gross violation of the principles and requirements of the Statute of the Union of Writers, preparation and dissemination of materials of an anti-Soviet and anti-communist nature, which express nationalist views, slander the Soviet regime and the Party's nationalities policy, and are actively exploited by our class enemies in the struggle against the Communist Party and the Soviet state." The *Digest's* title: "Ivan Dziuba expelled from the Writers' Union."

- A546. "In the Presidium of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 16.8 (August 1972): 11–12. [Full text. Ukrainian original in *Literaturna Ukraina*. (20 June 1972): 3; (30 June 1972): 1].

Reports on two meetings of the Presidium of the Executive Board of the Writers' Union of Ukraine held on 16 and 27 June, with Iurii Smolych presiding at both. The meeting on 16 June confirmed the thirty-nine-member executive board of the Radians'kyi pys'mennyk publishing house; jubilee commissions were formed to commemorate the eightieth anniversary of Mykola Kulish, the ninetieth anniversary of Yanka Kupala, and the eightieth birthday of Vasyli' Ellan-Blakytnyi; editorial boards were named for the journals *Donbas*, *Vitchyzna*, *Prapor*, and *Raduga*; Cherkasy oblast writers were recognized as the seventeenth oblast organization of the Writers' Union; and new members were admitted to the Union. The second meeting dealt primarily with the literary legacy of the recently deceased playwright O. Kornichuk and took action to expel Viktor Ivanyenko from the Writers' Union of Ukraine "for antisocial behavior" and "activities incompatible with the calling of Soviet writer."

- A547. "In the Presidium of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 19.2 (February 1975): 14–15. [Full text. Ukrainian original in *Literaturna Ukraina*. (13 December 1974): 1–3].

The Presidium of the Executive Board of the Writers' Union, according to this news item, met on 10 December, with V. Kozachenko presiding. The membership of "creative commissions" was approved. The Commission on Work with Young Authors is to be headed by B. Buriak [Buryak], the Commission on Literary Translation by V. Korotych, and the new editorial board of the quarterly *Poeziia* by B. Stepaniuk [Stepanyuk] as editor-compiler. Fourteen new members were admitted to the Writers' Union. The *Digest's* title reads: "Writers' Union appoints commissions, accepts new members."

- A548. "In the Presidium of the Writers' Union of Ukraine."** *Digest of the Soviet Ukrainian Press*. 17.11 (November 1973): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 October 1973): 2].

About a recent meeting of the presidium chaired by Oleksandr Levada. Under discussion: a ten-day festival of Armenian literature in Ukraine; the appointments of A. Khorunzhyi as editor of *Literaturna Ukraina* and of Nadiia Cherchenko as editor of *Prapor*; and the admission of ten new members to the Writers' Union. The *Digest's* title: "Appoint new editor of *Literaturna Ukraina*. Accept new members to Writers' Union."

- A549. "In the Presidium of Ukrainian Writers' Union."** *Digest of the Soviet Ukrainian Press*. 19.6 (June 1975): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 April 1975): 1].

The *Digest* title reads: "Writers' Union Presidium hears reports, accepts new members." The meeting took place on 11 April, with V. Kozachenko presiding. Among the topics discussed were preparations for the thirtieth anniversary of victory in World War II, party directives on work with literary youth, and preparations for the days of Belorussian literature and art in Ukraine. Eleven new members were admitted to the Writers' Union.

- A550. "In the Secretariat of Ukraine's Union of Writers' Executive Board." *Digest of the Soviet Ukrainian Press*. 13.2 (February 1969): 21–22. [Full text. Ukrainian original in *Literaturna Ukraina*. (31 December 1968): 2].  
About the meeting of the executive board held at the end of December 1968 and chaired by Oles' Honchar. A new division of duties was approved and heads of various committees were appointed, among them O. Honchar, V. Kozachenko, P. Zahrebel'nyi, Iu. Zbanats'kyi, M. Zarudnyi, D. Pavlychko, P. Panch, L. Novychenko, and V. Korotykh. Also approved were preparations to mark the twentieth anniversary of the death of Iaroslav Halan.
- A551. "In tribute to Olena Teliha." *Zhinochyi svit=Woman's World*. 28.2 (321) (February 1977): 23.  
Biographical extracts abridged and translated by B. Arnaudon from the book *Prapory dukha: zhyttia i tvorchist' Oleny Telihy*, edited by Oleh Zhdanovych [n.p. : 1947. 178 pp. illus.]
- A552. "Index index: Soviet Union." *Index on Censorship*. 1.1 (Spring 1972): 87.  
"Index index," a regular feature in the *Index on Censorship*, is described in this first issue as the "quarterly chronicle of events around the world illustrating the various ways in which freedom of expression is being limited or denied." This first issue contains data about the imprisonment of Valentyn Moroz, the arrests of Ivan Svitlychnyi, Viacheslav Chornovil, Vasyli' Stus, Mykhailo Osadchyi, Hryhorii Chubai, Hryhorii Kochur, Iryna Stasiv-Kalynets' and others and about the expulsion of Ivan Dziuba from the Ukrainian Writers' Union.
- A553. "Index index: Soviet Union." *Index on Censorship*. 1.3–4 (Autumn-Winter 1972): 120, 121, 122.  
Notes about the search of Oles' Berdnyk's apartment in April 1972 and of the arrests, among others, of the writers Ihor Kalynets', Ivan Dziuba, Zynoviia Franko, Mykola Kholodnyi, Danylo Shumuk, Anatolii Lupynis, and Nadiia Svitlychna.
- A554. "Index index: Soviet Union." *Index on Censorship*. 2.1 (Spring 1973): x, xi.  
Notes about the sentencing of I. Kalynets' and V. Stus, the release of H. Chubai, the new trial of Z. Krasivs'kyi, the removal from publication plans of a book by B. Antonenko-Davydovych, the expulsion of V. Zakharchenko from the Writers' Union of Ukraine, the publication in Paris of issue 6 of the samizdat journal *Ukrains'kyi visnyk* ["Ukrainian Herald"], and the appeal of Iu. Zbanats'kyi for the Writers' Union "to exercise preliminary censorship" to prevent books such as *Mech Areia* by I. Bilyk from being "negligently admitted into print."
- A555. "Index index: Soviet Union." *Index on Censorship*. 2.2 (Summer 1973): x.  
Notes about the sentencing of V. Chornovil, I. Dziuba, I. Svitlychnyi and Ie. Sverstiuk.
- A556. "Index index: Soviet Union." *Index on Censorship*. 2.3 (Autumn 1973): ix, x.  
Notes about the sentencing of Ivan Svitlychnyi, Ie. Sverstiuk and I. Dziuba and about attacks in the press on O. Berdnyk and his expulsion from the Writers' Union.
- A557. "Index index: Soviet Union." *Index on Censorship*. 2.4 (Winter 1973): p. ix.  
Notes about the transfer of Zynovii Krasivs'kyi to a prison psychiatric hospital and about repeated interrogations by the KGB of Mykola Lukash and his dismissal from the editorial board of *Vsesvit*.
- A558. "Index index: Soviet Union." *Index on Censorship*. 3.1 (Spring 1974): x, xi.  
News items about the pardoning and release from prison of I. Dziuba, about the transfer of V. Chornovil to the Vladimir Prison in Russia, and about the pressures on the imprisoned I. Svitlychnyi to recant his views.
- A559. "Index index: Soviet Union." *Index on Censorship*. 3.2 (Summer 1974): xii.  
News about the expulsion of B. Chichibabin and V. Borovyi from the Writers' Union of Ukraine, about the vicious treatment of V. Moroz in the Vladimir Prison, and about the cancellation of planned publications by V. Symonenko and L. Kostenko.
- A560. "Index index: Soviet Union." *Index on Censorship*. 3.3 (Autumn 1974): xv, xvi.  
News items about hunger strikes of the imprisoned V. Moroz and V. Chornovil, bans on Shevchenko

celebrations in Kyiv and Lviv, and the removal of prerevolutionary books from Lviv University library holdings.

- A561. "Index index: Soviet Union." *Index on Censorship*. 3.4 (Winter 1974): vii.  
News items about the expulsion of M. Lukash and H. Kochur from the Writers' Union and about Viktor Korzh's recantation of a speech that he made at the Fifth Writers' Congress of Ukraine.
- A562. "Index index: Soviet Union." *Index on Censorship*. 4.1 (Spring 1975): 92.  
News items about V. Moroz, currently on a hunger strike in the Vladimir Prison in Moscow, and about Zynoviia Franko's articles in *Literaturna Ukraina* and *Radians'ka osvita* calling on Moroz to "re-evaluate his convictions."
- A563. "Index index: Soviet Union." 4.2 (Summer 1975): 95.  
A brief note about the samizdat journal *Ukrains'kyi visnyk* [Ukrainian Herald], the Spring 1974 (no. 7-8) issue having recently reached the West with its reports of arrests of Ukrainian intellectuals, illegal searches, confiscation of samizdat publications, dismissals from academic establishments, and expulsions of students from institutions of higher education, all of which took place between January and March 1972.
- A564. "Index index: Soviet Union." 4.3 (Autumn 1975): 88, 89-90.  
News items about the arrest of Mykola Rudenko on 18 April; about the end of V. Moroz's hunger strike; about the reaffirmation by Ivan Dziuba of his recantation of the views expressed in his book *Internationalism or Russification?*
- A565. "Index index: Soviet Union." *Index on Censorship*. 4.4 (Winter 1975): 78.  
Brief notes about the return of V. Chornovil, I. Svitlychnyi and M. Osadchyi from Kyiv and Lviv prisons to camps in Russia.
- A566. "Index index: Soviet Union." *Index on Censorship*. 5.2 (Summer 1976): 88.  
Brief notes conveying the following data: 1/ Leonid Pliushch, released from Dnipropetrovsk special psychiatric hospital on 8 January 1976 and allowed to leave the USSR, spoke about terrible conditions for inmates in that prison hospital and singled out the poet Anatolii Lupynis, one of the current inmates in need of help. 2/ Vasyl Stus was transferred from a Perm labor camp to Kyiv. According to this note, "The text of the judgement passed at his trial has now become available in the West. It lists in detail the poems, articles and letters—his own and by other authors—for the possession and partly circulation of which he was imprisoned."
- A567. "Index index: Soviet Union." *Index on Censorship*. 5.3 (Autumn 1976): 84, 85.  
Among the news items included: Ihor Kalynets' "was taken from the Perm Camp to the Lviv KGB prison in February in an effort to induce him to recant. This having failed, he was returned to Perm in April." After having served a six-year term in the Vladimir Prison, Valentyn Moroz was transferred to the Serbsky Institute of Forensic Psychiatry in Moscow.
- A568. "Index index: Soviet Union." *Index on Censorship*. 6.1 (January-February 1977): 63-64.  
News items about Valentyn Moroz (who was declared sane at the Serbsky Institute of Forensic Psychiatry in Moscow) and about measures taken by prison authorities against the use of the Ukrainian language by political prisoners.
- A569. "Index index: Soviet Union." *Index on Censorship*. 6.3 (May-June 1977): 71-72.  
Among the news items reported: the transfer of Vasyl' Stus to Mordovian labor colony no. 19; the confiscation by prison authorities of three hundred of Stus's translations of poems by Goethe, Rilke and Kipling and the destruction of six hundred of his poems; the establishment in Kyiv of a group to monitor Soviet observance of Basket Three of the Helsinki Final Act, headed by Mykola Rudenko; and the arrest of M. Rudenko on 5 February.
- A570. "Index index: Soviet Union." *Index on Censorship*. 6.5 (September-October 1977): 70, 71.  
News about the arrest of Oles' Berdnyk and the trial of Mykola Rudenko and Oleksa Tykhyi [Oleg Tikhy in the text].

- A571. **"Index index: Soviet Union."** *Index on Censorship*. 6.6 (November–December 1977): 68.  
Among the news items reported: Helii Sniehir'ov's renunciation of Soviet citizenship and his recent completion of a samizdat work entitled "Nen'ko moia, nen'ko," which deals with "the destruction of cultural and public life" in Ukraine at the end of the 1920s; the trial of Mykola Rudenko and Oleksa Tykhyi in Druzhkivka, near Donetsk: charged with "anti-Soviet agitation and propaganda," they were sentenced—Rudenko to seven years' imprisonment and five years of exile, and Tykhyi to ten years' imprisonment and five years of exile.
- A572. **"Index index: Soviet Union."** *Index on Censorship*. 7.2 (March–April 1978): 63.  
A news item about the rejection (on 15 September 1977) of an appeal by Mykola Rudenko and Oleksa Tykhyi to the Supreme Court of Ukrainian SSR.
- A573. **"Index index: Soviet Union."** *Index on Censorship*. 7.4 (July–August 1978): 71.  
A news item about an "alleged recantation" by Helii Sniehir'ov [Elie Snegirov in the text] published in *Radians'ka Ukraina*. According to this report, "The writer, who has become paralyzed from the waist down since his arrest and interrogation last September, claims that he signed a letter asking to be transferred to hospital, but not the text that appeared in the press."
- A574. **"Index index: Soviet Union."** *Index on Censorship*. 7.5 (September–October 1978): 71.  
According to this news item, the political prisoners V. Moroz and Ie. Sverstiuk went on a hunger strike to protest the refusal of camp authorities to allow them family visits.
- A575. **"Index index: Soviet Union."** *Index on Censorship*. 8.2 (March–April 1979): 69–70.  
Among the news items: a report on the death of Helii Sniehir'ov (Elie Snegiryov in the text) in a Kyiv prison hospital on 28 December.
- A576. **"Index index: Soviet Union."** *Index on Censorship*. 8.4 (July–August 1979): 69.  
News about Ievhen Sverstiuk working as a carpenter in exile in the Buriat ASSR and M. Osadchyi working as a stoker in exile in the Komi ASSR.
- A577. **"Index index: Soviet Union."** 8.5 (September–October 1979): 71.  
The arrests of Oles Berdnyk and Iurii Badzio, among other news items.
- A578. **Ingham, Norman.** "The hagiographical traditions of the Kievans SS. Boris and Gleb." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1970–1971. 1 (1970–71): 66–68. Biblio.  
A summary of the seminar held on 4 May 1971. The speaker, a professor of Slavic languages and literatures at Harvard University, called attention to the continuity between the hagiographical traditions of the tenth-century Czech martyred ruler saints Wenceslas and Ludmila and the eleventh-century Kyivan saints Borys and Hlib. In the speaker's view, this continuity is not sufficiently recognized in scholarship. A discussion followed the presentation.
- A579. **Ingham, Norman W.** "The Sovereign as martyr, East and West." *Slavic and East European Journal*. 17.1 (Spring 1973): 1–17. Notes.  
"Boris and Gleb's sainthood and the literary writings that formed around them," says Ingham, "cannot be understood without reference to the cult of the earlier Czech saints Princess Ludmila (d. ca. 921) and her grandson Prince Wenceslas (Václav, Vjačeslav, d. 929). The hagiography of these four Slavic martyrs is closely interrelated and constitutes in effect a single tradition which originated in tenth-century Bohemia and soon travelled to Rus', where it evolved along its own lines."
- A580. **"Inspiration devoted to the Party and the people.** Joint jubilee plenum of Creative Unions and organizations of Ukraine." *Digest of the Soviet Ukrainian Press*. 12.1 (January 1968): 18–19. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (13 December 1967): 1–3].  
According to this report, the plenum was called to commemorate the fiftieth anniversary of Soviet Ukraine. O. Honchar presided, while P. Panch and L. Novychenko delivered official speeches. Both speakers mentioned "Ukrainian bourgeois-nationalists across the ocean," their "impotent malice" and their "obstreperous gathering"—references to the World Congress of Free Ukrainians, which took place

in New York City in November 1967. The title supplied by the *Digest* reads: "At jubilee meet brickbats sent across the ocean."

- A581. "The inspired bards of the Soviet age.** A joint plenum of the creative unions and societies of Ukraine commemorating the 50th anniversary of the formation of the USSR." *Digest of the Soviet Ukrainian Press*. 16.11 (November 1972): 1-2. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 September 1972): 1].

The *Digest's* title: "Ukraine's artists and writers report." At head of title: Joint Plenum of Ukrainian creative unions and societies. The plenum was addressed by representatives of writers, artists, cinematographers, composers, journalists, actors, and architects. For the opening address by M.P. Bazhan, see A054; for the address by Iu. Smolych on behalf of Ukrainian writers, see A1432.

- A582. "An interview with political prisoners in Perm Camp No. 35."** *Survey*. 21.4 (97) (Autumn 1975): 195-216.

An interview conducted through an anonymous interviewer with several Soviet political prisoners, among them two Ukrainian writers, Ivan Svitlychnyi and Ihor Kalynets'. They answer questions about the isolation of prisoners, the methods of and reasons for its implementation. Svitlychnyi describes the limitations placed on contacts with closest relatives, including annual meetings and incoming and outgoing mail. Kalynets' talks about isolation as a means "to cover up the facts and the reality which violate international law and moral standards." "I was tried solely for my literary output, never having harboured any anti-Soviet inclinations, nor possessing to a greater or lesser degree a tangible socio-political temperament," says Kalynets'. Svitlychnyi also discusses hunger strikes, which he considers less effective as a means of informing the world at large but effective for other reasons. "It is only during a hunger strike, or immediately after it, that representatives of higher bodies visit the camp and request an explanation of conditions in the camp," says Svitlychnyi.

- A583. "Irchan, Miroslav (pseud. of Andrei Dmitrievich Babiuk)."** *Great Soviet Encyclopedia*. 10 (1976): 416.

Myroslav Irchan (1897-1937) was a writer of stories, plays, sketches, and political pamphlets. "In his plays he portrayed the revolutionary struggle of the working people of Galicia, unmasking nationalists," says the GSE. (23 lines + biblio.)

- A584. "Irchan, Miroslav (real name: Andrey Dmitriyevich Babyuk)."** *Who Was Who in the USSR*. (1972). 237.

Twenty-four lines of bio-bibliographical data about Myroslav Irchan (b. 14 July 1897, d. in prison in 1937).

- A585. "Iryna Senyk sentenced anew."** *ABN Correspondence*. 24.4 (July-August 1973): 5-6. illus., port.

The poet and dissident Iryna Senyk was sentenced to six years of imprisonment and five years of exile at a recent trial in Ivano-Frankivsk, according to this news article. No exact date of the trial is given.

- A586. "Iryna Senyk sentenced for second time."** *Ukrainian Quarterly*. 29.3 (Autumn 1973): 335.

A news item in the "Chronicle of Current Events," according to which Iryna Senyk was tried in Ivano-Frankivsk in March 1973 and sentenced to six years of imprisonment and five years of exile.

- A587. "Iryna Senyk, Vasyl Stus in solitary confinement. Rudenko's life imperiled."** *Ukrainian Quarterly*. 33.1 (Spring 1977): 110-11.

A note in the "Chronicle of Current Events" giving some recent news smuggled out to the West about three Ukrainian writers, currently political prisoners in the USSR.

- A588. "Iryna Stasiv-Kalynets and Ihor Kalynets, Ukrainian writers sentenced to long terms."** *Zhinochyi svit=Woman's World*. 24.9/10 (285/286) (September/October 1973): 29-30.

This unsigned article provides some biographical data about the poets Ihor Kalynets' and his wife, Iryna Kalynets', and about the sentences handed down by a Soviet court in 1972: Ihor was sentenced to nine years of imprisonment and three years of exile; Iryna to six years at a general-regime labor camp and three years of exile.

- A589. Isayevych, Yaroslav.** "Attention to translations into foreign languages." *Digest of the Soviet Ukrainian*

Press. 16.6 (June 1972): 8–9. [Full text. Ukrainian original in *Literaturna Ukraina*. (5 May 1972): 2].

The author calls attention to the unsatisfactory quality of translations from Ukrainian into foreign languages and to the unfortunate oversights in literary translations published by the Progress Publishing House in Moscow—incorrect translation of street names from Ukrainian into English, errors, distortions, etc. The examples cited by Isaievych are *Stories of the Soviet Ukraine*, *Boa Constrictor* by Ivan Franko, and the Lviv publication of *Wooden Architectural Monuments of Transcarpathia* by Hryhorii Semenov.

**A590. Isenberg, M.** "The Song of Igor's Campaign: a poetic interpretation." / M. Isenberg, T. Riha. *Canadian Slavic Studies*. 1.1 (Spring 1967): 105–12.

Contrary to the views of Marx, who, according to the authors, considered the *Slovo o polku Ihorevim* "a summons to the Russian princes to unite on the very eve of the Mongol invasion," and contrary to the views of Gudzi, who claimed that the author of the *Slovo* wanted "his civic loyalty to be of service to the interests of his native land," the authors present an opposing poetic interpretation of the *Slovo*. In their view, the author "wished to sing a praise of Igor," but the times demanded "an indirect and oblique manner of presentation, full of digressions and artful transitions. The Russian land is overcome by princely discords and feuds, the cause of all Russia's woes. One must be bitter, one must be melancholy, if one is to praise any prince at all, especially a prince like Igor, who is a prime example of the cause of all these discords. But, then, such are the political realities of Kievian Rus. One must still praise heroes." The authors consider the *Slovo* "a fitting monument to poetic truth." The article is interspersed with quotations from the poem in Nabokov's "literal rendering" (Vintage Books, 1960).

**A591. "Ishchuk, Arseniy Alekseevich."** *Prominent Personalities in the USSR*. (1968). 220.

Twenty-five lines of bio-bibliographical data about Arsen Ishchuk, writer and literary critic, born in 1908.

**A592. Iurchuk, M.** "In the face of reality." / M. Yurchuk, F. Lebedenko. *Digest of the Soviet Ukrainian Press*. 12.6 (June 1968): 12–15. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (26 April 1968): 3–4].

A review article of Oles' Honchar's novel *Sobor*. The authors attack not only Honchar himself and his novel but also literary critics who failed to point out the "ideological and artistic mistakes of the author" and the journals that published such positive reviews. Honchar is accused of using the cathedral image as "the incarnation of all that is good and virtuous in positive heroes of the novel; through it the personalities and the images of the active characters are exposed." The reality in Honchar's novel, say the authors, is depicted as "a kingdom of standard," "drabness of life and everyday greyness"; everybody "is cast from the same mould, where coarse utilitarian approach reigns," where "there is no purity, no truth." Honchar "treats the working class in a peculiar manner," say Iurchuk and Lebedenko; unlike in some of Honchar's previous books, there is in *Sobor* no "symphony of labor, work which becomes beauty." *Robitnycha hazeta*, *Sil's'ki visti*, *Literaturnaia gazeta*, *Vitchyzna*, and *Literaturna Ukraina* are castigated for having published "glowing reviews" of the novel. Marharyta Malynov's'ka, O. Lupii, V. Ivanyenko, and V. Pyanov are singled out by name as having erred in praising *Sobor*. The authors find the following statement by O. Lupii especially offensive: "In the final analysis, it is not only Loboda, and not only this concrete cathedral which concerns us here. Dozens of precious monuments of our culture have been destroyed in the past few years.... [W]e speak of the consciousness of an entire nation, and the consciousness of the individual. What a dreadful tragedy it becomes when man's soul is clouded by indifference." The title supplied by the *Digest* reads: "Honchar's novel sets off delayed party avalanche."

**A593. Iushchenko, Oleksa.** "Discovered pearls of poetry." / Oleksa Yushchenko. *Digest of the Soviet Ukrainian Press*. 11.8 (July 1967): 21. [Excerpts. Ukrainian original in *Molod' Ukrainy*. (12 July 1967): 1–3].

A note about Bohdan Ihor Antonych and a book of his poetry published by the Slovak Pedagogical Publishing House and edited by Mykola Nevrl. Antonych, according to Iushchenko, is "an uncommonly interesting and original poet" but "virtually unknown to readers in the eastern oblasts of Ukraine." But, says the author, Antonych "is slowly emerging from an unjust anonymity," and an edition of his works is being prepared by the Radians'kyi Pys'mennyk publishing house in Kyiv. The *Digest's* title: "Antonych 'emerging from unjust anonymity.'"

**A594. Ivakin, Iurii.** "The problem of quotations. A theoretical sketch." / Yuriy Ivakin. *Digest of the Soviet Ukrainian Press*. 18.6 (June 1974): 14–16. [Full text. Ukrainian original in *Vitchyzna* 12 (December 1973): 184–85].

A tongue-in-cheek feuilleton about literary critics' methods of quoting from texts. "In the hands of an

experienced critic the quotation is a powerful weapon, and for some even the principal method of critical activity ... spontaneity and empiricism still prevail in our use of quotations. It is, after all, no secret that individual critics still quote the wrong things, in the wrong manner, and at the wrong time. Some use quotations banal from overuse, some flirt with esthetic quotations far removed from the problems of contemporary life," says Ivakin. He proposes a classification of quotations as argumental, ornamental, complimentary, self-quotation, and so on.

- A595. "Ivan Dziuba—young literary critic sentenced in Kyiv." / I.K. *ABN Correspondence*. 17.4 (July-August 1966): 23–24.**

"From Dziuba's published works alone one can see that he possessed all the gifts and qualities to make him the greatest Ukrainian literary critic of the twentieth century," says the author of this article. In his view, Dziuba was silenced "not because he had committed a political offence" but because the Soviet Russian regime intends to stifle Ukrainian national culture and destroy "every germ of individualism."

- A596. "Ivan Dzyuba arrested again." *Ukrainian Quarterly*. 28.2 (Summer 1972): 222.**

A note (17 lines) in the "Chronicle of Current Events" about the second arrest of the literary critic Ivan Dziuba. The note is based on reports of several international press agencies dated 1 May 1972.

- A597. "Ivan Dzyuba pardoned after 'recantation.'" *ABN Correspondence*. 25.1 (January-February 1974): 28.**

According to this news report, the prominent literary critic Ivan Dziuba "was arrested and sentenced last March to five years of hard labor and five years of exile" but "recanted in a public declaration and was pardoned by the presidium of the Supreme Soviet of the Ukrainian SSR."

- A598. "Ivan Dzyuba rearrested." *ABN Correspondence*. 23.3 (May-June 1972): 47.**

A brief news item from the Associated Press about the arrest of Ivan Dziuba in Kyiv on 17 April 1972. According to this report, Dziuba was first arrested in January and released after ten hours of questioning.

- A599. "Ivan Dzyuba reported pardoned after renunciation of his former views." *Ukrainian Quarterly*. 29.4 (Winter 1973): 441.**

A news item in the "Chronicle of Current Events" quotes a *New York Times* report of 14 November 1973 to the effect that Ivan Dziuba "has been pardoned from a sentence of ten years in prison and exile after renouncing his former attacks on Russian influence in the Ukrainian republic."

- A600. "Ivan Franko." *Ukrainian Canadian*. 24.541 (34) (November 1971): 32. port.**

An unsigned note to accompany the translation of chapter 8 of *Zakhar Berkut*, published in the same issue [cf. T094]. The note says, in part: "Hounded and persecuted all his life, Franko remained true to his democratic principles and to his people. Published in millions of copies in the various languages of the USSR, translations of his work in other languages establish him as a classic writer of world stature."

- A601. "The Ivan Franko memorial competition." *Ukrainian Review* (London). 14.1 (Spring 1967): 58–59; 14.2 (Summer 1967): 84.**

To honor the fiftieth anniversary of the death of Ivan Franko, a competition was organized and prizes were offered for a pair of poems in English on the themes of "Freedom" and "Captivity." The entries "placed First and Second in the over-all judging," according to this report, were poems by Marjorie Baldwin and Sheila Dalton Cybulnyk. These poems, with brief notes on their authors, are printed on pp. 59–62 of the spring issue. The summer issue provides notes on the authors of other prize-winning poems—Vera Arlett, Anne Marx, Hugh McKinley, Edna Bartholomew, and Wallace Winchell—under the general title "Prize-winning poems in the Ivan Franko memorial competition." The poems themselves are printed on pp. 85–91.

- A602. "Ivan Franko's essay on Shevchenko." *Forum*. 38 (Winter 1978): 2. port.**

An editorial note to accompany Franko's article published in the same issue [cf. A358]. The note relates the story of Franko's essay on Shevchenko, which was sent to R.W. Seton-Watson in 1914 for publication in a planned new London quarterly to be called *The European Review* and was finally published in the University of London journal *Slavonic Review* [cf. *ULE: Articles in Journals and Collections, 1840–1965*, #A195]. The portrait illustrating this editorial note is that of Ivan Franko.

- A603. "Ivan Sokul'skyi." *Ukrainian Review* (London). 20.4 (Winter 1973): 64.  
About the poet Ivan Sokul's'kyi, currently in a Dnipropetrovsk prison, where, according to this unsigned note, he is "being re-educated as a poet dealing with social themes." No biographical data on Sokul's'kyi is provided.
- A604. "Ivan Svitlychnyi in the Perm concentration camp." *ABN Correspondence*. 25.2 (March-April 1974): 44-45.  
A news item about Ivan Svitlychnyi, who has been transferred from the KGB internal prison in Kyiv to the Perm concentration camp in the Chusov district.
- A605. Ivanchenko, O. "Madrigal as a genre of criticism." *Digest of the Soviet Ukrainian Press*. 12.12 (December 1968): 26. [Full text. Ukrainian original in *Radians'ka Ukraina*. (1 November 1968): 4].  
Ivanchenko feels that "dithyrambic travel notes" termed "journeys to a writer's creative laboratory," such as the recently published "Zbroia talantu" by V. Malets', should not be published in serious newspapers such as *Literaturna Ukraina*. The *Digest's* title: "A plea for moderation in praise of literary criticism."
- A606. "Ivanenko, Ksenya Dmitrievna (pen name: Ivanenko, Oksana)." *Prominent Personalities in the USSR*. (1968). 225.  
Thirty-six lines of bio-bibliographical data about the writer Oksana Ivanenko (b. 1906).
- A607. Ivanenko, Volodymyr. "'Kolyadki' and 'Shchedrivki,' Christmas and New Year carols" / by Volodymyr Ivanenko. *Ukrainian Canadian*. 25.564 (57) (December 1973): 26-28. illus.  
The author discusses *koliadky* and *shchedrivky*, citing the works of such scholars as Volodymyr Hoshovs'kyi and Filaret Kolessa. Says Ivanenko: "The beauty and significance of winter holiday songs lies in the fact that the archaic form is retained far more than in other calendar and ritual songs."
- A608. "Ivanichuk, Roman Ivanovich." *Prominent Personalities in the USSR*. (1968). 225.  
About the novelist Roman Ivanychuk, born in 1929. (20 lines).
- A609. "Ivanov, Leonid Dmitrievich." *Prominent Personalities in the USSR*. (1968). 222.  
Bio-bibliographical data (16 lines) about Leonid Ivanov, a literary critic and pedagogue born in 1913.
- A610. "Ivanovich, Vladimir Ieronimovich." *Prominent Personalities in the USSR*. (1968). 224.  
A bio-bibliographical profile (31 lines) of the satirical writer Volodymyr Ivanovych, born in 1905.
- A611. "Ivchenko, Mikhail Yevdokimovich." *Who Was Who in the USSR*. (1972). 245.  
Thirteen lines of bio-bibliographical data about the writer Mykhailo Ivchenko (b. 1890, d. in prison in 1939).
- A612. "Izborniki Sviatoslava." *Great Soviet Encyclopedia*. 10 (1976): 514.  
Defined here as "collections dating from 1073 and 1076, the oldest Kievan Rus' collections and the oldest extant written texts from ancient Rus'." (9 lines + biblio.)

## J

- A612a. Jędrzejewicz, Jerzy. "Shevchenko's day of freedom. An Episode in Shevchenko's life." *Forum*. 15 (Winter 1970-71): 2-12. illus., ports.  
Described in a note as a "free translation, slightly abridged, of part of Chapter IX and the whole of Chapter X of a Polish biography of Taras Shevchenko by Jerzy Jędrzejewicz *Noce ukraińskie albo rodowód geniusza*, Ukrainian Nights, or the Lineage of a Genius, published 1966 in Warsaw." The note is signed by I. Luchka, who is apparently the translator. The excerpt is illustrated with portraits of Shevchenko and his contemporaries Ivan Soshenko, Karl Briullov, Ievhen Hrebinka, P. Engelhardt, V. Zhukovsky (portrait

by K. Briullov), D. Hryhorovych (Gregorovich), Mikhail Vielgorsky, O. Venetsianov, and A. Mokrytsky, as well as other illustrations, including a drawing of Shevchenko by V. Sternberg, a facsimile reproduction of the document certifying Shevchenko's freedom from serfdom, a photo of the building of the Academy of Arts in St. Petersburg, etc.

**A613. Jensen, Henning.** "Open letter to the Board and Members of the Danish Writers' Union." / Henning Jensen, Valter Loll. *Ukrainian Review* (London). 13.3 (Autumn 1966): 66.

The letter, dated 26 July 1966, is signed on behalf of Demokratisk Alliance by Henning Jensen, chairman, and Valter Loll, secretary. The letter appeals "to all Danish authors and their union" to protest to the Soviet Writers' Union "against the sentence of Svitlychny, against the suppression of the free word, the free cultural exchange among nations and against the attempt to deprive the Ukrainian Nation of the right to express itself in its own language."

**A614. Johnson, Lyndon B.** "Taras Shevchenko, Ukrainian poet laureate." *Forum*. 14 (February 1970): 30. port.

A note dated "The White House, October 26, 1964," which says, in part: "It is most appropriate that here in the capital city of this great and free republic a statue of Shevchenko should have been erected to serve as a reminder to all the living, and those who follow us, of his greatness." *Forum* gives no source for this statement by the U.S. president.

**A615. "Joint meeting of the Presidiums of the Creative Unions and Societies of Ukraine."** *Digest of the Soviet Ukrainian Press*. 20.5 (May 1976): 18–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 March 1976): 1–2].

The *Digest's* title: "Kozachenko addresses joint meeting of creative unions." According to this news report, V.P. Kozachenko, the first secretary of the Executive Board of the Writers' Union of Ukraine, cited the decisions of the 25th Congress of the Communist Party of the Soviet Union, as well as the speeches of Brezhnev and Shcherbyts'kyi, and called on writers and artists to justify the party's trust in them; to "strive for greater output and for higher production quality." He is reported to have reminded everyone that "We are all fighters on the ideological front; we stand in the forefront of the struggle for a new, communist ideology."

**A616. "The jubilee of O.P. Dovzhenko."** *Digest of the Soviet Ukrainian Press*. 18.10 (October 1974): 17. [Full text. Ukrainian original in *Radians'ka Ukraina*. (24 August 1974): 1].

September 1974 marks the eightieth birth anniversary of the film director and writer Oleksandr Dovzhenko. This note from the RATAU news service reports on a series of festivities planned for the occasion, including a jubilee evening in Kyiv, a film festival, and an exhibition in the Dovzhenko museum. The *Digest's* title: "Mark Dovzhenko's anniversary."

**A617. "Jubilee publications."** *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 March 1974): 1].

A note about the publication of V. Prybytkov's novel *Ivan Fedorov*, focusing on the life and work of the first printer in Ukraine (b. ca. 1525, d. 1583), and of a small-format souvenir album, *Z hlybyn*, with eighty-four color reproductions of the best examples of painted illustrations in ancient Ukrainian manuscripts and H. Lohvyn's critical commentary. The *Digest's* title: "Publishers mark quartercentenary [*sic*] of printing in Ukraine."

**A618. "Julia Solntseva films Dovzhenko."** *Soviet Film*. 3 (130) (March 1968): 32. illus.

A brief note about the film *Unforgettable*, based on Oleksandr Dovzhenko's war stories written in 1942. "Small poems in prose, filled with the great pain and hatred of one who witnessed the terrible suffering of the people, and with a great love of life and native Ukraine," says the unsigned article. Illustrated with a still from the film.

## K

- A619. Kachor, Sophia.** "Ivan Kotlyarevsky, 1769–1969." *Zhinochyi svit=Woman's World*. 20.11–12 (239–40) (November–December 1969): 17.  
A half-page bio-bibliographical note on the occasion of a book exhibit at the University of Manitoba (30 September–31 October) commemorating the two-hundredth anniversary of Ivan Kotliarevsky's birth. The exhibit was sponsored by the Ukrainian Students' Literary Circle at the University of Manitoba.
- A620. "Kachura, Iakov Dem'ianovich."** *Great Soviet Encyclopedia*. 11 (1976): 331.  
A writer of short stories and novels, Iakov Kachura was born in 1897 and died as a prisoner of war in 1943. (15 lines plus biblio.)
- A621. Kaharlitsky, Mykola.** "Mykola Bazhan, poet, philosopher and internationalist." *Ukrainian Canadian*. 29.596 (90) (January 1977): 35. port.  
An article about Mykola Bazhan reprinted from *News from Ukraine* to accompany the translation of his poem "Iar" ("The ravine") on p. 37 [cf. T020]. "Dynamism, sharp conflict, and a wide historic background against which events are described, and where worlds and epochs are frequently compared— these are what characterize [sic] Bazhan's best poems and thematic cycles which predominate in his writings," says Kaharlitsky.
- A622. Kalenichenko, Nina.** "Mikhailo Kotsyubynsky: The Birthday Present." *Ukraine*. 3 (19) (1974): 22–23. illus.  
A reprint of the introduction to a collection of English translations of Mykhailo Kotsiubynsky's short stories, *The Birthday Present* [cf. B047]. Illustrated with reproductions of the jacket and title page of the book.
- A623. Kal'nyts'kyy, Rafayil.** "With the 'current' or artistic search?" *Digest of the Soviet Ukrainian Press*. 21.2 (February 1977): 24–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 November 1976): 2].  
The author, a senior editor of the Prapor Publishing House in Kharkiv, complains about the mandatory norm for editorial work and what he considers unfair discrimination in evaluating the work of editors of socio-political and artistic literature. Says Kal'nyts'kyy: "An editor of artistic literature is supposed to prepare (in print-ready form) eight printer's sheets (approximately 200 typed pages) of original prose per month (21.6 working days)... The norm is less for poetry. During these same 21.6 working days an editor of socio-political literature has to put out only 3–4 printers' sheets, and of industrial-technical and regional studies-tourist (literature) 4–5 sheets." The *Digest's* title: "Mandatory editorial output norm considered too high."
- A624. Kalynets', Ihor.** "The funeral of a friend (a social commentary)." *Ukrainian Review* (London). 24.2 (Summer 1977): 65–67.  
This article, written in the form of a letter and dated Urals, 30 June 1976, is a sarcastic reaction to a poem by Roman Kudlyk, "Lenin's school," published in the Lviv journal *Zhovten'* (June issue, no year given). The article is a translation of a *samo vydav* document circulating in Ukraine.
- A625. "Kalynets, Ihor Myronovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 43–44. port.  
Thirteen lines about the imprisonment of the poet Ihor Kalynets'.
- A626. "Kalynets begins exile in Eastern USSR."** *Ukrainian Quarterly*. 34.3 (Autumn 1978): 335.  
A note in the "Chronicle of Current Events" about the poet Ihor Kalynets', who began his three-year sentence of exile in the area of Lake Baikal, USSR.
- A627. Karasyonova, Tetyana.** "The test of time: on the 80th anniversary of the birth of Volodymyr Hzyhys'kyy." *Digest of the Soviet Ukrainian Press*. 19.12 (December 1975): 17–18. [Full text. Ukrainian original in *Literaturna Ukraina*. (14 October 1975): 2].  
The author writes about the revival of readers' interest in the works of Volodymyr Gzhyts'kyi. "Not only his works, but his archival materials have become the subject of study.... The Central State Archival Museum of Literature and Art of the Ukrainian SSR," according to this article, "has large holdings of the writer's materials, a significant number of which remains unpublished." Among the unpublished items,

the author mentions "Spohady pro mynule," written in 1963, and a manuscript of the author's recollections about the writing of the novel *Chorne ozero*. The *Digest's* title: "Mark 80th anniversary of V. Hzhys'tkyy birth."

**A628. "Karavanskyi, Svyatoslav Yosypovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 46–47. port.

Twenty-seven lines about Sviatoslav Karavans'kyi's prison experiences.

**A629. "Karavanskyi's sentence extended."** *Ukrainian Review* (London). 18.1 (Spring 1971): 47–48.

A news item reprinted from the *Chronicle of Current Events* (no. 13, 28 April 1970) about an additional term of imprisonment for Sviatoslav Karavans'kyi, decreed on 23 April 1970. Karavans'kyi is currently serving out his previous sentence in a Soviet prison.

**A630. "The Karavanskys free in the West."** *Ukrainian Review* (London). 27 [*sic*, i.e., 26].4 (Winter 1979): 51–52.

A news brief about the arrival in Vienna on 30 November 1979 of the poet Sviatoslav Karavans'kyi and his wife, Nina Strokata, both long time political prisoners in the USSR.

**A631. Karpiak, Robert.** "Lesia Ukrainka's 'The Stone Host' and 'The Don Juan myth.'" *Ivileinyi zbirnyk Ukraïns'koï noi Akademii Nauk v Kanadi = The Jubilee Collection of the Ukrainian Free Academy of Sciences in Canada*. Ed. O.W. Gerus, A. Baran, and J. Rozumnyj. Winnipeg: UVAN, 1976. 249–61.

"As myth, the donjuanesque theme is the product of the collective imagination, the synthesis of ancient legends, tales, and ballads of the supernatural with the more recent tradition of dramatic literature of the Spanish Golden Age," says Karpiak. "In the course of centuries, Don Juan has become a universal symbol, the embodiment of a basic human drive or aspiration." Karpiak traces the links between Lesia Ukrainka's drama *Kaminnyi hospodar* with earlier works that gave the Don Juan myth its artistic expression, especially Molière's *Don Juan*, Mozart's and Da Ponte's *Don Giovanni*, and Pushkin's *Kamennyi gost'*. In the classical works, says Karpiak, "Don Juan emerges as the incarnation of that male archetype known as the Rebel Son." Lesia Ukrainka "deliberately underscores the affinity between Don Juan and the Rebel Son archetype." In *Kaminnyi hospodar*, says Karpiak, "the Rebel Son manifests his defiance of authority in the desire to destroy the Father figure incarnated in Don Gonzago." In Lesia Ukrainka's play, "the reconciliation of the Rebel Son with authority is taken to its ultimate degree. This reconciliation is at the same time his punishment. In accepting the symbols of social power, represented in the ritual of donning the cloak and helmet of Don Gonzago, Don Juan proclaims his identity with the Commander. He in fact becomes the Commander and in so doing ceases to exist." In Karpiak's view, "Lesia Ukrainka's portrayal of Donna Anna, from the point of view of archetypology, constitutes a remarkable innovation and signal contribution to the progression of the Don Juan myth." In her aspiration to be free, Donna Anna, says Karpiak, "may be regarded as the female counterpart of Don Juan himself and as such, incarnates features of the Rebel Daughter archetype." After Don Juan's display of weakness, Donna Anna, in Karpiak's view, becomes the archetype of the fatal woman, and he compares her to Lady Macbeth. The only positive figure in the entire drama, according to Karpiak, is Dolores, an original portrayal by Lesia Ukrainka.

**A632. Kashchuk, Natalia.** "Ukrainian literature at Moscow University." *Ukraine*. 1 (17) (1974): 22–23. illus., port.

About Mykhailo Zozulia [Mikhailo Zozulya], with his portrait and two other illustrations. According to this article, Zozulia taught Ukrainian literature at Moscow University for forty years and was a collector of rare books.

**A633. Kashtanov, S.M.** "Galician-Volynian Chronicle." / S.M. Kashtanov and A.G. Kuz'min. *Great Soviet Encyclopedia*. 6 (1975): 53–54.

A note (29 lines), with bibliography, about the *Halyts'ko-volyns'kyi litopys*, which is characterized here as "a rather clearly delimited portion of the Hypatian Chronicle, containing a description of events from the beginning of the 13th century to 1292 ... typically secular and poetic in its style of exposition."

**A634. Kasiian, Vasyi.** "From my life in art." / Vasil Kasiyan. *Forum*. 13 (Summer 1970): 8–17. illus.

This memoir of the Ukrainian artist is illustrated with a number of his woodcuts and etchings related to

Ukrainian literature. Portraits of Shevchenko appear on p. 10; portraits of Kobylians'ka, Franko, Stefanyk, and Maksym Ryl's'kyi on p. 12. There are also two etchings related to Shevchenko's works on pp. 11 and 15.

- A635. **Kasinec, Edward.** "Jaroslav Isaievych as historian of the Ukrainian book." *Recenzija*. 5.1 (Fall-Winter 1974): 12–24.

Jaroslav Isaievych is a scholar specializing in pre-eighteenth-century Ukrainian cultural history. Kasinec's bibliographic essay focuses on Isaievych's studies dealing with the old Ukrainian book, its authors and printers, such as his works on Iurii Drohobych, Ivan Fedorov, the Lviv Brotherhood, his catalog of Lviv publications of the sixteenth to eighteenth centuries, etc. Kasinec provides a detailed description of these and expresses some critical remarks on matters of methodology.

- A636. **Kasinec, Edward.** "Soviet Ukrainian works on the old Ukrainian book, 1964–1974: a preliminary bibliography." *Recenzija*. 5.1 (Fall-Winter 1974): 47–68.

A listing of 162 books and articles, with an introduction (pp. 47–50).

- A637. **Kasinec, Edward.** "Ukrainian literature" / E.K. *The Reader's Adviser: A Layman's Guide to Literature*. 12th ed. Vol. 2. The best in American and British drama and world literature in English translation. New York: R.R. Bowker, 1977. 529–35.

An attempt to provide a bibliographic key to books in English on Ukrainian literature, including both criticism and translations of texts. A two-page introduction attempts a chronological survey, indicating some of the areas covered in English and pointing out some important lacunae. Selected titles are listed with brief annotations (pp. 531–35) under such categories as "History and criticism," "Collections," "Folk literature," and individual writers.

- A638. "Katrya Hrynevychycheva, writer, 1875–1947." *Nashe zhyttia=Our Life*. 30.2 (February 1973): 27.  
"From having to learn a Ukrainian poem for a program by studying it phonetically written in Polish, she advanced to become one of the foremost experts on and lovers of the Ukrainian language," says this unsigned note about the novelist Katria Hrynevychycheva.

- A639. "Katsnelson, Abram Isaakovich." *Prominent Personalities in the USSR*. (1968). 248.  
A bio-bibliographical note (22 lines) about the Ukrainian poet and critic Abram Katsnelson (b. 1914).

- A640. **Kaufman, L.S.** "Kolessa, Filaret Mikhailovich." *Great Soviet Encyclopedia*. 12 (1976): 578. Biblio.  
Filaret Kolesa (1871–1947) is characterized as a "Soviet musicologist, folklorist, composer and literary critic." (18 lines).

- A641. **Kaye Kysilewsky, Grace E.** "The international women's year remembering Natalia Kobrynska and Olena Kysilewska." *Zhinochyi svit=Woman's World*. 26.10 (October 1975): 24–25. Port.

A biographical article about Natalia Kobryns'ka and Olena Kysilevs'ka, with an emphasis on their contributions to Ukrainian women's organizations. The portrait is that of Olena Kysilevs'ka.

- A642. **Keenan, Edward L.** "On some historical aspects of early book printing in the Ukraine." *Recenzija*. 5.1 (Fall-Winter 1974): 1–11.

An article on the occasion of the four-hundredth anniversary of printing in Ukraine. The author acknowledges the significance and many achievements in the study of the early book in Ukraine but expresses regret that many scholarly works on these topics remain unpublished, while published studies are filled with irrelevant citations and concepts, and the study of the texts themselves has been neglected.

- A643. **Kharchuk, Borys.** "My response to my mourners." *Digest of the Soviet Ukrainian Press*. 18.8 (August 1974): 28. [Full text. Ukrainian original in *Literaturna Ukraina*. (28 June 1974): 4].

A "bourgeois radio station" allegedly reported Kharchuk's death. "I strongly protest the attempt to exploit my name," says Kharchuk. He claims to have returned recently from a creative assignment and to be working on new writings.

- A644. "Khizhnyak, Anton Fedorovich." *Prominent Personalities in the USSR* (1968). 262.  
Thirty-one lines of bio-bibliographical data about Antin Khyzhniak, a writer born in 1907.

- A645. Kholodnyi, Mykola.** "Statement of poet Mykola Kholodnyy." *Ukrainian Review* (London). 21.1 (Spring 1974): 88–89.

The statement is addressed to Secretary Ovcharenko of the Central Committee of the Communist Party of Ukraine and to the head of the Writers' Union of Ukraine, Honchar, and is dated 26 October 1970. The abbreviated text published in the *Ukrainian Review* surveys the cancellation or suspension for political reasons of planned publications by a large number of writers. According to the statement, this publication ban has affected such writers as Mykola Vorobiov [Vorobyov in the text], Viktor Kordun, Ihor Kalynets', Vasyli Holoborod'ko, Mykhailo Skoryk, Viktor Mohyl'nyi [Mohyl'nyy], Mykola Klochko, Vasyli Stus, Borys Mozolevs'kyi [Mozolevskyy], Volodymyr Sirenko, Mykola Kucher, Stanislav Zinchuk, Fedir Boiko [Boyko], Oleksa Riznykov, Iaroslav Stupak [Yaroslav Stupak], Stanislav Tsetlian [Tsetlyan], Mykola Danko, Hryhorii Chubai [Hryhoriy Chubay], Nadiia Kyriian [Nadiya Kyryan], Vasyli Ruban, Petro Kutsenko, Mykhailo Sachenko, Hryhorii Tymchenko, and Ivan Semenko.

- A646. Kholodnyi, Mykola.** "To the editors of *Literaturna Ukraina*. On the scales of conscience. July 4, 1972." / Mykola Kholodnyy. *Digest of the Soviet Ukrainian Press*. 16.7 (July 1972): 2–3. [Full text. Ukrainian original in *Literaturna Ukraina*. (7 July 1972): 3].

The *Digest's* title: "Poet repudiates his 'politically incorrect' poems." Says Kholodnyi, among other things: "[H]aving fallen under the evil influence of bourgeois propaganda ... as well as having been impressed by false interpretations of personality cult criticism, I began to develop anti-Soviet bourgeois-nationalistic views and to write poems slandering Soviet reality." And again, "Taking into account everything I did to harm the Soviet people, I sincerely repent having committed crimes against the Soviet Union." Kholodnyi accuses Svitlychnyi, Sverstiuk, Antonenko-Davydovych, Oksana Meshko, the sculptor Ivan Honchar, as well as Pavlo Murashko and Ivan Matsyn'skyi (both from Czechoslovakia), and others of having given him encouragement and inspiration.

- A647. Khorunzhyi, Anatolii.** "Man—the most complicated reality." / Anatolii Khorunzhyi. *Digest of the Soviet Ukrainian Press*. 12.12 (December 1968): 23–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 November 1968): 2].

A polemical article that takes issue with A. Shevchenko's views about critics and criticism [cf. A1375] and singles out Dziuba's article on Svidzins'kyi [cf. A305] and Pavlychko's poem "Molytva" for adverse critical comment. The *Digest's* title: "Pavlychko and Dzyuba assailed by party hack."

- A648. "Khotkevych, Gnat Martynovich (pen and stage name: Galayda, Gnat)."** *Who Was Who in the USSR*. (1972). 273.

Twenty-two lines of bio-bibliographical data about Hnat Khotkevych, a writer, playwright, stage director, and composer. The dates of birth and death are given as 31 December 1877 and 8 October 1938.

- A649. Khropko, Petro.** "Mirny, conscience of a people." *Forum*. 13 (Summer 1970): 18–19. port.

A study of the life and work of Panas Myrnyi, with his b/w portrait. "Mirny has gone down in the history of Ukrainian literature as an innovator," says Khropko. In the author's view, Myrnyi's novel *Khliba revut' voly, iak iasla povni* "marked the enrichment of genre in Ukrainian prose and the further expansion of the boundaries and capacities of the realistic method in writing. It was the first great Ukrainian social novel ... in which the complex socio-economic processes after the abolition of serfdom were profoundly revealed." "The chapters written by I. Bilyk," says Khropko, "are more of a publicist nature, whereas Mirny's are distinguished by a plasticity of rendition, subtleness of psychological portrayal of his heroes, and a variegated poetic palette and freshness of interpretation." Khropko also discusses other works by Myrnyi, especially the novel *Povnia*. About the latter, Khropko says that the "socio-psychological novel 'The Prostitute' was his best sample of realistic writing.... It develops into a wrathful narrative about the fate of a people under oppression and injustice."

- A650. "Khvylovyy, Mykola (pen name: Nikolay Fitilyova [sic])."** *Who Was Who in the USSR*. (1972).

Twenty-one lines of bio-bibliographical data about the writer Mykola Khvylovyi (real name: Fitilev), who was born on 13 December 1893 and committed suicide on 13 May 1933 "after incessant Party criticism."

- A651. "Kiev Committee denounces trial of Rudenko and Tykhy."** *Ukrainian Quarterly*. 33.3 (Autumn 1977): 335.

A news item in the "Chronicle of Current Events" about a statement released in London on 2 July 1977

by P. Hryhorenko and others on behalf of the Ukrainian Group to Promote the Implementation of the Helsinki Accords. The statement claims that the investigation and trial of Mykola Rudenko and Oleksii Tykhyi "were conducted by 'gangster-like methods.'"

- A652. "Kiev historian a suicide after KGB searches home." *Ukrainian Quarterly*. 35.3 (Autumn 1979): 309.  
A news item in "Ucrainica in American and foreign periodicals" digesting a report in the *New York Times* of 13 March 1979 about the suicide of Mykhailo Mel'nyk, a member of the Ukrainian "Helsinki Group."
- A653. "Kiev, January 15. Plenum of the Executive Board of the Union of Writers of Ukraine. International relations of Ukrainian literature." *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. 16 January 1970]: 1].  
A news item about the Fourth Plenum, which took place in Kyiv, with the Communist Party officials P. M. Fedchenko, I.A. Peresadenko, V.V. Lenets, and F.M. Rudych participating. Also present were the editors of the Russian journals *Druzhba narodov*, *Literaturnaia gazeta*, and *Sovetskaia literatura*, as well as representatives of Belorussian and Moldavian writers. Oles' Honchar opened the plenum, and Pavlo Zahrebel'nyi delivered the opening address [cf. A1752]. The *Digest's* title: "Ukrainian writers hold plenum on international relations of Ukrainian literature."
- A654. "Kiev-Pecherskii Patericon." *Great Soviet Encyclopedia*. 12 (1976): 451. Biblio.  
The *Kyievo-Pechers'kyi Pateryk* is characterized as "a monument of Old Russian literature; a collection of stories about the monks of the Kiev-Pecherskii Monastery and its history." (15 lines).
- A655. "Kievskaiia starina (Kievan antiquity)." *Great Soviet Encyclopedia*. 12 (1976): 452. Biblio.  
Characterized as "a historical journal of bourgeois-liberal tendency that was published monthly in Kiev, in Russian, from 1882 to 1906." (14 lines).
- A656. Kin'ko, A. "Folklore fieldwork for future philologists. Letter to the editor." *Digest of the Soviet Ukrainian Press*. 18.10 (October 1974): 16–17. [Full text. Ukrainian original in *Radians'ka osvita*. (14 August 1974): 2].  
"[P]ractical training in regional studies and folklore should be revived in the philology departments of pedagogical institutions," says Kin'ko. The *Digest's* title: "Return to folklore studies for teachers urged."
- A657. Kipa, Albert A. "Ivan Franko's view of Gerhart Hauptmann." *Probleme der Komparatistik und Interpretation*. Festschrift für André Gronicka zum 65. Geburtstag am 25.5.1977. Hrsg. von Walter H. Sokel, Albert A. Kipa, Hans Ternes. Bonn: Bouvier Verlag Herbert Grundmann, 1978. 136–41.  
Franko wrote two articles on Gerhart Hauptmann, says Kipa. The first of these, a fragment probably written in 1892, concerned Franko's enthusiastic reaction to Hauptmann's drama *Die Weber*. The fragment, written in Polish, was probably intended for publication in the newspaper *Kurjer Lwowski*, where Franko was a regular correspondent. The other piece was Franko's essay on Hauptmann's life and work, written in 1898 and published in the *Literaturno-naukovyi vistnyk*. Franko appreciated Hauptmann's "creative use of realistic technique, his hard-eyed yet heart-felt powers of observation," says Kipa, but he could not "accept the German dramatist's then unconventional and symbolic style."
- A658. Kipnis, Grigori. "Periodicals and other publications." *Soviet Literature*. 9 (243) (1968): 190–91.  
A survey of Ukrainian literary journals (*Vitchyzna*, *Radians'ke literaturoznavstvo*, *Dnipro*, *Raduga*, *Donbas* et al.), literary series of prose and poetry, and major encyclopedic publications. This issue of *Soviet Literature* is devoted to Ukrainian literature and art.
- A659. "Kirilyuk, Yevgeniy Prokhorovich." *Prominent Personalities in the USSR*. (1968). 274.  
A bio-bibliographical note (44 lines) about the literary critic and scholar Ievhen Kyryliuk, born in 1902.
- A660. "Kirill of Turov." *Great Soviet Encyclopedia*. 12 (1976): 508. Biblio.  
*Kyrylo Turiv's'kyi* is characterized as a "church figure and writer in ancient Rus'" (b. ca. 1130s, d. no later than 1182). (12 lines).
- A661. Kirkconnell, Watson. "Ukrainian literature in Manitoba." *Mosaic*. 3.3 (Spring 1970): 39–47.

This issue of *Mosaic* is dedicated to the Manitoba centennial. Kirkconnell provides a historical survey from 1892, the year in which the first Ukrainian settlers arrived in Winnipeg. The most notable work of the pioneer generation, says Kirkconnell, was a book of "artless lyrics" by Theodore Fedyk (1873–1949) [*Songs of the Old Land and the New*, published in 1908]. By 1934 "it had passed through many printings and had sold over 50,000 copies." Among the authors born in Ukraine but educated in Canada who wrote in Ukrainian, the most notable, according to Kirkconnell, was Honoré Ewach (1900–1964). He was the author of *Holos zemli* (Voice of the Soil), published in 1937—in Kirkconnell's view, the "chief work of Ukrainian fiction produced in Manitoba." Kirkconnell also mentions some Ukrainian writers who visited Manitoba briefly, among them Petro Karmans'kyi, Teodosii Os'machka and Myroslav Irchan. The Canadian-born generation is writing in English, says Kirkconnell, and his forecast for the future is dubious: "failing a constant stream of migrants from abroad, Manitoban literature in Ukrainian will cease with the close of the twentieth century." The article is interspersed with selections of poetry in Watson Kirkconnell's translation, i.e., "\*\*\*\* (A Wanderer here in Winnipeg)" by Teodor Fedyk (1873–1949) [20 lines, pp. 40–41]; "Symphonic portrait in words (Had I the mighty genius of a Rembrandt)" by Honoré Ewach (1900–1964) [12 lines, p. 42]; "In Rome (On vanished Caesars' cypresses)" by Petro Karmans'kyi (1878–1956) [25 lines, p. 42]; "In the concentration camp (The window shows the roofs piled high with snow)" by Teodosii Os'machka (1895–1962) [24 lines, p. 43]; "Forty below zero (The homes have muffled up their throats)" by Stepan Semczuk (b. 1899) [8 lines, p. 44]; "Gabriele D'Annunzio (D'Annunzio desired, secure from pain)" by Mykyta Mandryka (b. 1886), [28 lines, pp. 44–45]. For identifications of individual works, see the Index.

- A662. Kirkconnell, Watson.** "Ukrainian literature in Manitoba." *Iuvileinyi zbirnyk Ukraïns'koï Vil'noï Akademii Nauk v Kanadi = The Jubilee Collection of the Ukrainian Free Academy of Sciences in Canada*. Ed. O.W. Gerus, A. Baran, and J. Rozumnyj. Winnipeg: UVAN, 1976. 622–31.

Possibly a reprint or a slightly modified version of the article in *Mosaic* [cf. A661]. A survey of Ukrainian belles lettres produced in Manitoba by the early folk poets of the pioneer era, then by Canadian-trained generation who still wrote in Ukrainian and by occasional visitors or temporary residents from abroad who were established Ukrainian writers. The most successful of the folk poets was Theodore Fedyk (1873–1949), whose "collection of nineteen artless lyrics, *Song of the Old Land and the New*," according to Kirkconnell, "sold over 50,000 copies." Fedyk's poem "Easter bread (A wanderer here in Winnipeg)" is quoted in Kirkconnell's translation [p. 624, 20 lines]. Honoré Ewach (1900–1964) is singled out by the author as a representative of the second group, and his poem "Symphonic portrait in words (Had I the mighty genius of Rembrandt)" appears in Kirkconnell's translation on p. 625 [12 lines]. Among the authors who stayed in Manitoba for some time were Petro Karmans'kyi (1878–1956) and T. Os'machka (1895–1962). Karmans'kyi's poem "In Rome (On vanished Caesar's cypresses)" [p. 625, 25 lines] is printed in Kirkconnell's translation. Os'machka's poem "In the concentration camp (The window shows the roofs piled high with snow)," translated by C. Andrusyshen and W. Kirkconnell, is reprinted from *The Ukrainian Poets* on pp. 626–27 [24 lines]. Later arrivals to Canada, Stepan Semczuk (b. 1899) and Mykyta I. Mandryka (b. 1886), are represented by one translation each, also reprinted from *The Ukrainian Poets* and rendered by the same translators. Semczuk's "Forty below zero (The homes have muffled up their throats)" appears on p. 627 (8 lines) and Mandryka's "Gabriele D'Annunzio (D'Annunzio desired, secure from pain)" on p. 628. [28 lines]. Among writers of fiction, Kirkconnell singles out Honoré Ewach, the author of *Holos zemli*, and among playwrights, Dmytro Hunkevych [Hunkewich] and Myroslav Irchan. For identifications of individual works, see the Index.

- A663. "Kiselev, Aleksandr Ivanovich."** *Prominent Personalities in the USSR*. (1968). 275.

Twenty-one lines of bio-bibliographical data about the literary scholar Oleksandr Kysel'ov, born in 1903.

- A664. "Kiselev, Iosif Mikhaylovich."** *Prominent Personalities in the USSR*. (1968). 276.

A bio-bibliographical note about the literary critic Iosyp Kysel'ov (b. 1905, d. 1980) (38 lines). Kysel'ov also wrote poetry in Russian.

- A665. "Klochchya, Andrey Vasilevich."** *Prominent Personalities in the USSR*. (1968). 279.

Twenty-one lines of bio-bibliographical data about Andrii Klochchia, a writer and literary critic born in 1905.

- A666. Klymasz, Robert B.** "Social and cultural motifs in Canadian Ukrainian lullabies." *Slavic and East European Journal*. 12.2 (Summer 1968): 176–83. Notes.

The fifty Ukrainian lullaby texts collected by the author in western Canada in 1963 and 1964 are part of

his collection of field tape-recordings of Canadian Slavic folklore. The article focuses attention on certain social and cultural patterns of behavior reflected in these lullabies. "The Ukrainian lullaby as found in Canada," says the author, "... has a dual function. Its primary, overt purpose, of course, is to encourage the child to fall asleep. However, the special lullaby situation sets the stage for the introduction of its secondary, covert, but no less significant function as an outlet for the verbalization of two kinds of repressed emotions: 1/ the conflict between the mother's own ego on the one hand, and her maternal obligation on the other; 2/ her revolt against those cultural patterns which isolate her, render her helpless, and subject her to pain and the humiliation of her husband's cruelty. In this latter connection, the classic, "pure" lullaby is transformed into a type of female protest song directed against the traditionally dominant and oppressive role of the husband as sanctioned by the Ukrainian peasant community and its cultural institutions." The texts quoted for purposes of illustration are given in the original Ukrainian, without translation.

**A667. Klymasz, Robert B.** "Ukrainian folklore in Canada: the big put-down." *Journal of Ukrainian Graduate Studies*. 3.1 (Spring 1978): 66–77.

The author surveys collections and scholarly studies of Ukrainian Canadian folklore and attempts to characterize the "Ukrainian folkloric complex in Canada" as one that "operates in terms of three interrelated yet fairly distinct segments or layers of materials—traditional, transitional, and innovational." As examples of the traditional layer, he lists *shchedrivky*, *vesnianky*, *plachi*, and *baiky*. According to Klymasz, Ukrainian ethnic jokes belong to the transitional cycle. The innovational layer is an attempt to reconstruct the tradition. In the author's words, "Selected retentions merge with new phenomena to produce a streamlined modern-day version of the folkloric legacy."

**A668. Klymenko, Mykola.** "Branded a traitor." / Mykola Klymenko, Yakiv Radchenko. *Digest of the Soviet Ukrainian Press*. 15.3 (March 1971): 21–24. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (30 January 1971): 3].

The poet Sviatoslav Karavans'kyi, a long-term political prisoner in the USSR who now lives in the United States, is characterized here as a "saboteur and agent of two foreign intelligence services" and a "master of ideological subversion." This attack on Karavans'kyi ends with ten lines of a poem by Dmytro Pavlychko, "Oh you 'fighters' for Ukraine," in an unattributed literal translation. The *Digest's* title: "Anti-Soviet activities laid to Karavans'kyi."

**A669. Klynovyi, Iurii.** "Vasyl Stefanyk's heroes in the reality." / Yuriy Klynovy. *Ukrainian Quarterly*. 28.1 (Spring 1972): 28–36.

The writer's son, Iurii Stefanyk (a.k.a. Iurii Klynovyi), reveals the true names of persons and events that served as protagonists and subject matter of Vasyl' Stefanyk's miniature masterpieces. The essay is based not only on the author's intimate knowledge of the writer's environment in his village of Rusiv but also on Stefanyk's personal notes and correspondence. Klynovyi writes of Stefanyk's "unusual sensitivity and an intense sympathy for human suffering with an equally intense desire to alleviate it" and "his completely personal relationship to his actual heroes." Klynovyi's article is accompanied by a one-page editorial note about Stefanyk (p. 28).

**A670. Kniazeva, S.P.** "Mikitenko, Ivan Kondrat'evich." *Great Soviet Encyclopedia*. 16 (1977): 298.

Ivan Mykytenko (1897–1937), says Kniazeva, was "a talented playwright. His best plays deal with the new social relations and man's cultural and intellectual development." (34 lines).

**A671. Kniazeva, S.P.** "Mysik, Vasilii Aleksandrovich (also Mysyk)." *Great Soviet Encyclopedia*. 17 (1978): 289. Biblio.

About Vasyl' Mysyk (1907–1983). Frequent themes in Mysyk's poetry, according to Kniazeva, "are man's personal responsibility for peace on earth, the necessity of learning from past history and of preserving one's national heritage." (21 lines).

**A672. Kniazeva, S.P.** "Nechui-Levitskii, Ivan Semenovich." *Great Soviet Encyclopedia*. 17 (1978): 407. Biblio.

A bio-bibliographical note (30 lines) about Ivan Nechui-Levyts'kyi (1838–1918), whose considerable literary legacy includes novels, short stories and plays. "Some of his works," says Kniazeva, "especially those that portray the life of the intelligentsia, contain elements of Ukrainian bourgeois nationalism."

- A673. Kniazeva, S.P.** "Osnova." *Great Soviet Encyclopedia*. 18 (1878): 588–89. Biblio.  
*Osnova* is characterized as "the first Ukrainian sociopolitical and literary journal," which had, according to Kniazeva, "a bourgeois-liberal orientation." It was published from January 1861 to September 1862. (15 lines).
- A674. Kniazeva, S.P.** "Smotritskii, Meletii." / S. Kniazeva. *Great Soviet Encyclopedia*. 23 (1979): 576. Biblio.  
 Meletii Smotryts'kyi (1578–1637) is characterized as a "Scholar and philologist, churchman and public figure of southwestern Rus'." In Kniazeva's opinion, Smotryts'kyi's "only work of real importance is The Correct Syntagm of Slavonic Grammar (1619)." She describes his writings as "marked by clarity and by orderliness of presentation." (28 lines).
- A675. Knysh, Heorhii.** "The years of growth." / Heorhiy Knysh. *Digest of the Soviet Ukrainian Press*. 19.10 (October 1975): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (22 August 1975): 2].  
 An article about the career of Rostyslav Bratun' "from the best pioneer in the Horokhiv region in Volyn" to acclaimed poet and public activist, editor in chief of the journal *Zhovten'*, head of the executive board of the Lviv writers' organization, and Soviet delegate to the United Nations. The titles of Bratun's books are given without comments or full bibliographical data. The *Digest's* title: "Rostyslav Bratun: a portrait."
- A676. "Kobrynskaia, Natal'ia Ivanovna."** *Great Soviet Encyclopedia*. 12 (1976): 558. Biblio.  
 Nataliia Kobryns'ka (1855–1920) is characterized as a "Ukrainian writer, initiator and organizer of the women's movement in Galicia." According to the *GSE*, Kobryns'ka "depicted the difficult life of the Galician Ukrainian village, condemned the class caste system, and the narrow-minded upbringing of women and created original, realistic characters in her best stories." (17 lines).
- A677. "Kobyletsky, Yuriy Sviridovich."** *Prominent Personalities in the USSR*. (1968). 282.  
 A bio-bibliographical note (39 lines) about the writer and critic Iurii Kobylets'kyi, whose actual first name was Ivan (b. 1905).
- A678. "Kobylianskaia, Ol'ga Iulianovna."** *Great Soviet Encyclopedia*. 12 (1976): 559. Biblio.  
 According to this unsigned thirty-line entry, Ol'ha Kobylians'ka "defended woman's right to work and to civil independence and opposed the timeserving practiced by the bourgeois intelligentsia. This is seen in her works." As an author, she "penetrated into the inner world of man and revealed the psychology of her protagonists."
- A679. "Kobylyanskaya, Ol'ga Yulianovna."** *Who Was Who in the USSR*. (1972). 284.  
 Twenty-four lines of bio-bibliographical data about the novelist Ol'ha Kobylians'ka (b. 27 November 1863, d. 21 March 1942).
- A680. "Kocherga, Ivan Antonovich."** *Who Was Who in the USSR*. (1972). 284.  
 Bio-bibliographical data about the playwright Ivan Kocherha (b. 6 October 1881, d. 29 December 1952).
- A681. Kochur, Hryhorii.** "Cervantes' novel in Ukraine." *Digest of the Soviet Ukrainian Press*. 11.6 (June 1967) 20–22. [Excerpts. Ukrainian original in *Vsesvit*. 1 (January 1967): 86–87].  
 About Cervantes and the translations of his novel *Don Quixote* into Ukrainian. Ivan Franko's verse interpretation of *Don Quixote* was published in 1891, but the first complete prose translation, according to Kochur, appeared in 1927 and was republished in 1935 and 1936. "Although the author of that translation, M. Ivanov, was proficient in Spanish and did a conscientious job—his version of the great novel is rather poor stylistically. Besides, his translation is an abridged and modified adaptation," says Kochur. A complete translation prepared by V. Kozachenko and Ievhen Krotevych [Ye. Krotevich] and published in 1955 is inadequate, in Kochur's view, because it is a translation of a Russian translation by Liubimov [Lyubimov]. According to Kochur, the first true Ukrainian translation of Cervantes's novel will be the one by Mykola Lukash, "a translation which will meet the most rigid standards. It will be distinguished by a profound understanding of the original and by a remarkable artistry with words."
- A682. "Kochur, Hryhorii."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 49.  
 Five lines about the arrest of the literary scholar and translator Hryhorii Kochur.

- A683. "Kochura (real name: Kochur), Afanasiy Fedorovich." *Prominent Personalities in the USSR*. (1968). 284.  
Bio-bibliographical data (24 lines) about Panas Kochura, a writer born in 1905.
- A684. "Kolesnik, Petr Iosifovich." *Prominent Personalities in the USSR*. (1968). 287.  
A bio-bibliographical note (31 lines) about the literary critic and scholar Petro Kolesnyk (b. 1905).
- A685. Kolesnyk, Petro. "Kotsiubinskii, Mikhaïl Mikhaïlovich." / P.I. Kolesnik. *Great Soviet Encyclopedia*. 13 (1976): 452–453. Biblio.  
According to Kolesnyk, Mykhailo Kotsiubyns'kyi (1864–1913) "entered the history of Ukrainian literature as an artist of the revolution and greatly influenced the development of soviet [sic] Ukrainian prose, notably the writers A. Golovko [i.e., Holovko], A. Dovzhenko, Iu. Ianovskii and O. Gonchar [i.e., Honchar]." (44 lines).
- A686. "Kolessa, Filaret Mikhaylovich." *Who Was Who in the USSR*. (1972). 288.  
Twenty-nine line of bio-bibliographical data on Filaret Kolessa, an ethnographer, music historian and folklorist (b. 17 July 1871, d. 3 March 1947).
- A687. Kolinko, Vladimir. "The world of Ivan Drach, poet of the Ukraine." *Soviet Life*. 2 (245) (February 1977): 56–58. port., illus.  
Drach's books, in Kolinko's words, "are characterized by intensity of thought. The whole universe takes up its abode in the poet's heart. He tries to understand the tragic contradictions of the epoch.... In both content and form Ivan Drach's poetry is complicated. It cannot just be read, it has to be understood.... That is what made many people uneasy about the young poet. They shied away from his associations and complexity of expression." Kolinko notes that some critics accused the poet of being "abstruse, formalistic, even shallow" and that some were irritated by his "unusual imagery." He also mentions "the unusual clashes of opinion" of fifteen years ago, "because a new generation of young poets had emerged" who "were making a painstaking search for new means of artistic expression" and "wanted to intellectualize poetry." Besides Drach, Vitalii Korotych [Korotich], Vasyl' Symonenko [Vasil Simonenko], Boris Oliinyk, Mykola Vinhranovs'kyi [Mikola Vingranovsky], and Lina Kostenko are mentioned in this context. The article is illustrated with b/w photographs by Stanislav Kriachko [Kryachko]: full-page portraits of Ivan Drach and of his mother, as well as three group portraits of Drach with young readers, with the poets Bazhan and Korotych, and with his wife and children. An unattributed translation of Drach's poem "White candle" appears on p. 58 [cf. T059].
- A688. "Kolomiets, Aleksey Fedotovych." *Prominent Personalities in the USSR*. (1968). 289.  
Twenty-two lines of bio-bibliographical data about the writer and journalist Oleksii Kolomiets' (b. 1919).
- A689. "Kolomiets, Tamara Afanasevna." *Prominent Personalities in the USSR*. (1968). 289.  
About the poet Tamara Kolomiets' (b. 1935). (16 lines).
- A690. "Kolomiets, Vladimir Rodionovich." *Prominent Personalities in the USSR*. (1968). 289.  
Volodymyr Kolomiets' is a poet born in 1935. (10 lines).
- A691. "Kolomyika." *Great Soviet Encyclopedia*. 12 (1976): 591. Biblio.  
Defined by this entry as "A short song resembling the chastushka, a genre of Ukrainian folk poetry." (13 lines).
- A692. "Komar, Boris Afanasevich." *Prominent Personalities in the USSR*. (1968). 291.  
Twenty lines about Borys Komar, a writer born in 1928.
- A693. "Kompaniets, Lidia Aleksandrovna." *Prominent Personalities in the USSR*. (1968). 293.  
About the poet and author of children's books Lidiia Kompaniets' (b. 1914). (28 lines).
- A694. Kononenko-Moyle, Natalie. "Dumy—the problem of variants." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1970–1971. 1 (1970–71): 63–65. Biblio.

A summary of a paper read on 27 April 1971 and of the discussion that followed. The speaker was then a Ph.D. candidate in Slavic and Turkish Folklore at Harvard University. In her view, as reported here, "The material of a *duma* is recomposed in each performance. This method of performance requires the mastery of a special technique—the technique of narration within certain verse structure requirements." Consequently, "the method of performance makes each performance a different text, called variant."

- A695. Kononenko-Moyle, Natalie.** "Dumy." / Natalie Kononenko-Moyle and Andrij Hornjatkevych. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1972–1973. 3 (1972–1973): 52–56. Biblio.

A summary of two papers read on 15 February 1973 and of the discussion that followed. Natalie Kononenko-Moyle, a Ph.D. candidate in Slavic and Turkish Folklore at Harvard University, characterized Ukrainian *dumy* in general and gave an outline of Ukrainian *dumy* scholarship. Andrij Hornjatkevych, a lecturer in Slavic languages and literatures at Harvard University, spoke about the verse patterns and melodies of the *dumy*, claiming that "the *dumy* have neither verse pattern nor a fixed melody" and that "each performer may sing some particular *duma* to a different melody."

- A696. Konovalov, Hennadii.** "The antihistorical exercises of B. Kharchuk." / Hennadiy Konovalov. *Digest of the Soviet Ukrainian Press*. 18.2 (February 1974): 8–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 December 1973): 3].

A follow-up to an article by Iurii Iarmysh (Yuriy Yarmysh in the text), "Contrary to life's truth," that discusses the work of Borys Kharchuk [cf. A495]. Konovalov takes issue with such critics as Vsevolod Tkachenko and V. Rossels, who have praised Kharchuk's books for children. Konovalov focuses on Kharchuk's story "Dva dni," published by Veselka in 1972, accusing the author of "ideological misrepresentations and antihistorical excursions," as well as "propagation of the supremacy of national over social interests." The *Digest's* title: "Kharchuk scored for 'antihistoricism.'"

- A697. Konovalov, Hennadii.** "The intensity of creative effort." / Hennadiy Konovalov. *Digest of the Soviet Ukrainian Press*. 14.7 (July 1970): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 June 1970): 1, 3].

The special correspondent of *Literaturna Ukraina* reports on a conference of young prose writers, stressing the views expressed by L. Novychenko in his address to the conference [cf. A317]. The *Digest's* title: "Conference of young prose writers held in Kiev."

- A698. "Konvisar, Vladimir."** *Prominent Personalities in the USSR*. (1968). 297.  
Volodymyr Konvisar is a Ukrainian writer born in 1911 (25 lines).

- A699. Kopach, Oleksandra.** "Movostyl Kobylianskoji = Abstract of the language and style of Ol'ha Kobylians'ka." In her *Movostyl' Ol'hy Kobylians'koï*. Toronto: Kanads'ke Naukove Tovarystvo im. Shevchenka, 1972. 180–82.  
English summary of a book in Ukrainian.

- A700. "Kopylenko, Aleksandr Ivanovich."** *Who Was Who in the USSR*. (1972). 295.  
Bio-bibliographical data (16 lines) about the writer Oleksandr Kopylenko (b. 1 August 1900, d. 1 December 1958).

- A701. Korenevych, L.** "Books in our life." *Digest of the Soviet Ukrainian Press*. 15.1 (January 1971): 21–24. [Excerpts. Ukrainian original in *Robitnycha hazeta* (14 November 1970): 2].

An analysis of a sample of readers. A total of 1,250 questionnaires were sent to workers and engineering-technical employees of the Zhdaniv factory of heavy machine-building, the Lviv factory of loaders, and the chemists of Vinnytsia. Of these, 743 questionnaires (59.9%) were returned. The most popular books among these readers were historical works. Satire and humor was in second place, followed by works of a military nature, classics, works on contemporary subjects, science fiction and, finally, detective fiction. Less popular, but read regularly by more than two hundred readers, were documentary-artistic works, memoirs and poetry. Korenevych notes that readers complained about an inadequate selection of books and not having their demands met; the readers claimed, says Korenevych, that "there is a shortage of classics in bookstores, that the editions of historical novels are too small, that there are few memoirs by prominent Soviet military leaders." The *Digest's* title: "Study reveals readers' tastes and interests."

- A702. "Korneychuk, Aleksandr Yevdokimovich." *Prominent Personalities in the USSR*. (1968). 300.  
A longer bio-bibliographical note (64 lines) about the playwright Oleksandr Korniiuchuk (b. 1905).
- A703. Korolevych, Ninel'. "The register of book wisdom." *Digest of the Soviet Ukrainian Press*. 14.7 (July 1970): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 May 1970): 2].  
The author notes with satisfaction that the first multivolume bibliographical work *Knyhy URSS, 1917–1967* is about to be published but calls for the creation of "a complete bibliography of Ukrainian pre-October literature." *Bibliohrafichniy pokazhchyk novoi ukrainskoi literatury* by M. Komarov (1831) and the *Halyts'ko-rus'ka bibliografiia* by Ivan Levyts'kyi (no date given, but first volume was published in 1888) are mentioned as useful predecessors, now "exceedingly rare, inaccessible even to specialists."
- A704. Korotych, Vitalii. "Invitation to a journey." / Vitali Korotich. *Soviet Literature*. 9 (243) (1968). 3–4.  
An introduction to a special issue of the journal dedicated to Soviet Ukrainian literature and art. Although not named as such, Korotych is apparently the editor of the issue. Ukrainian literature is represented by selections of poetry, prose and literary criticism by the following authors: Smolych, Ianovs'kyi, Pervomais'kyi, Zbanats'kyi, Babliak, Honchar, Syzonenko, Zahrebel'nyi, Hutsalo, Tiutiunnyk, Vyshnia, Tychyna, Ryl's'kyi, Sosiura, Pluzhnyk, Bazhan, Mysyk, Nahnybida, Malyshko, Voron'ko, Pavlychko, Drach, Korotych, Lubkivs'kyi, Donchyk, Chikovani, Bilets'kyi, and Burkatov. In the introduction, Korotych writes of literature as "the memory and conscience of the Ukrainian people."
- A705. Korotych, Vitalii. "Korotych hits weak spots in publishing." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 November 1966): 3].  
Title supplied by the *Digest*. In a speech at the Fifth Congress of Writers, Korotych talks about the need to publish in Ukraine the works of Bohdan Ihor Antonych, Ievhen Pluzhnyk, Panteleimon Kulish, and Mykola Kulish, as well as to establish in Ukraine a publishing house for foreign literature and foreign translations of Ukrainian literature.
- A706. Korotych, Vitalii. "Let us carry our culture into the world." / Vitaliy Korotych. *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 January 1970): 2].  
A speech at the Fourth Plenum of the Executive Board of the Writers' Union of Ukraine. Korotych calls for the establishment of "a special publishing house of foreign literature, whose task it would be not only to translate foreign works into Ukrainian, but also to translate Ukrainian works into foreign languages." He mentions that the Moscow journal *Soviet Literature* sometimes publishes translations from Ukrainian, but, in his view, "this is not enough. It does not reflect the prestige of our literature." Foreign literature, says Korotych, is taught in Ukrainian schools as part of the Russian literature course. "[T]he time has come to include these lectures into the courses on Ukrainian literature." The *Digest's* title: "Korotych proposes aid to foreign translators of Ukrainian works."
- A707. Korotych, Vitalii. "The professors." / Vitali Korotich. *Soviet Literature*. 10 (379) (1979): 164–75.  
A chapter from a book of essays about the author's travels in the USA and his encounters with Americans. Korotych writes of his lectures about Soviet literature at American universities and of his readings of his own poetry.
- A708. Korotych, Vitalii. "Responsibility." *Digest of the Soviet Ukrainian Press*. 20.9 (September 1976): 17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 August 1976): 2].  
Korotych writes of his experiences in working on the documentary film *Ia — vodolaz #2* and his collaboration with the Latvian writer Imant Ziedonis on a book about Tadjhikistan. The *Digest's* title: "Korotych advises novice writers about responsibility."
- A709. Korotych, Vitalii. "A sentimental journey to the so-called end of the world." / Vitali Korotich. Tr. Alex Miller. *Soviet Literature*. 11 (308) (1973): 129–49.  
A travelogue about Korotych's journey from Moscow to Abakan (Siberia) and Kamchatka, visiting the lands of the Khakassian, Udegehe and Koryak peoples.
- A710. Korotych, Vitalii. "7th Congress of Ukraine's Writers. Discussion following the report of the Executive Board of the Union of Writers of Ukraine and of the Audition Commission of the UWU."

*Digest of the Soviet Ukrainian Press.* 20.6 (June 1976): 24–25. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 April 1976): 3].

Korotych calls for a new journal similar to *Druzhiba narodov* and a commission, like the one in Georgia, "to compile plans of works that are worthy of translation" into Russian. Korotych speaks of provincialism as "equally distasteful in all its many aspects" and of "the great Russian language which has become the second native language of all our citizens." The *Digest's* title: "Speech by Vitaliy Korotych."

**A711. Korotych, Vitalii.** "Taking a close look (Pages from an English diary)." / Vitali Korotich. *Soviet Literature*. 11 (368) (1978): 156–68.

A memoir about the writer's encounters and polemics with English journalists and writers. Korotych is identified in a footnote as a Ukrainian poet.

**A712. "Koryak, Vladimir Dmitriyevich."** *Who Was Who in the USSR*. (1972). 300.

Twenty-eight lines of bio-bibliographical data about the literary historian and critic Volodymyr Koriak (b. 14 January 1889, d. in imprisonment 12 April 1939).

**A713. Koryeva, Ye.** "The great son of the Ukrainian people. Festivities in Moscow on the occasion of the 250th anniversary of the birth of H. S. Skovoroda." / Ye. Koryeva, P. Kosolapov. *Digest of the Soviet Ukrainian Press*. 17.1 (January 1973): 19–20. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (14 December 1972): 1–2].

About a festive meeting held at the Bolshoi Theater with the participation of members of the Politburo and prominent writers and artists. V.Yu. Malanchuk, secretary of the Central Committee of the Communist Party of Ukraine, and I.K. Bilodid, chairman of the Ukrainian Skovoroda jubilee committee, spoke at the meeting. The *Digest's* title: "Celebrate Skovoroda anniversary in Kiev, Moscow." [cf. also A319].

**A714. Korzh, Viktor.** "To the eternally damned." *Digest of the Soviet Ukrainian Press*. 18.7 (July 1974): 29–30. [Excerpts. Ukrainian original in *Radians'ka Ukraina*, reprinted from *Zoria* (Dnipropetrovsk). (May 35 [sic] 1974): 3].

Korzh expresses regret that his speech at the Fifth Congress of the Writers' Union of Ukraine was quoted and used by "the ideological hucksters from nationalist centers in the West" and that it gave them "a pretext for whipping up their poisonous and malicious theories in the rotting churn of anti-Soviet propaganda." Korzh ends his article with a poem (27 lines) given by the *Digest* in an unattributed translation that begins with the following lines: "I will not call monsters human, those gentlemen with blood-stained hands." There is an appended note by the editors of the *Digest* with a reference to the January 1967 issue of the *Digest*, where the original speech by V. Korzh appeared in an abbreviated translation, with a few quotations. The *Digest's* title: "Korzh calls earlier concern for Ukrainian language 'immature' and 'erroneous.'"

**A715. Kosach, Iurii.** "The Jeremiad of Solzhenitsyn" / Yuriy Kosach. *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 March 1974): 4].

"A. Solzhenitsyn is a godsend to the rotting Black Hundreds beyond our borders," says Kosach. He is surprised that "Ukrainian bourgeois nationalists" find Solzhenitsyn likable. Solzhenitsyn, says Kosach, "has clearly shown himself to be an aristocrat who regards 'Little Russian ravings' about self-determination from the same positions as Katkov and Valuyev." The *Digest's* title reads: "Solzhenitsyn denounced by pro-Soviet Ukrainian emigré writer."

**A716. Kosach, Iurii.** "Speech by Yuriy Kosach." *Digest of the Soviet Ukrainian Press*. 17.10 (October 1973): 12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 September 1973): 3].

Iurii Kosach spoke at the unveiling of the Lesia Ukrainka statue in Kyiv. Says Kosach: "The immortalization of Lesya Ukrainka's memory in bronze and marble is a great day of rejoicing not only for the Ukrainian and other peoples of the Soviet Union, but also for Ukrainians who live in North and South America." The *Digest's* title: "Kosach brings greetings from abroad."

**A717. Kosach, Iurii.** "Such is truth, gentlemen." / Yuriy Kosach. *Digest of the Soviet Ukrainian Press*. 14.7 (July 1970): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 May 1970): 4].

Kosach accuses Ukrainian émigré critics of ideological bias, saying that they impute artistic weakness to writers who are ideologically unacceptable, and vice versa. Kosach mentions Emmanuel Rais as a critic who deliberately disqualifies poets such as Federico García Lorca, Pablo Neruda, Jiří Wolker, and Julian Tuwim because of their leftist views and the editors of the anthology *Koordynaty*, who included Kosach's own poetry with a critical remark about his artistic weaknesses "because he supports a pro-Soviet platform." The *Digest's* title: "Kosach scores *Suchasnist'*, *Koordynaty*, lays double standards to Western critics."

**A718. "Kosaryk (real name: Kovalenko), Dmitriy Mikhaylovich."** *Prominent Personalities in the USSR*. (1968). 304.

A bio-bibliographical note (54 lines) about Dmytro Kosaryk, a writer and literary critic born in 1904.

**A719. Kostaniuk, C.** "Ukrainian monuments in Winnipeg." *Ukrainian Canadian*. 26.569 (620) (May 1974): 84–86. illus.

A history of monuments to Shashkevych, Shevchenko and Franko in Winnipeg, illustrated with photos of the three monuments.

**A720. "Kostenko, Lina Vasilevna."** *Prominent Personalities in the USSR*. (1968). 305.

This brief (17 lines) bio-bibliographical note about the poet Lina Kostenko contains the following statement: "Career: 1957 accused of practicing formalism, trying to be original by intentionally complicating images and using 'formal tricks'; 1963 criticized for pol. negligent attitude toward lit. work, emphasizing wrong problems."

**A721. Kostenko, Natalia.** "The Bard of the new era." / Natalya Kostenko. *Digest of the Soviet Ukrainian Press*. 18.11 (November 1974): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 October 1974): 2].

The *Digest's* title: "Bazhan honored on 70th birthday." Kostenko provides a critical account of the poet Mykola Bazhan, who, according to Kostenko, began his creative career in painting, was attracted to futurism in 1923–24, and then "began making his way toward realism." The author discusses some of Bazhan's longer poems, such as "Budivli," "Rozмова serdets'," "Bezsmertia," "Danylo Halyts'kyi," "Bilia Spas'koi vezhi," and "Umans'ki spohady." "Bazhan's literary style is characterized by a unique combination of dynamics and statics. At times, in his narrative poems, with their great range of philosophical and social symbolism, the dynamics remain invisible. They surface as individual rhythmic displacements, irregularities—changes in metres [*sic*], rhythms, astrophic constructions, plays on rhymes and so forth. But the great majority of the writer's works has an internal dynamism—an irreconcilable conflict, contrasting ideas, dissonance, the clash of direct meanings and connotations, abrupt changes in intonation. Since the end of the 1950's, the plot lines in Bazhan's works have become more maneuverable, as it were, his language has become more flexible, the requisite precision and profundity mark his psychological analyses. All this has intensified the lyrical stream in his poetry. Still, the epic saturated with humanistic pathos, holds a special place in Bazhan's writing."

**A722. Kostiuhenko, Viktor.** "Children, books and the future." / Victor Kostyuchenko. *Ukraine*. 1 (37) (1979): 24–25. col. illus.

Kostiuhenko discusses several generations of Ukrainian children's writers from Holovko and Vasyli'chenko to Nestaiko, Hutsalo, Blyznets', and Komar. "Powerful in its humanitarian tenor, rich in its links with folklore, the Ukrainian children's book is, fortunately, far from presenting a simplified and merely entertaining picture of the world; it is, moreover, devoid of the morbidity and horrors which can corrupt the soul of the child," says Kostiuhenko, who is the director of Veselka Publishers in Kyiv. About children's books published by Veselka, the author says: "We produce about 250 titles of books in editions of up to 36 million copies." As an example, he mentions Natalia Zabala, whose works "were published in Ukraine 200 times in editions totaling 12 million copies." The article is illustrated in color with title pages and illustrations from Ukrainian children's books by Platon Voronko, Iaroslav Stel'makh and Valentyn Bychko.

**A723. Kostiuhenko, Viktor.** "When the hero is fictional." / Victor Kostyuchenko. *Digest of the Soviet Ukrainian Press*. 12.10 (October 1968): 20–22. [Excerpts. Ukrainian original in *Robitnycha hazeta*. (6 September 1968): 2].

About Volodymyr Drozd and his latest novel, *Katastrofa*, published in *Vitchyzna* (2/1968). According to Kostiuchenko, in Drozd's works "the exceptional personality of the hero, as a rule, is in conflict with the masses and with his own environment." Kostiuchenko considers Drozd an "interesting but artistically uneven" writer who "does not take any social stand ..." in *Katastrofa* and was unable "to create full-blooded images and present a true picture of our contemporary way of life." He goes on to say: "The conflict of the individual with the masses, based on superiority, exceptionality and supremacy is not taken from life. It does not represent the character of our social existence, our morals and our principles.... [T]he author has created a false background for the hero for the sake of opposition between him and his surroundings." The *Digest's* title: "Writer gets April-plenum treatment for novel published in February." With a note from the *Digest's* editors.

- A724. "Kostiuk, Hryhory, 1902– (Borys Podoliak)." *Contemporary Authors*. 77–80 (1979): 314.  
A half-page of bio-bibliographical data about the literary scholar and critic Hryhorii Kostiuk (b. 1902), who wrote occasionally under the pseudonym Borys Podoliak. The data, supplied by the author himself, are arranged in the customary *Contemporary Authors* categories: personal, career, membership in organizations, writings, work in progress, biographical and critical sources.
- A725. Kostyrko, S. "Pages from Ukrainian poetry." *Digest of the Soviet Ukrainian Press*. 20.12 (December 1976): 24–25. [Full text. Ukrainian original in *Literaturna Ukraina*. (22 October 1976): 4].  
A brief note about the seventeenth issue of the almanac *Poeziia*. The *Digest's* title: "Ukrainian works highlighted in poetry almanac."
- A726. "Kostyuk, Yuriy Grigorevich." *Prominent Personalities in the USSR*. (1968). 306.  
Thirty-three lines of bio-bibliographical data about the critic and playwright Iurii Kostiuk (b. 1910).
- A727. "Kosynka (real name: Strelets) Grigoriy Mikhaylovich." *Who Was Who in the USSR*. (1972). 304.  
Bio-bibliographical data (14 lines) about the short-story writer Hryhorii Kosynka, who was born on 17 November 1899 and executed by firing squad on 17 December 1934.
- A728. "Kotsyuba, Gordey Maksimovich." *Who Was Who in the USSR*. (1972). 305.  
Thirteen lines of bio-bibliographical data about Hordii Kotsiuba (b. 15 January 1892, d. in prison 22 March 1939).
- A729. Koval, Vitalii. "Home of poetic encounters." *Digest of the Soviet Ukrainian Press*. 12.6 (June 1968): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 April 1968): 3].  
About a small bookstore devoted exclusively to poetry books. The bookstore, called *Poeziia*, is located at the corner of Lenin and Pushkin Streets in Kyiv. Koval' discusses the great demand for the works of certain authors, which the bookstore is frequently unable to satisfy. As an example, he quotes Vira Bilenko, the manager of the bookstore, about the latest poetry collection by Ivan Drach. "300 copies sold in two hours. We had ordered 3,000 but were informed in no uncertain terms, that these were unavailable. Only a small number had been published." The *Digest's* title: "They try harder: a visit to Kiev's poetry bookstore."
- A730. Koval, Vitalii. "Our talent and labors for the party and the people: reports and election meeting of the writers' party organization of Kiev." / V. Koval. *Digest of the Soviet Ukrainian Press*. 18.1 (January 1974): 15–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 December 1973): 1–2].  
According to this report, the party committee secretary B. Chalyi [Chalyi] reviewed the achievements of the last three years and criticized writers for not "fully meeting the demands posed upon our literature by the party," asserting that "too few of our works deal with the theme of our own times on a high ideological and artistic level and eulogize our heroic working class and collective farm peasantry." Ie. Hutsalo and Borys Kharchuk were singled out for adverse comments. The discussion that followed included comments on the speech by V. Shcherbyts'kyi at the April Plenum of the CC CPSU. Iurii Bedzyk, V. Drozd, O. Levada, V. Brovchenko, and V. Kozachenko took part in the discussion. The *Digest's* title: "Kiev writers' party organization meets."
- A731. "Kovalenko, Boris L'vovich." *Who Was Who in the USSR*. (1972). 305–6.  
The literary historian and critic Borys Kovalenko was born on 25 November 1903 and died in prison on

24 August 1938. (15 lines of bio-bibliographical data).

- A732. Kovalenko, Leonid.** "Builders of bridges of brotherhood." *Digest of the Soviet Ukrainian Press*. 16.4 (April 1972): 14–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (10 March 1972): 2].  
About Estonian translations of Ukrainian literature, particularly on the work of Harald Rajamets, who has translated Shevchenko's *Kobzar*, Pervomais'kyi's short stories, V. Bezorud'ko's novella *Try mushketery z Sukhykh Mlyntsiv* (1964), the poetry of Maksym Ryl's'kyi and Lesia Ukrainka, and the short stories of Ievhen Hutsalo. The press runs of Estonian editions of translated literature "can also be envied," says Kovalenko. He cites the following examples: Honchar's *Tronka* was published in an Estonian edition of 24,000 copies, Pervomais'kyi's *Dykyi med* in 30,000 copies; Dovzhenko's *Poema pro more* in 20,000 copies; Natalia Zabala's *Pro vsikh* in 40,000 copies; and Bezorud'ko's *Try mushketery* in 18,000 copies. The *Digest's* title: "Ukrainian literature in Estonia."
- A733. Kovalenko, Leonid.** "Dol'd-Mikhailik, Iurii Petrovich" / L.N. Kovalenko. *Great Soviet Encyclopedia*. 8 (1975): 344. Biblio.  
Iurii Dol'd-Mykhailyk (1903–1966) was the author of short stories, sketches, adventure novels, and screenplays. (21 lines).
- A734. Kovalenko, Leonid.** "Golovko, Andrei Vasil'evich." / L.N. Kovalenko. *Great Soviet Encyclopedia*. 7 (1975): 258–59. Biblio.  
An article (35 lines) about Andrii Holovko (b. 1897). According to Kovalenko, "Golovko's prose is characterized by a profound understanding of social processes and of the psychology of his heroes, by lyricism, and by a rich linguistic palette."
- A735. Kovalenko, Leonid.** "Malyshko, Andrei Samoilovich" / L.N. Kovalenko. *Great Soviet Encyclopedia*. 15 (1977): 397. Biblio.  
A bio-bibliographical note (41 lines) about Andrii Malyshko (1912–1970). Says Kovalenko: "Malyshko's poetry is closely linked to Ukrainian folklore; it is romantically elevated and musical."
- A736. Kovalenko, Leonid.** "Pervomaiskii, Leonid Solomonovich (pen name of Il'ia Shlemovich Gurevich)." / L.N. Kovalenko. *Great Soviet Encyclopedia*. 19 (1978): 472–73. Biblio.  
Leonid Pervomais'kyi (1908–1973), says Kovalenko, "portrayed the heroism of the class struggle during the Civil War of 1918–20, the enthusiasm for building socialism, and the romance of everyday Komsomol life." In Pervomais'kyi's later poetry of the 1960s and 1970s, Kovalenko detects "a deeper philosophical comprehension of reality." (33 lines).
- A737. Kovalenko, Leonid.** "Zabila, Natal'ia L'vovna" / L.N. Kovalenko. *Great Soviet Encyclopedia*. 9 (1975): 544.  
Bio-bibliographical data (16 lines + biblio) about the Soviet Ukrainian children's writer Natalia Zabala (b. 1903).
- A738. Kovalenko, Leonid.** "Zagrebel'nyi, Pavel Arkhipovich" / L.N. Kovalenko. *Great Soviet Encyclopedia*. 9 (1975): 550.  
About the novelist Pavlo Zahrebel'nyi (b. 1924; 19 lines + biblio). "For the most part his prose works, which have intriguing plots, are devoted to contemporary life; in many of his works the heroic events of the war years are portrayed," says Kovalenko about Zahrebel'nyi.
- A739. "Kovalenko, Leonid."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 52–53.  
About dissident activities of Leonid Kovalenko, a literary critic born in 1922. (14 lines).
- A740. "Kovalenko, Leonid Nikolaevich."** *Prominent Personalities in the USSR*. (1968). 309.  
Bio-bibliographical data about the poet and critic Leonid Kovalenko (b. 1922). (22 lines).
- A741. "Kovinka, Aleksandr Ivanovich."** *Prominent Personalities in the USSR*. (1968). 312.  
Oleksandr Kovin'ka was a Ukrainian humorist, born in 1900. (31 lines).
- A742. "Kovtun, Ivan Dmitriyevich (pen names: Yuriy Vukhnal, Ivan Ukhnal).** *Who Was Who in the*

USSR. (1972). 306.

Bio-bibliographical data about the humorist Iukhym (Iurii) Vukhna! (b. 5 October 1906, d. in prison 15 July 1937). (8 lines).

**A743. Kovtunenکو, Anatolii.** "Panch, Petro (pen name of Petr Iosifovich Panchenko)." / A.A. Kovtunenکو. *Great Soviet Encyclopedia*. 19 (1978): 204–5. Biblio.

The novelist Petro Panch (real name Panchenko) was born in 1891 and died in 1978. According to Kovtunenکو, the main theme of his works is "the formation of character during the period of the revolution and socialist reconstruction."

**A744. Kovych, V.** "From a race of traitors." *Digest of the Soviet Ukrainian Press*. 13.8 (August 1969): 22–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 July 1969): 4].

An attack on John Kolasky, the author of *Education in Soviet Ukraine* [cf. B044], characterized here as "slanderous exercises." "Kolasky has died a moral death by betraying the interests of his party, many subversive actions in Ukraine, and dishonest appearances in his homeland," says Kovych. The *Digest's* title: "Kolasky reviled in *Literaturna Ukraina*."

**A745. "Kozachenکو, Vasili! Pavlovich."** *Great Soviet Encyclopedia*. 12 (1976): 626. Biblio.  
Vasyl' Kozachenکو, a "Soviet Ukrainian writer," was born in 1913. (23 lines).

**A746. "Kozachenکو, Vasili! Pavlovich."** *Prominent Personalities in the USSR*. (1968). 313.  
Forty-six lines of bio-bibliographical data about the writer Vasyl' Kozachenکو (b. 1913).

**A747. Kozachenکو, Vasyl'.** "At the 6th Congress of Writers of the USSR. Speech of Vasyl Kozachenکو." *Digest of the Soviet Ukrainian Press*. 20.8 (August 1976): 16–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 June 1976): 1–2].

Kozachenکو speaks of recent achievements of Soviet Ukrainian literature and singles out, among other works and authors, the novels *Tsyklon* and *Bereh liubovi* by Honchar, *Z pohliadu vichnosti* and *Rozhin* by Zahrebel'nyi, and *Lebedyna zhraia* by Zemliak. The *Digest's* title: "Ukrainian writers at 6th Writers Congress. Kozachenکو gives progress report on Ukrainian literature."

**A748. Kozachenکو, Vasyl'.** "Concerning work with creative youth: report of First Secretary of the Executive Board of the Writers' Union of Ukraine Vasyl' Kozachenکو." *Digest of the Soviet Ukrainian Press*. 21.4 [sic, i.e., 5] (May 1977): 12–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 March 1977): 3].

Kozachenکو spoke at the Plenum of the Executive Board of the Writers' Union of Ukraine on 17 March. He called attention to the resolution of the CC CPSU "On work with creative youth," which he characterized as "yet another brilliant testament to the party's constant solicitude for the training of a new literary generation." He stressed the need to improve "the ideological-creative tempering of young writers." The *Digest's* title: "Kozachenکو on work with young writers."

**A749. Kozachenکو, Vasyl'.** "Friendship in action." *Digest of the Soviet Ukrainian Press*. 17.2 (February 1973): 23–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 December 1972): 1].

Kozachenکو warns about the "most subtle ploys" used by enemies "to ensnare inexperienced and untempered people," which, in his view, "range from attacks against socialist realism to realism without limits, including militant political indifference, so-called complete 'freedom' of creativity, and the artist's total 'independence' from the people." Kozachenکو castigates nationalism, Zionism and chauvinism but praises "the literary classics of the Russian people [which] always have and continue to serve as good models" for Ukrainian writers and the Russian language, "which has become the language of unity and friendship in Soviet society." The title supplied by the *Digest* reads: "Fear inexperienced people fall prey to enemy ploys."

**A750. Kozachenکو, Vasyl'.** "In creative cooperation." / V. Kozachenکو. *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 35–36. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 May 1973): 3].

Kozachenکو spoke at the joint meeting of the creative unions on 22 May. He said, among other things: "Our main tasks are precise and clear—to write, as was stated during the 24th Congress of the CPSU,

works that are worthy of the feats of our nation, to write books which elucidate, propagate and defend our Soviet way of life, which fight for the triumph of communist ideals. All the activity of our unions, the ideological-organizational and ideological-creative work has to be subordinated to this noble goal." The *Digest's* title: "Approve future joint measures of creative unions."

**A751. Kozachenko, Vasyli.** "Learn from life, create for the people. Speech by the First Secretary of the Executive Board of the Union of Writers of Ukraine, V.P. Kozachenko." *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 6–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (12 April 1974): 1–3].

The *Digest's* title: "Kozachenko cautions literary novices against political indifference." "There can be no superior craftsmanship without a profound principle-mindedness. There can be no profound principle-mindedness without superior craftsmanship," says Kozachenko.

**A752. Kozachenko, Vasyli.** "The principal direction of literature." *Digest of the Soviet Ukrainian Press*. 18.7 (July 1974): 19–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 June 1974): 1–2].

Among "interesting literary undertakings worthy of active support," Kozachenko names *Zemni zori*, collections of artistic-documentary essays about the heroes of the latest five-year plan published annually by Radians'kyi pys'mennyk. He is pleased with the literary patronage of important construction sites by literary journals. Among the larger artistic works on the labor theme, he praises *Z pohliadu vichnosti* and *Perekhodymo do liubovi* by P. Zahrebel'nyi, *Pochesnyi lehion* and *Lykhobor* by V. Sobko, *Vsim smertnym na zlo* by V. Tytov, *Na krutii dorozh* and *Nadiia* by Iakiv Bash, *Khvyli* by Iu. Zbanats'kyi, *Kanal* by I. Hryhurko, *Myt' vertannia* by O. Vasyli'kivs'kyi, and *Kraplyna i more* by A. Moskalenko. On the other hand, V. Kysel'ov's *Veselyi roman*, O. Bylinov's *Sady* and Iu. Khmel'kov's'kyi's *Sukhyi lyman* are criticised as depicting "the working life in a simplistic manner and frequently from a philistine standpoint." The *Digest's* title: "Kozachenko on the worker theme in literature."

**A753. Kozachenko, Vasyli.** "The road to great literature." *Digest of the Soviet Ukrainian Press*. 16.5 (May 1972): 11–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 March 1972): 1–2].

Kozachenko addressed the Second Plenum of the Executive Board of the Writers' Union of Ukraine on "the rapid influx of young people into literature," the task of educating the future literary generation, and what he called "unfortunate and inconceivable" errors of an ideological nature that cannot be tolerated. "Ideologically harmful writings," says Kozachenko, "sometimes find their way abroad, where they] are exploited by the inveterate enemies of the Soviet state for purposes of malicious slander against the policies of our Party." The *Digest's* title: "Kozachenko scores authors whose works are published abroad."

**A754. Kozachenko, Vasyli.** "Sacred duty, lofty calling." *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 15–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 May 1968): 1].

Kozachenko calls on young writers not to provide material for bourgeois propaganda by writing "apolitical verses, far removed from contemporaneity," creating characters who are "colorless and impoverished" or "preoccupied with the 'family hearth,'" etc. Says Kozachenko: "Rulers of the 'free world' with the tenacity of spiders, weave webs of hypocrisy and falsehood.... Treacherous 'sympathizers' of Ukrainian literature are too concerned with the creative output of our young writers. Their interest in our young writers' mistakes and political indifference is no secret.... As soon as they lay their hands on something that suits them, bourgeois 'interpreters' pour out insincere epithets and eagerly reprint the works resorting to all manner of perverted interpretation, distortion and outright falsification!" The *Digest's* title: "Kozachenko spins 'spider web theory' on subversion among Ukraine's literati."

**A755. Kozachenko, Vasyli.** "7th [Seventh] Congress of Ukraine's writers. The literature of the age of developed socialism. Report of First Secretary of the Executive Board of the Union of Writers of Ukraine Vasyli Kozachenko." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 16–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 April 1976): 3–5].

As proof of the "indisputable attainments" of Soviet Ukrainian literature, Kozachenko provides a listing of new works by Soviet Ukrainian authors on such themes as labor and village life, problems of science and society, "moral problems of our times," "glorification of Soviet patriotism and internationalism accompanied by the exposure of the bourgeois way of life and the ideology of anti-Communism," etc. There are also critical notes in his report, e.g., about the mediocre level of Ukrainian humorous prose and what he calls "oversights and serious errors" in the literary journals *Literaturna Ukraina*, *Vitchyzna*, *Zhovten'*, and *Prapor*.

**A756. Kozachenko, Vasyi'.** "Speech by Vasyi' Kozachenko." *Digest of the Soviet Ukrainian Press*. 15.8 (August 1971): 11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 July 1971): 3].

Kozachenko spoke at the Fifth All-Union Congress of Writers in Moscow. "All worthwhile literature published in the 75 languages of the peoples of the USSR," said Kozachenko, "must be translated into Russian. For the majority of literatures this signifies an entry into the world." He also called for the Russian *Literaturnaia gazeta* "to consider itself to be more all-Union." The *Digest's* title: "Kozachenko suggests *Literaturnaya Gazeta* become an all-union literary newspaper."

**A757. Kozachenko, Vasyi'.** "There is no greater happiness." *Digest of the Soviet Ukrainian Press*. 17.8 (August 1973): 11–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 July 1973): 1].

Kozachenko reports on the forthcoming publication of literary works about workers, construction sites and factories, as well as on writers' visits to such enterprises in search of materials and ideas. This follows the directives of the 5th Plenum of the Executive Board of the Writers' Union of the USSR and of the 6th Plenum of the Executive Board of the Writers' Union of Ukraine. The *Digest's* title: "Kozachenko describes writers' contacts with workers."

**A758. Kozachenko, Vasyi'.** "The traditions of the first congress live on." *Digest of the Soviet Ukrainian Press*. 18.10 (October 1974): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (10 September 1974): 1].

Various anti-Soviet "sovietologists," says Kozachenko, use as their principal weapon the dissemination of "militant apoliticism," "kindling of old group sentiment passions," and "petty theories expressed by various national-deviationists and national revisionists." The *Digest's* title: "Kozachenko warns writers against manifesting group sentiments."

**A759. Kozachenko, Vasyi'.** [Untitled]. / Vasil Kozachenko. Tr. Hilda Perham. *Soviet Literature*. 12 (297) (1972): 152–53.

Kozachenko answers the *Soviet Literature* questionnaire sent to a number of Soviet writers on the occasion of the fiftieth anniversary of the USSR. The question was: "How do your national culture and you personally benefit from the artistic experience of the Soviet Union as a whole?" Kozachenko replies: "everything is tightly interwoven, 'fused.' Everything has become 'ours,' 'Soviet,' our common wealth and pride.... We live in a country where the highest achievements of fraternal literatures are not merely the national pride of a single people but at the same time part of the cultural wealth of all the nationalities of our homeland."

**A760. Kozachenko, Vasyi'.** "The writer—a dedicated and active participant in communist construction." Address by Vasyi' Kozachenko. *Digest of the Soviet Ukrainian Press*. 17.5 (May 1973): 11–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (27 March 1973): 1–2].

Kozachenko, the newly elected first secretary of the Executive Board, spoke at the Fourth Plenum of the Executive Board of the Writers' Union of Ukraine on 23 March. He listed a number of works published in the last two years that, in his opinion, "deserve our praise and full support," but he also singled out for harsh criticism such authors as Roman Andriashyk (for the novel *Poltva*), Ivan Bilyk (for the novel *Mech Areia*), Oles' Berdnyk, Hryhorii Kochur, and Iryna Zhylenko (the latter for lyrical poetry published in the journal *Vitchyzna*). In Kozachenko's view, there is a need "to further elevate the role of the writer, the propagandizer of party directives, the inspired bard of socialist triumphs, norm and mode of Soviet life, the active and dedicated fighter against any manifestations of such enemy ideologies as nationalism, chauvinism or Zionism" and to "repulse all manifestations of liberalism, political indifference, and extra-class esthetic approaches to artistic phenomena." The *Digest's* title: "Kozachenko's maiden speech: an all-out attack on deviations from party directives."

**A761. Kozak, Ihor.** "Sosyura's Love Ukraine: twenty-fifth anniversary of the famous poem." *Forum*. 8 (Spring 1969): 12.

"Sosyura is best known for his poem 'Love Ukraine' chiefly because the *Pravda* newspaper in Moscow strongly condemned it," says Kozak. "To Americans and Canadians ... it is unbelievable that a poem could be the subject of such a bitter attack." According to this article, "After 'Love Ukraine' was written in 1944, it was reprinted many times and also translated into several Russian versions. Russian versions often 'improved' Sosyura's poem by changing the original and even by adding stanzas.... *Pravda* condemned the poem on July 2, 1951 as 'ideologically defective' and said that 'the poet's words, grossly distorting the true facts, sound openly nationalistic.'" Kozak characterizes Sosyura's "Liubit' Ukrainu" as

"a famous but hardly a great poem"; in his view, "apart from its primary purpose of instilling patriotic fervour in the Ukrainians during World War II, the poem has only a few striking lyrical lines and stanzas." An English translation of the poem appears on p. 13 [cf. T384].

- A762. "Kozlaniuk, Petr Stepanovich." *Great Soviet Encyclopedia*. 12 (1976): 631.  
A bio-bibliographical note (20 lines + bibliography) about Petro Kozlaniuk (1904–1965). "In his short stories, lampoons and feuilletons, he painted pictures of the difficult life of the poor in Galician villages," says this unsigned entry.
- A763. "Kozlanyuk, Pyotr Stepanovich." *Who Was Who in the USSR*. (1972). 307.  
Twenty-five lines of bio-bibliographical data about Petro Kozlaniuk (b. 1904, d. March 1965).
- A764. "Krasivsky adopted by AI." *Ukrainian Review* (London). 22.2 [i.e., 23.2] (Summer 1976): 87.  
The Madison Group of Amnesty International in New York has adopted the poet Zynovii Krasivs'kyi as one of its prisoners of conscience.
- A765. "Krasivskyi, Zinoviy Mykhaylovych." *Ukrainian Political Prisoners in the Soviet Union*. (1979): 54.  
Dissident activities and imprisonment of the poet Zynovii Krasivs'kyi (17 lines).
- A766. Krasovsky, Yuri. "Sergei Eisenstein and Alexander Dovzhenko." *Soviet Film*. 1 (140) (1969): 26. illus.  
About Dovzhenko's meetings and relations with Sergei Eisenstein, based on memoirs and correspondence between the two.
- A767. "Kravchenko, Fedor Tikhonovich." *Prominent Personalities in the USSR*. (1968). 320.  
Bio-bibliographical data (32 lines) about the writer Fedir Kravchenko, born in 1906.
- A768. "Kravchenko, Yevgenii Sergeevich." *Prominent Personalities in the USSR*. (1968). 321.  
Ievhen Kravchenko was a writer, playwright and literary critic. (41 lines).
- A769. Kravchuk, Petro. "Louis Riel in Ukrainian literature." / Peter Krawchuk. *Ukrainian Canadian*. 23.524 (18) (May 1970): 71–73. illus.  
According to Kravchuk, "the period of the Indian and Metis struggles in Western Canada led by Louis 'David' Riel during the years 1870–1885 found its reflection in the work of a number of Ukrainian writers." Kravchuk focuses on Myroslav Irchan, Ivan Kulyk and Rostislav Bratun'. Irchan lived in Canada in 1924–29 and wrote such stories as "The Death of Asnar" and "Smoked Fish," the poem "Unemployed," and articles on "Canadian Ukraine." Ivan Kulyk was consul of the USSR in Canada in 1924–26. His article about Riel was published in the literary journal *Hart* in 1927; his story "The 14th Pipe" appeared in *Chervonyi shliakh* in 1931. An excerpt of this story appears in the same issue [cf. T207]; eight lines from Kulyk's poem "The prairie," beginning "Riel, Riel! You're one big contradiction," are quoted in the article in an unattributed translation. Rostyslav Bratun' has a "Canadian book" of poetry, and Kravchuk mentions especially "A poem about eternal hope," "Red roses on the Red River," and "Window of civilization." Five lines of Bratun's poem beginning "The free spirit will not perish" are quoted in the article.
- A770. Kravchuk, Petro. "Sons of the Soil—a literary epic." / Peter Krawchuk. *Ukrainian Canadian*. 22.512 (6) (April 1969): 38–39. port.  
About Illia Kyriiak [Kiriak], with his portrait and a review of his trilogy *Syny zemli* [*Sons of the Soil*]. Says Kravchuk: "*Sons of the Soil* is still the only literary work in which the life of Ukrainian settlers in Canada is so broadly and thoroughly embraced over a period of several decades." According to Kravchuk, "The weakest side of the trilogy is the social and economic life of the Canadian community ... the writer completely ignores the role of the farm unions." Chapter 5 of *Sons of the Soil* appears in the same issue on pp. 40–46 [cf. T210].
- A771. Kravchuk, Petro. "Ukrainian women in early history." / Peter Krawchuk. *Ukrainian Canadian*. 24.545 (38) (March 1972): 15–19. illus., port.  
The article marks the fiftieth anniversary of the first branch of the women's section of the Ukrainian Labour Temple Association in Winnipeg, which was a forerunner of the Association of United Ukrainian

Canadians. In addition to Ukrainian-Canadian women, Kravchuk discusses the Ukrainian women writers Nataliia Kobryns'ka, Ievheniia Iaroshyns'ka, Ol'ha Kobylians'ka, and Uliana Kravchenko.

- A772. Kravchuk, Petro.** "Upton Sinclair and Ukraine." / Peter Krawchuk. *Ukrainian Canadian*. 22.510 (4) (February 1969): 11–13. illus., ports.

About the American writer Upton Sinclair, Ukrainian translations of his works, and his correspondence with Myroslav Irchan. With b/w portraits of both Sinclair and Irchan. Irchan's articles about Sinclair and reviews of his books were published in the 1920s in such Ukrainian journals as *Vsesvit*, *Cherovnyi shliakh*, *Pluzhanyn*, and *Kino*.

- A773. Kravchuk, Petro.** "Wasył Stefanyk and the Ukrainian heritage in Canada." / Peter Krawchuk. *Ukrainian Canadian*. 23.535 (567) (May 1971): 84–97.

On Ukrainian emigration to Canada as reflected in Vasył' Stefanyk's literary works and in his letters to Ol'ha Kobylians'ka, Viktor Hamorak, W. Moraczewski, and others.

- A774. Kravtsiv, Bohdan.** "Literature and literary criticism in the diaspora." / Bohdan Krawciw. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1972–1973. 3 (1972–1973): 46–49. Biblio.

A summary of a paper read on 14 December 1972 and of the discussion that followed. The speaker, a Ukrainian poet, translator and literary critic, presented a bibliographic survey of the current state of Ukrainian émigré literary activity, which is made more difficult, in his view, by the absence of satisfactory bibliographic publications and a greater concern with literary politics and history rather than literary criticism per se.

- A775. Kravtsiv, Bohdan.** "The period of Renaissance and humanism in Ukrainian literature." / Bohdan J. Krawciw. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1973–1974. 4 (1973–1974): 86–88. Biblio.

A summary of a paper presented on 9 May 1974 and of the discussion that followed. The speaker discussed recent studies that "have helped establish that Ukrainian literature of the thirteenth to sixteenth centuries included highly original works, sometimes written in Polish and Latin, which formed a base for the Ukrainian Baroque literature of the seventeenth and eighteenth centuries."

- A776. "Krawciw library donated to Harvard University."** *Forum*. 39 (Spring/Summer 1978): 35. illus.

Bohdan Kravtsiv (1904–1975) was a Ukrainian poet, scholar, journalist and book collector. His collection of 12,000 volumes was donated, after his death, to the libraries of Harvard University. A special ceremony was held on 5 May 1978 to mark the occasion. The unsigned note is illustrated with the Kravtsiv bookplate designed by Jacques Hnizdovsky.

- A777. "Krotevich, Yevgeniy Maksimovich."** *Prominent Personalities in the USSR*. (1968). 324.

The writer and playwright Ievhen Krotevych was born in 1884 and died in 1968. (40 lines).

- A778. Krugovoy, George.** "Evolution of a metaphor in Old Russian literature." *Canadian Slavonic Papers*. 14.1 (Spring 1972): 57–75.

The author discusses "the metaphor of battle as a feast" at which "knights engaged in battle serve a wine of blood to the enemy" in the *Slovo o polku Ihorevym* and in the *Povest' o razorenii Riazani Batyem*. Krugovoy takes issue with D. Likhachov's hypothesis that the "battle-feast metaphor grew out of the pagan Slav funeral rite (trizna)." According to Krugovoy, these metaphors "do not mean death in battle but the battle itself.... War and battles possess in the ethos of military aristocratic societies a positive and affirmative value. They contribute to the personal honour and glory of a knight and his *seigneur*. This concept of war and battles is clearly present both in *Slovo o polku Igoreve* and *Povest' o razorenii Riazani Batyem*," says the author. "[T]o fill the cups and serve wine," in Krugovoy's view, "does not mean to die in battle, but to 'drink the cup' ... does. To be sure, the formula of 'drinking the cup' does not appear in *Slovo o polku Igoreve*...but it is used several times in *Povest' o razorenii Riazani Batyem*, a military lay written more than fifty years after the epic tale of Igor's defeat was composed." A one-page abstract of the article in French appears on p. 75.

- A779. Krugovoy, George.** "A motif from Old Russian *Vita Sanctorum* in Arthurian romance." *Canadian*

*Slavonic Papers*. 15.3 (Autumn 1973): 351–73.

A comparative study of an episode in *La Queste del Saint Graal* and "the story of the murder of Prince Boris by the henchmen of his brother Svyatopolk" as "told in three main texts—the hagiographic *Chtenie* by Nestor, the anonymous *Skazaniye*, and the report in the *Chronicle* under the year 1015." The author's hypothesis is as follows: "the story of Boris's and Gleb's martyrdom could have become known in Early Medieval Western Europe ... at the end of the XIIth century, when the anonymous Cistercian monk was writing his *Queste*, the *Vita* of Boris and Gleb could have been known to him. The structural comparison of narrative patterns reveals similarities which are not accidental. The cultural and historical evidence makes the probability of a genetic similarity between the story of Boris in the Old Russian *Vita* and that of the Bors-Lionel conflict in the *Queste* almost a certainty." A French summary of the article appears on p. 374.

A780. **Krugovoy, George.** "A Norman legal formula in Russian Chronicles and *Slovo o polku Igoreve*." *Canadian Slavonic Papers*. 11.4 (Winter 1969): 497–514.

The author traces the Norman formula "I (we) cannot resurrect him (them) ..." through the *Chanson de Roland*, the *Nibelungenlied*, the *Slovo o polku Igorevim*, and the Kyivan chronicles in an attempt to establish "why in both epic monuments of European mediaeval literature—the French *Chanson de Roland* and the Russian *Slovo o polku Igoreve*—the formula of reconciliation is invariably followed either by the tale of vengeance or by the call to revenge." Krugovoy claims that it is "precisely because of its conciliatory meaning" [that] "this formula could be employed for the purposes of artistic contrast." "[I]f elevated to an aesthetic plane," says Krugovoy, "this formula could, by the force of its newly acquired artistic and emotional impact, help to convey certain messages which would ring in the ears of listeners or in the mind of readers, reminding them of certain values or duties within the socio-political framework and code of ethics of European mediaeval civilization."

A781. "Krushel'nitskii, Anton Vladislavovich." *Great Soviet Encyclopedia*. 13 (1976): 526. Biblio.

According to this unsigned nineteen-line bio-bibliographical note about Antin Krushel'nyts'kyi, "His works reflect the difficult working conditions in the Western Ukraine and depict the workers' participation in the social struggle."

A782. "Krushel'nitskiy, Anton Vladislavovich." *Who Was Who in the USSR*. (1972). 320.

Bio-bibliographical data (17 lines) about the writer Antin Krushel'nyts'kyi (b. 4 August 1878, d. in prison 13 November 1941).

A783. "Krushel'nitskiy, Ivan Antonovich." *Who Was Who in the USSR*. (1972). 320.

Twelve lines of bio-bibliographical data about Ivan Krushel'nyts'kyi, a poet and playwright (b. 12 November 1905, d. in imprisonment 17 December 1934).

A784. "Krutikova, Nina Yevgenevna." *Prominent Personalities in the USSR*. (1968). 325–26.

Forty-six lines of bio-bibliographical data about Nina Krutikova, a literary critic born in 1913.

A785. "Krymskii, Agafangel Efimovich." *Great Soviet Encyclopedia*. 13 (1976): 532.

Ahatanhel Kryms'kyi (1871–1942) is characterized in this note as a "Soviet Ukrainian writer, scholar and Orientalist." (22 lines).

A786. "Krymskiy, Agafangel Yefimovich." *Who Was Who in the USSR*. (1972). 322.

Bio-bibliographical data (37 lines) about the historian, philologist, Orientalist and poet Ahatanhel Kryms'kyi (b. 15 January 1871, d. 25 January 1942).

A787. "Kryvda, Grigoriy Fedoseevich." *Prominent Personalities in the USSR*. (1968). 328.

Thirty lines of bio-bibliographical data about the poet and writer Hryhorii Kryvda (b. 1923).

A788. Kryzhaniv's'kyi, Stepan. "Bash, Iakov Vasil'evich." / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 3 (1973): 43. Biblio.

A bio-bibliographical note (18 lines) about the writer Iakiv Bash, born in 1908.

A789. Kryzhaniv's'kyi, Stepan. "Bazhan, Mikola." / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 2 (1973):

## 657. Biblio.

A half-page encyclopedia article about Mykola Bazhan, born in 1904. Says Kryzhaniv's'kyi about the poet: "His early works show the influence of futurism, and later, expressionism.... From the early 1930's, Bazhan affirmed socialist humanism, devotion to ideals and party passion in art.... By liberating himself from the complexity of poetic images in his verses and narrative poems, Bazhan attained profundity of thought in combination with simplicity and clarity of poetic form."

**A790. Kryzhaniv's'kyi, Stepan.** "Boichenko, Aleksandr Maksimovich" / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 3 (1973): 405–6.

A twenty-line note about Oleksandr Boichenko (1903–1950), characterized as a "Soviet Ukrainian writer and public figure" who wrote in both Ukrainian and Russian.

**A791. Kryzhaniv's'kyi, Stepan.** "Kopylenko, Aleksandr Ivanovich" / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 13 (1976): 378. Biblio.

A bio-bibliographical note (20 lines) about Oleksandr Kopylenko (1900–1958), who wrote short stories and novels, as well as a number of children's books.

**A792. Kryzhaniv's'kyi, Stepan.** "Kulik, Ivan Iulianovich" / S. A. Kryzhanovskii. *Great Soviet Encyclopedia*. 13 (1976): 558–59. Biblio.

The poet Ivan Kulyk (1897–1941) spent some time in the U.S. and Canada. Kryzhaniv's'kyi characterizes his poetry as "civic and internationalist" and says: "An important theme is the depiction of capitalist reality in America. The narrative poem 'A Black Epic' (1929) deals with the struggle of American Negroes for civil rights." (24 lines).

**A793. Kryzhaniv's'kyi, Stepan.** "Nekhoda, Ivan Ivanovich" / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 17 (1978): 418. Biblio.

"Nekhoda's lyrical and narrative poems reflect the attitudes of his contemporaries," says Kryzhaniv's'kyi. "Much of his poetry was written for children." Ivan Nekhoda was born in 1910 and died in 1963. (18 lines).

**A794. Kryzhaniv's'kyi, Stepan.** "Novichenko, Leonid Nikolaevich" / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 18 (1978): 306. biblio.

Leonid Novychenko, born in 1914, is characterized as a "Soviet literary scholar and critic" who has written works on socialist realism, the history of Ukrainian literature, "as well as studies on the interrelation of the literatures of the peoples of the USSR." (20 lines).

**A795. Kryzhaniv's'kyi, Stepan.** "On the highway of our age. Reflections on contemporary poetry." / Stepan Kryzhaniv's'kyi. *Digest of the Soviet Ukrainian Press*. 11.11 (November 1967): 10–13. [Excerpts. Ukrainian original in *Vitchyzna*. 8 (August 1967): 129–38].

"In the 1960s," says Kryzhaniv's'kyi, "the art of poetry leads a vigorous existence." He claims that between 150 and 200 collections of poetry are published in Ukraine every year. Kryzhaniv's'kyi speaks of recent creative tendencies, such as the stress on the value and uniqueness of the individual, greater intensity of ethical and psychological themes, the growth of aesthetic devices used by poets, and the arrival of a new generation of poets who "have taken strong root in our poetic life." He also mentions the short-lived "movement of opposition and 'nihilism'" and the spread of "real hack writing and graphomania." Criticism, says Kryzhaniv's'kyi, "must show the public the difference between true poetry and hollow-ringing verse fabrication." The *Digest's* title: "Critic speaks out on poetry."

**A796. Kryzhaniv's'kyi, Stepan.** "On the interpretation of the literary process of the 1920's–30s." / S.A. Kryzhaniv's'kyi. *Digest of the Soviet Ukrainian Press*. 18.9 (September 1974): 14–22. [Excerpts. Ukrainian original in *Radians'ke literaturoznavstvo*. 1 (January 1974): 42–52].

Kryzhaniv's'kyi takes issue with critics who, in his words, made "attempts to change the history of Soviet Ukrainian literature by means of rehabilitating a number of works and ideologically erroneous tendencies and by means of reappraising the role of individual literary organizations (this is done with particular frequency in the case of 'Vaplite' and the neoclassicists)." Such tendencies, according to Kryzhaniv's'kyi, are evident in volumes 6, 7 and 8 of the history of Ukrainian literature (1970–72), in Vasyl' Iaremenko's [Yaremenko's] foreword to the works of Mykola Kulish [*Tvory*. Kyiv: Molod', 1968], in B. Antonenko-

Davydovych's article about H. Kosynka in a book of recollections about Kosynka [*Pro Hryhoriia Kosynku*. Kyiv: Radians'kyi pys'mennyk, 1969, p. 38], in B. Antonenko-Davydovych's self-rehabilitation of his own novel *Smert'*; in Liubomyr Senyk's comments on the first edition of Holovko's novel *Maty* [Kyiv: Radians'kyi pys'mennyk, 1963]; in M. Matviychuk's and M. Parkhomenko's high evaluation of Ianov's'kyi's [Yanov's'kyi's] novel *Chotyry shabli* [in the journal *Zhovten'*, no. 8, 1972 and in *Obnovlenie traditsii*]; and in idealized portraits of writers from the Borot'bist party: V. Ellan, V. Chumak, A. Zalyvchy [Zalyvchy], H. Mykhailychenko [H. Mykhaylychenko], and S. Zarudnyi [Zarudnyy] [M.D. Rodko, *Ukrains'ka poeziia pershykh pozhohtnevnykh rokiv*. Kyiv: Naukova dumka, 1971; V.I. Pivtoradni, *Ukrains'ka literatura pershykh rokiv revoliutsii (1917–1923 rr.)* Kyiv: Radians'ka shkola, 1968].

**A797. Kryzhaniv's'kyi, Stepan.** "Ryl'skii, Maksim Fadeevich" / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 22 (1979): 524–25. Biblio.

Maksym Ryl's'kyi (1895–1964), according to Kryzhaniv's'kyi, "was a master of strict poetic forms, for example, the sonnet, tercet, and octave, and of stanzaic verse in general. His work is characterized by a striving for clarity and simplicity of expression, melodiousness, richness of vocabulary, and an abundance of rhythms and intonational patterns.... He also did prolific work in the field of literary scholarship, linguistics, folklore studies, and art criticism." (48 lines).

**A798. Kryzhaniv's'kyi, Stepar.** "Ukrainian literature today" / Stepan Krizhanivsky. *Ukraine*. 2 (38) (1979): 4, 15. col. illus.

According to Kryzhaniv's'kyi, "Soviet Ukrainian literature today is highly developed and possesses a broad range of styles, forms and genres," it has had "some great and lasting successes" during "the 60 odd years of the new socialist era." He characterizes this literature as innovative, optimistic, and devoted to high ideals of morality, patriotism, and the "humanitarian essence of modern Soviet life." "Issues of the present day occupy a leading place in it, since very many subjects, plots and settings are adapted from the life of workers, farmers and intellectuals," says Kryzhaniv's'kyi. In addition to "the classical heritage of Soviet Ukrainian belles lettres" represented by such names as Tychnyna, Ryl's'kyi, Holovko, Ianov's'kyi, Dovzhenko and Korniiichuk, Kryzhaniv's'kyi singles out as "the fame and hope of Ukrainian letters today" the poets B. Oliinyk, I. Drach, and D. Pavlychko, the prose writers M. Stel'makh, O. Honchar, P. Zahrebel'nyi, and Ie. Hutsalo, and the playwrights Mykola Zarudnyi and Oleksii Kolomiets'.

**A799. Kryzhaniv's'kyi, Stepan.** "'The Ulyanovs' and its author.'" / Stepan Kryzhanovsky. *Soviet Literature*. 4 (277) (1971): 66–67. port. of Kanivets'.

An article about Volodymyr Kanivets' and his novel *Ulianovy*, an excerpt of which is published in the same issue [cf. T157]. According to Kryzhaniv's'kyi, Kanivets' has been working on the Lenin theme for about twenty years and has previously published a biographical novel, *Alexander Ulyanov*, about Lenin's older brother (1961). Kryzhaniv's'kyi says that *Ulianovy*, which was awarded the Ukrainian SSR's Shevchenko Prize in 1971, "although based on documents, is not a kind of family chronicle or a collection of biographical details. It is a novel, a work of literature, which presents a vast gallery of historical personages against a broad social background ... In the multinational literature about Lenin, Kanivets's' books certainly occupy a leading place."

**A800. Kryzhaniv's'kyi, Stepan.** "Voron'ko, Platon Nikitovich." / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 5 (1974): 600. Biblio.

A bio-bibliographical note (21 lines) about the poet Platon Voron'ko, born in 1913. According to Kryzhaniv's'kyi, Voron'ko's poems are "optimistic in tone," "have a vivid national coloration," and deal mostly with "the life of young people, the struggle for peace, the friendship of peoples and socialist construction."

**A801. Kryzhaniv's'kyi, Stepan.** "Vsesvit." / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 5 (1974): 628.

An eleven-line note about the journal *Vsesvit*, published in Kharkiv (1925–34) and continued in Kyiv since 1958. According to Kryzhaniv's'kyi, *Vsesvit* publishes foreign literature in translation, critical reviews, publicistic material, photographic reports, and a chronicle of cultural life abroad. In 1970 it had a circulation of more than fifty thousand copies.

**A802. Kryzhaniv's'kyi, Stepan.** "Vyrgan, Ivan Anikeevich." / S.A. Kryzhanovskii. *Great Soviet Encyclopedia*. 5 (1974): 641. Biblio.

A note (11 lines) about Ivan Vyrhan (b. 1908), a "Soviet Ukrainian poet" who, according to Kryzhaniv's'kyi, "praises the new Socialist Ukraine."

- A803. Kryzhaniv's'kyi, Stepan.** "Yevhen Kyrylyuk—75." *Digest of the Soviet Ukrainian Press*. 21.4 [sic, i.e., 5] (May 1977): 19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 March 1977): 3].

A tribute to the literary scholar Ievhen Kyryliuk on the occasion of his seventy-fifth birthday. Kryzhaniv's'kyi lists Kyryliuk's most important scholarly contributions: editing the Shevchenko dictionary, the eight-volume history of Ukrainian literature, and the fifty-volume edition of the works of Ivan Franko, as well as many other important publications. According to this article, Kyryliuk has written hundreds of works on Shevchenko—books and articles—as well as studies of many other Ukrainian writers and has influenced entire generations of scholars specializing in Ukrainian literary history. The *Digest's* title: "Shevchenko scholar Ye. Kyrylyuk honored on 75th birthday."

- A804. Kryzhaniv's'kyi, Stepan.** "Young Ukrainian poets." / Stepan Kryzhanovsky. Tr. Peter Mann. *Soviet Literature*. 5 (302) (1973): 177–79.

The article discusses the poetry of Ivan Drach, Vitalii Korotych [Vitali Korotich], Vasyli' Symonenko [Vasil Simonenko], Borys Oliinyk [Boris Oleinik], and Mykola Vinhranov's'kyi [Mikola Vingranovsky], who, in the author's view, "brought into Ukrainian poetry the new themes, motifs of a generation which did not take part in the war but clearly remembered it." The common characteristics of this group, according to Kryzhaniv's'kyi, are "the irreconcilability of them all to provincial narrow-mindedness, to stagnation of thought and to mediocrity, their enhanced sense of social and national dignity." He gives brief characterizations of each poet: Drach introduced "new elements into the traditional forms of ballad and elegy and new notes of a philosophical nature into meditative lyrics"; he is a "poet of ample talent, powerful thought" with "a keen feeling for words" and "original imagery." Symonenko was a "poet of public-spirited intonation" with "Shevchenko-like public mindedness"; Vinhranov's'kyi is a poet with "the headlong romantic urge"; Borys Oliinyk, a "poet of civic and philosophical themes" who writes "public-spirited lyrics"; Korotych, a "writer of broad creative range" and a "poet of a meditative frame of mind." "The Ukrainian nationalist emigrés abroad," says Kryzhaniv's'kyi, "staked heavily on the youth 'boom,' hoping the young poets would reject not only the authority but also the ideals of their fathers—humanist, communist and internationalist ideals, but their hopes were dashed." Contrary to these expectations from abroad, according to Kryzhaniv's'kyi, "all the young poets are politically active, they are public-minded."

- A805. "Kryzhanovsky, Stepan Andreevich."** *Prominent Personalities in the USSR*. (1968). 328.

A bio-bibliographical note (52 lines) about the literary scholar Stepan Kryzhaniv's'kyi, born in 1911.

- A806. Kuchar, Roman V.** "Orgy—the tragedy of individual and national dignity." *Ukrainian Review* (London). 17.2 (Summer 1970): 17–24.

Kuchar calls Lesia Ukrainka's drama *Orhiiia* a "short drama of epic dimensions." Even though the action takes place in Corinth during the period of Roman domination of Greece, Kuchar writes that *Orhiiia* "is definitely not a historical play, for that its poetic image is too transparent just as the sounds of contemporary notes in it are too intensive." It is, in Kuchar's view, "essentially the tragedy of character regardless of the fact that dignity of the entire nation is obviously at stake." According to Kuchar, the national ramification of the drama "does not affect its artistic integrity"; it is a work that "by its intensive humanism, intimate artistry, appealing universal values of dignity and conscience, together with deeply interwoven symbolism challenges brute forces of physical power of all ages." The dialogue between Phedon and Anteus (30 lines beginning with "I see more suitable making mausoleums") appears on pp. 21–22 in the author's translation.

- A807. Kuchar, Roman V.** "Shevchenko and Słowacki—parallels." *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 272–73.

An English summary of a Ukrainian article that appears on pp. 86–96. According to this summary, the Ukrainian poet Shevchenko and the Polish poet Słowacki "display characteristic qualities that have much in common," both in "their poetry of intimate lyricism" and in their "poems with historical background." Słowacki, according to Kuchar, "even to the [sic] greater degree than the poets of the so called [sic] 'Ukrainian school in the [sic] Polish literature' ... masterly [sic] depicted the glory and tragedy of the Ukrainian past."

- A808. Kuchar, Roman V.** "The traditional and the contemporary in Ukrainian émigré literature." / Roman Kuchar (Kukhar). *Ukrainian Review* (London). 19.1 (Spring 1972): 66–81. Biblio.  
A survey of Ukrainian literature in exile, with an emphasis on literary associations and their periodical publications, from MUR in the late 1940s to SLOVO in the 1950s and 1960s. According to Kuchar, "The émigré writers in their majority resent being linked in any way with the 'modernism,' claiming their writing to be contemporary though based on the traditional principle.... The lines between the 'contemporary-traditional' on the one side, and the 'modern' on the other, are drawn in this context sharply enough and interpreted as two different ideologies, national, self-identifiable and cosmopolitan, foreign respectively, both of them not necessarily sensitive to each other." The "writing style branded 'modern' proves to be much less popular than the traditional type among Ukrainian émigrés."
- A809. Kuchar, Roman V.** "Ukrainian clandestine literature in the USSR." *Ukrainian Quarterly*. 34.3 (Autumn 1978): 276–82.  
A review of the six issues of *Ukrains'kyi visnyk*, an underground journal published in Ukraine since January 1970 and smuggled out to the West, and of literary and political writings circulating in Ukraine by such authors as Ivan Dziuba, Valentyn Moroz and Ievhen Sverstiuk.
- A810. Kuchar, Roman V.** "Ukrainian emigre literature after 1945." *Ukrainian Quarterly*. 33.3 (Autumn 1977): 264–70.  
Not a critical survey but the author's general comments and reflections on the state of Ukrainian émigré literature in the West. Says Kuchar: "the growth of émigré literature has been stunted by the struggle to survive on the part of Ukrainian and other émigré writers themselves, the absence of a systematic and informed literary criticism, the lack of sophisticated readers and the lack of publishing funds.... It is too early ... to pass final judgment on what should be considered a great or mediocre work in the maze of recent literary production within the Ukrainian émigré symbiosis. Neither the traditional camp nor any group of modernists seems to have produced any arresting work of art."
- A811. Kuchkin, V.A.** "Primary Chronicle." *Great Soviet Encyclopedia*. 20 (1979): 538. Biblio.  
An encyclopedia article of more than half a page about the *Povest' vremennykh let*. The work is characterized as "An all-Russian chronicle codex compiled in Kiev in the second decade of the 12th century." Says Kuchkin about the *PVL*: "Even though it did not survive as a separate, independent literary monument, the Primary Chronicle served as the basis for most of the chronicle codices that have been preserved. The oldest, basic copies are the Laurentian chronicle which reflects the second redaction of the Primary Chronicle, and the Hypatian Chronicle, which reflects the third redaction."
- A812. "Kulchytskyi, Mykola."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 56.  
Described as "a young poet from the Dniprodzerzhynsk region" (4 lines).
- A813. "Kulik, Ivan Yulianovich (pseudonyms: R. Rolinato, Vasil Rolenko)."** *Who Was Who in the USSR*. (1972). 325.  
Bio-bibliographical data (25 lines) about Ivan Kulyk (b. 26 January 1897, d. in prison 14 October 1941).
- A814. "Kulish, Mikola Gur'evich."** *Great Soviet Encyclopedia*. 13 (1976): 560. Biblio.  
An unsigned bio-bibliographical note (24 lines) about Mykola Kulish (1892–1942). Individual plays are briefly assessed, e.g., "Bourgeois-nationalist tendencies appeared in Kulish's tragedy *The People's Malakhii* (1927; staged, 1928; 2nd ed. 1929) and in the comedy *Mina Mazailo* (1929). He attempted to overcome his ideological and aesthetic errors in the play *Sonata Pathétique* (staged, 1931) which affirmed the triumph of the Revolution."
- A815. "Kulish, Mykola (Nikolay Gur'yevich)."** *Who Was Who in the USSR*. (1972). 325.  
Twenty lines of bio-bibliographical data about the playwright Mykola Kulish (b. 6 December 1892, d. in prison in 1937).
- A816. "Kultura i zhyttia."** *Great Soviet Encyclopedia*. 13 (1976): 562.  
An eleven-line note about a Ukrainian newspaper published in Kyiv since 1945 (originally under the title *Radianske mystetstvo*). It specializes in news about cultural activities in Ukraine. Its circulation in 1973,

according to this entry, was 64,000.

- A817. "Kundzich, Alexei Leonardovich."** *Great Soviet Encyclopedia*. 14 (1977): 109. Biblio. Oleksii Kundzich (1904–1964) was a short-story writer and translator. (12 lines).
- A818. "Kurbas, Aleksandr (Les') Stepanovich."** *Who Was Who in the USSR*. (1972). 328–29. Forty-two lines of bio-bibliographical data about the theater director Les' Kurbas (b. 12 September 1887, d. in prison 15 October 1942).
- A819. Kuziakina, Nataliia.** "Face to face with one's life" / Nataliia Kuziakina. *Digest of the Soviet Ukrainian Press*. 13.8 (August 1969): 14–15. [Excerpts. Ukrainian original in *Vitchyzna* 5 (1969): 170–77]. According to Kuziakina, the chapter on Mykola Kulish in Iurii Smolych's memoirs *Rozpovid' pro nespokiii* "contains a great deal of interest. It is written with unquestionable respect for that dramatist and literary activist." Smolych admits, says Kuziakina, that "as a dramatist, Kulish possessed a talent of international dimensions." However, according to Kuziakina, "what Smolych of today says about Kulish's plays does not always correspond to what Smolych wrote about these same plays at the time of their first appearance." The *Digest's* title: "Smolych criticized for his portrayal of M. Kulish."
- A820. "Kuzmowycz, Olha Nadia."** *Who's Who of American Women*. 10th ed. (1977–1978): 500. Thirteen lines of bio-bibliographical data about the journalist Ol'ha Kuz'movych (b. 1917).
- A821. "Kuzmowycz, Olha Nadia."** *World Who's Who of Women*. 4th ed. Ed. director: Ernest Kay. Cambridge: International Biographical Centre, 1978. 657. port. Twenty-two lines, with portrait, about the journalist Ol'ha Kuz'movych.
- A822. "Kuzyakina, Nataliia Borisovna."** *Prominent Personalities in the USSR*. (1968). 343. Bio-bibliographical data about Nataliia Kuziakina (b. 1928), characterized here as a Ukrainian literary critic. (17 lines).
- A823. "Kvitka, Kliment Vasil'evich."** *Great Soviet Encyclopedia*. 12 (1976): 637. A bio-bibliographical note (18 lines + biblio.) about Klyment Kvitka (1880–1953), characterized here as a "Soviet musicologist and folklorist. Husband of Lesia Ukrainka," who "wrote many works on the theory of Ukrainian musical folklore."
- A824. "Kvitka, Kliment Vasil'evich."** *Who Was Who in the USSR*. (1972). 334. Bio-bibliographical data (17 lines) about Klyment Kvitka, a folklorist and music historian (b. 4 February 1880, d. 19 September 1953).
- A825. Kyryliuk, Ievhen.** "The great 'paver of the way.'" / Yevhen Kirilyuk. *Ukraine*. 3(27) (1976): 9–11. illus., part col. The article, written on the occasion of the 120th birth anniversary of Ivan Franko, has eleven illustrations that include monuments to Franko in Lviv and Kyiv, photos of the house in which he lived and his study, a display of his books in foreign languages, his portrait of 1890, and photos of Franko with his wife and with B. Hrinchenko. Kyryliuk stresses the political aspects of Franko's work and claims that "Franko's patriotism was inseparably bound to his internationalism." About the poem *Moisei*, which he considers "the peak of Ukrainian literature," Kyryliuk says the following: "It was written under the influence of the revolutionary events in Russia. In the introduction the author voices his firm belief that the revolution in Russia will bring freedom to the Ukrainians and other fraternal nations 'with the seal of his spirit upon them.'"
- A826. Kyryliuk, Ievhen.** "The ideological struggle surrounding the works of Shevchenko." / Ye.P. Kyryliuk. *Digest of the Soviet Ukrainian Press*. 16.10 (October 1972): 6–8. [Excerpts. Ukrainian original in *Radians'ke literaturoznavstvo* (no. 3, March 1972, 62–72)]. A political attack on Shevchenko studies in the West, especially on the fourteen-volume edition of Shevchenko's works published by M. Denysiuk in Chicago and on such Shevchenko scholars as P. Zaitsev, V. Miiakovs'kyi, P. Odarchenko, B. Kravtsiv, T. Os'machka, and I. Dziuba (whose article on Shevchenko and Khomiakov was published in the émigré journal *Suchasnist'*). The *Digest's* title:

"Ukrainians abroad told: Hands off Shevchenko!"

- A827. **Kyryliuk, Ievhen.** "In an atmosphere of creativity: note from the 7th International Congress of Slavists." / Yevhen Kyrylyuk. *Digest of the Soviet Ukrainian Press*. 17.10 (October 1973): 28–29. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 September 1973): 2].

Kyryliuk reports on the 7th International Congress of Slavists, which took place in Warsaw on 21–27 August. According to Kyryliuk, among some nine hundred papers and reports delivered at the congress, some dealt with Ukrainian literature. He mentions specifically B. Rybakov's paper on the *Slovo o polku Ihorevym*, Likhachov's paper on literary genres in Kyivan Rus', M. Pishut's (Czechoslovakia) paper on Shevchenko and Janko (Yanko) Kral, S. Kozak's (Poland) paper on Kostomarov and Mickiewicz, Vira Sher's (Hungary) paper on I. Franko, M. Laslo's (Romania) paper on Skovoroda's influence on Shevchenko, as well as comparative papers by the Ukrainian literary scholars I. Zhuravs'ka, Iu. Bulakhovs'ka, V. Zakharchevs'ka, N. Krutikova, H. Verves, and Ie. Kyryliuk. The *Digest's* title: "Ukrainian linguist reports on 7th Congress of Slavists."

- A828. **Kyryliuk, Ievhen.** "Karadzich and Ukrainian culture." / E.P. Kyryliuk [in Cyrillic script]. VIII. Medjunarodni Slavistički Kongres, Zagreb, 3–9. IX. 1978, Ljubljana. *Knjiga referata*. [Uredili Ivo Frangeš et al.]. Zagreb: Medjunarodni Slavistički Centar SR Hrvatske, 1978. 1: 420.

An English abstract of a paper delivered at the 8th International Congress of Slavists in Zagreb in 1978. Kyryliuk discusses Vuk Karadžić (Karadzich) (1787–1864), his publications, especially his Serbian dictionary and collections of Serbian folk songs, and their influence on O. Bodians'kyi (Bodyansky), M. Maksymovych (Maksymovich) and I. Sreznev's'kyi (Sreznevsky).

- A829. **Kyryliuk, Ievhen.** "A monument to the eternal revolutionary. The 120th anniversary of the birth of Ivan Franko." / Yevhen Kyrylyuk. *Digest of the Soviet Ukrainian Press*. 20.8 (August 1976): 25–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 June 1976): 3].

Kyryliuk, who is chairman of the editorial board for the publication of Franko's works, speaks on the occasion of the publication of vol. 1 of the projected fifty-volume edition. Kyryliuk provides the following information: Franko's archives have been transferred to Kyiv and have made possible new studies, scholarly conferences, and the regular publication of archival materials. Almost all fifty volumes have been compiled and are now being edited. The edition is expected to be completed in time for the 125th anniversary of Franko's birth in 1981. The *Digest's* title: "50-volume edition of Franko works to appear by 1981."

- A830. **Kyryliuk, Ievhen.** "Poetry of great reasoning power." / Yevhen Kirilyuk. *Ukraine*. 4 (40) (1979): 20–21. port.

The article was written to celebrate Mykola Bazhan's seventy-fifth birth anniversary. "Poetry projects feeling, but without deep underlying thought and a definite message it loses its vitality and value. That is why we call Bazhan's poetry philosophical, because it is always charged with a deep message of great reasoning power. It is not a shallow statement or the author's momentary stance, but a vital figurative fabric of thought which never fails to excite the reader," says Kyryliuk. The article deals with Bazhan as a poet, translator and encyclopedist. Kyryliuk notes that Bazhan paid tribute to futurism and romanticism before he finally "took the path of socialist realism." Illustrated with a large b/w portrait of Bazhan.

- A831. **Kyryliuk, Ievhen.** "Taras Shevchenko—the great humanist." / Yevhen Kirilyuk. *Ukraine*. 1 (33) (1978): 24–25. col. illus.

A slightly abridged reprint of the introductory essay to a Ukrainian-English edition of Shevchenko's selected poetry published by Dnipro in Kyiv in 1977 [cf. B085]. Kyryliuk stresses the political aspects and "internationalist sentiments" in Shevchenko's poetry. The article is illustrated with reproductions of two Shevchenko paintings, the cover of *Selected Poetry* with Shevchenko's self-portrait, and a photograph of Shevchenko's monument in Kaniv, all in color.

- A832. **Kyryliuk, Ievhen.** "Words that unite peoples." / Yevhen Kyrylyuk. *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 6–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (March 1974): 3].

About the interest in and influence of Shevchenko in Poland, Bulgaria, Czechoslovakia, Belarus, Georgia, Azerbaijan, Germany, Mongolia, Japan, India, and Vietnam. The survey is limited to selected older materials and provides no bibliographical data. The *Digest's* title: "Shevchenko studies in foreign countries."

- A833. Kysel'ov, Iosyp.** "The theater of Mykola Kulish." / Yosyp Kyselyov. *Digest of the Soviet Ukrainian Press*. 17.3 (March 1973): 9–11. [Excerpts. Ukrainian original in *Kul'tura i zhyttia*. (7 January 1973): 2–3]. According to the author, Mykola Kulish "blazed new trails in the search for new poetics and new dramaturgical techniques." Kulish's language, in Kysel'ov's view, has "life-giving freshness and clarity," and he uses music not as a means of simple illustration but "as an active factor in the drama of events." Kysel'ov cites the German critic Friedrich Wolf, who allegedly called *Sonata Pathetique* the greatest Ukrainian dramatic poem, comparing it with *Faust* and *Peer Gynt*. Kysel'ov compares *Maklena Grassa* to Arthur Miller's *Death of a Salesman*, which was published ten years later. The *Digest's* title: "Mykola Kulish praised as innovator in drama."
- A834. Kysel'ov, Oleksandr.** "Grabovskii, Pavel Arsen'evich." / A.I. Kiselev. *Great Soviet Encyclopedia*. 7 (1975): 325–26. Biblio.  
An article (30 lines) about Pavlo Hrabovs'kyi (1864–1912). According to Kysel'ov, "Grabovskii is an outstanding representative of Ukrainian democratic-revolutionary poetry of the 1880's and 1890's, in the tradition of T.G. Shevchenko."
- A835. Kyyashko, H.** "In the land of metallurgists and farmers." *Digest of the Soviet Ukrainian Press*. 15.11 (November 1971): 14–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 October 1971): 1]. The *Digest's* title: "Week of Ukrainian literature in Dnipropetrovsk oblast." To celebrate the fiftieth anniversary of the formation of the USSR, according to this report, "Six groups of established masters of the literary craft accompanied by young writers visited gigantic factory shops, construction sites and scientists in their laboratories. Their task was to satisfy the professional thirst for knowledge, discovery and impressions."

## L

- A836. Laber, Jeri.** "The 'wire skeleton' of Vladimir prison." *Ukrainian Review* (London). 21.4 (Winter 1974): 56–57.  
This article about Valentyn Moroz appeared originally on the OpEd page of the *New York Times* on Saturday, 9 November 1974. Says Laber about Moroz: "He is suffering from blood and liver disorders and has been given drugs that he fears are damaging his brain. On July 1 he began a hunger strike, declaring that he preferred death to insanity." Laber believes that publicity is a major weapon in the fight for the survival of Moroz and other political prisoners.
- A837. Laferrière, Daniel.** "Potebnja, Šklovskij, and the familiarity-strangeness paradox." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1974–1975. 5 (1974–1975): 47–49. Biblio.  
A summary of a paper delivered by Professor Daniel Laferrière of Tufts University at a literature seminar on 13 February 1975 and of the discussion that followed. The chief conflict between Oleksandr Potebnja and Viktor Šklovskij, according to this summary, involves Potebnja's concept of "synecdochicness" and Šklovskij's notion of defamiliarization (*ostranenie*). According to the summary, the speaker attempted a reconciliation of the two views.
- A838. Laferrière, Daniel.** "Potebnja, Šklovskij, and the familiarity/strangeness paradox." *Russian Literature*. 4.2 (April 1976): 175–98. Biblio.: 192–98.  
The literary theories of Oleksandr Potebnja (1835–1891) were rejected by Viktor Šklovskij (b. 1893) whose 1917 article "Isskustvo kak priem" is "regarded as the manifesto of Russian Formalism," according to Laferrière. The author attempts "to closely examine Šklovskij's somewhat delayed rejection of Potebnjanism, to determine whether and to what extent this rejection was justified, and to formulate a paradox that arises out of the clash between Šklovskij and Potebnja."

- A839. "Lagoda, Valentin Konstantinovich."** *Prominent Personalities in the USSR*. (1968). 345.  
A bio-bibliographical note (25 lines) about Valentyn Lahoda, a writer, satirist and poet born in 1913.

- A840. Lakiza, N.A.** "Le, Ivan Leont'evich." *Great Soviet Encyclopedia*. 14 (1977): 312–13. Biblio. I.L. Moisia (b. 1895), who used the pseudonym Ivan Le, was a writer of short stories and novels.
- A841. Landa, Malva.** "The case of Vasyly Stus: Persecuted poet." / Malva Landa and Tatyana Khodorovich. *Index on Censorship*. 6.4 (July–August 1977): 13–14.  
 An account (with an editorial note) of the prison experiences of Vasyly Stus in camp no. 17 in Mordovia (from autumn 1975 to June 1976) and camp no. 19, to which he was transferred in June 1976. The authors relate that Stus was denied the special diet prescribed for him after an ulcer operation; his correspondence was blocked, and he was handcuffed, subjected to daily searches, obliged to strip naked, etc. After Stus returned from the hospital, according to the authors, "he was officially informed that all his poetry (at least 300 stanzas) had been confiscated—perhaps destroyed. In June 1976, when camp no. 17 was dissolved, another 300 stanzas—poems by Goethe, Rilke and Kipling, translated by Stus—were taken from him. Stus was also informed of an official authorization for the destruction of all his poetry—not less than 600 (or 800) poems—the work of all his years in camp." According to Landa and Khodorovich, Stus's fellow-inmates (Soldatov, Penson, Heifetz, and Yuzkevich) petitioned the authorities on his behalf and, as a protest, declared a partial hunger strike (no hot food) that lasted four days. On behalf of the political prisoners of camp no. 19, the authors make the following appeal to the English PEN Club: "the poetic legacy of the Ukrainian poet Vasyly Stus is threatened with destruction. Throughout the whole length of his term in camp his poetry has periodically been taken from him. The political prisoners of camp no. 19 request the PEN Club to come to the defence of Stus and his work, and also to petition the government of the USSR."
- A842. LaPica, Larry.** "Taras Shevchenko: Bard of Ukraine." *Ukrainian Quarterly*. 28.2 (Summer 1972): 146–65.  
 An appreciation of Shevchenko written by a young student at the University of California at Riverside. Based on available English-language materials, the article quotes a number of Shevchenko's poems reprinted from a variety of sources. The longer quotations are: Thoughts from a prison (The sun sets, mountains fade) / Tr. Florence Randal Livesay (29 lines, pp. 146–47); Dedication (Songs of mine, O songs of mine) / Tr. John Weir (16 lines, pp. 152–53); The Dream (Dawn! Flying, I watch it from above) / Tr. Arthur Prudden Coleman (33 lines, pp. 155–56); The dream (My God, my only God) / Tr. C.A. Manning (13 lines, p. 157); and The Testament (When I am dead, then bury me) / Tr. John Weir (24 lines, p. 158). For identifications of individual poems, see the Index.
- A843. Laszlo-Kutiuk, Magdalene.** "Main trends of the Ukrainian poetry of the XXth century." VIII. Medjunarodni Slavistički Kongres, Zagreb, 3–9. IX. 1978, Ljubljana. *Knjižica referata*. [Uredili Ivo Frangeš et al.]. Zagreb: Medjunarodni Slavistički Centar SR Hrvatske, 1978. 2: 495.  
 A one-page abstract in English of a paper delivered at the 8th International Congress of Slavists in Zagreb in 1978. The author characterizes what she considers the main phases in the development of Ukrainian poetry, i.e., a/ 1901–1903, an attempt to introduce symbolism (Voronyi, Moloda muza, *Ukrains'ka khata*); b/ 1914–1921, a second wave of symbolism (Tychyna, Ryl's'kyi); c/ 1921–1931, a vanguard movement (Iohansen, Shkurupii, Pluzhnyk, Ellan-Blakytyni, Bazhan); d/ the neoclassical movement (Ryl's'kyi, Draikhmara, Zerov); e/ 1932–1960, strict conformity to the principles of socialist realism; f/ 1961ff.—a tendency to return to the sources.
- A844. Lavrynenko, Iurii.** "The literature of border line situations." / Jurij Łavrynenko. Tr. Colleen Taylor. *Kultura Essays*. Leopold Tyrmand, ed. New York: Free Press in coop. with the State University of New York at Albany; London: Collier-Macmillan [©1970]. 198–210.  
 Lavrynenko uses Oswald Spengler's concept of an individual's "ultimate decision" in certain borderline situations where such a moral decision may have a serious effect on the future of mankind. But, says Lavrynenko, "Spengler was not familiar with the 'borderline situation' as a continually developing crisis, a permanent state." Spengler's "responsible man," says Lavrynenko, "was not yet confronted with the division of his own personality because the struggle as yet was being waged only in the outer world and not within the human soul. He did not have to face directly the compromise with the devil as the iron command of history, the will of God." In his essay Lavrynenko gives four variations of the Spenglerian "ultimate decision," discussing four post-revolutionary Ukrainian writers who "destroyed their souls," each in his own way, in the name of victory over evil: Pavlo Tychyna, who chose compromise and total self-renunciation; Mykola Khvylyovyj [Chylyovy in the text], who committed suicide in protest; Mykola Kulish, who perished in a Soviet concentration camp; and Teodosii Os'machka (Teodozy Osmachka in

the text), who chose 'weakness as the ultimate escape' and survived by feigning insanity.

- A845. Le, Ivan.** "How our 'Literaturka' was born (On the 3000th issue of *Literaturna Ukraina*)." *Digest of the Soviet Ukrainian Press*. 17.1 (January 1973): 24–25. [Original in Ukrainian in *Literaturna Ukraina*. (5 December 1972): 1].

Remarks by Ivan Le, who was the first editor of this literary weekly, the first issue of which was published in March 1927 under the title *Literaturna hazeta*. Prior to this, according to Le, literary pages were published as part of the oblast newspaper *Proletars'ka pravda*. The *Digest's* title: "Literaturna Ukraina marks 3000th issue."

- A846. "Le (real name: Moysya), Ivan Leontevich."** *Prominent Personalities in the USSR*. (1968). 352.

Thirty-six lines of bio-bibliographical data about the novelist and short-story writer who wrote under the pseudonym Ivan Le (real name: Ivan Moisia, b. 1895).

- A847. "Lectures on Ukrainian literature at Queens College."** *Ukrainian Quarterly*. 29.2 (Summer 1973): 211–12.

A news item in the "Chronicle of Current Events" about a series of four lectures on Ukrainian émigré literature—drama, prose, literary criticism, and poetry—given at the Slavic Department of Queens College in Flushing, N.Y. on 1, 8, 11 and 15 May by Larissa Onyshkevych, Leo Rudnytzky, John Fizer, and Bohdan Rubchak.

- A848. Leeming, Monika.** "Greek and Latin elements in Pamvo Berynda's Lexicon of 1627." *Slavonic and East European Review*. 51.123 (April 1973): 182–213.

"Pamvo Berynda's Church Slavonic-Ukrainian lexicon is one of the most important monuments of East Slavonic lexicography," says Leeming. She provides a listing of words from Berynda's lexicon that are derivatives or borrowings from Greek and Latin.

- A849. Lencyk, Wasyl.** "Bohdan Lepky's letter to V. Lotocky, editor-in-chief of *Svoboda*." *Al'manakh Ukrain's'koho Narodnoho Soiuzu na rik 1974*. Jersey City, N.J.: Svoboda, 1974. 184.

An English-language summary of an article that appears in Ukrainian on pp. 58–59. Bohdan Lepky's letter, written in 1919, was sent from Wetzlar, Germany.

- A850. Lenhoff, Gail.** "The making of the medieval Russian journey" / Vroon, Gail Diane Lenhoff. *Dissertation Abstracts International*. 39.3 (September 1978): 1630–A.

An abstract of a Ph.D. dissertation written at the University of Michigan (1978). "The journey or *xożdenie* ... provides many insights into the nature and development of Russian letters," says the author. Four works are examined in the dissertation: the pilgrimages of Abbot Danylo and Archbishop Antonii to Constantinople and the journeys of Ignatii of Smolensk and Afanasii Nikitin, the latter ("Journey beyond three seas"), according to the author, representing the "culmination of the entire tradition." The dissertation, 273 pp. in length, is available in print or on microfilm from University Microfilms International, order no. 7815328.

- A851. "Leonid Plyushch, Ukrainian cyberneticist."** *Zhinochyi svit=Woman's World*. 24.11/12 (287–88) (November/December 1973): 31–32. port.

According to this unsigned article, a trial was held in Kyiv on 14 January 1973 at which Leonid Plyushch was sentenced to a psychiatric prison for an undisclosed length of time. Plyushch was charged with anti-Soviet agitation and propaganda according to Art. 62 of the Criminal Code of the Ukrainian SSR. The anonymous article provides biographical data about Plyushch, a mathematician, who is also a literary critic.

- A852. Leont'ev, A.A.** "Potebnia, Aleksandr Afanas'evich" / A.A. Leont'ev and R.M. Tseitlin. *Great Soviet Encyclopedia*. 20 (1979): 472–73. Biblio.

Aleksandr Potebnia (1835–1891), who wrote a number of works on the Ukrainian language, Ukrainian folklore, the theory of literature, ethnology, thought and language, is described here as a "Ukrainian and Russian Slavic philologist and Slavist." The authors discuss Potebnia's contributions in an article more than half a page in length and say, among other things: "Potebnia actively participated in the creation of Ukrainian culture, the development of which he saw closely related to the history of the Russian

culture," and "Of particular interest are Potebnia's 'linguistic poetics' and his views on poetic language, the nature of poetry, and the nature of art in general."

**A853. "Lesya Ukrainka centennial."** *Forum*. 14 (Fall 1970): 12. illus.

An unsigned note about plans to celebrate the centennial jubilee of Lesya Ukrainka in 1971. These include performances of her plays, a film based on a script by Ivan Drach, and a commemorative medal.

**A854. "Lesya Ukrainka monument in Kiev."** *Forum*. 25 (1974): 22–23. illus.

An unsigned note about the unveiling of the Lesya Ukrainka monument (the work of the sculptor H. Kal'chenko) in Kyiv on 3 September 1973. There is a full-page photo of the monument on p. 23 and an illustration of Halyna Kal'chenko at work on p. 22.

**A855. "Let the people judge: the true story behind the monument to Lesya Ukrainka in Saskatoon."**

/ Statement by the National Executive Committee of the Association of the United Ukrainian Canadians. *Ukrainian Canadian*. 29.597 (91) (February 1977): 8–21. illus.

A polemic against the so-called "nationalist" Ukrainians in Canada who, according to this article, attempted to prevent the erection of a statue of Lesya Ukrainka, a gift of the Ukrainian SSR, on the grounds of the University of Saskatchewan. Illustrated with six photographs, including photos of Lesya Ukrainka and Taras Shevchenko monuments and a group photo depicting the sculptors Halyna Kal'chenko and Anatoly Ignashchenko and the writers Iurii Kosach and Petro Kravchuk [Peter Krawchuk].

**A856. "Let us increase our spiritual treasures. From the open party meeting of the Kiev Writers' Organization."** *Digest of the Soviet Ukrainian Press*. 11.3 (March 1967): 20–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 February 1967): 1–4].

L. Dmyterko, who spoke at the meeting, said that "the skill of the author is also an ideological category." He noted that "some young writers see only the negative aspects of life, and therefore their works are by and large twisted and distorted." Singled out for critical attention as "vague" or "ideologically foreign" were B. Oliinyk's poem "Doroha" (published in *Dnipro*, no. 1, 1967) and Ia. Stupak's story "Hordynia" (published in *Vitchezna*, no. 12). The *Digest's* title: "Kiev writers criticize lack of ideology in prose."

**A857. "Letter to P. Shelest."** *Ukrainian Review* (London). 16.1 (Spring 1969): 43–44.

A letter to the First Secretary of the Communist Party of Ukraine, Petro Shelest, on behalf of Viacheslav Chornovil, who was sentenced in November 1967 to three years' imprisonment for preparing and disseminating "libellous inventions." The letter, probably written in May or June 1968, is signed by Ivan Dziuba, Ivan Svitlychnyi, Nadia Svitlychna, and Lina Kostenko.

**A858. Lev, Vasyl'. "Hryhoriy Skovoroda: a Ukrainian philosopher."** *Ukrainian Review* (London). 20.2 (Summer 1973): 12–14.

A biographical article written on the occasion of Skovoroda's 250th birth anniversary. The article includes seven lines of Skovoroda's poem "Every city has its customs and rights" in an unattributed translation.

**A859. Lev, Vasyl'. "Mykhaylo Vozniak—a literary historian and literary scholar" / Wasyl Lew. *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 273–74.**

An English summary of a bio-bibliographical study of Mykhailo Vozniak (1881–1954) that appears in *Ukrainian* on pp. 97–106.

**A860. Lev, Vasyl'. "Philological studies within the framework of the Shevchenko Scientific Society over a period of one hundred years." / Wasyl Lew. *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society, vol 187). 269.**

An English summary of a bibliographical survey in *Ukrainian* that appears on pp. 5–18.

**A861. Lev, Vasyl'. "Resume." In his *Bohdan Lepkyi, 1872–1941: zhyttia i tvorchist'*. New York: Naukove**

Tovarystvo im. Shevchenka, 1976. (Zapysky Naukovoho Tovarystva im. Shevchenka, t. 193). 393–95. illus.

A two-and-a-half-page English summary of a Ukrainian book about the life and work of Bohdan Lepkyi (1872–1941). Lepkyi was a poet, novelist, and literary scholar, the author of many books of poetry, prose, literary history, and literary studies. In addition to a detailed biography and literary analysis of Lepkyi's poetry, the book contains short stories and novellas and an extensive (pp. 293–363) multilingual bibliography of works by and about Lepkyi. The table of contents also appears in English on pp. 398–99. The book is illustrated with a series of b/w photographs of biographical interest.

- A862. Levada, Oleksandr.** "Under the Leninist banner of Party- and People-Mindedness." Address by Oleksandr Levada, Secretary of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 31–35. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 May 1973): 1–3].

Levada spoke at a joint meeting of Executive Board Presidiums of Creative Unions of writers, cinematographers, composers, and artists of Ukraine on 22 May 1973 in Kyiv. He said, among other things: "our community will no longer tolerate any kind of ideological waverings, any kind of flirtation with concepts that are ideologically hostile to our world outlook ... it was only when certain writers permitted themselves antisocial activity, when they cynically passed their slanderous samizdat (self-published) scribbles abroad into the hands of our most inveterate enemies, when certain artists—for a mess of potage—were ready to sell the fruits of socialist literature and art and demonstratively, servilely bowed before the most corrupt examples of bourgeois literature and art—it was only then that attempts were made to introduce elements of an unhealthy tendency into the creative atmosphere of our unions, to create collisions between the older and the younger generations, to discredit even our creative method—socialist realism—before the whole world. Now an end has been put to these attempts. As a result, we can now work more confidently and more calmly." Ivan Bilyk's *Mech Areia*, Volodymyr Zarembo's *Ivan Mandzura*, Ivan Iliencko's biography of Hryhorii Kvitka-Osnov'ianenko, P. Shelest's *Ukraino nasha radians'ka*, and M. Kytsenko's *Khortytsia v heroitsi i lehendakh* are singled out as examples of books with ideological errors. The *Digest's* title: "Levada rehashes latest Party guidelines for creative unions."

- A863. Levada, Oleksandr.** "We must raise the work of our printed organs to the level of today's needs. Speech by Oleksandr Levada." *Digest of the Soviet Ukrainian Press*. 19.4 (April 1975): 8–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 February 1975): 1–3].

A critical examination and evaluation of literary journals of Ukraine. Levada focuses on shortcomings in light of the latest party directives. *Literaturna Ukraina* is accused of "thoughtlessness evident in organization and even in the manner of presenting various materials," of its inability "to strike the correct tone in certain critically controversial articles." *Vitchyzna* is accused of having printed "ideologically inferior, artistically imperfect works, marked by asocial attitudes, artificial philosophizing, estheticism in the worst sense of the word, and petty bourgeois tastes." *Radians'ke literaturoznavstvo* is given credit for its "greater activation" but criticized for its low circulation and lack of popularity among writers. *Zhovten'*, *Prapor*, *Donbas* and *Vsesvit*, according to Levada, "rarely carry important articles on the contemporary literary process, and sometimes they feature materials that are in themselves highly deserving of harsh criticism."

- A864. "Levada (real name: Kosyak), Aleksandr Stepanovich."** *Prominent Personalities in the USSR*. (1968). Bio-bibliographical data (38 lines) about the poet and playwright Oleksandr Levada, born in 1909, whose real name was Kosiak.

- A865. Lewin, Paulina.** "The Ukrainian popular religious stage of the seventeenth and eighteenth centuries on the territory of the Polish Commonwealth." *Harvard Ukrainian Studies*. 1.3 (September 1977): 308–29.

According to Lewin, in the seventeenth and eighteenth centuries Ukrainian religious plays "were created and performed by members of semi-professional wandering companies" consisting primarily of students or graduates of the brotherhood schools or the Mohyla Academy, and were generally connected with holy days of the Church calendar, especially during the Holy Week before Easter. Lewin discusses a few plays or fragments of plays of this period and analyzes *Slovo o zbreenniuk pekla*, which she calls the most interesting and dramatically most mature play.

- A866. Libman, Z.** "Critical paradoxes." *Digest of the Soviet Ukrainian Press*. 14.6 (June 1970): 11–13.

[Excerpts. Ukrainian original in *Robitnycha hazeta*. (25 April 1970): 3].

The editors of *Vsesvit* are criticized for publishing critical articles by H. Kochur (about the French modernist poet Saint-John Perse and the Spanish poet Federico García Lorca) and by V. Hakkebush (on Luigi Pirandello) and for failing to provide Marxist-Leninist critical comments to accompany the publication of translations of the work of such writers as Eugène Ionesco and Somerset Maugham. The *Digest's* title: "Vsesvit censured for lack of Marxist-Leninist interpretations."

**A867. Likhachov, Dmitry.** "The authenticity of the *Slovo o polku Igoreve*; a brief survey of the arguments." / D.S. Likhachev. *Oxford Slavonic Papers*. 13 (1967): 33–46.

An Ilchester lecture delivered at the Taylor Institution, Oxford, on 16 February 1967. The author discusses textological and linguistic evidence for the authenticity of the *Slovo o polku Ihorevim*, motives for its composition, parallels of individual images in old Kyivan Rus' literature and in folklore, the interrelationship of the *Slovo* and *Zadonshchina*, the incompatibility of the *Slovo* with the eighteenth century, the pagan character of the *Slovo*, etc. Likhachov's conclusion: "the whole hypothesis of the sceptics, that the *Slovo* is of late origin, remains—to say the least—quite unproven."

**A868. Likhachov, Dmitry.** "Further remarks on the textological triangle: *Slovo o polku Igoreve*, *Zadonshchina* and the Hypatian Chronicle." / D.S. Likhachev. *Oxford Slavonic Papers*. n.s. 2 (1969): 106–15.

A continued discussion about the authenticity of the *Slovo o polku Ihorevim*, a response to J. Fennell's paper published in the previous year [cf. A337]. Likhachov points out, among other things, that the *Slovo* was first published in 1800, *Zadonshchina* in 1852, and the Hypatian Chronicle in 1843. "The hypothesis that the *Zadonshchina* influenced the *Slovo* consequently rests upon another hypothesis, according to which the eighteenth-century author of the *Slovo* was familiar with the unpublished and comparatively rare manuscript of the *Zadonshchina* and of the Hypatian Chronicle: this fact by itself considerably diminishes the probability of the first hypothesis."

**A869. Likhachov, Dmitry.** "Tale of Igor's Campaign, The." / D.S. Likhachev. *Great Soviet Encyclopedia*. 23 (1979): 719. Biblio.

An article of more than half a page (61 lines) on the *Slovo o polku Ihorevim*, described here as "a monument of old Russian literature dating from the late 12th century," with the following caveat: "The Tale dates from a period when Old Russian literature had not yet become divided into Russian, Ukrainian, and Byelorussian literatures; it belongs in equal measure to all three fraternal peoples and has influenced all three literatures."

**A870. Likhachov, Dmitry.** "The type and character of the Byzantine influence on Old Russian literature." / D.S. Likhachev. *Oxford Slavonic Papers*. 13 (1967): 14–32.

Delivered originally as a lecture at the Taylor Institution, Oxford, on 17 February 1967. According to Likhachov, "it is more correct to speak of the transplantation of Byzantine culture onto Slavonic soil rather than of cultural 'influences.' A cultural trait on transplantation begins in its new surroundings an independent existence, and sometimes takes on a fresh form." This transplantation, in the author's view, was not a mechanical process; the translated literature did not reflect the contemporary Byzantine literature but consisted of certain selections; the Slavonic recension of Byzantine culture came by way of Bulgaria, and the role of Old Church Slavonic was similar to that of Latin and Arabic. Says Likhachov: "Native forms of the literature of the upper feudal classes and local works of national significance confined within the boundaries of one country began to appear very early in the South and East Slavonic countries. In Kievan Russia chronicles were written which had no connexion—either in form or content or in the ideas they express—with the historical works of Byzantium; political oratory, reflecting local political problems, made its appearance, as well as local forms of hagiographical literature, and so on. These local works and literary forms penetrated to other Slavonic countries much less easily than did the works which were more clearly connected with Byzantine literature, i.e., the works of the Slavonic recension of Byzantine culture."

**A871. Likhachov, Dmitry.** "What is the essence of the differences between old and modern Russian literature?" / D.S. Likhachev. *Soviet Studies in Literature*. 2.3 (Spring 1966): 64–88.

A translation of an article originally published in *Voprosy literatury* (no. 5, 1965). In discussing the structural differences, the author characterizes the literature of Kyivan Rus' in the following words: "writing in Old Rus' bore a less personal nature and had certain qualities in common with folklore ...

personal styles were less pronounced ... the chief difference between one genre in Old Russian literature and another was the use to which it was put —ritualistic, legal or other functions. The boundaries of literature were not clearly drawn.... Old Russian literature, particularly in its beginning, was represented by individual writings highly diverse in nature, each of which was more or less *sui generis* in type and form." He cites as examples the *Slovo o polku Ihorevim*, Ilarion's [Hilarion's] *Oration*, Monomakh's *Pouchenie ditiam*, etc.

- A872. Lipatov, Valentin.** "The greatest monument—a renewed Ukraine." *Ukrainian Canadian*. 23.537 (58) (July/August 1971): 11. illus.

Lipatov, first secretary of the USSR embassy in Canada, spoke at the unveiling of the Vasyl' Stefanyk monument in Edmonton on 22 May 1971. He said: "Soviet Ukraine ... marked this 100th anniversary of Wasył Stefanyk's birth with honour and respect.... But the greatest monument to the writer-democrat is the renewed Ukrainian nation—a happy Ukraine."

- A873. "Lisovyy, Pyotr Andreyevich (pen name: Svashchenko)."** *Who Was Who in the USSR*. (1972). 352. Bio-bibliographical data (8 lines) about the writer and journalist Petro Lisovyi (b. 12 June 1892, d. 17 January 1943).

- A874. "Literary criticism in today's ideological struggle** (Round table discussion sponsored by the *Literaturnoe obozreniye* (Literary review) and *Radyans'ke literaturoznavstvo* (Soviet literary studies) journals." *Digest of the Soviet Ukrainian Press*. 19.12 December 1975): 18–22. [Excerpts. Ukrainian original in *Radians'ke literaturoznavstvo*. 5 (May 1975): 56–76 and 6 (June 1975): 63–81].

A meeting of critics and literary scholars organized by the Russian journal *Literaturnoe obozrenie* and the Ukrainian journal *Radians'ke literaturoznavstvo*, was held in Kyiv on 30–31 January 1975. The recently published collections of articles *Proty fal'shyvykh kontseptsii, V chadū fal'shyvykh idei, Spivdruzhnist' literatury i suchasna ideolohichna borot'ba*, and *Literatura pravdy i prohresu* served as the basis for discussion. Participants included Yu.I. Surovtsev, V.H. Beliaev (Byelyayev), D. Pavlychko, the editor of *Vsesvit*, A.T. Hordiyenko, M.M. Parkhomenko, S.A. Kryzhanivskyy, H.D.Verves, I.O. Dzeverin, V.H. Donchyk, and others. Ideological struggle and the role played in it by literary criticism was the main subject of discussion. Concerns were expressed about attempts to supplement Marxism with existentialism and Freudianism, to rehabilitate the Ukrainian neoclassic writer Oswald Burghardt-Iurii Klen, to revive the slogans "Away from Moscow" and "Give us psychological Europe" "under the false pretense of internationalism," to characterize Ukrainian literature as backward because of socialist realism, etc. The *Digest's* title: "Hold characterize on role of criticism in ideological struggle."

- A875. "Literature."** *Soviet Ukraine*. Chief editorial board: M.P. Bazhan (editor in chief) et al. Kiev: Editorial Office of the Ukrainian Soviet Encyclopedia, Academy of Sciences of the Ukrainian S.S.R. [1969?]. 481–98. illus.

An unsigned encyclopedic survey of the history of Ukrainian literature from early oral folklore to Soviet Ukrainian belles lettres of the early 1960s, illustrated with a facsimile of the title page of *Eneida* (1798), photographs of Shevchenko and of the Franko monument in Lviv, as well as three group photos of Ukrainian writers. There are separate chapters entitled "Folk poetical art," "Literature before the October Revolution," and "Soviet literature," the latter divided into sections: Literature during the October revolution and civil war (1917–1920); Literature of the 1920's; Literature of the 1930's; Literature during the Great Patriotic War of the Soviet Union (1941–1945); Literature of the final stage in building socialism and the period of full-scale building of communism. A preliminary note characterizes Ukrainian literature in the following words: "In its basic tendency, which was democratic and progressive, Ukrainian literature truthfully portrayed the people's struggles against social and national oppression, for liberty and independence.... Ukrainian Soviet literature today is a component part of the literature of socialist realism, a powerful means of communist upbringing and an ideological instrument of the C.P.S.U. in the struggle to build a communist society."

- A876. "Literature."** *Ukraine: A Concise Encyclopaedia*. Prepared by Shevchenko Scientific Society. Ed. Volodymyr Kubijovyč. Toronto: Published for the Ukrainian National Association by University of Toronto Press, 1963–1971. 2 vols. illus., ports. bibliographies.

While the bulk of material on Ukrainian literature appears in Chapter VIII of this encyclopedia [v. 1, pp. 960–1097], there are additional literature-related subsections in other chapters in both volumes. An

attempt is made here to enumerate this material in the detailed contents, as follows:

Contents: 1. **History of the study of Ukrainian literature:** The nineteenth and early twentieth centuries. The Contemporary period. / N. Hlobenko. [1: 960–72]. • **Ukrainian literature and literary criticism abroad** / B. Krawciw. [1: 972–73]. • 2. **The old period: eleventh to fifteenth centuries.** The beginnings of writing and of literature. Translated and borrowed literature. The monumental style (Literature of the great Kievan realm). The ornamental style in literature (The period of disintegration of the Kievan realm). The period of transition (Fourteenth-fifteenth centuries). / D. Čiževsky. [1: 974–90]. • 3. **The Renaissance, the Reformation and the Baroque.** The Renaissance and the Reformation. Baroque. / D. Čiževsky. [1: 990–1001]. • 4. **Classicism.** Poetic travesty. Dramatic literature. Prose. / D. Čiževsky. [1: 1006–7]. • 5. **Romanticism.** Preliminary remarks. The Kharkiv group of romanticists. The Rus'ka Triitsia. The high point in the romantic movement. / D. Čiževsky. [1: 1007–19]. • 6. **The period of realism.** Introductory remarks. From romanticism to realism. The realism of the second half of the nineteenth century / N. Hlobenko. [1: 1019–31]. • 7. **The age of modernism.** Preliminary remarks. Prose and dramaturgy in prose. Poetry and poetic drama / N. Hlobenko. [1: 1032–42]. • 8. **The period between the two world wars.** Central and Eastern Ukraine. / N. Hlobenko. [1: 1043–59]. Western Ukraine and the emigration. / I. Korowytsky. [1: 1059–68]. • 9. **During and after the Second World War.** Soviet Ukraine / G. Boiko-Blokhyn and B. Krawciw. [1: 1069–79]. The emigration after the war / I. Korowytsky. [1: 1079–87]. • 10. **Ukraine in literary works written in the Russian language** / N. Hlobenko. [1: 1087–92]. • 11. **Polish-Ukrainian literary relations** / Józef Łobodowski. [1: 1092–97].

**Other literature-related material:** The national anthem / Z. Lysko [1: 36–37]. • Oral literature of the people. / V. Petrov. [1: 350–61]. • The historical epos. Occupational songs. Lyric songs / S.Yu. and P. Odarchenko. [1: 361–66]. • Lyric and epic poetry. Folk prose / V. Petrov and P. Odarchenko. [1: 366–71]. • Ritualistic poetry and “Soviet folklore” / B. Krawciw [1: 426–27]. • **Book publishing and the press.** 1. Survey of bibliological research / B. Krawciw [2: 428–31]. • 2. Bibliography / B. Krawciw [2: 431–40]. • 3. The beginnings of printing / B. Krawciw [2: 441–44]. • 4. Book printing in the seventeenth and eighteenth centuries / B. Krawciw [2: 444–50]. • 5. Nineteenth and early twentieth centuries / V. Doroshenko, B. Krawciw, P. Zlenko [2: 450–58]. • 6. Book publishing 1919–66 / V. Doroshenko, P. Zlenko, B. Krawciw, V. Kubijovych. [2: 458–73]. • 7. The sale and distribution of books / B. Krawciw [2: 473–76]. • 8. The press / A. Zhyvotko, B. Krawciw [2: 476–519]. • **Theater** (especially sections dealing with): Drama criticism [2: 616–17]; The ancient Ukrainian theater / G. Luzhnytsky [2: 618–22]; Repertory / V. Haievsky. [2: 625–27]; Dramaturgy / V. Haievsky, V. Revutsky [2: 637–39]; Dramaturgy / V. Revutsky [2: 647–48; 652–54]. • **Ukrainians abroad.** In the United States: Cultural and community life. Press and publishing. Literature. / V. Markus [2: 1139–42]. • In Canada: Press and publications / B. Kazymyra [2: 1178–80]; Ukrainian literature in Canada / C.H. Andrusyshen [2: 1180–82]. • In Brazil: Literature, scholarship, arts / O. Boruszenko [2: 1202–3]. • In Argentina: Art and literary life / E. Onatsky [2: 1211–12]. • In Poland: Literature, art, scholarship / V. Kubijovych [2: 1239]. • In Czechoslovakia: Literary and artistic life. Publishing and broadcasting / V. Markus [2: 1246–47]. • In Australia: Educational and cultural life / T. Lachowych [2: 1260–62].

The extensive scholarly encyclopedic treatment of various aspects of Ukrainian literature is illustrated with b/w reproductions of title pages, illuminations from medieval books, and autographs and portraits of major Ukrainian writers, among them I. Kotliarevs'kyi, P. Hulak-Artemovs'kyi, H. Kvitka-Osnov'ianenko, M. Shashkevych, T. Shevchenko, P. Kulish, M. Vovchok, Iu. Fed'kovych, A. Konys'kyi, I. Nechui-Levyts'kyi, P. Myrnyi, B. Hrinchenko, I. Franko, I. Tobilevych, P. Hrabovs'kyi, M. Kotsiubyns'kyi, V. Stefanyk, O. Kobylians'ka, L. Ukrainka, P. Tychyna, M. Ryl's'kyi, M. Khvylovyi, Iu. Ianovs'kyi, E. Malaniuk, and O. Ol'zhych. All these portraits appear in the main section in vol. 1; a group photo of members of VAPLITE is reproduced at 1: 1048. Additional portraits of the writers P. Kulish, T. Shevchenko, O. Dovzhenko, M. Sadovs'kyi, O. Saksahans'kyi, and I. Karpenko-Karyi appear in vol. 2 in the sections on painting, graphic arts and cinematography.

A877. “Literature. Comment on foreign writings. Writing about *Vsesvit* in 1969...” *Soviet Studies. Information Supplement*. 26 (April 1970): 10.

An eleven-line digest of an article that appeared in *Literaturna Ukraina* on 13 January 1970 [author not named]. The article complained about *Vsesvit's* editorial policy of not publishing Ukrainian translations of books that have already appeared in Russian.

A878. “Literature. Criticism: Referring to V.I. Shevchuk's *Karel Čapek: Antyflashysts'ki tovary* (Kiev), H. Konovalov ...” *Soviet Studies: Information Supplement*. 26 (April 1970): 7.

A digest of an article published originally in *Literaturna Ukraina* on 9 January 1970, p. 3. [11 lines].

**A879. "Literature. Translations: Chairman of the Ukrainian Society for Friendship and Cultural Relations with Abroad ..."** *Soviet Studies: Information Supplement*. 26 (April 1970): 10.

An eleven-line digest of an article published in *Literaturna Ukraina* on 20 January 1970 at p. 2. The article complains about unused opportunities to publish Ukrainian literature abroad. Gallimard is named as having requested twenty to twenty-five contemporary Ukrainian novels for publication in French. The author's name is not given.

**A880. "Literature. Translations: The holding of seminars in the Ukraine ..."** *Soviet Studies: Information Supplement*. 26 (April 1970): 9.

About a seminar for foreign translators of Ukrainian literature. A six-line digest of an article published in *Literaturna Ukraina* on 9 January 1970, p. 1.

**A881. "Literature. Translations: A report has been addressed to the plenum of the Board of the Writers' Union of Ukraine ..."** *Soviet Studies: Information Supplement*. 26 (April 1970): 9–10.

The report (originally published in *Literaturna Ukraina* on 16 January 1970, pp. 2–3) complained about insufficient projection of Ukrainian literature abroad and poor representation of Ukrainian literature among publications issued by Progress Publishers in Moscow and in the journal *Soviet Literature*. (A 30-line digest).

**A882. "Literature. Translations: Ukrainian literature is very little known abroad ..."** *Soviet Studies: Information Supplement*. 26 (April 1970): 9.

A thirty-line digest of an article published in *Literaturna Ukraina* on 13 January 1970 at p. 3. The article complained about insufficient translations of Ukrainian literature into foreign languages and about the attempts by Dnipro Publishers to remedy the situation.

**A883. "Literature. Translations: The Ukrainian monthly *Vsesvit*..."** *Soviet Studies: Information Supplement* 26 (April 1970): 8–9.

An eighteen-line digest of an article about *Vsesvit* originally published in *Literaturna Ukraina* on 9 January 1970, p. 1.

**A884. "Literaturna Ukraina."** *Great Soviet Encyclopedia*. 14 (1977): 561.

About the Ukrainian literary newspaper founded in 1927; according to this entry, it was "the first newspaper of its kind in the USSR." (13 lines).

**A885. ["Little Taras from the script for 'Heritage 73'."]** *Ukrainian Canadian*. 25.556 (49) (March 1973): 29–33. illus.

Vignettes from the poetry and boyhood of Taras Shevchenko, presented on stage by the narrator, reader, Canadian children with their mother, little Taras, and Oxana. Includes excerpts of Shevchenko's poetry, i.e., "I was thirteen, I herded lambs" (50 lines); "Old Perebendya, minstrel blind" (28 lines). No author, translator or title is supplied. The title in brackets is from the contents page of the issue.

**A886. Litvinov, Volodimir. "Vast treasury of thought."** *Ukraine*. 3 (7) (1971): 16. port.

About the life and work of Teofan Prokopovych [Theophan Prokopovich in the text], with his portrait. Prokopovych is characterized as "the noted Ukrainian philosopher, historian, cleric and statesman." According to Litvinov, "Prokopovich propagated the best achievements in the theory of world literature of his days. Unlike the classicists who advocated a strict adherence to literary genres, he proposed to blend opposing genre categories in one work, as in the tragicomedy. He applied his poetic principles to his tragicomedy *Vladimir*, the first drama in Ukrainian as well as in Russian literature, which was based not on the traditional themes from the lives of the saints, but on the author's current realities."

**A887. Litvinov, Volodimir. "Vast treasury of thought."** *Ukrainian Canadian*. 27.575 (68) (December 1974): 37–40. illus., port.

About Teofan Prokopovych [Theophan Prokopovich in the text]. Apparently a reprint from *Ukraine*. [cf. A886].

**A888. "Loboda, Andrey Mitrofanovich."** *Who Was Who in the USSR*. (1972). 353.

Bio-bibliographical data (19 lines) about Andrii Loboda, a folklorist and literary historian (b. 26 June 1871, d. 1 January 1931).

- A889. "The lofty civic responsibility of the artist.** Resolution of the joint meeting of the Presidiums of the Executive Boards of the Creative Unions of Ukraine." *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 36–37. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 May 1973): 3].

The resolution calls for implementing the plans for literature and art outlined by the 24th Congress of the Communist Party of the Soviet Union and presented in L.I. Brezhnev's report as "the basis of the creative, ideological, civic and organizational work of the unions, of their printed organs, of their oblast branches."

- A890. Lohvynenko, Anatolii.** "'Momentum' is gathering momentum." / Anatolii Lohvynenko. *Digest of the Soviet Ukrainian Press*. 20.9 (September 1976): 21–23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 July 1976): 3].

About a readers' conference of scientists and oblast writers' organizations held in Kharkiv to discuss Pavlo Zahrebel'nyi's novel *Rozhin*. The participants expressed their appreciation of the novel and gave some critical comments. Among the critical remarks: "unsatisfactory depiction of the specific scientific and industrial environment"; "unconvincing nature of certain episodes." The *Digest's* title: "Cybernetics confer on Zahrebel'nyy's new novel."

- A891. Lord, Albert B.** "The *dumy* and the South Slavic epic tradition." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1974–1975. 5 (1974–1975): 29–31. Biblio.

A summary of a paper presented by Professor Albert B. Lord of Harvard University at the general seminar on 14 November 1974 and of the discussion that followed. According to this summary, the speaker examined the differences and similarities between the Balkan or Serbo-Croatian and Bulgarian oral epic and the Ukrainian *dumy* in terms of metrical systems, instruments used in performance, and the use of formulaic expression.

- A892. Loshchits, Iu.M.** "Skovoroda, Grigorii Savvich." *Great Soviet Encyclopedia*. 23 (1979): 511. Biblio.

More than half a page (78 lines) about the "Ukrainian philosopher, poet and pedagogue" Hryhorii Skovoroda (1722–1794). Skovoroda's literary manner, according to the author, "is characterized by expressive imagery, by striking transitions from the passionate to the humorous or the grotesque, and by an abundance of metaphors, antitheses, recurring images and symbols."

- A893. Luchka, Ivan.** "The princess and the poet." *Forum*. 9 (Summer 1969): 14–15, 18–24. illus.

The story of Shevchenko's relationship with Princess Varvara Repnina. The article consists mainly of long excerpts from Varvara Repnina's letters to her friend in Switzerland, Charles Eynard, interspersed with explanatory comments by the author. The article is illustrated with Shevchenko's self-portrait presented to Repnina in 1843 (full page at 14), Repnina's portrait by Hlafira Pshol (p. 15), a portrait of Prince M. Repnin by Joseph Hornung that Shevchenko was commissioned to copy in 1843, views of Prince Repnin's country house in Iahotyń, the children of Repnina's brother, painted by Shevchenko in 1844 (full page at 23), a view of the St. Petersburg Academy of Arts, and a reproduction of the title page of the first edition of Kobzar.

- A894. Luciw, Theodore.** "Shevchenko's influence on Honcharenko." In his *Father Agapius Honcharenko, First Ukrainian Priest in America*. New York: Ukrainian Congress Committee of America, 1970. 24–25.

Ahapius Honcharenko is credited with the first mention of Shevchenko in the English-language press. [See *ULE: Articles in Journals and Collections, 1840–1965: A108*]. Luciw's book-length biography of Honcharenko contains some material relevant to Ukrainian literature, i.e., an unattributed translation of the "Song of kozak Baida (Hey! Young Baida drinks mead-whiskey strong) (pp. 9–11); an excerpt from another *duma*, "A poor slave in Turkey sends greetings" (p. 11); a chapter entitled "The Brotherhood of Sts. Cyril and Methodius: rise of Ukrainian literary nationalism" (pp. 19–20); and the chapter on Shevchenko's influence listed above, which has some notes on Shevchenko's life and a few lines of quotations from his poetry. Among the book's illustrations, which include photographs of Honcharenko, there is a small portrait of Shevchenko on p. 180.

- A895. Luckyj, George S.N.** "The archetype of the bastard in Ševčenko's poetry." *Slavic and East European*

*Journal*. 14.3 (Fall 1970): 277–83. Notes.

An attempt to apply the Jungian precepts of archetypes ("The contents of the collective unconscious") to Taras Shevchenko's poetry. Luckyj discusses some of Shevchenko's archetypal motifs, especially the mother as a seduced girl, a *pokrytka*, and the related archetype of her illegitimate child—the bastard. The bastard appears, often as a tragic figure, in a number of Shevchenko's poems, notably in "Prychynna," "Utoplena," "Kateryna," "Naimychka," "Osyka," "Tytarivna," "Maryna," "U nashim rai na zemli," "Haidamaky," and "Mariia," all of which are analyzed by the author. Fourteen lines of "Mariia" quoted in the original are given literal prose translation into English on p. 282 ("All my hope in").

**A896. Luckyj, George S.N.** "Dmytro Ivanovych Chyzhevs'kyi, 1894–1977." *Slavic Review*. 36.3 (September 1977): 550–51.

An obituary article about the eminent Slavic scholar (b. 23 March 1894 in Oleksandriia, Ukraine; d. 18 April 1977 in Heidelberg, Germany). Chyzhevs'kyi is characterized by Luckyj as a "truly cosmopolitan European." "Chyzhevs'kyi's contribution to Slavic studies has indeed been monumental," says Luckyj; "he was as much at home in Czech and Slovak literature as in Russian and Ukrainian; he was a literary critic and historian, as well as a linguist and philosopher. The breadth of his knowledge was phenomenal, and he had the rare gift of grasping the essential and relating his findings in a new and illuminating way." [Chyzhevs'kyi's name was also rendered as Čiževskij and Tšiževskij].

**A897. Luckyj, George S.N.** "Introduction." *Vaplitiavs'kyi zbirnyk*. Vyd. 2–e, dop. pid red. Iuriiia Luts'koho. Z nahody p'iatdesiatyrichchia VAPLITE. Oakville, Ont.: Published for the Canadian Institute of Ukrainian Studies by Mosaic Press, 1977. 7–26.

A reprint, with minor editorial changes regarding transliteration, of the first study in English of VAPLITE, the Free Academy of Proletarian Literature, based on the unpublished records of this organization preserved among the private papers of Arkadii Liubchenko. The study was originally published in *Harvard Slavic Studies* [3 (1957): 227–46] under the title "The battle for literature in the Soviet Ukraine: a documentary study of VAPLITE, 1925–1928" and was also issued as a separate offprint. [For annotations see *ULE: Books and Pamphlets, 1890–1965*, B37 and *ULE: Articles in Journals and Collections, 1840–1965*, A402].

**A898. Luckyj, George S.N.** "Polarity in Ukrainian intellectual dissent." *Canadian Slavonic Papers*. 14.2 (Summer 1972): 269–279.

The polarity, as seen by Luckyj, is between those critics of the Soviet regime who, like Ivan Dziuba, point out the discrepancies between Soviet theory and practice, taking Marxism-Leninism as their point of reference and influencing public opinion more or less openly, and those ardent nationalists, like Valentyn Moroz, who pay for their views with imprisonment and can only influence public opinion through the underground. "The divergence between Dziuba's and Moroz's views exemplifies not only the rift in the Ukrainian resistance but also the dilemma of the intellectual dissent in general," says Luckyj. "It is only possible to say that at the moment there is room in the Ukraine for both points of view and that the polarity between them is a positive fact. It enables many dissenters to express differing opinions which do not necessarily coincide with those of either Dziuba or Moroz." A brief French résumé of this article appears on p. 279.

**A899. Luckyj, George S.N.** "Ševčenko and Blake." *Harvard Ukrainian Studies*. 2.1 (March 1978): 94–115.

A comparative study of Taras Shevchenko and the English poet William Blake. "Both Blake and Ševčenko are mythopoeic poets," says Luckyj. "On its deepest level, their work represents a vision of life composed of archetypes." According to Luckyj, "a special affinity exists between the components of this vision in Ševčenko's and Blake's poetry.... Moreover, the visionary and anthropocentric qualities of their writings distinguish these two poets from many other Romantic poets." Luckyj discusses the main archetypes in Shevchenko's poetry: images of seduced woman, of the wise old man—the minstrel or *kobzar*, and of the warrior-cossack. Luckyj finds Blake's counterparts to Shevchenko's seduced woman and his archetypes *dolia-nedolia*, *volia-nevolia*, *pravda-nepravda*—innocence and experience, love and hate, freedom and slavery, the Fall and Eden. "The never-ending conflict between good and evil, God and Satan, freedom and oppression that Ševčenko writes about is also the central theme of Blake's poetry," says Luckyj. "And although the details of the vision of these two poets differ, as does their poetic expression, striking similarities exist between them. Both are visionary or 'oracular' poets, both create mythologems from partly national ... and partly biblical material, both rebel against the existing social order and enunciate moral principles to a far greater extent than do their contemporaries, and both are vatic poets." The

article is interspersed with quotations from Shevchenko's poetry in Ukrainian, with literal English translations by the author. The longer fragments are: In our earthly paradise = U nashim rai na zemli (11 lines, p. 99); I am alone, quite alone = Oi odna ia, odna (16 lines, p. 101); The thick braids unwound = Rozplelasia husta kosa (17 lines, p. 102); With a slim waist and beauty = I stanom hnuchkym i krasoiu (17 lines, p. 103); My dear God = Mii Bozhe mylyi (from "Maryna," 10 lines, p. 105); The old man hid = Staryi zakhovavsia (from "Perebendia," 25 lines, pp. 107–8).

- A900. Luckyj, George S.N. "Some practical problems of Ukrainian literary studies." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1973–1974. 4 (1973–1974): 82–85.

A summary of a paper presented on 2 May 1974 and of the discussion that followed. The speaker discussed the declining linguistic competence in Ukrainian among young scholars in North America, the "incompleteness of Ukrainian literary criticism and scholarship and the large gaps in the continuity of the Ukrainian literary tradition which are reflected in research and scholarship," and the vital need for basic, comprehensive studies of Ukrainian literature and for competent English translations of Ukrainian literary texts.

- A901. Luckyj, George S.N. "To the editors." *Harvard Ukrainian Studies*. 2.3 (September 1978): 391–92. A rebuttal of George G. Grabowicz's review article on Chyzhevs'kyi's *A History of Ukrainian Literature: From the 11th to the End of the 19th Century* [cf. B006], which was edited by G.S.N. Luckyj. The Grabowicz review article appeared under the title "Toward a History of Ukrainian Literature" in *Harvard Ukrainian Studies* [cf. A405] and was issued as a book (1981) in the Harvard Ukrainian Research Institute monograph series [cf. ULE: 1980–1989, B046].

- A902. Luckyj, George S.N. "Translations, translations!" / George Luckyj. *Journal of Ukrainian Graduate Studies*. 2.1 (Spring 1977): 104–6.

A polemical response to a review by M.C. [Marco Carynnyk] of Luckyj's translation of *Sonata Pathétique* by Mykola Kulish. [cf. R127.1].

- A903. Luckyj, George S.N. "Turmoil in the Ukraine." / George Luckyj. *Problems of Communism*. 17.4 (July–August 1968): 14–20.

Among the subjects discussed by George Luckyj are: 1/ the young poets of Ukraine, the so-called *shestydesiatnyky*, whose impact, in his view, is mainly "on a universal esthetic plane" and whose protest "is expressed in human rather than national terms"; 2/ the fire at the Academy of Sciences Library in Kyiv on 24 May 1964, which he witnessed himself; 3/ the cult of Vasyl' Symonenko, whose works were circulated clandestinely; 4/ arrests and persecutions of the Ukrainian intelligentsia in 1961 and 1965; 5/ the documents of Viacheslav Chornovil, *Lykho z rozumu*, published in Ukrainian in Paris (1967); and 6/ Ivan Dziuba's *Internationalism or Russification?*, published in English in London (1968) [cf. B018].

- A904. Luckyj, George S.N. "The Ukrainian literary scene today." *Slavic Review*. 31.4 (December 1972): 863–69.

A critical survey of Ukrainian literature from 1960 to 1972. Luckyj writes about the poets known as the *shestydesiatnyky* (Kostenko, Drach, Korotych, Vinhranov's'kyi, Symonenko), whose greatest achievement, in his view, was "the rediscovery of the function of poetry" and whose very appearance "out of a sea of mediocrity and conformism proves the vitality of Ukrainian literature." He calls attention to "a flood of historical fiction" (Zahrebel'nyi et al.); to promising younger writers such as Hutsalo, Valerii Shevchuk and Iurii Shcherbak; to achievements in the field of translation from foreign literature (Mykola Lukash, Borys Ten, Hryhorii Kochur); and to the impact of intellectual dissent, in which such writers as Chornovil, Osadchyi, Dziuba, Sverstiuk, and Valentyn Moroz play a prominent role. Among the poets whose work is disseminated in underground publications, Luckyj mentions Kalynets', Holoborod'ko, Hryhorii Chubai, and Vasyl' Stus.

- A905. Luckyj, George S.N. "Ukrainian literature." / George Luckyj. *Encyclopedia of World Literature in the 20th century*. Gen. ed. Wolfgang Bernard Fleischmann. New York: F. Ungar. 3 (1971): 445–48. Biblio.

A survey of Ukrainian literature from the *Slovo o polku Ihorevim* of medieval Kyivan Rus' to the contemporary modernist New York Group of Ukrainian émigré poets. Luckyj briefly discusses romantic and realist writers, the romantic and ethnographic tradition in Ukrainian drama, the process of

Europeanization, modernism, nationalist writers in exile, and socialist realism in Soviet Ukraine, but his main emphasis is on Ukrainian literature of the 1920s, which, according to Luckyj, "showed great vitality." The period "was marked, however, by "the most violent purges of cultural and literary organizations ... [and] resulted in a severe struggle between the regime, which was intent on achieving conformity and obedience at any price, and the Ukrainian writers and scholars, who forcefully resisted the dictates of the party." Luckyj writes that in the 1930s the Soviet purge of Ukrainian writers "claimed more than one hundred victims. Among them Khvyil'ovyi, who shot himself in 1933, and many other writers of the first rank ... The arrest and deportation of [the playwright] Kulish was the single greatest loss to Soviet Ukrainian literature."

**A906. Luckyj, George S.N.** "Ukrainian literature." *Discordant Voices: the Non-Russian Soviet Literatures, 1953–1973*. George S.N. Luckyj, ed. Oakville, Ont.: Mosaic Press, 1975. 127–44.

After Stalin's death in 1953, new trends began to appear in Soviet Ukrainian literature, says Luckyj. The rehabilitation of Soviet Ukrainian writers who perished in the Stalinist purges of the 1930s and publications of their works encouraged and influenced the younger generation of writers. The poets of the sixties (Drach, Kostenko, Symonenko, Korotych, Vinhranov's'kyi) "vigorously objected to the simplistic Soviet view of life and rediscovered human anguish and suffering, as well as the fragility of human relationships. Symonenko's commitment to social and national problems led to a veritable cult among the young. Other poets "may be classed as 'modernists,'" since to them the form and language of their poems were of primary importance. L. Kostenko, the leader of this group, is known for "the quiet exploratory, inward-evolving orientation of her best poems." "Drach's 'thirst' for discovering reality as it is, unvarnished by ideology, compels the reader to look at things in a new light and to think independently." The poets of the sixties found a large following among the young and even had some influence on the older generation of Ukrainian writers. Luckyj claims that the "revival of Ukrainian poetry in the 1960s was not accompanied by any resurgence of prose." Among the exceptional prose works worth noting, he singles out Pervomais'kyi's *Dykyi med*, whose merit, according to Luckyj, lies in its structure and restraint, and Honchar's *Sobor*, which centers on the problem of historical awareness but is, in Luckyj's view, "inferior in style." Among historical novelists attempting a more sophisticated approach ["which often falls flat"], Luckyj singles out Zahrebel'nyi and his novel *Dyvo* ["replete with false profundity"]. There is "crude propaganda," says Luckyj, in novels dealing with life on collective farms (e.g., novels by Stel'makh): an exception, despite tendentiousness, is, in Luckyj's view, *Vyr* by Hryhorii Tiutiunnyk, "which shows real talent." "The present state of Ukrainian prose," says Luckyj, "is full of problems. The narrow formulae of socialist realism keeps it structurally on the level of second rate 19th century fiction. Those innovations which were made in the novel in the 1920's (Yanovsky, Pidmohyl'ny) have been wiped out. Yet in spite of the dullness of the average novel, attempts are being made by younger writers to widen the limits of socialist realism. Two prose writers, in particular, have demonstrated that they have the potential to create a different realistic style. They are Valerii Shevchuk ... and Yurii Shcherbak." Luckyj also surveys the literature of dissent, beginning with the late 1960s, and the repressions that followed. Chornovil, Sverstiuk and Valentyn Moroz (the latter characterized as one of the best "contemporary protest writers in any literature") are discussed in this context. Underground publishing has produced also such poets as Ihor Kalynets' ["great poetic virtuosity," "free of overt political themes"], Mykola Vorobiov, Vasyli Holoborod'ko, Hryhorii Chubai, and Vasyli Stus ["less sophisticated," in Luckyj's view, but "excels as a lyricist"].

**A907. Luckyj, George S.N.** "Ukrainian literature." *World Literature since 1945: critical surveys of the contemporary literatures of Europe and the Americas*. Ed. Ivar Ivask & Gero von Wilpert. New York: F. Ungar [©1973]. 668–73. Biblio.

A critical survey of Ukrainian literature after World War II. "Ukrainian literature of the period 1945–70 can best be studied in its various themes, as they reflect or run contrary to the official ideology," says Luckyj. "Strict conformity to the principles of socialist realism prevailed" until Stalin's death in 1953. Then new trends emerged, and some of the writers who perished in the decades of terror were partially rehabilitated. Still, the official doctrine of literature as "socialist in content and national in form" meant in practice, according to Luckyj, "that Ukrainian literature was dependent on Russian models" and that a great deal of it was "crudely propagandist" and of low quality. The significant exception, according to Luckyj, is the poetry written in the 1960s, with its greater sophistication in both language and style and its "desire to turn away from political ideology toward universal themes." Among writers reflecting the official ideology, Luckyj briefly mentions Honchar, Pervomais'kyi, Ryl's'kyi, Panch, Il'chenko, and Skliarenko; he singles out as especially noteworthy, despite some tendentiousness, Tiutiunnyk, Ianov's'kyi,

Dovzhenko, and Smolych, and, among the poets of the 1960s, Kostenko, Drach, Korotych, Symonenko, and Vinhranovs'kyi. Luckyj mentions the arrests of writers in the mid-1960s and briefly discusses Ukrainian writers in exile.

- A908. **Luhova, A.** "The golden ring." *Digest of the Soviet Ukrainian Press*. 14.8 (August 1970): 19–20. [Excerpts. Ukrainian original in *Vil'na Ukraina*. (20 May 1970): 3].  
The *Digest's* title: "Forgotten opera of the 20's performed in Lviv." About the opera *Zoloty obruch* by B. Liatoshyns'kyi [Liatoshynskyy in the text], with libretto by Ia. Mamontov, based on Ivan Franko's novel *Zakhar Berkut*.
- A909. "**Lukash, Mykola Oleksiyovych.**" *Ukrainian Political Prisoners in the Soviet Union*. (1979): 60–61. About the dissident activities of the translator and scholar Mykola Lukash. (15 lines).
- A910. "**Lukash, Nikolay Alekseevich.**" *Prominent Personalities in the USSR*. (1968). 359. Bio-bibliographical data (18 lines) about the poet and translator Mykola Lukash, born in 1919.
- A911. **Lukianenko, H.** "The golden bridges of friendship" / H. Lukyanenko. *Digest of the Soviet Ukrainian Press*. 18.11 (November 1974): 18–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 October 1974): 2].  
About translations of Mykola Bazhan's poetry into Polish, Bulgarian, Czech, and German. Andrei Germanov, the Bulgarian translator, and Peter Kirchner, the German translator, are mentioned by name; the Polish and Czech translators are not named.
- A912. **Lukin, Yuri.** "Poetic prose (On the sixtieth birthday of Mikhail Stelmakh)." Tr. Peter Mann. *Soviet Literature*. 6 (291) (1972): 148–52.  
"Typical of Mikhail Stelmakh's historical revolutionary novels is his striving to grasp the essence of historical change, to understand the grandeur of the spirit of the toiling people and to convey the wealth of their inner experience and the justice of their aspirations," says Lukin. In Stelmakh's works, according to the author, "the individual artistic experience of the writer emerges enriched by the broad and rich experience of the traditions of Ukrainian national culture. From a single common ideological and philosophical foundation spring works marked by the originality of the creative personality of the artist who produced them."
- A913. "**Lupiy, Oles Vasilevich.**" *Prominent Personalities in the USSR*. (1968). 371–72. A bio-bibliographical note (14 lines) about Oles' Lupii, a poet, writer and playwright born in 1938.
- A914. "**Lupynis, Anatoliy Ivanovych.**" *Ukrainian Political Prisoners in the Soviet Union*. (1979): 62. Ten lines about the dissident activity of the poet Anatolii Lupynis.
- A915. **Lutsiv, Luka.** "The 'literary alliance' of Stefanyk and Martovych." / Luke Luciwi. *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 274–75.  
An English summary of an article that appears in Ukrainian on pp. 107–11. The article deals with the alleged partnership of Vasyl' Stefanyk and Les' Martovych that supposedly resulted in their joint authorship of *Nechytal'nyk* and *Lumera*. Lutsiv concludes that both works "are marked by the stylistic characteristics of Martovych and not of Stefanyk."
- A916. **Lutsiv, Volodymyr.** "Kobza-bandura and *Dumy* and their significance in the history of the Ukrainian people." *Ukrainian Review* (London). 13.1 (Spring 1966): 53–70. illus.  
The first part of the article discusses the origin and external appearance of the *kobza*, a musical instrument, and is illustrated with three pages of drawings of the instrument, as well as a portrait of the author playing the bandura. Pp. 58–64 are devoted to *dumy*—their collectors, publications and performers. Lutsiv cites at length the work of the *duma* scholar Filaret Kolessa and provides a series of quotations on the *dumy* from Shevchenko, Gogol, Dobrolyubov, Tolstoy, K.V. Zapa, Friedrich Bodenstedt, Alfred Rambau, and Panteleimon Kulish. The article is interspersed with excerpts from *dumy* in a literal English translation.

**A917. Lysenko, Oleksandr.** "Hrihoriy Skovoroda—outstanding Ukrainian philosopher and poet of the 18th century." / Olexandr Lysenko. *Ukraine*. 4 (12) (1972): [24–25], port.

Commemorating the 250th anniversary of the birth of Hryhorii Skovoroda (3 December 1722–9 November 1794). This is how Lysenko interprets Skovoroda's views: "According to Skovoroda's philosophy, man, both in his being (epistemologically) and in his attitude to the world (gnoseologically), constitutes a part of nature, its 'microcosm.' Notwithstanding man's 'divine' nature, this nature does not remain unchangeable. Skovoroda held that kindness, wisdom, love, and, consequently, happiness do not exist ready-made, but become shaped in the process of life and, mainly, through work. Wisdom is not an innate quality, but rather a life experience illuminating the paths of man." The article is illustrated with a large linocut portrait of Skovoroda by V. Chebanik.

**A918. "Lyubchenko, Arkadiy Afanas'yevich."** *Who Was Who in the USSR*. (1972). 361.

Bio-bibliographical data (9 lines) about the writer Arkadii Liubchenko (1899–1945).

**A919. Lyubchenko, H.** "To whom has the heart been given: Concerning the writer's class approach to life." *Digest of the Soviet Ukrainian Press*. 17.6 (June 1973): 25–27. [Excerpts. Ukrainian original in *Robitnycha hazeta* (27 April 1973): 2–3].

A negative review of I. Bilyk's *Mech Areia*, V. Malyk's *Posol urus-shaitana*, and O. Berdnyk's *Zoranyi korsar*. In Bilyk's book the reviewer finds a "fog of scientifically uncorroborated mystical symbolism and concepts, priority over the portrayal of actual social relations ... overt influence of profoundly alien bourgeois nationalist theories"; in Malyk's book, "social idealization of Zaporozhian Sich and the Cossack brotherhood," and in Berdnyk's work, idealism, concentration on the elite, the technocrats, and the intellectual minority, with the common people either absent or "portrayed as an inert passive mass, which is degenerating." The *Digest's* title: "Bilyk, Malyk and Berdnyk charged with voicing 'alien bourgeois views' in their works."

## M

**A920. Mackiw, Theodore.** "A biographical sketch of Taras Shevchenko." *Ukrainian Review* (London). 25.2 (Summer 1978): 32–43.

A detailed factual biography of the poet, who, according to this historian's characterization, "lived a life of tribulation and sorrow."

**A921. Makarov, Anatolii.** "The poet seeks modernity." / Anatolii Makarov. *Digest of the Soviet Ukrainian Press*. 10.5 (May 1966): 18–20. [Excerpts. Ukrainian original in *Dnipro*. 3 (March 1966): 147–55].

"There is no other poet who is growing more rapidly and surely than Drach, who would be creatively more energetic and courageous," says Makarov. The critic credits Drach with introducing many original ideas into poetry and praises his philosophical lyricism, historical awareness, and "a peculiar union of artistic and scientific thinking." "The themes of his verses," says Makarov, "do not leave anyone indifferent, everybody is moved by them, although in different ways. No matter what we say about the poetry of Drach, it is one of the significant events of our cultural life." A comment added to the article by the editors of *Dnipro* takes issue with some statements and calls on readers to continue the discussion on Ivan Drach's poetry. The title supplied by the *Digest* reads: "Critic places Drach at top among new poets."

**A922. Makhnovets', Leonid.** "In Skovoroda's hand." *Digest of the Soviet Ukrainian Press*. 16.9 (September 1972): 25–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (28 July 1972): 2].

Makhnovets's reports on his discovery of previously unknown records about Hryhorii Skovoroda as a teacher of poetics and syntax at the Kharkiv Collegium in the years 1759–1760 and 1763–1764. The *Digest's* title: "Find school records signed by Skovoroda."

**A923. "Maksimovich, Mikhail Aleksandrovich."** *Great Soviet Encyclopedia*. 15 (1977): 349. Biblio.

An unsigned bio-bibliographical note (28 lines) about Mykhailo Maksymovych (1804–1873), characterized by the *GSE* as a "Ukrainian botanist, folklorist and historian." Maksymovych compiled and published

a collection of Ukrainian folk songs (1834) and translated the *Slovo o polku Ihorevim* into Ukrainian.

- A924. "Maksym Rylsky." *Zhinochy svit*=*Woman's World*. 25.7–8 (295) (July–August 1974): 23.  
An unsigned bio-bibliographical note about Maksym Ryl's'kyi.
- A925. Maksymenko, Hryhoriy. "In the forefront." *Digest of the Soviet Ukrainian Press*. 16.5 (May 1972): 15.  
[Excerpts. Ukrainian original in *Literaturna Ukraina*. (28 March 1972): 2].  
Maksymenko, secretary of the Central Committee of the Komsomol of Ukraine, speaks of the need for political education of young writers and of the Komsomol plan to send them to various construction projects to "observe customs, characters and preferences" of "people ... engaged in truly heroic feats." The *Digest's* title: "Komsomol secretary calls for intensification of ideological education of young writers."
- A926. Malanchuk, V.Yu. "The ideological sources of literature." *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 11–15. [Excerpts. Ukrainian original in *Vitchyzna*. 12 (December 1973): 1–16].  
Malanchuk, secretary of the Central Committee of the Communist Party of Ukraine and a candidate member of the Politburo, spoke at the general meeting of communists of the Kyiv branch of the Writers' Union of Ukraine. He singles out as particularly praiseworthy the books *Duma pro tebe* by Stel'makh, *Tsyklon* by Honchar, *Buimyr* by Kost' Hordiienko [Hordiyenko], *Ulianovy* by V. Kanivets', *Blyskavka* by V. Kozachenko, *Z pohliadu vichnosti* by Zahrebel'nyi, *Pochesnyi lehin* by Vadym Sobko, *Soldaty bez mundyryv* by Natan Rybak, *Kanal* by Ivan Hryhurko, and D. Bedzyk's trilogy about revolutionary transformations in western Ukraine [no title given]. He expresses his dissatisfaction, however, with "a certain degree of alienation from the real world" in poetry, with "petty philosophizing, juggling with abstract-humanistic categories and art for art's sake" in prose; "primitivism, psychological oversimplification and artistic imperfection" in dramaturgy; "an unhealthy tendency to litter the language with obsolete words and dialecticisms"; and "serious mistakes and erroneous tendencies" in the work of the critics Marharyta Malynov's'ka, Ievhen Adel'heim [Yevhen Adelheym], and others. Appraisals of such figures as Drahomanov, Kostomarov, M. Skrypnyk, and Ellan-Blakytyni, according to Malanchuk, require "an objective class evaluation" because of "attempts to idealize figures whose ideo-political views necessarily evoke serious reservations." The *Digest's* title: "Malanchuk on ideological orthodoxy in literature."
- A927. Malaniuk, Evhen. "Ivan Franko as a manifestation of the intellect." *Ukrainian Review* (London). 13.3 (Autumn 1966): 16–21. parts.  
"It is worthwhile to return again and again to Franko's reason," says Malaniuk, "for in its full creative force it was the pure expression of our national intellect." According to Malaniuk, modern Ukrainian national thought "was fanned into flame by Panko Kulish, smouldered gently, and finally went out again with Drahomanov. When in the eighties and nineties the chasm of provincialism refused to close and 'national non-existence' blossomed forth, it was Franko who strengthened, deepened and extended Kulish's intellectual prologue, and brought us" [i.e., Ukrainians] "a huge step forward along the often difficult and unpleasant path of national thought." The article is illustrated with two full-page b/w portraits of Franko—a photograph dating from 1875 and a reproduction of a painting by Ivan Trush.
- A928. Malynov's'ka, Marharyta. "A poem of life." / Malinovskaya, Margarita. Tr. Vladimir Talmy. *Soviet Literature*. 11 (344) (1976): 153–57.  
A review of *Liudyna u sebe vdoma*, a book of essays and travelogues by Vitalii Korotych (1974), characterized by the author as a "documentary novel-cum-essay."
- A929. Malynov's'ka, Marharyta. "A philosopher of the people." *Digest of the Soviet Ukrainian Press*. 14.1 (January 1970): 17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (11 November 1969): 4].  
Skovoroda is characterized as a "philosopher-poet." "[H]is works travelled with him from village to village, from old to young, like a tireless wanderer. None of them appeared in print during his lifetime. But hundreds of kobzars and bandura-players sang his songs and poems, many of them became folk songs," says Malynov's'ka. The *Digest's* title: "Skovoroda eulogized on the 175th anniversary of his death."
- A930. "Malyshko, Andrey Samoylovich." *Prominent Personalities in the USSR*. (1968). 383.  
A bio-bibliographical note (68 lines) about the poet Andrii Malyshko (b. 1912).

- A931. "The man-breaking regime: case of Ukrainian writer.** (Editorial). *Ukrainian Quarterly*. 30.1 (Spring 1974): 5–12.

An editorial about Ivan Dzyuba, who was sentenced in March 1973 to ten years in prison and exile for his book *Internationalism or Russification?* and pardoned by the Soviet regime after a recantation of his views. Says the editor: "Dzyuba's 'confession' undoubtedly has not changed his image in the eyes of the Ukrainian people. The Bolshevik regime is still hard-pressed indeed if it calculates that the entire background—esthetic, moral and political—of a man like Dzyuba can be offset by a scrap of paper."

- A932. Manning, Clarence A.** "Ivan Franko." *Kalendar-al'manakh na 1966 rik. U 110-richchia narodzhennia i 50-richchia smerty Ivana Franka.* / Ukrain's'kyi Narodnyi Soiuz; Naukove Tovarystvo im. Shevchenka v ZDA. Jersey City, N.J.: Svoboda, 1966. 91–95. port.

Manning calls Franko the "voice of Western Ukraine" and the "spokesman for his people." He says: "Franko undoubtedly reaches the heights in his philosophical poems, in *Ivan Vyshtensky* and in *Moses*. These need not fear comparison with the great poems of other languages and literatures and belong truly to the literature of the world." The volume, issued on the occasion of the 110th anniversary of Franko's birth and the fiftieth anniversary of his death, contains several portraits of Franko and other relevant illustrations (photographs, paintings, autographs, monuments, museums, group photos of Franko with his wife and with the writers Kobyliańska, Hnatiuk, and Kotsiubyn's'kyi, as well as a photograph of Franko's love, Celina Zygmuntowska).

- A933. Manning, Clarence A.** "Ivan Franko, 1856–1916." *Forum*. 1.1 (Winter 1967): 10–12. illus., port.

A condensed version of a chapter from Manning's book *Ukrainian Literature*. In this chapter, Manning points out the differences between Shevchenko and Franko: the natural genius and self-educated son of a serf, the romantic poet with a tragic life story, and the talented and well-educated, hardworking journalist and editor with superhuman energy. Manning provides a detailed biography of Franko. The article is illustrated with a large b/w portrait of Franko and photos of his house in Lviv, his desk, and the monument on his grave at the Lychakiv Cemetery in Lviv. Five lines from "Stone Cutters"—"And so we moved ahead, united as one man"—are quoted on p. 11 in an unattributed translation.

- A934. Manning, Clarence A.** "Ivan Kotlyarevsky." *Ukrainian Quarterly*. 26.2 (Summer 1970): 164–70.

"By the time that Kotlyarevsky had finished his work," says Manning, "he had carried Ukrainian tastes through the remainder of the eighteenth century classical period and the Romantic period and adapted the language and the audience to a new art, even if he had not developed it to its full capacity." Although Kotliarev's'kyi was "a primary figure in the development of modern Ukrainian literature, yet the controversy that has grown about him, his objects and his goal in his lifetime has never been answered conclusively by either his admirers or his detractors." The article has three quotations from *Eneida*, apparently in the author's translation: "Aeneas was a clever fellow" (10 lines, p. 166), "For Virgil, may he reign forever" (10 lines, p. 167), and "Aeneas, noster magnus panus" (10 lines, p. 168).

- A935. Manning, Clarence A.** "The role of Franko." *Ivan Franko: Collected Papers Commemorating the 110th Anniversary of the Birth and the 50th Anniversary of the Death of Ivan Franko*. Pt. 2. Editor: B. Steciuk. New York: Shevchenko Scientific Society, 1968. (Memoirs of the Shevchenko Scientific Society 184). 159–67. Biblio.

Manning focuses on the "social consequences of Franko's work" and on the writer's role in the "revival of the spirit of the Western Ukrainians" by making them conscious of their unity with Ukrainians then living under the rule of the Russian Empire. Manning's article is the only one in English in this collection of papers: all other articles are in Ukrainian.

- A936. Manning, Clarence A.** "Taras Shevchenko as a world poet." *Promin'*. 18.3 (March 1977): 19–21, port.; 18.4 (April 1977): 15–18. illus.

Shevchenko's poetry, says Manning, "is one long exposition of the beauty, of the history, of the tragedy of Ukraine, and he might seem at first sight to be only a poet of his people. Yet as we read him further, we see that he is dealing with even a greater subject than Ukraine and that is the fate of humanity with all of the varied emotions of the human heart." The article, apparently a reprint of the one published originally in *Ukrainian Quarterly* in February 1945 [cf. *ULE: Articles in Journals and Collections, 1840–1965*, A448], is interspersed with fragments of Shevchenko's poetry in Manning's translation. The longer fragments are: "But Taras called to the kozaks" (6 lines); "Look upon the quiet heavens" (12 lines); and

"Oh, embrace, my dearest brothers" (16 lines). The illustration in the April issue is that of the Shevchenko monument in Washington.

- A937. **Marchenko, I.** "Routes of Ukrainian books." *Digest of the Soviet Ukrainian Press*. 14.9 (September 1970): 14–15. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (26 July 1970): 2].

In an interview with the author, H.Ya. Demydenko, director of Ukrknyhoeksport, provides the following information: eighty-six countries receive Ukrainian publications; last year 1.5 million copies were sent abroad. Of these, 628,000 Ukrainian books were sent to Poland. The Mystemstvo publishing house published a series of Ukrainian children's books in Spanish and English. Demydenko claims to have received orders for 100,000 copies of these titles. Ukrainian publications are advertised in a biannual catalog, *Novi knyhy Ukrainy*. Since 1970, Ukrainian books have also been listed in *Mezhdunarodnaya kniga's* weekly bulletin, *Novye knigi SSSR*. The *Digest's* title: "Report increased demand for Ukrainian books abroad."

- A938. "Marchenko, Valeriy Venyamynovych." *Ukrainian Political Prisoners in the Soviet Union*. (1979): 65. Nine lines about the dissident activities of Valerii Marchenko, characterized here as "a writer, journalist and translator."

- A939. "Mark centennial of Lesya Ukrainka." *Ukrainian Quarterly*. 27.4 (Autumn 1971): 433.

Twenty-three lines in the "Chronicle of Current Events" about commemorative observances on the occasion of Lesia Ukrainka's hundredth birth anniversary, held in Cleveland, Ohio, on 18–19 September 1971. More than a thousand people from various parts of the country participated. The two-day program featured a stage presentation of Ukrainka's *Orhiiia*. The main address was delivered by Yar Slavutych.

- A940. "Marko Cheremshina (1874–1927)." *Ukrainian Canadian*. 26.570 (63) (June 1974): 34. port.

An article about Marko Cheremshyna on the occasion of the writer's birth centennial to accompany a translation of his story "The Cure," published in the same issue. [cf. T033]. The article discusses plans for the Cheremshyna jubilee in the USSR and characterizes him as an "outstanding Ukrainian democratic writer, cultural and public figure."

- A941. "Marko Vovchok." *Promin'*. 10.5 (May 1969): 15. Port.

An unsigned biographical note, with portrait.

- A942. "Marko Vovchok." *Zhinochyi svit=Woman's World*. 28.7–8 (326) (July-August 1977): 22. port.

A brief unsigned bio-bibliographical note, with portrait, on the occasion of the 120th anniversary of the publication of Vovchok's *Narodni opovidannia*.

- A943. **Marshall, Herbert.** "Soviet national poets: Ukrainian: Maxim Ryl'ski." *Bulletin of the Center for Soviet and East European Studies*. 9 (Spring 1972): [1].

This unsigned half-column biographical note on Maksym Ryl's'kyi accompanies Marshall's translation of Ryl's'kyi's poem "Zymovi zapysy" (Winter tales). [cf. T336].

- A944. **Martin, Neil A.** "The Brotherhood of SS. Cyril and Methodius, 1845–1846." *Ukrainian Quarterly*. 22.3 (Autumn 1966): 260–71.

In writing about the *Kyrylo-Metodiivs'ke Bratstvo*, Neil A. Martin, a doctoral candidate at Georgetown University, finds it regrettable that "there is very little material on the society to be found in English language scholarly publications," because, in his opinion, "the Brotherhood—both as a secret society and as a nationalist movement—merits an important place in the revolutionary movements of the 1840's." He devotes subsections to the role and influence of Taras Shevchenko, "The Books of the Genesis of the Ukrainian People," the program of the brotherhood, and the Russian tsarist repressions that led to the termination of its activities.

- A945. **Marunchak, Michael H.** *The Ukrainian Canadians: a history*. Winnipeg, Ottawa: Ukrainian Free Academy of Sciences, 1970. 792 pp. illus.

This general history of Ukrainian Canadians includes the following chapters or articles relevant to Ukrainian literature:

1/ "Literature of the pioneers" [pp. 297–308]: A survey of Ukrainian poetry and prose ranging from

verses published in the newspaper *Svoboda* in 1898–99 by M. Gowda of Edmonton to an organizational meeting in Winnipeg on 30 April 1923 that formed the Association of Writers and Journalists of Canada, where a list was submitted of 110 persons “who in one way or another gave evidence of their writing talents.”

2/ “The first book editions, book-stores and publishing establishments” [pp. 309–11]: The first printing establishment, according to Marunchak, that began to publish the first Ukrainian newspaper in Canada was the Canada North-West Company, organized in September 1903; the first Ukrainian book (a Ukrainian-English dictionary compiled by I. Bodrug and M. Shcherbinin) was published in Canada in 1904.

3/ “Literature” [pp. 499–504; 529–36]: A survey of Ukrainian writers in Canada between the two world wars. These writers, says Marunchak, “though they followed in the footsteps of the pioneers, began to implant themselves deeper and deeper in the Canadian soil” and “created a bridge for the settlers to acclimatize themselves into the new surroundings.” Brief bio-bibliographical data for some forty writers is provided. The most successful of the group, in the author’s opinion, was Illia Kyriiak [Kiriak] (1888–1955). On p. 525, Marunchak provides documentary photographs of the following writers: M. Petrovsky, I. Kyriiak [Kiriak], I. Kmeta-Ichnians’kyi [Ichniansky], D.M. Hunkevych, M.I. Mandryka, C.H. Andrusyshen, J. Stechishin, V.J. Kaye-Kysilevsky, and H. Ewach.

4/ “Scholars in various fields” [pp. 657–63]: Marunchak’s survey of post-World War II scholars who came to Canada with the so called “third immigration” includes a number of bio-bibliographical notes on literary scholars such as C. Bida, George S.N. Luckyj, Yar Slavutych, and W.T. Zyla.

5/ “Poets and writers” [pp. 664–70]: Bio-bibliographical notes on writers of the post-World War II third immigration cover, among others: Ulas Samchuk, Yar Slavutych, V. Skorups’kyi [Skorupsky], B. Oleksandriv, F. Odrach, O. Hai-Holovko [Hay-Holovko], M. Prykhod’ko [Prychodko], and George Ryga. Portraits of the following writers appear on p. 697: I.I. Bodnarchuk, Y. Slavutych, B. Hoshovs’kyi [Hoshovsky], M. Podvorniak [Podvorniak], Iu. Tarnovych [J. Tarnowych], V. Barabash, U. Samchuk, A.M. Mokh, J. Kolasky, N. Mudryk-Mryts [Mudryk-Mryc], B. Oleksandriv, and G. Ryga. Marunchak also includes writers of Ukrainian descent who write in English.

**A946. “Masenko, Teren (real name: Masenko, Terenty Germanovich).”** *Prominent Personalities in the USSR*. (1968). 392.

Thirty-six lines of bio-bibliographical data about the poet and literary critic Teren’ Masenko, born in 1903.

**A947. Masik, Volodimir.** “On the roads of Taras.” *Forum*. 25 (1974): 14–21. illus.

An illustrated report of an artist’s sketches of places associated with Taras Shevchenko’s life. A portrait of Volodimir Masik appears on p. 15, followed by his sketches of the Castle Hill Bonna, the Ostrih Castle, the house where Shevchenko lived in Kyiv, the fortresses of Korets and Kamianets-Podilskiy, and illustrations to Shevchenko’s poetry. Masik’s essay about his travels to the various Shevchenko sites was translated by Anatole Bilenko.

**A948. Masiutko, Mykhailo.** “Ivan Franko—the fighter for freedom and unity of the Ukrainian people.” / Mykhailo Masyutko. *Ukrainian Review* (London). 18.4 (Winter 1971): 70–75.

Reprinted in translation from the journal *Dnipro* (September 1964). Some of the best of Franko’s literary work and journalism, according to Masiutko, was devoted to “the problem of the future fate of his native land divided by great powers, the destiny of the subjugated and robbed people of Ukraine.” The author attempts to prove his statement by citing excerpts from Franko’s poetry that appear here in unattributed literal translations. The longer fragments are: The holy sun was already setting in the West (6 lines, p. 70); Rise, take a look, the night is passing [=Sunrise] (12 lines, p. 70); It weighs upon me as a bad nightmare (13 lines, p. 71); After getting to know her, could I (8 lines, p. 71) [=Mylove, Ukraine, 1880]; Let’s tear out with roots that discontent (8 lines, p. 72); Let it be a poor language in the famous family (16 lines, p. 72); Oh, the Haidamaks have sounded loud bells (6 lines, p. 74).

**A949. Mathiesen, Robert.** “A textological note on the works of Vladimir Monomach.” *Ricerche slavistiche*. 16 (1968/1969): 112–25.

About *Poucheniie ditiam* and other works of Prince Volodymyr Monomakh (1053–1125). Says Mathiesen: “Modern scholarship attributes the following works to Vladimir Monomach: an *Admonition and autobiography*, a *Letter to Prince Oleg Sojatoslavič*, and a *Prayer*.” According to the author, all these were found in the Laurentian Chronicle, which was completed in 1377. Mathiesen examines at length the text of the *Prayer* (reproduced in the original on pp. 113–17), claims that “at least two thirds of the *Prayer* is

nothing but one quotation after another," indicates the sources of these quotations, and concludes that the "traditional attribution of the *Prayer* to Vladimir Monomach is false."

- A950. "Maxim Rylsky (1895–1964)." *Ukrainian Canadian*. 23.518 (12) (November 1969): 20–21. port.**  
An unsigned article about Maksym Ryl's'kyi's life and work, which says, in part: "The charm of this great master's poetry lies in the surprisingly affectionate consideration and attention for the human being in particular and in general, for everything around him, for everything that made up his life. He appeals because of the wonderful fusion of the beautiful and useful in his work, for the tender affection he showed toward nature, for his attentive response to all the summons of the times, for his deep commitment to the theme of kinship in the family of man." The article includes eight lines of Ryl's'kyi's poem "Love nature not as a token" (p. 20), with no translator indicated.
- A951. Maznoi, V.I. "Karpenko-Karyi, Ivan Karpovich (pseud. of I.K. Tobilevich)." *Great Soviet Encyclopedia*. 11 (1976): 459–60.**  
Ivan Karpenko-Karyi (1845–1907, real name: Tobilevych) is characterized in this entry as a "Ukrainian dramatist, actor and theatrical figure, one of the founders of realistic people's theater in the Ukraine." Karpenko-Karyi's dramatic works, says Maznoi, "are distinguished by a profound knowledge of life, a wealth of dramatic situations, the dynamic nature of the action, and colorful language." The playwright, according to Maznoi, "created a gallery of characters exposing the deep social conflicts of his time." (43 lines + biblio.)
- A952. Mazurenko, Hanna. "Hryhoriy Skovoroda, the Socrates of Ukraine." *Zhinochyi svit=Woman's World*. 23.11–12 (275–276) (November–December 1972): 18.**  
A note about Skovoroda on the occasion of his 250th birth anniversary. Skovoroda, according to Mazurenko, was a "philosopher, poet and moralist" who professed his belief in truth, honour and patriotism to the Ukrainian people, harshly castigating hypocrisy and bigotry.
- A953. Mazurenko, Hanna. "Saludos Buenos Aires y Republica Argentina." *Zhinochyi svit=Woman's World*. 23.8 (272) (August 1972): 12–13; 23.9 (273) (September 1972): 12–13.**  
A report on a trip to Argentina for the unveiling of the Taras Shevchenko monument in Buenos Aires.
- A954. Medwidsky, Bohdan. "The language of Stefanyk's novellas: an analysis of the vocabulary." *Dissertation Abstracts International*. 39.3 (September 1978): 1554–A.**  
An abstract of a Ph.D. dissertation written at the University of Toronto (1978). Twelve novellas by Vasyl Stefanyk were analyzed and, according to the author, "simple methods of literary statistical measures were used to characterize Stefanyk's language and genre." The length of the dissertation is not given and no order number is provided.
- A955. "Meet our young writer." *Digest of the Soviet Ukrainian Press*. 16.9 (September 1972): 16–17.**  
[Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 July 1972): 2].  
The *Digest's* title: "Higher standards in publishing works of young authors urged." The anonymous author discusses what he considers to be shortcomings and faults in work with young writers.
- A956. "Meeting at the General Consulate of the PNR." / H.Z. *Digest of the Soviet Ukrainian Press*. 13.1 (January 1968): 27–28. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (13 December 1968): 2].**  
On the occasion of the Decade of Polish Books, a meeting took place at the Polish Consulate in Kyiv: Ukrainian translators and experts in Polish literature met with Zenona Macuzanka, editor in chief of the Polish journal *Nasze ksiazki*. Macuzanka provided a survey of problems and trends in contemporary Polish literature and informed the Ukrainian audience that sixty Ukrainian writers have been translated into Polish, "with a total publication of half a million copies." Speakers at the meeting included Stefan Stec, the consul general; the Ukrainian writers Vitalii Korotych, Mykola Bazhan, and O. Poltorats'kyi; H. Shablii, the manager of *Ukrains'ka knyha*; and O. Bandura, the director of Dnipro Publishers. The *Digest's* title: "Polish-Ukrainian literary exchanges reviewed."
- A957. "A Meeting with writers." *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 June 1968): 1].**  
About a meeting of leading members of the Writers' Union with the first secretary of the Central

Committee of the Communist Party of Ukraine, Petro Shelest. The unsigned article says that there was an "extraordinarily animated and sincere discussion" at the meeting and that the "primary issue was the contention that the Union of Writers should play a major role in organizing and directing the literary process, and in ideologically tempering the writers." The *Digest's* title: "Ideology pep-talk: party chief huddles with writers' leadership."

- A958. Mehela, Yanko.** "Lines like flashes of lightning. Ukrainian poetry in the Hungarian language." *Digest of the Soviet Ukrainian Press*. 16.9 (September 1972): 18–19. [Excerpts. Ukrainian original in *Robotnycha hazeta* (12 July 1972): 2].

A review of two recent books of Ukrainian literature published in Hungarian translation. One is an anthology of Ukrainian poetry (1971) published jointly by Mahveto Publishers of Budapest and Karpaty Publishers of Uzhhorod, Ukraine. The anthology, according to this review, includes "the works of 95 Ukrainian poets, as well as folk and historical songs," with a comprehensive article by Sara Karig. The other Hungarian publication reviewed is a collection of L. Ukrainka's 113 poems, issued by the Europa Publishing House in 1971, with an afterword by Sara Karig. Its title is translated into Ukrainian as *Shliakh do moria* or, in English, *The Road to the Sea*. Hungarian titles are not given. The *Digest's* title: "Ukrainian literature in Hungarian translation."

- A959. "Mel'nichuk, Yuriy Stepanovich."** *Who Was Who in the USSR*. (1972). 380.

Bio-bibliographical data (18 lines) about Iurii Mel'nychuk, a writer, journalist, literary historian (b. 1921, d. 11 August 1963).

- A960. "Melnychuk, Taras Yuriyovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 68.

Fourteen lines about the dissident activities and imprisonment of the poet Taras Mel'nychuk.

- A961. Mel'nyk, Borys.** "The Ukrainian bookstore on Arbat Street." *Digest of the Soviet Ukrainian Press*. 20.1 (January 1976): 26–27. [Excerpts. Ukrainian original in *Visti z Ukrainy*. 47 (900) (November 1975): 7].

About Ukrain'ska knyha, a bookstore on Arbat Street in Moscow, in existence for some forty years. Mel'nyk reports on his interviews with Moscow customers interested in Ukrainian literature and Ukrainian books in general, saying that there is a great demand for these books. "Last year 500,000 rubles worth of books were sold." The *Digest's* title: "Ukrainian bookstore thrives in Moscow."

- A962. Meshko, Oksana.** "Ivan Dzyuba: memoirs." *Ukrainian Review* (London). 27 [sic, i.e., 26]4 (Winter 1979):44–48.

A chapter from Oksana Meshko's memoirs in which she recalls her meeting with Ivan Dziuba on 16 May 1974, not long after Dziuba's release from prison and his recantation.

- A963. "Michael Luchkovich."** *Ukrainian Quarterly*. 29.2 (Summer 1973): 221.

An obituary note in the "Chronicle of Current Events." Michael Luchkovich was a member of the Canadian Parliament, the author of memoirs, and a translator of Ukrainian literature. He was born in Shamokin, Pa., and died in Edmonton in April 1973 at the age of seventy-nine.

- A964. "Michael Ostrowercha."** *Ukrainian Quarterly*. 35.2 (Summer 1979): 218.

A brief obituary note in the "Chronicle of Current Events" about Mykhailo Ostroverkha, a writer and journalist who died in Brooklyn, N.Y., on 7 April 1979 at the age of eighty-two.

- A965. Miiakov's'kyi, Volodymyr.** "Pavlo Zaitsev (1886–1965)" / W.M. *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 11.1–2 (31–32) (1964–1968): 273–75.

An obituary article about Pavlo Zaitsev, who was born on 23 September 1886 in Sloboda Ukraine and died on 2 September 1965 in Munich, Germany. According to the author, Zaitsev graduated from St. Petersburg University in 1913 and was active as a scholar in Ukraine prior to 1918. He published articles on Shevchenko, edited literary publications of Tychyna and Zerov, and served as editor of *Zapysky*, a journal of the Historical-Philological Department of the Ukrainian Academy of Sciences. In 1920 he emigrated to the West. As a professor at the University of Warsaw and an associate of the Ukrainian Scientific Institute in Warsaw, he devoted his efforts to the publication of Shevchenko's works in sixteen volumes. He wrote commentaries to individual volumes of this edition and prepared a biography of Shevchenko (published separately in 1955). The author singles out two "interesting works" of Zaitsev's:

the book *Shevchenko and the Poles* (in Polish) and an article on Shevchenko's creative process ("Iak tvoryv Shevchenko"). After the war Zaitsev lived in Munich, taught at the Ukrainian Free University, and published several memoirs about his contemporaries (Vynnychenko, Oles', Koshyts', and O. Lotots'kyi).

- A966. Mikhailenko, Olena.** "Museum of the Great Kobzar." *Forum*. 20 (1972): 8–11. illus.  
An illustrated article about the Shevchenko Museum in Kyiv, established in 1949. The museum contains original literary and artistic works by Taras Shevchenko, as well as his personal library and some private articles and works about Shevchenko. "During his short life Shevchenko created more than 1,200 art works and more than 300 works of literature," says Mikhailenko, who describes some of the museum exhibits. Among the illustrations is a reproduction in black and white of Shevchenko's painting "Kateryna" on p. 10.
- A967. "Mikhailo Stelmakh."** *Ukrainian Canadian*. 24.542 (35) (December 1971): 41. port.  
An unsigned note about Mykhailo Stel'makh to accompany a translation of one of his stories [cf. T395]. The note includes a quotation from M. Ryl's'kyi characterizing Stel'makh as a writer who "entered prose armed with poetry ... Qualities that are characteristic of Stelmakh the poet, became an integral part of his prose. These characteristics are a love for the language, for full-bodied beautiful words, of sensitive, at times exquisite metaphors, a popular approach, a truly national originality and at the same time a human breadth of vision."
- A968. "Mikhailo Stelmakh."** *Ukraine*. 2 (38) (1979): 9. illus., port., part. col.  
An unsigned profile of Mykhailo Stel'makh, with his b/w portrait and reproductions of the covers of his books published in Hungarian and in French. [*Duma pro tebe; Husy-lebedi letiat*]. Stel'makh, says this note, "treats a controversial world of opposing values—beauty and cruelty, love and hatred, inducing his readers to side with his characters who love their farming trade and try to make this world a better place to live in."
- A969. Mikhnovs'kyi, Mykola.** "Shevchenko's anniversary." *Ukrainian Review* (London). 15.4 (Winter 1986): 71–75.  
A chapter of "The writings of Mykola Mikhnovskyi," which is part of a longer series by Anatol W. Bedriy entitled "Mykola Mikhnovskyi—first theoretician of modern Ukrainian nationalism." Shevchenko's poetry, according to Mikhnovs'kyi, is a "constant spring of eternal love," "the greatest, the dearest, the most valuable treasure of the Ukrainian people." There are some brief quotations from Shevchenko's poetry, the longest of which is "Dusk is falling, dawn is breaking" (16 lines) in Vera Rich's translation (p. 74).
- A970. "Mikitenko, Ivan Kondrat'yevich."** *Who Was Who in the USSR*. (1972). 387.  
Twenty-seven lines of bio-bibliographical data about the playwright Ivan Mykytenko (b. 6 September 1897, d. in prison 4 October 1937).
- A971. "The militant tasks of communist writers.** Report and election meetings in party organizations." *Digest of the Soviet Ukrainian Press*. 19.12 (December 1975): 14–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 November 1975): 1].  
The *Digest* includes reports from Dnipropetrovsk (by A. Solonskyy), Zaporizhzhia (by Y. Chernenko), Kharkiv (by H. Stukalova), and Lviv (by M. Petrenko), who point out what writers consider to be the major achievements and problems on the local level. No additional *Digest* title given.
- A972. Minchuk, Borys.** "This sick and crazy nationalism." *Digest of the Soviet Ukrainian Press*. 18.1 (January 1974): 17–19. [Excerpts. Ukrainian original in *Vsesvit*. 9 (September 1973): 206–12].  
A reaction to articles on Soviet Russian and Soviet Ukrainian literature published in the West by such writers as M. Slonim, J. Pelenski [Yaroslav Pelensky], R. Sullivant, O. Rubulis, and I. Fizer. The *Digest's* title: "Attempts to undermine socialism from within laid to western literary critics."
- A973. Minchyn, Borys.** "The impotence of falsification." *Digest of the Soviet Ukrainian Press*. 15.4 (April 1971): 7–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 March 1971): 4].  
Western anti-Communist sovietologists, according to Minchyn, deny "the reality of the friendship of Soviet nations," "reject the existence of the international unity of the literatures of these peoples, and exclude the very possibility of the process of reciprocal exchange and reciprocal enrichment of artistic

values between socialist nations." This polemical article attacks "the traitor Ivan Koszeliwec" [Koshelivets'], J. Pelenski [Yaroslav Pelensky], and Ivan Fizer for their anti-Russian, pro-Western and pro-modernistic views on Ukrainian literature. The *Digest's* title: "Distortion laid to western critics."

**A974. "Minko, Vasiliy Petrovich."** *Prominent Personalities in the USSR*. (1968). 412.

A bio-bibliographical note (48 lines) about the writer and playwright Vasyl' Mynko (b. 1902).

**A975. "Mrs. Moroz's appeal in the Canadian press."** *ABN Correspondence*. 27.4 (July-August 1976): 31-32.

In a telephone conversation with *The Toronto Star* on 21 May, Raisa Moroz pleaded for her husband, Valentyn Moroz. "Let him be put in a forced labor camp. But please do not let him be put in an insane asylum," pleaded the wife according to this news item. The article reports on actions on behalf of Moroz in the House of Commons in Ottawa, as well as on similar actions in Great Britain, the USA, Germany, France, Switzerland, and Australia.

**A976. "Mogilyanskiy, M."** *Who Was Who in the USSR*. (1972). 393.

Bio-bibliographical data (15 lines) about the publicist and critic Mykhailo Mohylians'kyi. The year of birth is given as 1873 and the date of death as unknown. In fact, Mohylians'kyi was born on 4 December 1873 and died on 22 March 1942.

**A977. Molnar, Mykhaylo.** "Ivan Kotliarevs'ky among the Czechs and Slovaks." *Digest of the Soviet Ukrainian Press*. 13.11 (November 1969): 11-12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (19 September 1969): 4].

Ivan Kotliarevs'kyi, says the author, "was written about in Czechia while he was still alive." Molnar provides a survey of Kotliarevs'kyi studies and translations from the first mentions in a letter by A. Stoykovych from Kharkiv dated 6 March 1806 and published in German in the anthology *Slavin* (1860) and in Pavol Jozef Šafárik's (Paul Josef Safaryk's) history of the Slavic languages and literatures (1826) to a complete Czech translation of *Eneida* by Maria Marchanova (1955) and a Slovak translation of *Natalka Poltavka* (1950).

**A978. "A monument to Shevchenko on French soil."** *Digest of the Soviet Ukrainian Press*. 18.12 (December 1974): 27. [Full text. Ukrainian original in *Literaturna Ukraina*. (18 October 1974): 4].

A report by a special correspondent of the TASS news agency from Chalette-sur-Loing (Loiret department), where a bust of Taras Shevchenko was unveiled "last Sunday." The bust, the work of the Ukrainian sculptor O. Skoblykov, was a gift from the Dnipro raion of Kyiv. The USSR ambassador to France, S.V. Chervonenko, and the Ukrainian writer Pavlo Zahrebel'nyi spoke at the ceremony. The *Digest's* title: "Unveil monument to Shevchenko in France."

**A979. "Monument to Stefanyk ... a tribute and a reminder."** *Ukrainian Canadian*. 23.537 (58) (July/August 1971): 10-11. illus.

A photo report from the unveiling of a monument to Vasyl' Stefanyk "on the occasion of the 100th anniversary of his birth and the 80th anniversary of Ukrainian immigration to Canada on May 22 by the Ukrainian Cultural Centre of the AUUC in Edmonton." There are eight photographs, including one of the monument to Stefanyk. Among the speakers participating in the festivities were Peter Prokop, Michael Torchenko and George Ryga. The AUUC is the Association of United Ukrainian Canadians.

**A980. "Monuments to Shevchenko and Pushkin: symbols of heritage and kinship."** *Ukrainian Canadian*. 23.529 (23) (November 1970): 13-15. illus.

About the unveiling of bronze portrait monuments of Taras Shevchenko and Aleksandr Pushkin in Arrow Park, Monroe county, New York. Both monuments were gifts of the USSR. The bust of Shevchenko is by Vasyl' Borodai and the one of Pushkin by O. Kovaliov. The unveiling ceremonies took place on 6 September 1970 and were attended by some four thousand people, according to this report reprinted from the *Ukrainian-American*.

**A981. "More trials in the USSR."** *ABN Correspondence*. 24.2 (March-April 1973): 1-2.

Originally a letter published in *The Times* of London on 3 February 1973. The letter was signed by a group of British intellectuals: Peggy Ashcroft, A.J. Ayer, Robert Birley, Denis Brogan, Stuart Hampshire, Frank Kermode, Yehudi Menuhin, J.B. Priestley, Baron Robbins, and Richard Wollheim. The letter protests

intensified persecution of writers and other intellectuals in Ukraine, naming Osadchyi, I. Stasiv, Ihor Kalynets', Vasyl' Stus, V. Moroz, Dziuba, Svitlychnyi, Chornovil, and Sverstiuk as prominent examples.

- A982. Morhaienko, Petro.** "The same one ..." Feuilleton / Petro Morhayenko. *Digest of the Soviet Ukrainian Press*. 13.1 (January 1969): 8–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 November 1968): 4].

An attack on Bohdan Kravtsiv, an émigré Ukrainian poet, journalist and literary scholar. Says Morhaienko: "Krawciw feverishly pores over Soviet Ukrainian newspapers and journals. He looks for anything which could help in spinning his web of falsification.... Any Soviet critic who defends the interest of the Party, people, or socialist realism is branded a regimist.... More than anything he would like to find in our society, and especially in our literature, an insurmountable generation gap.... B. Krawciw means to achieve his own ends by posing as the defender of young, new talent.... Krawciw's opuses are generously and systematically published in the filthy nationalist 'periodical' called *Suchasnist'*." Kravtsiv is also denounced as a "Goebbels functionary" and "Petl[i]jura's ode writer and Hitler's parasite." The *Digest's* title: "Party hack reviles Krawciw and 'Suchasnist'."

- A983. Moroz, Anatolii.** "Four interviews" / Anatolii Moroz. *Digest of the Soviet Ukrainian Press*. 12.2 (February 1968): 12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 December 1967): 1].

In an interview with Vitalii Korotych, A. Moroz, the director of the Radians'kyi pys'mennyk publishing house, discusses the new quarterly journal *Poeziia*, the first issue of which is to appear in January. Korotych is to be editor in chief of the new journal dedicated to poetry. The *Digest's* title: "Korotych heads new poetry quarterly." It is not clear to what the title in *Literaturna Ukraina* refers: there may have been three additional interviews that were not digested by the *Digest of the Soviet Ukrainian Press*.

- A984. Moroz, Raisa.** "Full text of Raisa Moroz's open letter." *ABN Correspondence*. 25.6 (November–December 1974): 43.

A letter addressed to Western governments and international organizations on behalf of Valentyn Moroz, the imprisoned historian and writer, by his wife, Raisa. The letter is dated 5 November 1974.

- A985. Moroz, Raisa.** "I am anxiously waiting ... Open letter to chairman of the KGB (Committee of State Security) at the Council of Ministers of the Ukrainian SSSR, comrade Fedorchuk." *Ukrainian Review* (London). 18.1 (Spring 1971): 13–14.

A letter on behalf of the imprisoned Valentyn Moroz by his wife, reprinted from the underground journal *Ukrains'kyi visnyk* (no. 3, October 1970).

- A986. Moroz, Valentyn.** "Among the snows." *Ukrainian Review* (London). 18.1 (Spring 1971): 15–35.

A polemical essay, dated February 1970, about the character and tactics of Ukrainian self-defense against Russification and other pressures exerted by the Soviet regime. It was "the mission of the 'poets of the sixties' to carry a spark of infatuation into the frozen Ukrainian reality," says Moroz, who sharply criticizes the recantations published by Ivan Drach and Ivan Dziuba. The essay, according to the appended translator's note, "is circulating in manuscript form in Ukraine as one of the documents of clandestine literature."

- A987. Moroz, Valentyn.** "The first day." *Ukrainian Review* (London). 18.4 (Winter 1971): 75–76.

An essay on Moroz's first day in prison, reprinted in translation from *Ukrains'kyi visnyk* (no. 4, January 1971).

- A988. Moroz, Valentyn.** "The first day." *ABN Correspondence*. 25.5 (September–October 1974): 11–12.

A memoir of Moroz's first day in prison after his arrest on 1 June 1970.

- A989. Moroz, Valentyn.** "Instead of a last plea." *Ukrainian Quarterly*. 28.2 (Summer 1972): 126–30.

A plea submitted to the judges in written form at the beginning of Valentyn Moroz's second trial in 1970, at which he was sentenced to nine years of hard labor. An editorial note is appended. At the time this article was published, Moroz was incarcerated in the Vladimir Prison in Moscow.

- A990. Moroz, Valentyn.** "Nine hours in the twilight zone." *Ukrainian Review* (London). 27 [sic, i.e., 26].3 (Autumn 1979): 22–35.

A memoir of Moroz's last hours in captivity and his journey from Mordovia, USSR, to New York. The memoir was translated by Zena Matla-Rychtycka. On Moroz's release, see also A1646.

- A991. Moroz, Valentyn.** "Report from the Beria reserve. The first day." *Ukrainian Review* (London). 21.4 (Winter 1974): 28–29.

Impressions of Moroz's first day in prison. See also A987, A988.

- A992. "Moroz, Valentyn Yakovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 70–71. port. One and a half pages about the dissident activities and prison experiences of the historian, publicist and poet Valentyn Moroz, born in 1936.

- A993. "Moroz again on hunger strike."** *ABN Correspondence*. 28.4 (July-August 1977): 43.

Valentyn Moroz is "one of ten Soviet political prisoners ... who began a 100-day hunger strike late in April to draw the attention of the participants of the Belgrade review conference to the plight of human, national and religious rights activists behind the Iron Curtain," says this news item.

- A994. "Moroz moved to Serbsky Institute."** *ABN Correspondence*. 27.3 (May-June 1976): 47.

According to this news item, Raisa Moroz told Western correspondents that officials of the Interior Ministry's Medical Service informed her on 18 May that her husband had been transferred to the Serbsky Institute of Forensic Psychiatry in Moscow.

- A995. "Moroz transferred to Mordovia."** *ABN Correspondence*. 27.6 (November-December 1976): 10.

According to this news item, Valentyn Moroz was transferred from the Vladimir Prison to the Serbsky Institute of Forensic Psychiatry on 10 May 1976. After two months he was declared sane and moved to the Butyrka Prison in Moscow and then to Mordovian camp No. 1 near Barashevo.

- A996. "Moroz transferred to psychiatric ward."** *ABN Correspondence*. 26.3/4 (May-August 1975): 64. port.

This news item claims that Valentyn Moroz was transferred from his cell in the Vladimir Prison to a psychiatric ward, "one of the most dreaded forms of punishment in the Soviet penal system." With Valentyn Moroz's photo.

- A997. Moser, Charles A.** "The problem of the Igor Tale." *Canadian-American Slavic Studies*. 7.2 (Summer 1973): 135–54.

"Despite the reams of scholarly prose produced on the subject of the *Slovo*, the current state of knowledge about this poem permits no final settlement of the problem of its authenticity," says Moser about the *Slovo o polku Ihorevim*. He attempts to summarize the case against the authenticity of the *Slovo* and to propose a hypothesis on the identity of the eighteenth-century forger. Moser surveys the opinions of skeptics such as Metropolitan Evgenii Bolkhovitinov, Osip Senkovskii, Louis Léger, André Mazon, Henryk Paszkiewicz, and Julian Krzyzanowski, as well as those who defended the authenticity of the *Slovo* and attempted to refute the skeptics' arguments, such as Evgenii Liatskii, N.K. Gudzii, Roman Jakobson, George Vernadsky, and Dmitrii Čiževskij. The author also relates the story of a Soviet scholar, A.A. Zimin, whose book favoring Mazon's thesis was not permitted to be published in the USSR. In addition to linguistic doubts, Moser raises such issues as the great popularity and revival of medieval documents, which led to such mystifications as those of James Macpherson and Václav Hanka, the curious fact that *Slovo* "stands head and shoulders above all other literary productions of its time," and the survival of only a single copy. According to Moser, the manuscript of the *Slovo* "came to light in 1795"; five years elapsed until the publication of the first edition by A.L. Musin-Pushkin, A.F. Malinovskii and N.N. Bantysh-Kamenskii in 1800. The destruction of the manuscript took place in 1812. "[D]uring the entire period from 1800 to 1812, when the manuscript was theoretically still in existence," says Moser, "nobody saw it, even though many were aware of the *Slovo*'s importance and should have been curious about the original, particularly in view of the unsatisfactory text reproduced in the first edition of 1800." Moser is suspicious of the claim that the *Slovo* was composed in 1187, while other works of the period are difficult to date, as well as of the *Slovo*'s heavy use of folkloric motifs and the relative absence of Christian ideology. Says Moser: "This emphasis would probably be more congenial to the eighteenth century Ossianic spirit than to the twelfth century Kievan mentality." As one who seriously doubts the authenticity of the *Slovo*, Moser asks: "Who could possibly have been capable of producing such excellent mystification at the end of the eighteenth century." A previous skeptic, Mazon, first suspected the

archivist Bantysh-Kamenskii, then Ioil Bykovskii (1726–1798). Moser's own candidate is Nikolai Aleksandrovich L'vov (1751–2 December 1803), possibly aided by Ivan Nikitich Boltin (1735–1792). In advocating his hypothesis, Moser analyzes the details of circumstances attending the discovery of the *Slovo* and the available data on both Boltin and L'vov.

- A998. "The most complete humanist (Taken from secondary sources)." / B.H. *Zhinochyi svit=Woman's World*. 27.7–8 (315–316) (July–August 1976): 27. port.  
A brief note about Ivan Franko, singling out as his special achievement the poetry collection *Ziv'iale lystia* and the long poems *Ivan Vyshens'kyi* and *Moisei*.
- A999. "Muratov, Igor Leontevich." *Prominent Personalities in the USSR*. (1968). 424.  
Bio-bibliographical data (39 lines) about the poet, prose writer and playwright Ihor Muratov (b. 1912).
- A1000. Muratov, Ihor. "Gratitude of posterity." *Digest of the Soviet Ukrainian Press*. 13.1 (January 1969): 12.  
[Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 November 1968): 2].  
A note about Hryhorii Kvitka-Osnov'ianenko. The author contemplates the portrait of Kvitka—a member of the nobility, the son of a landowner, an aulic councillor and court administrator—in an album of Kharkiv marshals of the nobility and city fathers (1822). He also considers a collection of Kvitka's stories published as part of the Shkilna biblioteka in 1968—stories destined to bring him "a different kind of glory." The *Digest's* title: "Muratov on Kvitka-Osnovyianenko."
- A1001. Muratov, Ihor. "The Muse in the service of the KVV." *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 16–17. [Full text. Ukrainian original in *Literaturna Ukraina*. (25 January 1972): 3].  
About a "Tournament of Poets" organized by the Republican Television Studio in which young poets from Odesa oblast participated. The *Digest's* title: "Extemporaneous poetry contest ridiculed."
- A1002. Muratov, Ihor. "Not out of the sea foam. Reflection on the Writers' Congresses." *Digest of the Soviet Ukrainian Press*. 11.8 (August 1967): 19–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 July 1967): 1–3].  
Reflections on tradition and innovation in poetry and a critical discussion of three poets: Roman Lubkiv's'kyi (*Hromove derevo*), Volodymyr Mordan' (*Lystopad*) and Vasyl' Fol'varochnyi (*Rostut' syny; Tryvooha*). The *Digest's* title: "Muratov sees continuity through generations of poets."
- A1003. Mushketyk, Iurii. "An author's comment." / Yuri Mushketik. *Ukraine*. 2 (38) (1979): 11. col. illus, b/w port.  
Mushketyk discusses his recent books, especially *Sud nad Senekoiu* (The Trial of Seneca), in which "The passionate, irrepressible and uncompromising young 'judges' seek eternal truths in the wisdoms and events of long ago, without realizing that in their everyday life, in work, love and friendship they find real, substantial truths of today." The article is illustrated with a color photo of the book cover and a b/w portrait of Mushketyk.
- A1004. Mushketyk, Iurii. "Poet of peace." / Yuri Mushketik. *Ukraine*. 4 (36) (1978): 25. port.  
About Oleksandr Pidsukha, with his b/w portrait. Pidsukha, according to Mushketyk, "seems to stand at a crucial dividing point between light and darkness; with a song of creation on one side, and the clashing of swords on the other." The Kyiv publishing house Dnipro was about to publish a collection of Pidsukha's poetry in English translation.
- A1005. "Mykhailo Kotsiubynsky (To commemorate the 60 anniversary of his death)." *Zhinochyi svit=Woman's World*. 24.7–8 (283–284) (July–August 1973): 23.  
An obvious reprint from some unidentified source, this unsigned article considers *Fata morgana* Kotsiubyn's'kyi's greatest work and speaks of his "fine impressionistic resources," which helped him unfold "the spiritual world of man in the 'extreme situations' of terror, hatred, the urge to kill, and escape from one's fellow beings to nature" and of his "search for a healthy, whole man, close to the harmony of nature" in his *Tini zabutykh predkiv*.
- A1006. "Mykola Ponedilok." *Ukrainian Quarterly*. 32.2 (Summer 1976): 219.

An obituary note in the "Chronicle of Current Events." Mykola Ponedilok, born in 1922 in Ukraine, died in New York on 25 January 1976 at the age of fifty-four.

- A1007. "Mykola Ponedilok." *Ukrainian Quarterly*. 32.4 (Winter 1976): 441–42.

See A1006. Text identical.

- A1008. "Mykola Ponedilok, noted writer and humorist, dies." *Ukrainian Review* (London). 21 [sic, i.e., 22].4 (Winter 1975): 92–93.

A brief unsigned obituary of the popular émigré writer, who died in New York on 25 January 1976 at the age of fifty-four.

- A1009. "Mykola Rudenko." *Smoloskyp*. 1.2 (Winter 1979): 12. port.

A brief unsigned article about the persecution in the USSR of the Ukrainian dissident writer Mykola Rudenko, with his portrait.

- A1010. Mykula, W. "Soviet nationalities policy in Ukraine, 1920–1930." *Ukrainian Review* (London). 19.4 (Winter 1972): 71–77; 20.1 (Spring 1973): 44–48.

In chapters 4 and 5 of a longer work published serially in several issues of the *Ukrainian Review* considerable attention is paid to literature and literary politics of the 1920s in Soviet Ukraine. Chapter 4 is entitled "The Ukrainian cultural renaissance," and chapter 5 bears the title "The literary discussion and the origins of Khvylovyi's deviation."

- A1011. "Mykyta Mandryka." *Ukrainian Quarterly*. 35.3 (Autumn 1979): 330–31.

An obituary note in the "Chronicle of Current Events" about the poet and scholar, who was born in Kyiv on 28 September 1886 and died in Winnipeg on 20 August 1979 at the age of ninety-two.

- A1012. Mykytan, Ol. "In the role of preacher. A reply." *Digest of the Soviet Ukrainian Press*. 16.6 (June 1972): 15–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 April 1972): 3].

About a lecture given by Oles' Berdnyk to students of the Kyiv Polytechnical Institute of the Food Industry. Mykytan accuses Berdnyk of filling his preachings "with Biblical, Buddhist and Yogic dogmas, as well as the maxims of various charlatans. "The writer tried to persuade the young audience that pleasure and love is the ultimate form of happiness attainable by man," says Mykytan, and poses a question: "Who allows and gives his blessing to these public appearances by O. Berdnyk, whose science fiction works have incurred conclusive and irrefutable criticism as anti-literary, anti-scientific, as well as such that are permeated with mysticism and clericalism?" The *Digest's* title: "Science fiction writer taken to task for 'mysticism' and 'clericalism.'"

- A1013. Mykytas', Vasyli'. "Against bourgeois-nationalist falsifications of the international significance of Soviet Ukrainian literature." / V.L. Mykytas'. *Digest of the Soviet Ukrainian Press*. 20.4 (April 1976): 21–25. [Excerpts. Ukrainian original in *Ukrains'ka mova i literatura v shkoli*. 9 (September 1975): 12–24].

Says Mykytas' of "Ukrainian bourgeois-nationalists" outside Ukraine: "these fascist traitors hired themselves out to internationalist imperialism as paid agents of ideological sabotage. Having created 'in exile' or in 'diaspora' at the expense of moneyed bigwigs a ramified network of various anti-people societies, organizations, nationalist parties and factions, journals and newspapers, the nationalist troubadours use their press to conduct unremitting anti-Soviet propaganda, resorting to both crude and disguised falsification of the ideo-esthetic principles of Soviet literature in order to belittle its great international significance in the cultural treasure-house of the world." While a number of émigré Ukrainian critics are mentioned by name, the article focuses on Ivan Koshelivets' [Koszeliwec in the text], who published an article about the Third Plenum of the Executive Board of the Writers' Union of Ukraine [in the émigré journal *Suchasnist'*, 7–8 (1971)]. Mykytas' attempts to refute Koshelivets's assertions "that the plenum was not called for the sake of literature, that literature was discussed only as a means of struggle for peace and friendship" (which, in Koshelivets's view, according to Mykytas', spells "the death of literature") and that Ukrainian literature is largely unknown outside Ukraine, except in countries of the socialist bloc, where translations appear "only on orders" of Moscow. The *Digest's* title: "Party hack attacks Western literary critics."

- A1014. Mykytas', Vasyli'. "Let us discuss this in a business-like manner." *Digest of the Soviet Ukrainian Press*. 19.2 (February 1975): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 December

1974): 3].

"[C]riticism of literary criticism has been a key item on the agenda of the literary and art community," says Mykytas'. In his opinion, more incentives and training are needed to encourage literary critics, otherwise they will continue to move "to the more peaceful professions of literary historian or instructor." "Critics are becoming literary scholars, docents and professors and their planned works and teaching loads leave them no time to indulge in active critical activity," says Mykytas'. The *Digest's* title: "A program for training of literary critics outlined."

**A1015. Mynko, Vasyl'. "7th Congress of Ukraine's Writers. Report of the Auditing Commission of the Union of Writers of Ukraine. Speech of Vasyl' Mynko." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 April 1976): 6].**

The following data are given in this report for the period under review: the Writers' Union of Ukraine numbers 922 members; the Radians'kyi pys'mennyk publishing house published 632 works (309 prose works, 250 poetry collections, 70 collections of literary and critical materials, and 3 dramatic works; these numbers do not include children's literature); twenty members of the Union received new apartments; ten-day festivals (*dekady*) of fraternal literatures were held in Ukraine, and Ukrainian writers attended such festivals in other Soviet republics.

**A1016. Myrnyi, Panas. "The mother tongue." An article by Panas Mirny. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.559 (52) (June 1973): 40–41. port.**

Says Myrnyi: "The greatest and dearest possession of every people is their mother tongue—that living reservoir of the human spirit, that rich treasure into which a people store their past, reflect their aspirations, their learning, experience and perceptions."

**A1017. "Myrnyy, Panas (real name: Rudchenko, Afanasiy Yakovlevich)." *Who Was Who in the USSR*. (1972). 402.**

Twenty-five lines of bio-bibliographical data about the writer Panas Myrnyi (b. 1 May 1849, d. 1920).

**A1018. "Mysterious death of Ukrainian composer in Lviv." *ABN Correspondence*. 30.5 (September–October 1979): 39.**

An unsigned article about the death and funeral of Volodymyr Ivasiuk. A composer and poet, he was thirty years old at the time of his death on 18 May 1979.

## N

**A1019. Nahayewsky, Isidore. "Ukrainian literature." In his *History of Ukraine*. 2d, enl. and supplemented ed. Philadelphia: America, 1975. 25–29.**

This subsection of a general history provides a brief overview of the history of Ukrainian literature. Portraits of Ukrainian writers appear as illustrations throughout the book: Shashkevych (p. 235), Shevchenko (p. 237), Franko (p. 239), the Shevchenko monument in Winnipeg (p. 305), the Lesia Ukrainka monument in Cleveland (p. 307), the Shevchenko monument in Washington (p. 315), and the Shevchenko monument in Buenos Aires (p. 321). The anthem of Soviet Ukraine (1949 text) appears on p. 298 in an unattributed translation: "Live, O Ukraine, beautiful and strong" (16 lines). There is no mention of the author (or authors) of the poem.

**A1020. Nahaylo, Bohdan. "Profile: Ivan Svitlychny." *Index on Censorship*. 7.2 (March–April 1978): 42–45. Port. Biblio.**

A profile of Ivan Svitlychnyi, a literary scholar and critic, currently a political prisoner in the USSR, "halfway through a sentence totalling twelve years." "From the very outset," says Nahaylo, Svitlychnyi's "approach to literary criticism was characterised by his insistence on a high aesthetic level in literature, and by an abhorrence of the vulgar stereotypes and banalities which deformed contemporary Ukrainian writing." In the mid-1960s, according to Nahaylo, intellectuals in Ukraine, hitherto concerned primarily with aesthetic and cultural problems, began to show a greater interest in social and political questions. Ivan Svitlychnyi was one of the leaders of the Ukrainian human and national rights movement. He was

first arrested in 1965 and, after his release, he was deprived of employment and subjected to persistent harassment by the KGB, says Nahaylo. He was rearrested in January 1972, tried in March 1973, and sentenced for "anti-Soviet agitation and propaganda" to seven years of strict-regime labor camp and five years of exile. Says Nahaylo: "In the camps he is reported to be as much a source of inspiration and courage to those around him, as he was in Kiev before his arrest." A b/w portrait of Ivan Svitlychnyi appears on p. 43 and a selected bibliography of his works on p. 44.

- A1021. Nahaylo, Bohdan.** "Seven years later ..." *Index on Censorship*. 8.1 (January-February 1979): 37. Ivan Svitlychnyi, Viacheslav Chornovil, Ievhen Sverstiuk, Vasyli' Stus, Ihor Kalynets' and Mykhailo Osadchyi, punished with long terms in labor camps and internal exile "for heading the revival of the Ukraine's literary and public life during the sixties," have all completed the first part of their sentences, according to Nahaylo, and have been sent into exile in remote regions of the USSR. Nahaylo reports on what is known about the conditions of life in exile of these six dissident Ukrainian writers.
- A1022. Naïdko, I.** "Shevchenko in Slovakia (1861–1917)." *Ukrainian Review* (London). 17.2 (Summer 1970): 68–75.  
A bibliographical essay surveying Slovak publications on Taras Shevchenko from the first article by Gustav Lojko, published in *Pestbudinske Vedomosti* on 20 March 1866, to 1911, when several articles on Shevchenko appeared in the Slovak press. Naidko's essay is a translation of a work that originally appeared in *Slovenska literatura*, 11.1 (1962): 101–16.
- A1023. "Name Shevchenko Place in New York City."** *Ukrainian Quarterly*. 34.2 (Summer 1978): 208. A news item in the "Chronicle of Current Events": The New York City Council's Committee on Parks, Recreation and Cultural Affairs voted on 5 April 1978 to rename Hall Place "Taras Shevchenko Place." The bill was signed into law by Mayor Edward I. Koch on 4 May 1978. Shevchenko Place is located between Sixth and Seventh Streets near Third Avenue.
- A1024. "Narodna tvorchoist' ta etnohrafia."** *Great Soviet Encyclopedia*. 17 (1978): 339.  
A note about the journal of this title that deals with Ukrainian folk arts and has been published since 1925. (18 lines).
- A1025. "Natalia Kobrynska."** *Zhinochyi svit=Woman's world*. 25.11/12 (298) (November/December 1974): 34. port.  
An unsigned biographical note about Nataliia Kobryns'ka (1851–1920), characterized here as "a talented writer" and the "initiator of the Ukrainian women's movement."
- A1026. "Nationalities. Russian translation of D. Pavlychko's reply to a Ukrainian émigré ..." Soviet Studies: Information Supplement**. 24 (October 1969): 17.  
A digest (8 lines) of a polemical letter originally published in *Literaturna Ukraina*, 1 August 1969 [cf. A1135], and republished in Russian translation in *Literaturnaia gazeta* (33/69, p. 4).
- A1027. Nazarevs'kyi, M.** "Some facts and figures on translation in Ukraine." / M. Nazarevs'kyi. *Digest of the Soviet Ukrainian Press*. 14.1 (January 1970): 11. [Excerpts. Ukrainian original in *Movoznavstvo*. 5 (September-October 1969): 46–47].  
About the recently published translations of Homer, Boccaccio, Roman and French poets, and Shakespeare, as well as books on the theory and practice of translation. The *Digest's* title: Literary translations in Ukraine.
- A1028. Nedwell, Paul.** "Marko Vovchok." *Forum*. 25 (1974): 24–25. port.  
A biographical sketch of Maria Markovych (1834–1907), who wrote under the name of Marko Vovchok, with her portrait. The article concerns her life, with no listing, commentary, or analysis of her works.
- A1029. Nedwell, Paul.** "Ukrainian national anthem." *Forum*. 39 (Spring/Summer 1978): 25–30. illus., port.  
The text of the Ukrainian national anthem, "Shche ne vmerla Ukraina" was written by Pavlo Chubyn'skyi (1839–1884), and the music was composed by Mykhailo Verbyts'kyi (1815–1870). The text with Verbyts'kyi's music, according to this article, was first published in Lviv in 1865. Nedwell's focus is on the composer Verbyts'kyi; there is, however, a bio-bibliographical paragraph on Chubyn'skyi [p. 29], with

his portraits on p. 25 and p. 30, as well as a reproduction of two pages containing an English translation of "Sheche ne vmerla Ukraina" [Ukrainian national anthem (She lives on, our Ukraina)] from the book *Songs of Ukraina with Ruthenian Poems* by Florence Randal Livesay (1916) [cf. ULE: Books and Pamphlets, 1890–1965, B35].

- A1030. "The need for harmony." *Soviet Literature*. 4 (313) (1974): 136–42.  
The "Writers' Forum" in this issue of the journal is devoted to the "problem of protecting the environment," discussed by the Kirghiz author Chinghiz Aitmatov and the Ukrainian literary critic Leonid Novychenko. The writers speak of links between nature on the one hand and art and literature on the other. Says Novychenko: "Literature ... is helping in the development of a new attitude to the world of nature, an attitude not only genuinely prudent, but beneficial and full of intelligent concern for social wealth which must not only be preserved, but also multiplied."
- A1031. "Nekhoda, Ivan Ivanovich." *Who Was Who in the USSR*. (1972). 408.  
Bio-bibliographical data (12 lines) about the poet Ivan Nekhoda (b. 11 June 1910, d. 17 October 1963).
- A1032. "Nestor." *Great Soviet Encyclopedia*. 17 (1978): 476.  
Fourteen lines about the "historian and writer of ancient Rus;" whose dates of birth and death are unknown.
- A1033. Neuhauser, Rudolf. "Changing attitudes in Soviet-Russian studies of Kievan and Old Russian literature." *Canadian Slavonic Papers*. 8 (1966): 182–97.  
A critical survey of Soviet literary scholarship in the late 1950s and early 1960s in the field of Kyivan Rus' literature and in what the author calls "Old Russian literature." The main focus is on genres, stylistics and poetics of the old literature and on the work of such scholars as I.P. Eremin, N.K. Gudziĭ [Gudzij], V.E. Gusev, D.S. Likhachov [Lixačev], O.V. Tvorogov, S. Azbelev, V.P. Adrianova-Peretts [Adrianova-Peret]. In Neuhauser's view, "the divergence of Soviet and Western views on the philosophical plane should not obscure the fact that, due to the change of attitude in the fifties, Soviet scholars have approached very closely our own standards ... and have produced much valuable research that cannot be disregarded by Western scholars."
- A1034. Nevrlý, Mikulas. "The voice of a Ukrainian Rabelais: On the 200th anniversary of Kotlyarevsky's birth." *Forum*. 10 (Fall 1969): 10–11. illus.  
This tribute to Ivan Kotliarev's'kyi by the Slovak scholar was originally published in the Slovak newspaper *Pravda* (Bratislava) on 2 September 1969. It was translated for *Forum* by Anna M. Procyk. According to Nevrlý, "The gist of the Ukrainian *Eneida* lies in the fact that antiquity here is Ukrainianized with a truly consummate skill. Into the veins of the Trojan heroes the poet infused the passionate blood of his countrymen, dressed them in colorful Cossack costumes and in the personages of the ancient gods he depicted the decrepit Tsarist hierarchy which was able to sustain itself only through treachery and brutality." "The shortcomings and defects of his era Kotlyarevsky depicts in a satirical manner. In this he resembles the renaissance French writer, Rabelais. Humor and laughter overshadow completely the solemn tone of Virgil's classic of the same name," says Nevrlý. Illustrations include a portrait of Kotliarev's'kyi.
- A1035. "New trials of Ukrainian intellectuals." *Ukrainian Quarterly*. 29.2 (Summer 1973): 224.  
According to this news item in the "Chronicle of Current Events," Ivan Svitlychnyi and Ievhen Sversiuik were tried in April 1973 and sentenced to seven and five years at hard labor, respectively, under Article 62 of the Ukrainian Penal Code on charges of anti-Soviet agitation and propaganda.
- A1036. "New wave of terror in Ukraine: Ukrainian intellectuals arrested in Ukraine." *Ukrainian Review* (London). 19.2 (Summer 1972): 92–96.  
A list of thirty intellectuals arrested by the KGB in January 1972, including a number of writers and literary scholars, among them Viacheslav Chornovil, Ivan Dziuba [Dzyuba], Ivan Svitlychnyi, Ievhen Sverstiuk, Leonid Pliushch [Plyushch], Mykhailo Osadchyi [Osadchyy], Iryna Stasiv, Hryhorii Chubai [Hryhoriy Chubay], and Vasyli' Stus. Brief biographical data are provided.
- A1037. Nimenko, A. "Beautiful Lesya monuments on pedestals of love. In memory of Halyna Kalchenko."

*Ukrainian Canadian*. 28.590 (83) (June 1976): 7–9. illus.

About the sculptor Halyna Kal'chenko, who died in March 1975. There is an additional unsigned note about Kal'chenko on p. 6. Illustrations include three monuments to Lesia Ukrainka (and another on the cover of the issue) and one monument to Ivan Kotliarevs'kyi.

**A1038. Niniows'kyj, Vasyl.** "Antonych's mysterious *persten'* and number three." Munich; Edmonton: Ukrainisches Technisch-Wirtschaftliches Institut, 1977. 17–24.

Apparently an offprint of an unattributed journal publication.

The author attempts to supplement Oleh Ilnytzyj's article on Antonych and the symbolic meaning of *persten'* in Antonych's poetry [cf. A509]. In his view, in addition to the mysterious and enigmatic *try* (three), Antonych also makes use of the numbers 11, 13, and 17 in various configurations. As to the symbolic meaning of *persten'*, the author calls attention to its association with the word *pr'st'* (finger) and to a translation by Franko (from the German of G.E. Lessing) of a parable that he called *Prytcha pro try persteni*.

**A1039. "A note on Oles Honchar."** *Journal of Ukrainian Graduate Studies*. 1.1 (Fall 1976): 45–47.

An unsigned critical note about Oles' Honchar to accompany the publication of two chapters of his novel *Sobor* in Marta Olynyk's translation [cf. T107]. The note characterizes Honchar as a writer who has been "generally judged on political criteria," but whose position "vis-a-vis the timid and obscurantist literary establishment has not been without its ambiguities."

**A1040. Novats'kyi, M.** "This must not be forgotten." / M. Novats'kyi. *Digest of the Soviet Ukrainian Press*.

18.8 (August 1974): 29. [Excerpts. Ukrainian original in *Kul'tura i zhyttia*. (26 May 1974): 2].

About a readers' conference in connection with the publication of *Tavrovani zradoiu*, a book of articles against so-called Ukrainian bourgeois nationalists. "[T]he discussion of the book could scarcely remain contained within the framework of a conference," writes Novats'kyi, "quite understandably, it assumed the form of a trial over Ukrainian bourgeois nationalists." The *Digest's* title: "Lviv writers attend discussion of new book on 'Ukrainian nationalists.'"

**A1041. "Novichenko, Leonid Nikolaevich."** *Prominent Personalities in the USSR*. (1968). 444.

A bio-bibliographical note (47 lines) about the literary critic and scholar Leonid Novychenko, born in 1914.

**A1042. Novikova, Marina.** "The Soviet Ukraine: Dialogue with the world." *Soviet Literature*. 5 (302) (May 1973): 180–91.

Novikova, a correspondent of *Soviet Literature*, met and interviewed Oleh Mykytenko [Oleg Mikitenko in the text], Vitalii Korotych [Korotich], Oles' Honchar [Gonchar in the text], Alexander Bandura (director of Dnipro Publishers), and Roman Fedoriv. Topics under discussion were: international connections of Soviet Ukrainian literature, *Vsesvit*, the Ukrainian journal of translations from foreign literatures, masterpieces of foreign literature issued by Dnipro Publishers, and translations of Ukrainian literature into foreign languages.

**A1043. Novikova, Marina.** "From Soviet Ukraine—a dialogue with the world." *Ukrainian Canadian*. 25.563 (56) (November 1973): 24–30. illus., port.

Apparently a reprint from a special issue of *Soviet Literature* devoted to Ukrainian literature [cf. A1042]. The article is illustrated with two b/w portraits of the noted Ukrainian translators Hryhorii Kochur and Borys Ten (on p. 29), as well as a group photo of Honchar signing autographs.

**A1044. Novikova, Marina.** "Keats in Ukrainian." Tr. Monica Whyte. *Soviet Literature*. 6 (291) (1972): 166–79.

Novikova provides a critical comparison of two Ukrainian editions of the nineteenth-century English poet John Keats. The two editions are Vasyl' Mysyk's translations, published in Kyiv in 1968, and a volume of fourteen of Keats's poems translated into Ukrainian by Yar Slavutych and published in London in 1958. Novikova takes issue both with the translated texts and with the interpretation of Keats's poetry by the translators, particularly Yar Slavutych.

**A1045. Novychenko, Leonid.** "Address." *Digest of the Soviet Ukrainian Press*. 17.5 (May 1973): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (27 March 1973): 2].

Novychenko spoke at the 4th Plenum of the Writers' Union of Ukraine in Kyiv. He expressed "bitterness and anxiety" about what he called lack of "responsibility and high principles in criticism." According to Novychenko, works with "pernicious ideological errors and blunders" (such as Bilyk's *Mech Areia*, Andriiashyk's *Poltava* or Berdnyk's *Zoranyi korsar*) "either received no response whatsoever from our professional literary critics" or were even "overtly supported and much praised." There were also "some regrettable errors and distortions in the process of rehabilitating a certain portion of our literary heritage from the 20's and 30's," says Novychenko. "In some cases deviations from the principles of partymindedness resulted in idealization of personages alien to Soviet literature; in others, it led to a 'glossing over' of controversial figures whose legacy requires an especially vigilant, analytical approach." As an example of such errors, Novychenko points out to the assessment of M. Zerov by H. Kochur. The *Digest's* title: "Novychenko decries errors in rehabilitation of 1920's, 1930's authors."

**A1046. Novychenko, Leonid.** "Address to the Combined Jubilee Plenum of the Creative Unions and Organizations of Ukraine." *Digest of the Soviet Ukrainian Press*. 14.5 (May 1970): 13. [Excerpts. Ukrainian original in *Kultura i zhyttia*. (12 April 1970): 6].

Novychenko speaks of "Leninist principles of party spirit (partynist') and national character (narodnist') which are the heart and soul of Soviet literature and art." He warns about the attempts of ideological enemies who attempt "to create discord among generations" and cites, as an example, the émigré publication *Shistdesiat poetiv shistdesiatykh rokiv*. *Digest's* title: "Emigré publication of Soviet Ukrainian poetry assailed."

**A1047. Novychenko, Leonid.** "Concerning the advantage of questionnaires and censuses ..." *Digest of the Soviet Ukrainian Press*. 15.12 (December 1971): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 October 1971): 3].

A response to Fashchenko's article [see A328]. Novychenko warns against the dangers of "simplification and superficiality" in the analysis of the "sociological census of literary population." The *Digest's* title: "... and Novychenko agrees."

**A1048. Novychenko, Leonid.** "The creative experience of criticism." / Report by Leonid Novichenko. Tr. Yuri Sdobnikov. *Soviet Literature*. 10 (1967): 164–79. port.

A report presented at the 4th Congress of Writers of the USSR in Moscow. "The theoretical principles of Soviet literature were shaped through the organic fusion of the ideas of scientific socialism with the vibrant experience of revolutionary art," says Novychenko. The main thing that determined the character of Soviet literature, according to the author, was "its indissoluble spiritual bonds with the people and the Party, and the ideas of communism." Novychenko speaks of "multinational Soviet literature ... whose aesthetic features are determined by the concept of socialist realism," but he also notes that its development "was not entirely free of vexatious 'zigzags' in thinking and writing, or of contradictions and wastages." Nowhere is there any indication that Novychenko is a Ukrainian literary scholar. With his b/w portrait.

**A1049. Novychenko, Leonid.** "Criticism and the literary process on the eve of Lenin's jubilee." Address by Leonid Novychenko. *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 18–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 February 1969): 1–3].

Leonid Novychenko spoke on 13 February 1969 at the Third Plenum of the Writers' Union of Ukraine in the Palace of Culture in Kyiv. "Unity of cognition and action, organic unity of veracity and high ideology—this character trait of socialist art is presently under attack by all manner of revisionists from both the right and the left," says Novychenko. He speaks critically of Czechoslovakia, where "some critics and writers began violently discrediting the ideological educational obligation of literature in socialist society" and of China, where "Maoists began to devastate all literature which had become dangerous to them." Novychenko also criticizes domestic "editorial and publishing practices" that hold works of art to "regulations for schematic 'correctness.'" Novychenko considers "decidedly incorrect" the "philosophic and esthetic base" of I. Dziuba's reflections revealed in his article on Svidzins'kyi [cf. A305] and praises A. Markov and O. Nykanorova for their critical assessment of recent books by I. Drach and M. Vinhranovs'kyi. The *Digest's* title: "Novychenko berates 'progressive' western critics."

**A1050. Novychenko, Leonid.** "Criticism: trials and tribulations." *Digest of the Soviet Ukrainian Press*. 12.12 (December 1968): 20–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 October 1968): 2].

Novychenko bemoans the "tendency to 'de-politicize' criticism, weaken its ties with ideological conflict and Communist training among the masses, and depart from our very precise social criteria for characterizing and appraising literary phenomena." Thus, in his view, controversial or unusual works are ignored by critics. In this connection he mentions Pervomais'kyi's book *Uroky poezii*, Smolych's memoirs published in the journal *Druzhba narodov*, and especially younger writers—the "unquestionably talented" but "not yet altogether mature" Volodymyr Drozd and Dmytro Pavlychko, whose poem "Molytva" from his recent book *Hranoslov* is analyzed critically in some detail. The *Digest's* title: "Novychenko opens discussion on duties of critics." [See also A1375].

**A1051. Novychenko, Leonid.** "Develop more boldly the theory of socialist realism." / Leonid Novichenko. Tr. Peter Mann. *Soviet Literature*. 12 (1966): 141–44.

An article that originally appeared in the journal *Voprosy literatury*. Novychenko claims that some "urgent creative problems" in the theory of socialist realism have been "insufficiently developed" and "require considerably more profound deliberation and decisions, free from any oneness." Among the problems, he mentions "the question of the contemporary hero" and "the aesthetic programme of socialist realism." According to Novychenko, "the synthetic character of socialist realism is revealed with greater clarity as a method inheriting the best there has been in world literature, encompassing all that is advanced and vital in past epochs and in modern times. We should struggle against omnivorousness, but on the basis of a truly mature, truly modern aesthetic theory." Despite Novychenko's admonition that "one must not forget the problem of the national form of the literatures of the peoples of the Soviet Union and, in particular, of the national languages," there is no indication anywhere that he is a Ukrainian critic.

**A1052. Novychenko, Leonid.** "The good health of brotherhood." *Digest of the Soviet Ukrainian Press*. 20.9 (September 1976): 20–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (10 August 1976): 2].

About Tychyna's poem "Chuttia iedynoi rodyny," completed, according to Novychenko, on 22 July 1936. "The sense of a single family—that is the image in which Pavlo Tychyna captured the great feeling of international unity, friendship and fraternity, which in our country has united individuals of all nations and nationalities into a new historical community—the Soviet people," writes Novychenko. The *Digest's* title: "Novychenko on Tychyna's internationalism."

**A1053. Novychenko, Leonid.** "Materializing thought and embodying the world ... (The 70th anniversary of Mikola Bazhan's birth)." / Leonid Novichenko. *Soviet Literature*. 11 (320) (1974): 148–52. port.

Novychenko discusses Bazhan's work as a poet and translator, saying that "emotion charged three-dimensional imagery not only reflects his artistic inclination but a conscious aesthetic principle." In Bazhan's recent work, according to Novychenko, "he has boldly re-introduced several of the poetic principles and methods of his youth, although, of course, in a qualitatively new form: his use of parable and the symbolic significance of certain themes, emotion-charged metaphor, pictorial and musical power of the word." Bazhan's b/w portrait appears on p. 150.

**A1054. Novychenko, Leonid.** "New horizons of criticism." *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 12–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 February 1972): 1–2].

The *Digest's* title: "Novychenko and Dmyterko score complimentary criticism at USSR Writers Union Plenum." Novychenko spoke at the plenum of the Executive Board of the USSR Writers' Union held in Moscow at the end of January. He attacked what he called "creeping esthetism" or "semi-esthetism," as well as "complimentary criticism" in critical approaches to contemporary Ukrainian poetry. "[O]ne-sided, flattering criticism, which often masks an insulting indifference towards the real values of art, and at times even openly partisan and group sentiments, does great harm to our efforts to educate both ourselves and our colleagues, as well as the general reader," says Novychenko. He gave examples of such reviews and appraisals published recently in *Zhovten'*, *Donbas*, and even in the eight-volume history of Ukrainian literature. Novychenko also stressed the need for "a firm and aggressive struggle against enemy ideology," citing what he called "insidious myths and falsifications" by Ukrainian bourgeois nationalists in such émigré publications as *Suchasnist'* and *Vyzvol'nyi shliakh*. The *Digest's* title refers to a separate article by Dmyterko [cf. A233].

**A1055. Novychenko, Leonid.** "Novychenko rebuts recent Soviet language theories." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 13–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 November 1966): 1–2].

Title supplied by the *Digest*. In a speech to the Fifth Congress of Writers, Novychenko takes issue with recent statements by A. Agayev, K. Zelinsky, and others in the Soviet Russian press. "What Agayev demanded in his articles," says Novychenko, "was that national languages be liquidated and all writers change to Russian." Zelinsky, says Novychenko, cited the example of the Kirghiz writer Ch. Aytmatov, "who began writing in the Kirghiz language, and later switched to Russian," concluding that "In order to reach a wider audience, a writer must abandon his native language." Novychenko points out that Aytmatov "won world recognition precisely at the time when his works were being published with a note 'Translated from the Kirghiz'" and that the medium of translation "shows the way to overcoming all barriers between nations and languages."

**A1056. Novychenko, Leonid.** "Oh, this novelism ..." *Digest of the Soviet Ukrainian Press* 14.11 (November 1970): 14–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 October 1970): 2].

Novychenko takes issue with an article by V. Ivanyshyn, "Dialectics of genre" published in *Zhovten'*, no. 8. The epic tradition of the 'great socio-historical epic novel' with which a number of famous achievements in the literature of socialist-realism are connected," says Novychenko, "is not to the liking of some modern exponents of arty views. They are drawn by the outpouring of artistic subjectivity, the concentration of the tale on a closer inner world of the autonomous 'self,' the more direct 'self-expression' of the author not only in lyrical works, but also in prose. Under no circumstances can one consider this trend as productive and useful," says Novychenko. The *Digest's* title: "Novychenko salvos against formalism and subjectivity in prose."

**A1057. Novychenko, Leonid.** "On current literary criticism." Tr. Peter Mann. *Soviet Literature*. 7 (292) (1972): 128–32.

The most important thing for the literary critic, says Novychenko, is to be able "to give the reader a social education," to be able "by the force of his own ideas, by his whole analysis to extend and enrich the social meaning of the creative artist's discoveries in the study of man, and this requires that the literary critic be receptive to the social dynamism of the age." Novychenko singles out by name some of the new Russian writers and those in his "own native Ukrainian literature." He also discusses the recently published resolution of the Central Committee at the 24th Congress of the Communist Party regarding literary criticism.

**A1058 Novychenko, Leonid.** "Unity." / Leonid Novichenko. Tr. Hilda Perham. *Soviet Literature*. 5 (302) (1973): 164–70.

Novychenko speaks of the progress made in Soviet times in Ukrainian prose, poetry, dramaturgy and literature for children. He considers Ukrainian literature an "inseparable part of the multinational Soviet literature." The main thing, says Novychenko, "is that my own (in this case Ukrainian) literature is an organic part of the young, irresistibly developing international world of the artistic culture of socialism." Ukrainian literature, according to Novychenko, has had an "unprecedented widening of international horizons"; its leading theme "has been and remains ... the formation of the new man, the fighter for socialism, the builder of communist society"; it has "come closer to the great diversity of the people's life."

**A1059. Novychenko, Leonid.** "A voice from the banks of the Psel (River)." *Digest of the Soviet Ukrainian Press*. 20.10 (October 1976): 20–21. [Full text. Ukrainian original in *Literaturna Ukraina*. (24 August 1976): 2].

A critic's reaction to recent poetry by Volodymyr Zatuliviter published in the August issue of *Vitchyzna*. This publication, according to Novychenko, "signals the ripening of talent, of creative maturity." Novychenko speaks of "freshness of thought," "sound artistic craftsmanship," and "individual peculiarity of artistic thought" in Zatuliviter's new poetry. The *Digest's* title: "Novychenko acclaims new poet."

**A1060. Novychenko, Leonid.** "A word about great deeds." *Digest of the Soviet Ukrainian Press*. 19.6 (June 1975): 14–15. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (24 April 1975): 2–3].

Among Soviet Ukrainian works about the "Great Patriotic War" [i.e., World War II], Novychenko singles out Kozachenko's *Tsina zhyttia*, Korniiuchuk's *Front*, Malyshko's poem "Prometei," Honchar's *Praporonostsi*, and Stel'makh's *Duma pro tebe*. The *Digest's* title: "Novychenko on the literature of W.W.II."

**A1061. Nytychenko, Dmytro.** "Extinction of Ukrainian literature and arts under the Russian occupation."

/ D. Nytchenko. *Ukrainian Review* (London). 13.4 (Winter 1966): 8–16.

The author uses book publication data as an indicator of cultural development prior to the eighteenth century and discusses Russification measures of tsarist and Soviet Russia with regard to Ukrainian publications. Some data is provided about the persecution of Ukrainian writers in the thirties, enforced Russification and personnel purges in the educational system, the removal of valuable Ukrainian books from libraries, and the destruction of whole library collections.

## O

**A1062. Obolensky, Dimitri.** "Early Russian literature (1000–1300)." *An Introduction to Russian Language and Literature*. Ed. Robert Auty and Dimitri Obolensky. Cambridge: Cambridge University Press, 1977. (Companion to Russian studies, 2). 56–82.

A discussion of the literature of Kyivan Rus', with subsections devoted to translated literature and original literature, the latter further divided into brief sections on sermons, hagiography, the Primary Chronicle, pilgrimages, heroic poetry (also covering the *Slovo o polku Ihorevym*), the "Supplication of Daniel the prisoner," "works concerned with the Tatar invasion," and princely biographies. Obolensky's chapter is followed by a "Guide to further reading" (pp. 83–89): recommended multilingual bibliographical listings are arranged under specific subjects, with critical comments. The terms "Russian state," "Russian nation," "Russian literature," and "Kievan Russia" are used throughout the article.

**A1063. Obolensky, Dimitri.** "Medieval Russian culture in the writings of D.S. Likhachev." *Oxford Slavonic Papers*. n.s. 9 (1976): 1–16.

A critical survey of the principal works of D. Likhachov on the occasion of his seventieth birthday. Obolensky attempts to assess Likhachov's contribution to the study of medieval chronicles, the *Slovo o polku Ihorevym*, and the literary and cultural history of Kyivan Rus'. Says Obolensky about Likhachov: "A notable feature of Likhachev's work on Russian chronicles and on the *Slovo o polku Igoreve* is his ability to combine the technique of minute textual analysis with broader literary and historical perspectives designed to test the validity of generalizations made from a comparative study of the relevant material." And later: "In some respects his general approach to literary problems is not unlike that of Dmitry Chizhevsky. But in his treatment of textological problems, his perception of the relations between literature and painting, and his inquiries into problems of style he has an originality and a profundity that are all his own."

**A1064. "O. Olzhych, pseud. Oleh Kandyba (1908–1944)."** *Zhinochyi svit=Woman's World*. 25.6 (294) (June 1974): 15.

An unsigned biographical note.

**A1065. "Of love and hate."** *Ukrainian Canadian*. 27.577 (70) (February 1975): 35–36. port. on 35.

An unsigned note about Mykhaïlo Stel'makh, with his portrait, to accompany a translated excerpt from his novel in the same issue [cf. T394]. Says the anonymous author about Stel'makh: "His novels are a history of the Ukrainian peasantry.... The writer created character-studies of devoted builders and defenders of Soviet power, complex in their sublime simplicity.... Stel'makh's novels have a highly modern impact, although most of them deal with a remote period. The lifeline of contemporaneity is evident in the author's message, in his affirmation of modern man's high moral and aesthetic qualities, his passionate hatred of everything that is mean and bad."

**A1066. Ohloblyn, Oleksander.** "Ancestry of Mykola Gogol (Hohol)." *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 12.1–2 (33–34) (1969–1972): 3–43.

Nikolai Gogol (Ukrainian: Mykola Hohol'), whose ancestry on both sides was Ukrainian, wrote in Russian and is outside the scope of this bibliography. But his father, Vasyli' Hohol'-Ianos'kyi (Yanos'kyy in the text), was a minor Ukrainian writer. Ohloblyn's detailed biographical research paper may therefore be of interest to students of both Ukrainian and Russian literature. Ohloblyn takes issue with a negative approach to Gogol's lineage in some Soviet Gogol scholarship, citing a tendency to place Gogol "as low as possible on the social scale of his times." Ohloblyn traces Gogol's paternal ancestry and concludes that

"Through the marriage of Opanas Hohol'-Yanovs'kyi and Tetyana Lyzohub the Hohol' family became related, in addition to their relationships with the Lyzohub, Tans'kyi and Zabala families, with several other aristocratic families, notably with families of hetmans, with the Doroshenko and Skoropads'kyi families in particular. Thus Mykola Gogol was a direct descendant of the Hetmans Mykhaylo and Petro Doroshenko ... and of Hetman Ivan Skoropads'kyi." Nikolai Gogol's mother, Mariya Ivanivna (1791–1868), "came from the Kosyarovs'kyi family. They were a family of Cossack officials in the Poltava region, related to the Troshchyns'kyi, Lukashevych and other families of the officer class and were descended from Leontiy Pavlovych Kosyarovs'kyi, a prominent military companion of the Lubni regiment (1710). After his military service the father of Vasyl Hohol'-Yanovs'kyi's wife, Ivan Matviyevich Kosyarovs'kyi, was not an ordinary 'postal official,' but postmaster of the Kharkiv province—a rather prominent position at the close of the eighteenth century."

- A1067. **Ohloblyn, Alexander.** "Michael Hrushevsky—foremost Ukrainian historian: On the centennial of his birth (1866–1966)." *Ukrainian Quarterly*. 22.4 (Winter 1966): 322–33.

A biography of Mykhailo Hrushevskiy and an analysis of his principal scholarly views. Hrushevskiy's contribution to literature and literary scholarship is mentioned, but the emphasis is on historiography.

- A1068. **"Oksana Liaturynska."** *Ukrainian Quarterly*. 26.2 (Summer 1970): 218.

A brief obituary in the "Chronicle of Current Events" of the poet Oksana Liaturynska, who died in Minneapolis on 13 June 1970 at the age of sixty-eight.

- A1069. **"Oleinik, Boris Il'ich."** *Great Soviet Encyclopedia*. 18 (1978): 428–29. Biblio.

An unsigned bio-bibliographical note (10 lines) about the Ukrainian poet Borys Oliinyk, born in 1935.

- A1070. **"Olena Teliha."** / MZO. *Nashe zhyttia=Our Life*. 29.2 (February 1972): 26–27.

A biography and an appreciation on the occasion of the thirtieth anniversary of the poet's tragic death at the hands of the Gestapo in Kyiv in 1942.

- A1071. **"Oles Berdnyk persecuted by the KGB."** *ABN Correspondence*. 23.3 (May-June 1972): 47.

According to this news item, the Bureau of Literary Propaganda [sic] of the Writers' Union of Ukraine "formally banned all public appearances by O. Berdnyk." Berdnyk, according to this unsigned note, "familiarized his audiences with the basic teachings of Christianity, Buddhism and other religions ... and focused attention on the need to cultivate and to perfect the human spirit."

- A1072. **"Oles Honchar—standard bearer of modern Ukrainian literature."** *Ukraine*. 2 (34) (1978): 18–19. ill., port.

Unsigned article illustrated with a group photo with Honchar on p. 19 and a full-page portrait in color on p. 18. "Today Oles Honchar is probably the most published and translated Ukrainian author in the Soviet Union. His books have been published in over 17 million copies and translated in many foreign countries," claims the article.

- A1073. **"Oleynik, Boris Il'ich."** *Prominent Personalities in the USSR*. (1968). 453.

Bio-bibliographical data about the poet Borys Oliinyk, born in 1935. (15 lines).

- A1074. **"Oleynik, Stepan Ivanovich."** *Prominent Personalities in the USSR*. (1968). 453.

A bio-bibliographical note (43 lines) about the satirical poet Stepan Oliinyk, born in 1908.

- A1075. **"Olga Kobyljanska: a classic of Ukrainian literature."** *Ukrainian Canadian*. 22.510 (4) (February 1969): 38–39. port.

An unsigned article about Ol'ha Kobyljanska, with her b/w portrait (a woodcut by W.Y. Chebanik). The article provides some data about Kobyljanska's life, literary friendships, and preoccupation with the fate of women, as well as descriptive comments about her works, especially the novel *Zemlia*. That novel is the basis for the play *Adam's Sons* by Hannah Polowy and Mitch Sago, excerpts of which are published in the same issue [cf. T306].

- A1076. **"Ol'ha Kobyljanska."** *Promin'*. 10.11 (November 1969): 15. Port.

A brief unsigned biographical note, with portrait.

**A1077. Oliinyk, Borys.** "At the 6th Congress of the Writers of the USSR. Speech of Borys Oliinyk." *Digest of the Soviet Ukrainian Press*. 20.8 (August 1976): 21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 June 1976): 2–3].

The *Digest's* title: "Oliinyk deplores uniformity in poetry." "[U]niformity is contraindicative for poets!" says Oliinyk, but finds that recent Soviet poetry collections evoke "a feeling of uniformity, monotony, sameness, not only in the thematic respect, but even in intonation, in arrangement, in orchestration, in the poems' structures of imagery." According to Oliinyk, "we see the emergence of a kind of literary dependent, who follows the road of least resistance, working with age-old clichés and stereotypes, intelligently imitating true poetry."

**A1078. Oliinyk, Borys.** "The civic spirit of the Soviet Ukrainian poetry. Report of Secretary of the Executive Board of the Writers' Union of Ukraine Borys Oliinyk." *Digest of the Soviet Ukrainian Press*. 21.4 [sic, i.e., 5] (May 1977): 14–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 March 1977): 4].

Oliinyk spoke at the Plenum of the Executive Board of the Writers' Union of Ukraine on 17 March. He urged "principlerinded discussions, comprehensive and profound reviews of poetry in an all Union or a world context" to avoid the "very low artistic level" that, in his view, characterizes many recent book debuts of young poets. The *Digest's* title: "Oliinyk scores editorial indulgence toward young writers."

**A1079. Oliinyk, Borys.** "Ukrainians live in Poland." / Borys Oliinyk. *Digest of the Soviet Ukrainian Press*. 12.5 (May 1968): 25–27. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (12 April 1968): 4].

The poet Borys Oliinyk visited Ukrainian centers in Warsaw, Stargard, Szczecin, Koszalin, Gdańsk, Olsztyn, and Biały Bór. He writes about the great interest of Ukrainians in Poland in Ukrainian literature and life in Ukraine, about their Ukrainian-language publications—*Nashe slovo*, *Nasha kultura*, *Ukrains'kyi kalendar*, *Homin* (a literary anthology)—and their Ukrainian schools. The *Digest's* title: "Writer finds active Ukrainian centers in Poland. Calls for cultural exchange with compatriots."

**A1080. Oliinyk, Mykola.** "On wings of song" / Mykola Oliynik. *Ukrainian Canadian*. 23.532 (53) (February 1971): 26–29. illus., ports.

About Lesia Ukrainka's interest in music, her unfulfilled dream of becoming a musician, and her contribution to the collection and preservation of Ukrainian oral folklore.

**A1081. Oliinyk, Vitaliy.** "Ripe needs." *Digest of the Soviet Ukrainian Press*. 14.7 (July 1970): 19–20. [Full text. Ukrainian original in *Literaturna Ukraina*. (15 May 1970): 2].

The author calls for reprints of bibliographies of Ukrainian literature by Komarov, Levyts'kyi, and Leites and Iashek, for a new expanded and corrected edition of the five-volume bio-bibliographical dictionary of Ukrainian writers (1960–65), and above all for the publication of a Ukrainian literary encyclopedia to "resurrect from oblivion" many names in Ukrainian literary history. The *Digest's* title: "Urges publishing of Ukrainian literary and theatrical encyclopedias."

**A1082. Olynyk, Marta D.** "A selected bibliography of works by and about Lina Kostenko." *Nationalities Papers*. 7.2 (Fall 1979): 213–19.

A listing of Lina Kostenko's Ukrainian works, as well as translations and works about her, supplemented with a three-page introduction. "While she discovered no new poetic forms, Kostenko reintroduced the pure lyric genre and the concept of a genuinely creative process into the pallid Soviet Ukrainian literary scene," says M.D. Olynyk.

**A1083. Olynyk, Roman.** "Dmytro Dontsov and Jurij Klen, 1933–1939." / Roman Olynyk (Rakhmany). *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1975–1976. 6 (1975–1976): 65–68. Biblio.

A summary of a paper read on 11 March 1976 by Dr. Roman Olynyk of McGill University and of the discussion that followed the presentation. The speaker discussed the relationship between the editor of *Vistnyk*, Dmytro Dontsov, and *Vistnyk's* collaborator, the émigré poet Iurii Klen, then living in Germany, as reflected in Dontsov's unpublished correspondence.

**A1084. Olynyk, Roman.** "Panteleimon Kulish and his *Yevoenii Onegin nashego vremeni*." *Canadian Slavonic Papers*. 9.2 (1967): 201–15.

*Ievgenii Onegin nashego vremeni: roman v stikhakh* is an autobiographical novel in verse written in Russian in 1847 by Panteleimon Kulish during his banishment to Tula, which followed his arrest and conviction in the case of the Brotherhood of SS. Cyril and Methodius. The work was written in imitation of Pushkin. Kulish, according to Roman Olynyk, "used Pushkin's rhythmic form, he imitated his plot, copied some scenes and emulated his handling of the subject." Kulish's novel in verse, claims the author, was written to impress the Russian censors with his change of heart and to help "obtain his release from his bondage in Tula." In that he did not succeed. Olynyk analyzes Kulish's work, comparing it with Pushkin's. He concludes that Kulish's poem "is of doubtful quality" as a work of art but is nonetheless a "meaningful document" illustrating "the influence of Pushkin's genius on the younger generation of Russian and Ukrainian intellectuals" and "a strong bond of affinity and understanding between the Russian and Ukrainian intellectuals" that existed in tsarist Russia at the time.

**A1085. Olynyk, Roman.** "The Prague Group of Ukrainian nationalist writers and their ideological origins." *Czechoslovakia Past and Present*. Ed. Miloslav Rechcigl, Jr. Vol. 2. Essays on the Arts and Sciences. The Hague: Mouton, under the auspices of the Czechoslovak Society of Arts and Sciences in America, 1968. 1022–31.

In the 1920s and 1930s Prague was the center of Ukrainian intellectual and cultural life. According to Olynyk, it was "the most productive and influential of the three émigré centers of Ukrainian nationalist literary production; the other two were in Lviv and Warsaw." Olynyk briefly discusses the work of Iurii Darahan, Oleksa Stefanovych, Oksana Liaturyns'ka, Oleh Ol'zhych, Olena Teliha, Evhen Malaniuk, Leonid Mosendz, and Ulas Samchuk and their ideological connections to the Lviv-based nationalist literary journal *Vistnyk* and its editor, Dmytro Dontsov. He comes to the following conclusions: "They formed a psychologically insulated group within the body of a foreign, though friendly, nation.... They ... were too involved in current Ukrainian events to be able either to follow the path of their Czech colleagues or to 'open the window into Europe,' as they had intended.... The most admirable thing about them was that they succeeded in attaining relatively high standards, in spite of, rather than as a result of, their ideology of integral nationalism." Originally a paper presented at the Second Congress of the Czechoslovak Society of Arts and Sciences in America at Columbia University (11–13 September 1964).

**A1086. Olynyk, Roman.** "The Prague group of Ukrainian nationalist writers and their ideological origins." / Roman Rakhmany. In his *In Defense of the Ukrainian Cause* / Roman Rakhmany. Ed. Stephen D. Olynyk. North Quincy, Mass.: Christopher [©1979]. 238–49.  
Reprinted from *Czechoslovakia Past and Present*, vol. 2 [cf. A1085].

**A1087. "On the anniversary of a great poet."** *Ukrainian Canadian*. 23.532 (53) (February 1971): 31. port.  
An unsigned article for children about Lesia Ukrainka. Published in the "Junior UC" section.

**A1088. "On the anniversary of a great writer."** *Ukrainian Canadian*. 23.535 (56) (May 1971): 46. port.  
About Vasyl' Stefanyk for young readers of the "Junior UC" section.

**A1089. "On the edge of epochs."** *Digest of the Soviet Ukrainian Press*. 10.10 (October 1966): 11–12. [Excerpts.  
Ukrainian original in *Literaturna Ukraina*. (26 August 1966): 2–4].

About Ivan Franko's contributions in the field of foreign and comparative literary criticism, research and translation, especially in the area of Slavic, German and Oriental studies. The *Digest's* title: "Ivan Franko—interpreter of world literature."

**A1090. "On the eve of the 80th anniversary ..."** *Ukraine*. 1(5) (1971): 7. illus.

A brief note about the unveiling of a monument at the graveside of Pavlo Tychyna at the Baikove Cemetery in Kyiv. With a black-and-white photo of the monument.

**A1091. "On the frontiers of the ideological struggle."** *Digest of the Soviet Ukrainian Press*. 19.4 (April 1975): 6–7. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 February 1975)].

Contributors to the Russian journal *Literaturnoie obozrenie* and literary critics of the Ukrainian journal *Radians'ke literaturoznavstvo* met for a two-day conference to discuss the problems that confront Soviet literary criticism "in the ideological struggle now under way." On this occasion, *Literaturna Ukraina* published interviews with some of the participants, i.e., Yuriy Surovtsev, Viktor Beliaev [Byelayev], and Ihor Dzeverin. The *Digest's* title: "Moscow and Kiev critics confer on role in ideological struggle."

**A1092. "On the level with contemporary needs.** In the Commission on Criticism at the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 17.1 (January 1973): 8–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 28 November 1972): 3].

About a meeting of the commission held on 23 November 1972 under the chairmanship of M. Ostryk. The main topic under discussion: "The tasks of literary criticism in the struggle against the ideological diversionary activities of Ukrainian bourgeois nationalism." V. Ievdokymenko [Yevdokymenko] and V. Mykytas "described the new forms of bourgeois propaganda," and V. Lysenko reported on *Vitchyzna's* criticism department. K. Volyns'kyi [Volynskyy], L. Kovalenko, V. Donchyk, P. Kolesnyk, and P. Kononenko took part in the discussion. It was noted that *Vitchyzna* "conducts the most consistent and qualified discussion on poetry," but its analysis of Ukrainian prose is "on a considerably weaker level." An alarm was raised that "certain works with historical themes are marred by the extra-class, extra-historical positions maintained by their authors." The *Digest's* title: "*Vitchyzna's* literary criticism discussed in Ukrainian Writers' Union."

**A1093. "On the participation of the republican organization** in the preparations for the 25th Congress of the CPSU and the 25th Congress of the CP Ukraine and on the convocation of the 7th regular congress of the Writers of Soviet Ukraine. Resolution of the 7th Plenum of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 20.1 (January 1976): 18–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (12 December 1975): 1].

The *Digest's* title: "UWU Executive Board Plenum sets April date for Seventh Writers' Congress." Says the resolution: "Our primary and most important tasks are to greet the 25th Congress of the Leninist party with new, valuable works in all branches of literature, to systematically raise the ideological and theoretical level and the craftsmanship of members of the Writers' Union." The 7th Congress of the Writers' Union of Ukraine is to be held on 14–16 April 1976 in Kyiv.

**A1094. Onopriyenko, Nina.** "To the hearts of readers." *Digest of the Soviet Ukrainian Press*. 15.6 (June 1971): 11–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (27 April 1971): 2].

The assistant director of the UkSSR State CPSU Library discusses the demands of readers that are not met because of limited editions of Ukrainian literary works. There are 27,000 public libraries in Ukraine, says Onopriyenko, while the works of poet-laureates are published in editions not exceeding 8,000 copies; the works of H. Kosynka appeared in editions of 12,000 and 50,000 copies, and the "Lives of the Famous" series, which is very popular among readers, is published in editions no larger than 15–30,000 copies. The *Digest's* title: "Calls for larger editions of Ukrainian works."

**A1095. Onyshkevych, Larissa.** "Existentialism in modern Ukrainian drama." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1973–1974. / Larissa M. L. Onyshkevych. 4 (1973–1974): 28–31. Biblio.

A summary of a paper presented on 6 December 1973 and of the discussion that followed. The speaker discussed existentialist elements in the dramas *Dyzharmoniiia* (Disharmony) by Volodymyr Vynnychenko, *Patetychna sonata* (Sonata Pathetique) by Mykola Kulish, *Diistvo pro velyku liudynu* (A Play About a Great Man) by Ihor Kostets'kyi, and *Holod* (Hunger) by Bohdan Boychuk.

**A1096. Onyshkevych, Larissa.** "Existentialism in modern Ukrainian drama." / Onyshkevych, Larissa Maria Lubov Zaleska. *Dissertation Abstracts International*. 34.12 (June 1974): 7773–A.

An abstract of a Ph.D. dissertation (1973) written at the University of Pennsylvania. Eight Ukrainian plays are analyzed in terms of the three stages of man's existential quest: *In the Wilderness* (*U pushchi*, 1895–1909) by Lesia Ukrainka; *Disharmony* (*Dyzharmoniiia*, 1905) by Volodymyr Vynnychenko; *Along the Road to a Fairytale Land* (*Po dorozhi v kazku*, 1910) by Oleksander Oles'; *Sonata Pathetique* (*Patetychna sonata*, 1929–31) by Mykola Kulish; *A Play about George the Conqueror* (*Diistvo pro Iurii Peremozhtsia*, 1947) by Iurii Kosach; *The Heroine Dies in the First Act* (*Heroinia pomyraie v pershomu akti*, 1948) by Liudmyla Kovalenko; *A Play about a Great Man* (*Diistvo pro velyku liudynu*, 1948) by Ihor Kostets'kyi (Eaghor G. Kostetzky in the text); and *Hunger* (*Holod*, 1961–62) by Bohdan Boychuk [Bojčuk]. According to Onyshkevych, "Specific characteristics which are dominant in the Ukrainian existentialist plays are ... 1/ In man's search for authenticity there is always a very strong emphasis on his responsibility and sacrifice for other people; 2/ Although the protagonists usually face a tragic end, they achieve transcendence by providing a better future for others and thus the ever-present element of hope is stressed; 3/ In terms of style or structure several Ukrainian plays combine contemporary literary and theatrical devices with those of the traditional

Ukrainian theatre.”

The 184-page dissertation is available in print or on microfilm from University Microfilms International, order no. 74-14,120.

- A1097. Onyshkevych, Larissa.** “F. Kolessa’s reissued works on folklore” / Larissa M.L.Z. Onyshkevych. *Iuvileinyi zbirnyk Ukraïns’koi Vil’noi Akademii Nauk v Kanadi = The Jubilee Collection of the Ukrainian Free Academy of Sciences in Canada*. Ed. O.W. Gerus, A. Baran, and J. Rozumnyj. Winnipeg: UVAN, 1976. 262–74.

A review of three publications by Filaret Kolessa (1871–1947), an outstanding Ukrainian folklore specialist. The works reviewed are: *Melodii ukrains’kykh narodnykh dum* (Kyiv: Naukova dumka, 1969. 588 pp.)—a work about the musical scores of *dumy*; *Muzykoznavchi pratsi* (Kyiv: Naukova dumka, 1970, 592 pp.)—a collection of Kolessa’s musicological studies; and *Folklorystychni pratsi* (Kyiv: Naukova dumka, 1970)—Kolessa’s articles on Ukrainian folklore and folklore elements in the poetry of Shevchenko, Franko and Shashkevych. Reviewer considers these publications of “immense value and importance” and “indispensable to the serious students of Ukrainian literature or of Slavic folklore.”

- A1098. “Onyshkevych, Larissa Maria Lubov.”** *World Who’s Who of Women*. 4th ed. (1978): 877. port. Twenty-three lines, with portrait, about Larissa Onyshkevych.

- A1099. Opanasyuk, Olexiy.** “And merry ripples of my native Sluch.” *Ukraine*. 1 (5) (1971): 12. illus. An article about the Lesia Ukrainka Museum in the town of Zviahel or Novohrad-Volynskyi, located in the house where the poet was born. The article is illustrated with a childhood photo of Lesia and portraits of her parents, Olena Pchilka (Ol’ha Kosach) and Petro Kosach, and her uncle, Mykhailo Drahomanov. A full-page photograph on the opposite page depicts the river Sluch near Novohrad-Volynskyi. This issue of *Ukraine* commemorates Ukrainka’s birth centennial and has her color portrait on the cover. A full-page b/w linocut by Heorhiy Malakov on p. [25] is an illustration to Ukrainka’s poem “Robert Bruce, King of Scotland.” See also other material from this issue [cf. A1567, T472].

- A1100. Opanasyuk, Olexiy.** “And merry ripples of my native Sluch: commemorating the birth of Lesya Ukrainka, February 25, 1871.” *Ukrainian Canadian*. 25.566 (59) (February 1974): 32–33. illus.

About the Lesia Ukrainka Museum in the town of Novohrad-Volynskyi (Zviahel). The museum occupies the house in which Ukrainka was born and spent the early years of her childhood, before the Kosach family moved to Lutsk in 1879. The article [apparently a reprint from *Ukraine*, cf. A1099] is illustrated with portraits of the little Lesia, her parents, Ol’ha Kosach and Petro Kosach, and her uncle, Mykhailo Drahomanov.

- A1101. “Open letter to the editor of *Literaturna Ukraina*.”** *Ukrainian Review* (London). 16.4 (Winter 1969): 66–67.

A letter of protest in reaction to an article by O. Poltorats’kyi published in *Literaturna Ukraina* (16 July 1968) under the title “Whom do some humanists protect.” The letter was signed by Ivan Dziuba [Dzyuba in the text], Ievhen Sverstiuk, Mykhailyna Kotsiubyns’ka, Lina Kostenko, and Viktor Nekrasov. See also A1476.

- A1102. “Oppose Soviet-made statue of Lesya Ukrainka.”** *Ukrainian Quarterly*. 32.4 (Winter 1976): 444. According to this news item in the “Chronicle of Current Events,” “The Saskatoon City Council rejected an offer by the Soviet Union to unveil a monument in Saskatoon of Lesya Ukrainka ... but the local UCC Branch said that University of Saskatoon officials are considering approving the proposal.”

- A1102a. Orel, Vasyi.** “Kuban writer—Yakiv Kykharenko [sic], 1799–1862.” / Vasil Orel. *Forum*. 16 (Spring 1971): 20–22. port.

About Iakiv Kukharenko, a Ukrainian writer and a friend of Taras Shevchenko. Kukharenko was the author of a play, *Chornomors’kyi pobut na Kubani*, a folk tale, “Voronyi kin’,” and some works in Russian.

- A1103. Osadchyi, Mykhailo.** “I was tried for literary and art works, writes M. Osadchy.” *Ukrainian Review* (London). 25.2 (Summer 1978): 93–94.

A translation of a *samovydav* document circulating in Ukraine—a letter from the writer Mykhailo Osadchyi, currently a Soviet prisoner, to the Presidium of the Supreme Soviet of the USSR.

**A1104. Osadchyi, Mykhailo.** "Tried for literary and art works." *ABN Correspondence*. 29.2 (March-April 1978): 36–37.

A letter to the Presidium of the Supreme Soviet of the USSR from Mykhailo Osadchyi, an imprisoned Ukrainian writer, who demands his release and rehabilitation. Osadchyi, according to a brief appended editorial note, was arrested in 1972 and sentenced to seven years of camps and three years of exile.

**A1105. "Osadchyi, Mykhaylo Hryhorovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 74–75. port.

Data about the dissident activities and imprisonment of the writer Mykhailo Osadchyi, born in 1926. (22 lines).

**A1106. "Osadchy's letter published."** *ABN Correspondence*. 30.3 (May-June 1979): 37–38.

A reprint from the *National Review* (27 October 1978) of two letters: one from Askold Skalsky, addressed to William F. Buckley, Jr., asking for the publication of Osadchyi's letter, and the other from Mykhailo Osadchyi, addressed to the American people and the president of the USA, asking for help in securing his release from Soviet prison.

**A1107. Osadchyi, Vasyli.** "About Mister Stetsko and the martyred toad." / Vasyli Osadchyy. *Digest of the Soviet Ukrainian Press*. 10.11 (November 1966): 14–15. [Excerpts. Ukrainian original in *Perets'*. 17 (September 1966): 5].

A call on Ivan Dziuba to take a stand against the émigré "bourgeois-nationalists" who "vie with each other to put on the garb of great martyrs and raise on their shield as some icon figure of I. Dziuba for allegedly opposing the Soviet people, Leninist ideas, and the communist outlook." *Digest's* title: "Ivan Dziuba—target of Perets' attack."

**A1108. Ostrowski, Donald G.** "Textual criticism and the text of the *Povest' vremennykh lit.*" *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1978–1979. 9 (1978–1979): 50–54. Biblio.

A summary of a paper presented on 15 February 1979 and of the discussion that followed. The speaker expressed his view that past scholarly work on the *Povist' vremennykh lit* "has been at best inadequate and at worst sloppy and misleading" and discussed some of the theoretical principles behind textual criticism.

**A1109. Ostryk, Mykhailo.** "Horizons of critical thought." / Mykhaylo Ostryk. *Digest of the Soviet Ukrainian Press*. 13.10 (October 1969): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. 16 September 1969): 1–3].

A critical reaction to materials published in *Vitchyzna*, which is accused (along with other journals) of self-imposed censorship and "irresponsible omissions of facts and related conclusions." The *Digest's* title: "Clumsy censorship mocked."

**A1110. Ostryk, Mykhailo.** "Seekings, defeats and victories." / Mykhaylo Ostryk. *Digest of the Soviet Ukrainian Press*. 10.5 (May 1966): 22–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 April 1966): 4].

About the revival of Mykola Kulish's play *Patetychna sonata* at the Ivan Franko Theater in Kyiv. The producer, D. Aleksidze, is quoted as saying: "I deeply penetrated the meaning of the play and did much to reproduce it in depth and in vivid scenic form, conforming to the artistic searchings of the playwright." About the play itself, the author says: "The Ukrainian bourgeois-nationalists attempted to redo our forgotten *Sonata Pathétique* their own way. During the war they published its text so 're-edited' that nothing was left of the author's own thoughts. Otherwise they could not have used it: it was directed against the ideology of bourgeois-nationalism. The same kind of forgery appeared in an edition published in New York in 1955." The *Digest's* title: "After 35 years once banned play is shown in Ukraine."

**A1111. "Osvita 1979."** *Forum*. 42 (Summer 1979): 13–15. illus.

An illustrated report on the Osvita 1979 Symposium on Ukrainian Canadian Writing, which took place at the University of Regina on 15–16 June 1979. Among the topics discussed at the symposium were "Ukrainian literature in Canada," presented by Yar Slavutych, and "The English language as a medium for Ukrainian literature" by Hannah Polowy.

**A1112. "Our guidelines—party principles and militancy.** The Ukrainian Writers' Union Commission on Criticism discusses materials on literary criticism in *Zhovten'*." *Digest of the Soviet Ukrainian Press*. 16.12 (December 1972): 9–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 October 1972): 2].

The meeting of the commission took place on 17 October, with L. Novychenko as chairman. The report on *Zhovten'*'s department of criticism was delivered by M. Il'nyts'kyi. The participants criticized *Zhovten'* for not publishing enough articles directed against Ukrainian bourgeois nationalists and failing to take a stand with respect to such works as *Poltava* by R. Andriiashyk, *Mal'vy* by R. Ivanychuk, *Zorianyi korsar* by O. Berdnyk, and *Mech Areia* by I. Bilyk. Participating in the discussion were M. Ostryk, Ye. Voloshko, L. Sanov, I. Zub, F. Pohrebennyk, I. Dzeverin, L. Novychenko, and R. Fedoriv. The *Digest's* title: "*Zhovten'* literary criticism found lacking in depth and partymindedness."

**A1113. "Our inspired creativity—for the party, for the people!** Expanded meeting of the Presidium and the Party Committee of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 19.2 (February 1975): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 January 1975): 1].

A response from Ukrainian writers to the Appeal to the Party and the Soviet People issued by the Central Committee of the Communist Party of the Soviet Union. The writers adopted a resolution to express praise for the domestic and foreign policies of the CPSU, pledging to create "new works about our heroic contemporary, highly artistic works that will help to educate the people of the communist future." The *Digest's* title: "Writers' Presidium and Party Committee meets, pass resolution on Central Committee Appeal."

**A1114. Ovcharenko, F.D.** "The work of the people—the source of the artist's inspiration." *Digest of the Soviet Ukrainian Press*. 15.5 (May 1971): 19–21. [Excerpts. Ukrainian original in *Komunist Ukrainy*. 1 (January 1971): 11–20].

The author, a secretary of the Central Committee of the Communist Party of Ukraine, says, among other things: "Unfortunately, we notice that the works of a number of authors are marked by superficiality, a lack of concrete knowledge of the life of workers and peasants." In this context, he mentions P. Lanovenko's novel *U vsiakoho svoia dolia*, as well as P. Zahrebnnyi's *Z pohliadu vichnosti*, M. Zarudnyi's *Uran*, and Ie. Hutsalo's *Serpen'*, *spalakh liubovi*. Ovcharenko warns that "recent events in Czechoslovakia ... began from seemingly innocent formal experimentation ... esthetic pluralism inevitably leads to ideological and political pluralism." The *Digest's* title: "Ovcharenko calls for profounder treatment of worker theme in literature."

**A1115. Ovcharenko, Maria.** "Lina Kostenko—the poet of the freedom of spirit and of the truth of the word." / Maria M. Ovcharenko. *Ukrainian Review* (London). 22 [i.e., 23].1 (Spring 1976): 21–30.

A study of Lina Kostenko's poetry based on her first three collections: *Prominnia zemli* (Kyiv: Molod', 1957), *Vitryla* (Kyiv: Radians'kyi pys'mennyk, 1958) and *Mandriivky sertsia* (Kyiv: Radians'kyi pys'mennyk, 1961). "The thematic variety" [of Lina Kostenko's poetry] "corresponds to a wide range of forms and genres of her poems," says Ovcharenko. "She handles with the same ease short and long poems, allegoric fables, miniature paintings of nature, and, in particular, short aphoristic poems. With a wealth of technical means at her command, she displays an extraordinary skill in different metrical and strophical devices; however, she avoids both strict classical rigidity and excessive modernistic experimentation." The author calls special attention to Kostenko's "talent to invent highly poetic and colourful metaphors, symbols and interesting images, especially when she uses concrete objects for abstract ideas and inferences." A number of poems or fragments of poems are quoted for illustrative purposes. The longer fragments are: Silence sits at my bedside (16 lines, p. 23). • Music (I am opening the dawn with the G clef) (15 lines, p. 23). • Evening (On the dark sea) (12 lines, p. 24). • Poetry is my roentgenogram (8 lines, p. 24). • Every moment of my life (7 lines, p. 25). • In front of the portrait of a woman with child (Gentle woman!) (8 lines, p. 25). • No fear, no compromise (6 lines, p. 28). • The high idea doesn't know how to bend (15 lines, p. 29). For identifications of the translated poems, see the Index.

**A1116. Ovcharenko, Maria.** "The poets of spirit and truth: Lina Kostenko and Vasyl Symonenko." *Ukrainian Review* (London). 20.1 (Spring 1973): 71–82.

The two poets are considered in separate chapters, following a two-page general introduction (Kostenko on pp. 73–79, Symonenko on pp. 79–82). Kostenko, says Ovcharenko, is "a genuine master of verse with harmonious and crystallized world outlook, with a feeling of responsibility for a poet's high mission, with a sense of human dignity." Ovcharenko notes Kostenko's "sunny good-natured humour," her "optimistic

outlook on the world," her "glorification of life" and "boundless confidence in people," as well as her "merciless, sharp satire," especially her "sharp satirical condemnation of servile flattery and careerism." Ovcharenko considers Kostenko "an extraordinary phenomenon in contemporary Ukrainian literature." In her view, "Lina Kostenko's great adherence to principles, the broad diapason of her poetic scope which includes both gentle lyricism and philosophical intellectualism, and the brilliant artistic form of her works place her in the ranks of the greatest contemporary Ukrainian poets."

Ovcharenko says that Symonenko was "the boldest and therefore the most popular of the poets of the sixties," who attained "genuine, Shevchenko-like heights and the highest tension in tragic patriotism in works in which he indicts Russian tyranny and the deceptive system of the Bolshevik regime."

Among the fragments of poetry quoted in unattributed translations, the following are the longest: **Kostenko**: I grew up in orchards (11 lines, p. 74); Every moment of my life was saved by someone (6 lines, p. 75); My grandfather Mykhaylo was a temple builder (5 lines, p. 78); **Symonenko**: Are you aware you are a man (5 lines, p. 76); Then I rejoice in your name (6 lines, p. 80); Why is he a thief? On what grounds? (8 lines, p. 81); I burned for you (8 lines, p. 82). For identifications of individual poems, see the Index.

- A1117. "Ovsiyenko, Vasyl."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 76.  
Eight lines of data about the dissident activities of Vasyl' Ovsiienko, a teacher of literature born in 1949.
- A1118. Ozernyuk, Ya.** "Horizons of life and literature." *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 22. [Excerpts. Ukrainian original in *Literaturna Ukraina*.. (7 July 1968): 1].  
A report on the election meeting of the Dnipropetrovske branch of the Writers' Union of Ukraine. Says the author: "The meeting listened to criticism of ideologically immature works, errors and oversights in the works of individual authors." The *Digest's* title: "Leadership shake-up in oblast writers' clubs." See also A333.
- P**
- A1119. Page, Tanya.** "The literature of Old Rus' in the writings of A.N. Radiščev." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1977–1978. 8 (1977–1978): 64–66. Biblio.  
A summary of the seminar held on 13 April 1979 and of the discussion that followed. According to the speaker, a professor at the University of Oregon, A.N. Radishchev used the *Slovo o polku Ihorevim, Povest' vremennykh let* and Nestor's *Zhytiii Feodosiia* both as a source of inspiration and to promote his own views on law and morality.
- A1120. "Pages of history: Alexander Dovzhenko."** *Soviet Film*. 1 (116) (January 1967): 24–25. illus.  
An unsigned illustrated article about Oleksandr Dovzhenko, with a focus on his films *Zvenyhora*, *Arsenal* and *Zemlia*. Says the unidentified author about *Zvenyhora*: "In it he gave a philosophical interpretation to the Ukrainian folk-legend about the search for hidden treasure, seeing it as man's constant search for happiness and asserting that only freedom can bring happiness." "The Earth," says the author, "proved to be an artistic triumph for this poet of the cinema. It is about Ukrainian peasants during the period of collectivization. Here the poetic idea is expressed not through metaphor, as in his previous pictures, but in lifelike images."
- A1121. "Panas Mirnyi."** *Ukrainian Canadian*. 527 (21) (September 1970): 34. port.  
An unsigned biographical note about Panas Myrnyi to accompany the translation of an excerpt from his story "Lykhi liudy" in the same issue. [cf. T257].
- A1122. "Panas Mirnyi."** *Ukrainian Canadian*. 23.537 (58) (July/August 1971): 41. port.  
An unsigned note about Panas Myrnyi to accompany the translation of chapter 1 of his novel *Khiba revut' voly, iak iasla povni?* published in the same issue. [cf. T258]. Says the note in part: "In his writing Panas Myrnyi [sic] depicted the struggle of the peasantry and workers against the bourgeois-feudal system of the period, vividly portraying the grasping, reactionary character of the Ukrainian bourgeoisie and landed

gentry." The translated opening chapter of the novel is characterized as "exceptionally beautiful ... where the author lyrically pictures spring in the village and a boy's first love for a girl whose loveliness blends into the scene ... so that she flows out of it like a water-nymph."

- A1123. "Panch, Petro (real name: Petr Iosifovich Panchenko)." *Prominent Personalities in the USSR*. (1968). 466.  
A bio-bibliographical note (55 lines) about the novelist Petro Panch, born in 1891.
- A1124. Parfenov, L.A. "Dovzhenko, Aleksandr Petrovich." *Great Soviet Encyclopedia*. 8 (1975): 394–95. Biblio.  
An article (54 lines, with bibliography) about the filmmaker and writer Oleksandr Dovzhenko (1894–1956). Parfenov writes: "Dovzhenko was the scriptwriter of almost all his films and a writer-journalist who affirmed the spiritual wealth and beauty of Soviet man and actively fought for communist morality."
- A1125. "A partial list of Ukrainian women arrested and persecuted between 1972–73." *Ukrainian Review* (London). 22.1 (Spring 1975): 56–64.  
This list of twenty-eight women includes brief biographical profiles of the writers Iryna Stasiv-Kalynets', Iryna Senyk, Ol'ha Duchymins'ka [Duczyninska in the text], Iryna Zhylenko [Dzylenko in the text], Ol'ha Hel', and Iryna Steshenko.
- A1126. "The Party task of criticism." *Digest of the Soviet Ukrainian Press*. 17.3 (March 1973): 8–9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 February 1973): 3].  
About a meeting of the Criticism Commission of the Writers' Union of Ukraine, with Leonid Novychenko presiding. A discussion of the achievements and shortcomings of Ukrainian criticism concluded that "analyses of important problems of Marxist-Leninist esthetics are still weak and in some cases various events and works of the past are erroneously or vaguely appraised." O. Berdnyk's *Zorianyi korsar* and I. Bilyk's *Mech Areia* were singled out as ideologically erroneous works that should have met with with a firm and disciplined response. The *Digest's* title: "Critics exhorted to adhere to class positions."
- A1127. "The Party's trust in us is binding. The Executive Board of the Union of Writers of Ukraine discusses the CC CPSU Resolution 'On literary and art criticism.'" *Digest of the Soviet Ukrainian Press*. 16.4 (April 1972): 10–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 February 1972): 1].  
The *Digest's* title: "CPSU Resolution on criticism discussed by writers' union executive board." The session was held on 10 February and chaired by Iurii Smolych. The keynote address was delivered by Mykhailo Ostryk, with an additional speech by L. Novychenko. The speakers gave examples to illustrate what the CC CPSU resolution called criticism of a "superficial nature and distinguished by a low philosophical and esthetic level, testifying to an inability to correlate the phenomena of life with literature" (recent reviews in *Literaturna Ukraina*, especially reviews of Andriiashyk's *Poltva*), as well as of attempts to rehabilitate and praise literary figures of the past "in spite of the obvious presence of serious deviations from Marxist-Leninist ideology" (e.g., V. Iarenenko's [Yaremenko's] article on O. Oles'). According to Ostryk, there are one hundred critics in the Writers' Union of Ukraine, and there is a need to overcome their passivity, as well as their group sentiments and partisanship.
- A1128. Pashchenko, A. "Ideological temper of creative workers." *Digest of the Soviet Ukrainian Press*. 12.10 (October 1968): 8–9. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (11 September 1968): 2].  
The author, a Communist Party secretary for Dnipropetrovske oblast, calls for increased training of writers and artists in "problems of Marxist-Leninist esthetics and socialist realism, plus internal and external USSR politics and the conflict of two ideologies." Says Pashchenko: "There are those who insist that only experts can understand the works of writers, and journalists, and theatrical presentations. Life shows us the error of such thinking. The following is merely one example: when Honchar's somewhat less than successful novel *Sobor* (Cathedral) was published, workers, kolhosp farmers and the intelligentsia appraised it fairly and accurately. At the same time certain specialists and experts were seriously mistaken in their evaluations." The *Digest's* title: "Obkom sec'y whips writers, artists into line."
- A1129. Pashchenko, Vadym. "Let us consider the needs of our times." *Digest of the Soviet Ukrainian Press*. 14.2 (February 1970): 17–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 December 1969):

2].

The author considers the many translations from French literature into Ukrainian and calls for the inclusion of many more contemporary French writers. On the other side of Ukrainian-French literary relations, Pashchenko feels that with a few exceptions (such as Ianovs'kyi's *Vershnyky* and Rybak's *Pomylka Onore de Bal'zaka*), "our works are unknown in France." He calls for the establishment of a special publishing house to specialize in publishing works by Ukrainian authors in the major languages of the world—English, Spanish, French, and German. The *Digest's* title: "Calls for large scale translation of Ukrainian works into foreign languages."

**A1130. "The passion of the construction profession in our works.** From the meeting of the Presidium of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 19.1 (January 1975): 10–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 November 1974): 1].

*Vitchyzna, Raduga, Dnipro*, and *Literaturna Ukraina* reported on the activities "of the literary posts at the construction sites of the Five-year plan" and some results of these creative assignments (such as the novel *Kanal* by I. Hryhurko about the Kakhovka irrigation system, the play *Zdrastui, Prypiat'* by O. Levada, and poetry by I. Drach—both the latter about the Chornobyl atomic power plant). The *Digest's* title: "Literary periodicals report on patronage of construction sites."

**A1131. "Patricia Kilina."** / M.O. *Nashe zhyttia=Our Life*. 27.5 (May 1970): 27. port.

Patrytsiia Kylyna, a Montana-born American writer, learned the Ukrainian language during her last year in college, according to this article. She married the Ukrainian poet George Tarnawsky and began to write poetry in Ukrainian. Kylyna is the author of the Ukrainian poetry collections *Trahediia dzmeliv, Lehendy i sny*, and *Rozhevi mista*. She is also the author of novels, short-story collections and poetry in English. According to the author of this article, Kylyna claims that "One must think in the language in which the work is to take shape" and is inspired by the sound of a particular word or by its connotations beyond the literal meaning. "Reading Miss Kilina's poetry, or conversing with her, one forgets that she was not born a Ukrainian so deep is her concern for our culture and so strong is her feeling of oneness with us," says M.O. *Nashe zhyttia=Our Life* has chosen Patrytsiia Kylyna as its "young talent for the year 1969," and her portrait appears on the cover of the January 1970 issue.

**A1132. Pauls, John P.** "Shevchenko on Mazepa." *Ukrainian Review* (London). 15.3 (Autumn 1968): 59–65.

"Shevchenko's thoughts on Mazepa are expressed in his political poems *Velykyi l'okh* (The Great Vault), 1845, and *Irzhavets'* (1847), but we find also some respectful references to the excommunicated hetman in his prose works, such as the story in Russian *Bliznetsy* (The Twins), 1855," says Pauls. He analyzes all these sources and quotes excerpts from Shevchenko's poetry in Vera Rich's translation [i.e., I was still a thoughtless girl (20 lines, pp. 61–62); I could hardly reach the house (12 lines, p. 62), both from the poem "Velykyi l'okh"].

**A1133. "Pavlik, Mikhail Ivanovich."** *Great Soviet Encyclopedia*. 19 (1978): 351. Biblio.

Mykhailo Pavlyk (1853–1915) is characterized by the *GSE* as a "Ukrainian writer and public figure of revolutionary and democratic views" who "exposed the hypocrisy of bourgeois morality" in his short stories (17 lines).

**A1134. "Pavlychko, Dmitriy Vasilevich."** *Prominent Personalities in the USSR*. (1968). 473.

Bio-bibliographical data about the poet Dmytro Pavlychko, born in 1929. (24 lines).

**A1135. Pavlychko, Dmytro.** "False insignia. Reply to Mr. Rakhmannyi." *Digest of the Soviet Ukrainian Press*.

13.9 (September 1969): 24–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 August 1969): 3–4].

In a reply to Roman Rakhmannyi's open letter to Ukrainian writers in the USSR, Pavlychko speaks of Honchar's *Sobor* as having a different meaning for him than the one ascribed to the novel by Rakhmannyi and of the importance of Ukrainian-Russian friendship, "founded upon common ideals, feelings, aspirations and socialist interests." Rakhmannyi, the source of whose letter is not indicated, is characterized as a "pusher" of "nationalistic narcotics." The *Digest's* title: "Pavlychko denounces emigre journalist."

**A1136. Pavlychko, Dmytro.** "Getting to know a poet or criticism?" *Digest of the Soviet Ukrainian Press*. 14.7

(July 1970): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (19 May 1970): 4].

Pavlychko takes issue with an article by O. Nykanorova in the March issue of *Vitchyzna* dealing with the poetry of Ivan Drach. In Pavlychko's view, it "pronounces destructive judgements, and at times even 'death' verdicts" and draws a profile of the poet "in a deliberately negative spirit." The *Digest's* title: "Pavlychko comes out in defense of Drach."

**A1137. Pavlychko, Dmytro.** "Poetry and truth." *Digest of the Soviet Ukrainian Press*. 21.4 [sic, i.e., 5] (May 1977): 18–19. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (27 March 1977): 4].

"We are well aware that the bourgeois minions regard our poetry as propaganda, that they are afraid to acknowledge that our words contain poetic truth," says Pavlychko. "Our poetry asserts itself not through declarative statements, but through the incisiveness and truth of its images, through the dreams and thoughts which it inspires in man. We will not weep over the fact that bourgeois writers have not read our works—we do not need their applause.... We uphold the uniqueness of a noble expression of the spiritual sovereignty of man, but not 'dissent,' which leads to the denial and trampling of those truths which make up the strength of mankind's progress." The *Digest's* title: "Pavlychko states Soviet poetry upholds man's spiritual sovereignty, but not 'dissent.'"

**A1130. Pavlychko, Dmytro.** "Vsesvit in 1972." *Digest of the Soviet Ukrainian Press*. 15.11 (November 1971): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 October 1971): 4].

The editor in chief of the journal *Vsesvit* discusses the changes of editorial policy that he plans to introduce. From now on, creative literature will occupy two-thirds rather than half the available space, says Pavlychko, and there will be "a large selection of poetry and articles by contemporary foreign critics.... Along with increased attention to foreign criticism, there will also be certain changes in the selection of prose works. Those selected will have to be of the first order and the subject of lively discussion in their native countries," says Pavlychko. The *Digest's* title: "Pavlychko announces changes in *Vsesvit*."

**A1139. Pawliw, Orest.** "Studies in Ukrainian literature in Canada." *Slavs in Canada: Proceedings of the Second National Conference on Canadian Slavs*, June 9–11, 1967, University of Ottawa, Ottawa, Ont. [Ottawa]: Inter-University Committee on Canadian Slavs, 1968. Vol. 2: 235–46.

An attempt "to delineate and to indicate ... the predominant directions and the developmental tendencies in the field of studies of Ukrainian literature in Canada, accentuating throughout what are generally considered notable achievements." Pawliw surveys the field from 1909, when the first two-volume edition of Shevchenko's poetical works was published in Winnipeg. He singles out Watson Kirkconnell, who made "by far the greatest contribution to the advancement of Ukrainian literature" in the pioneering period. In the new phase (the last twenty years), according to Pawliw, the most valuable works have been produced by modern scholars of the philological school—L. Bilets'kyi, I. Ohienko, D. Kozii, and those who incline toward that school in their literary studies, namely C. Andrusyshen, W. Kirkconnell, P. Cundy, C. Bida, J.B. Rudnyckyj, and G. Luckyj. A peculiar feature of studies of Ukrainian literature in Canada, says Pawliw, is the tendency of scholars to deal with literary topics or problems altogether banned or treated with distortions in the USSR. In his concluding remarks, Pawliw makes the following statement: "Although studies of Ukrainian literature in Canada appear to have all the characteristics of an adequately developed activity and the writings portray a variety of accepted forms, these studies none the less remain in general, the work of a small group of individuals. We cannot speak, as yet, of separate associations, schools, or groups with strictly defined creative tendencies and planned styles of literary criticism."

**A1140. Pazuniak, Natalia.** "Lesya Ukrainka—Ukraine's greatest poetess." / Natalia I. Pazuniak. *Ukrainian Quarterly*. 27.3 (Autumn 1971): 237–52.

An article on the occasion of Lesia Ukrainka's hundredth birth anniversary. The author provides a biography of Ukrainka, describes the cultural environment in which she grew up, and then proceeds to analyze one by one all the important works of the poet and playwright. Ukrainka's works, in Pazuniak's view, are "truly universal" but poorly known in the West mainly because of "the political situation of Ukraine, which has been treated constantly as a part of the Russian 'milieu.'" See also the offprint of this article [cf. B068].

**A1141.** "Pchilka, Olena (pen name of Ol'ga Petrovna Kosach, née Dragomanova)." *Great Soviet Encyclopedia*. 21 (1978): 185. Biblio.

Ol'ha Drahomanova-Kosach (1849–1930), who wrote under the pseudonym Olena Pchilka, is characterized here as a “Ukrainian writer, journalist and ethnographer.... Pchilka at first supported liberal cultural ideas but later often expressed bourgeois nationalistic views, especially in her articles and literary criticism,” says this GSE entry (18 lines).

**A1142. “Pchilka, Olena (real name: Kosach, Ol'ga Petrovna).”** *Who Was Who in the USSR*. (1972). 439. Bio-bibliographical data (16 lines) about Olena Pchilka (b. 17 July 1849, d. 4 October 1930).

**A1143. Pelenski, Jaroslaw.** “Recent Ukrainian writing.” *Survey*. 59 (April 1966): 102–12.

Pelenski discusses the work of the writers of the 1960s (the so-called *shestydesiatnyky*) who, in his words, “have moved away from the dogmas of socialist realism and have brought a fresh approach into the literary life of the Soviet Ukraine, unknown since the thirties.” He stresses their common characteristics, such as their emphasis on “free creativity, truthful description of life, imaginative observation of nature, and a critical attitude towards those public personalities who, for one reason or another, paid their homage to the ‘cult of personality;’” as well as their “curiously strong commitment to the destiny (*dolya*) of their country and to its history.” Some parallels are made between the Ukrainian *shestydesiatnyky* and the young Russian poets of the time. Pelenski singles out the poetry of Kostenko, Drach, Korotych, Vinhranovs'kyi, and Symonenko and the prose of Hutsalo and Drozd. In addition, he provides data on the adverse reaction of Soviet critics to some recent work of such older writers as Sava Holovanivs'kyi and Leonid Pervomais'kyi (both of Jewish origin) and cites the case of the twenty-year-old poet V. Holoborod'ko, whose poetry he characterizes as “strictly non-political and non-intellectual ... permeated with a kind of animism which may be understood as a protest against our technological civilisation and its rationalist extremes”—a possible harbinger of things to come. The author's arguments are illustrated with some literal line-by-line prose translations of poetry, the longer fragments of which are the following: There are all kinds of batons / Lina Kostenko (13 lines, p. 104). • And one shouldn't drown / Vitaly Korotych (8 lines, p. 105). • You've brought my people to my heart / M. Vinhranovs'kyi [Vinhranovsky] (8 lines, p. 106). • We are Ukrainian sparrows / I. Drach (18 lines, p. 106–07). • Because of you I plant pearls in human souls / V. Symonenko (8 lines, p. 107). • The Head (The head was already rolling) / V. Holoborod'ko (9 lines, p. 111). • God (... And God came to him and scattered) / I. Drach (15 lines, p. 111).

**A1144. Pelensky, Irene.** “The Ukrainian studies of Yevhen Pelens'ky.” *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 275.

An English summary of a Ukrainian bio-bibliographical profile (pp. 112–15) of the author's late husband, Yevhen Pelens'kyi (1908–1956), a Ukrainian literary historian and bibliographer.

**A1145. Perejda, George John.** “Beowulf and *Slovo o polku Igoreve*: a study of parallels and relations in structure, themes and imagery.” *Dissertation Abstracts International*. 34.7 (January 1974): 4214–A.

An abstract of a Ph.D. dissertation written at the University of Detroit (1973). The author attempts to find thematic and structural parallels between the Old English poem *Beowulf* and the *Slovo o polku Ihorevim*. Similarities, according to Perejda, “can be explained in part by a reference to a common Scandinavian heritage.... It is the pictures of death and funeral rites—of death sleds going down to the sea, of women keening at the water's edge—that establish the relation between the spirit of *Beowulf* and *Slovo* and the body of literary work from the north. The figurative parallels are illustrated especially in the use of battle imagery, where the sounds of the very words in each poem echo each other.” The dissertation, 276 pp. long, is available in print or on microfilm from University Microfilms International, order no. 73–31,303.

**A1146. “Peretts, Vladimir Nikolaevich.”** *Great Soviet Encyclopedia*. 19 (1978): 421. Biblio.

Volodymyr Peretts (1870–1935), says the GSE, was a “Soviet literary critic” whose works “deal with general problem of literary criticism, the interrelations between literature and folklore, the connections between Russian and Ukrainian literatures, and the history of the folk theater in the 17th and 18th centuries.” (10 lines).

**A1147. “Peretts, Vladimir Nikolayevich.”** *Who Was Who in the USSR*. (1972). 441.

Thirty-two lines of bio-bibliographical data about Volodymyr Peretts, a literary historian and specialist in Ukrainian and Russian literature (b. 31 January 1870, d. 24 September 1935).

- A1148. Perfecky, George A.** "Studies on the Galician Volynian (Volhynian) Chronicle." *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 12.1–2 (33–34) (1969–1972): 62–112.  
According to Perfecky, the Galician-Volynian Chronicle (*Halyts'ko-volyns'kyi litopys*) "has the dubious distinction of being the most highly ornamented and most poetic of the early Eastern Slavic chronicles and at the same time the least studied from the linguistic point of view." The author provides a critical bibliographical survey of linguistic studies of the chronicle, discussing such topics as authorship and composition, chronology, bias in the chronicle, its language, phonology, morphology, and syntax.
- A1149. Pervomais'kyi, Leonid.** "Some random notes (On writing and writers)." / Leonid Pervomaisky. Tr. Peter Mann. *Soviet Literature.* 4 (265) (1970): 153–57.  
An editorial note identifies Pervomais'kyi as "the eminent Ukrainian poet and writer." These brief notes and anecdotes express Pervomais'kyi's views on the art of writing, e.g., "It's a long and far from easy task to forge oneself into a poet, that is, to subordinate one's natural abilities to a conscious will to create art. Only a few individuals succeed in finding themselves at once, most of us are doomed to prolonged quests that inescapably bring torment, defeats and disappointments in their train. In the last analysis all the people a writer portrays constitute a particle of his consciousness. The writer's ability to portray characters lies in the manifold strata of his notions, in his inner disposition to share the experiences of the world, not only of respectable characters, but of thorough rogues, too." No source is indicated for this material.
- A1150. "Pervomaysky (real name: Gurevich) Leonid Solomonovich."** *Prominent Personalities in the USSR.* (1968). 476.  
A bio-bibliographical note (59 lines) about the poet and novelist Leonid Pervomais'kyi (b. 1908).
- A1151. "Petition on behalf of Valentyn Moroz, Ukrainian political prisoner in the USSR."** *Ukrainian Quarterly.* 30.4 (Winter 1974): 418.  
This petition from the Ukrainian Congress Committee of America, signed by the executive board—Lev E. Dobriansky, President, et al.—is addressed to Marc Schreiber, Director, Division of Human Rights, United Nations, and dated 8 October 1974.
- A1152. Picchio, Riccardo.** "The Holy Scriptures and the *Igor' Tale*." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1974–1975. 5 (1974–1975): 20–22. Biblio.  
A summary of a paper presented by Professor Riccardo Picchio of Yale University at a general seminar on 31 October 1974 and of the discussion that followed. The "moral of the story" in the *Slovo o polku Ihorevym*, according to Picchio as reported in the *Minutes*, "is readily discernible if this work is read in the light of Biblical references dealing with the 'sin of pride.' The hubris of Igor Svjatoslavič is a leitmotif in the *Igor Tale* that makes this work an exemplum in a spirit most typical of the medieval Christian tradition."
- A1153. Picchio, Riccardo.** "Notes on the text of the *Igor' Tale*." *Harvard Ukrainian Studies.* 2.4 (December 1978): 393–422.  
A discussion of several controversial readings of the text of the *Slovo o polku Ihorevym* and a proposal to subject this text to isocolic scanning. "What is important is to investigate the text's texture by analyzing the distribution of its *cola*, that is its 'members' and 'segments.' In principle, it is no less useful to study the interconnections of *hetero-cola* than to study those of *iso-cola*. The presence of *iso-colic* structures in a text creates particularly favorable conditions for its analysis," says the author.
- A1154. Picchio, Riccardo.** "On the prosodic structure of the *Igor Tale*." *Slavic and East European Journal.* 16.2 (Summer 1972): 147–62. Notes.  
The author reports on his research "into the prosodic principles which seem to govern a large body of Old Russian prose." He claims that his analysis of the *Slovo o polku Ihorevym* does not imply "the absence of poetic structures in this controversial literary monument," but rather that scholars "are not in a position to assign Old Russian works to any precise rhetorical category." Picchio believes that "isocolic constructions are the most typical feature of Medieval Slavic prose" and that "a more accurate description of the rhetorical devices" is needed, because "the isocolic principle does not by itself allow us yet to separate prose from poetry."
- A1155. "Pidsukha, Aleksandr Nikolaevich."** *Prominent Personalities in the USSR.* (1968). 483.

Bio-bibliographical data about the poet and playwright Oleksandr Pidsukha (b. 1918) (29 lines).

- A1156. Pinczuk, Jaroslav R.** "The concept of *Rurbanism* in Pidmohyl'nyi's *Misto*." *Studia Ucrainica*. 1 (1978): 129–32.

The focus of Valer'ian Pidmohyl'nyi's novel *Misto*, according to Pinczuk, is "on the psychological, cultural and socio-economic changes generated by the integration of rural and urban life-styles in Ukraine in the 1920's." Three years before the publication of *Misto*, the Czech sociologist Arn Blaha proposed a theory that he called "Rurbanism." Blaha argued, says Pinczuk, that the best aspects of both rural and urban life are needed "to create a more efficient and functional alternative which would be mutually acceptable." In Pinczuk's view, Radchenko, the hero of Pidmohyl'nyi's novel, follows the standard Rurbanistic formula but discovers a considerable gap between the noble theory and the prevalence of gross inequalities.

- A1157. Pines, Paul.** "Hearing with the eyes, seeing with the ears: the sublunar life of Bohdan Ihor Antonych." *Journal of Ukrainian Graduate Studies*. 3.1 (Spring 1978): 85–90.

Paul Pines is an American poet, the author of the collections *Onions* and *Keeping of Time*. This essay conveys impressions of his first encounter with Antonych's poetry in a book of English translations entitled *Square of Angels* [cf. B001]. Says Pines about Antonych: "He is closer to the moonstruck Lorca than the cold-eyed Yeats and, like the Andalusian, saturates his landscapes with sublunar light like an x-ray." Antonych, according to Pines, "makes us hear his images." "Antonych can give us the vowel in the colour so that, hardly knowing it, we are looking at grass and hearing whole fields of green. He gives us shapes, the laws that govern physical properties, like notes and timbres." Among the brief poetry quotations are the last two stanzas of Antonych's poem "Ploshcha ianholiv." The Ukrainian version of Pines's essay was published in *Suchasnist'* (July-August 1978): 58–63.

- A1158. Pivtoradni, Vasyl.** "A moment which is passing into nonexistence. Concerning the collection and study of the biographies of Ukrainian writers." *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 20–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 February 1970): 3].

Pivtoradni provides a list of forty-one writers from the Leites/Iashek bibliography covering ten years of Ukrainian literature and published in 1928. These names, according to Pivtoradni, are not covered in Soviet Ukrainian encyclopedias and dictionaries and are absent from the five-volume bio-bibliographical dictionary of Ukrainian writers published in 1960–65. The *Digest's* title: "Complains about lack of biographic data on many 20s–30s authors."

- A1159. Plachynda, Serhii.** "Away with you, black shadows" / Serhiy Plachynda. *Digest of the Soviet Ukrainian Press*. 20.9 (September 1976): 14–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 August 1976): 4].

Plachynda rebuts M. Prokop's article in the émigré journal *Suchasnist'* about what Prokop calls "the most suffering class in the USSR"—the peasants on collective farms. He also expresses his "anger and indignation" about an article by Ya. Vil'shenko in another émigré journal, *Vyzvol'nyi shliakh*, in which he, Plachynda, is described as a victim of "Moscow terror" living under the threat of "imminent imprisonment." Plachynda speaks of his new book, *Stepova khata*, which is about to be issued by the Radians'kyi pys'mennyk publishing house, of his current project, a documentary novel about Dovzhenko, of his regrets about his previous book *Neopalyma kupyna*, which he now finds "idealized, deprived of many real human, class and historical features," and of his children—two daughters and a son—all students in Ukrainian schools and universities. The *Digest's* title: "Plachynda spurns Western 'anxiety' on his behalf."

- A1160. Plachynda, Serhii.** "A poet of the silver screen" / Serhiy Plachynda. Dedicated to the 80th birth anniversary of Olexandr Dovzhenko. *Ukrainian Canadian*. 27.574 (67) (November 1974): 21–23. illus., port.

About Dovzhenko's films and their reception in Western Europe. Illustrated with Dovzhenko's portrait on p. 21 and three photos from his films *Zemlia*, *Shchors* and *Arsenal*.

- A1161. Plakhotniuk, Mykola.** "Truth is on our side (A reply to the slanderers)." *Ukrainian Review* (London). 18.4 (Winter 1971): 56–61.

An article reprinted in translation from *Ukrains'kyi visnyk* (no. 2, May 1970), an underground journal in Ukraine. The article reports on the trial in Dnipropetrovsk in January 1970 of Ivan Sokul's'kyi, Mykola Kul'chyns'kyi and Viktor Savchenko. The first two, who were sentenced to four and a half and two and

a half years of imprisonment respectively, are identified as "young poets." The article attempts to disprove the accusations against the three. A note at the end says "To be concluded," but no conclusion was found in subsequent issues of the *Ukrainian Review*.

- A1162. "Plenum of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 16.5 (May 1972): 10. [Full text. Ukrainian original in *Literaturna Ukraina*. (21 March 1972): 1].**

The *Digest's* title: "Writers' Union holds plenum on youth in literature." A report on the second plenum of writers, which apparently began on 20 March and whose main topic was the work with young writers. Party and Komsomol officials took part, including guests from Moscow, in addition to Ukrainian writers and journalists. V. Kozachenko, B. Buriak [Buryak], A. Katsnel'son, and I. Zub delivered reports. The morning session was chaired by P. Zahrebel'nyi.

- A1163. "Plenum of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 19.4 (April 1975): 8. [Full text. Ukrainian original in *Literaturna Ukraina*. (14 February 1975): 1].**

The Sixth Plenum was held on 12 February in Kyiv and was opened by the first secretary, V. Kozachenko. A report on the printed organs of the Writers' Union of Ukraine was delivered by O. Levada. Editors of *Dnipro*, *Vitchyzna*, *Donbas*, *Prapor*, *Zhovten'*, *Raduga*, *Radians'ke literaturoznavstvo*, and *Literaturna Ukraina* participated in the discussion that followed. The *Digest's* title: "Levada discusses literary periodicals."

- A1164. "Plenum of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 27. [Full text. Ukrainian original in *Literaturna Ukraina*. (20 April 1976): 2].**

The plenum elected V.P. Kozachenko first secretary of the Executive Board of the Writers' Union of Ukraine; P. Zahrebel'nyi, Iu. Zbanats'kyi, O.S. Levada, and B.I. Oliinyk [Oliynyk in the text] were elected secretaries, and P. Shabatun was elected secretary in charge of organizational matters. Thirty-three writers were elected to the Presidium of the Executive Board. The *Digest's* title: "Kozachenko re-elected first secretary of Writers Union."

- A1165. "Plenum of the Executive Board of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 21.4 [sic, i.e., 5] (May 1977): 11-12. [Full text. Ukrainian original in *Literaturna Ukraina*. (18 March 1977): 1].**

The plenum began on 17 March. V.P. Kozachenko delivered a report about the work with young writers [cf. A748], and B.I. Oliinyk spoke about the "civic spirit of Soviet Ukrainian poetry" [cf. A1078]. The *Digest's* title: "Ukrainian Writers' Union Executive Board holds plenum."

- A1166. Pliushch, Leonid. "The horrors of psychiatric prisons" / Leonid Plyushch. *Ukrainian Review* (London). 21 [i.e., 22].4 (Winter 1975): 66-72.**

Excerpts from statements made at a press conference in Paris on 3 February 1976.

- A1167. Podolyan, Mykola. "In the role of a beggar." *Digest of the Soviet Ukrainian Press*. 17.8 (August 1973): 33-36. [Full text. Ukrainian original in *Literaturna Ukraina*. (13 July 1973): 4].**

A letter by employees of the Kyiv customs office to the newspaper *Radians'ka Ukraina* complained of Soviet citizens receiving aid packages from abroad. Podolyan relates this in his article, singling out for special attention the aid packages sent by Oleksa Horbach (Aleksa in the article) from West Germany to Kyiv writer Borys Antonenko-Davydovych (1899-1984). Horbach is called a "doctor of fascism," and Antonenko-Davydovych "a professional beggar" and "a writer who accepts a pittance from the enemy camp." The philanthropic operation is described as a dangerous procedure with sinister political implications. The *Digest's* title: "Antonenko-Davydovych attacked for 'begging' from the West."

- A1168. "Poet Melnychuk sentenced to three years at hard labor." *Ukrainian Quarterly*. 29.3 (Autumn 1973): 336.**

According to this note in the "Chronicle of Current Events," Taras Melnychuk was sentenced in the spring of 1972 to three years of hard labor for distributing "anti-Soviet" literature.

- A1169. "Poetic snowstorm. Press review."** *Digest of the Soviet Ukrainian Press*. 11.3 (March 1967): 19–20. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (8 February 1967): 2].

An unsigned response to poetry selections published recently by the journals *Literaturna Ukraina* and *Molod' Ukrainy*. The anonymous author says that "the young poets have good writing techniques, but their outlook on life is somewhat narrow, a strictly personal one." He singles out Vasyl Kolodii [Kolodiy], Iryna Zhylenko and Valentyn Moroz for poetry "devoid of deep meaning and any social significance" and "absence of significant thoughts." The *Digest's* title: "Party organ fires a shot at young poets."

- A1170. Pogorelskin, Alexis E.** "N.I. Kostomarov and the origins of the *Vestnik Evropy* circle." *Oxford Slavonic Papers*. n.s. 11 (1978): 84–100.

Pogorelskin describes the intellectual climate in St. Petersburg in the early 1860s and the scholarly milieu at the University of St. Petersburg, which included M.M. Stasyulevich, a member of historical-philological faculty, K.D. Kavelin and V.D. Spasovich, both of the faculty of law, and Mykola Kostomarov, professor of Russian history. This was a period of student demonstrations and conflicts between the university and the government; as a consequence, some of the professors resigned, and the university was subject to periodic closures. In order to find an outlet for scholarly work, Stasyulevich and Spasovich established "a journal devoted to historical-political scholarship," *Vestnik Evropy* (1866). In Pogorelskin's view, it was Kostomarov who "was responsible for the initial success of *Vestnik Evropy*," and "An account of Kostomarov's association with those who did bear responsibility for the journal is essential for the understanding of its consistency and its regular appearance over more than fifty years."

- A1171. Pohorilyi, Semen.** "The unpublished novels of Volodymyr Vynnychenko." / Semen Pohorilyi. *Dissertation Abstracts International*. 32.9 (March 1972): 5241–A.

An abstract of a Ph.D. dissertation (1971) written at New York University. The author provides an analysis of four unpublished Vynnychenko novels, i.e., "Poklady zolota" (Deposits of Gold), "Vichnyi imperatyv" (The Eternal Imperative), "Leprozorii" (Hospital for Lepers), and "Slovo za toboiu, Staline!" (Now It's Your Turn, Stalin!). The dissertation, according to this abstract, focuses on the thematic, stylistic and structural peculiarities of these unpublished novels, but it also makes frequent references to Vynnychenko's earlier works and his unpublished diary deposited at the Columbia University Library. All four novels, says Pohorilyi, develop the same themes and ideas that Vynnychenko presented in his "science-fiction" novel *Soniashna mashyna* (The Sun Machine), i.e., "the themes of human happiness or lack of it, humanism, the search for one's paradise amid chaos and insurmountable obstacles." This dissertation, 255 pp. in length, is available in print or on microfilm from University Microfilms International, order no. 72–3115. The text is in Russian.

- A1172. Pohrebennyk, Fedir.** "Vagilevich, Ivan Nikolaevich." / F.P. Pogrebennik. *Great Soviet Encyclopedia*. 4 (1974): 464–65. Biblio.

A bio-bibliographical note (19 lines) about Ivan Vahylevych (1811–1866), characterized here as a "Ukrainian writer, scholar, philologist and folklorist."

- A1173. Pohribnyi, Anatolii.** "The first Ukrainian novel" / A. Pohrebny. *Ukrainian Canadian*. 22.509 (3) (January 1969): 22.

The first prose writer in Ukrainian literature, according to Pohribnyi, was not Kvitka-Osnov'ianenko, whose "A Soldier's Portrait" was published in 1833, but Mykola Venger, whose novel *Mykola Koval'* was published in Mykolaiv a year earlier. Venger's work, whose subtitle was *A Contemporary Novel of Little Russia*, was written "in direct response to the Polish uprising of 1830–1831 and was directed against the oppressive policy of Russian tsarism." According to Pohribnyi, it was one of the first works written in the Ukrainian language; unfortunately, very little is known about its author.

- A1174. "Political prisoners talk about themselves: conversations with Svitlychny, Kandyba, Kalynets, Pryslyiak, Antoniuk and others."** *ABN Correspondence*. 26.5 (September–October 1975): 27–31.

A report based on a *samvydav* document circulating in the USSR that consists of interviews held in late 1974 with a group of Ukrainian and Jewish prisoners in the Perm concentration camp. Among those interviewed were Ukrainian writers Ivan Svitlychny and Ihor Kalynets'. They speak about the isolation in which they are kept, the attempt to keep secret the true reasons for their incarceration, and the inhuman conditions in the camps. Says Kalynets': "I was sentenced ... for my literary works which were not anti-Soviet in any way whatsoever, nor even did they have a socio-political character." Says

Svitlychnyi: "my main object in life was my philological work, and not 'politics,'" but even before imprisonment, "my literary works, which in no way were anti-Soviet, were not published solely because my surname was not in favour with the official circles, and up to the time of my arrest I was in fact treated as an outlaw."

- A1175. **Polotai, A.M.** "Skliarenko, Semen Dmitrievich." *Great Soviet Encyclopedia*. 23 (1979): 506. Biblio. A bio-bibliographical note (26 lines) about the novelist and short story writer Semen Skliarenko (1901–1962).
- A1176. **"Poltoratsky, Aleksey Ivanovich."** *Prominent Personalities in the USSR*. (1968). 492. Thirty-two lines of bio-bibliographical data about the writer, publicist and literary critic Oleksii Poltorats'kyi (b. 1905).
- A1177. **Poltorats'kyi, Oleksii.** "A magazine promoting understanding among nations." / Alexei Poltoratsky. *Soviet Literature*. 8 (281) (1971): 178–81. About *Vsesvit*, the Ukrainian journal published by the Writers' Union of Ukraine and the Ukrainian Society for Friendship and Cultural Relations with Foreign Countries. "In creating *Vsesvit* our writers and other workers in the sphere of culture wanted to use all possible literary media to inform Ukrainian readers about life in other countries," says Poltorats'kyi, the editor of *Vsesvit*. "Naturally we feel greatest affinity with the work of those writers who have the same ideological standpoint as ourselves and are striving to master the infinitely diverse method of socialist realism which implies full freedom of individual creative style. But our natural sympathies for our literary comrades-in-arms do not restrict us in our choice of works. As Lenin said in his articles on Leo Tolstoy, any gifted writer, by virtue of his own talent, must inevitably reveal some essential aspects of the life he is writing about." *Vsesvit*, at the time of this article's writing, was in its thirteenth year of publication.
- A1178. **Poltorats'kyi, Oleksii.** "One hundred numbers." / Oleksiy Poltorats'kyi. *Digest of the Soviet Ukrainian Press*. 10.12 (December 1966): 17–19. [Excerpts. Ukrainian original in *Vsesvit*. 10 (October 1966): 134–39]. Poltorats'kyi, the editor of *Vsesvit*, surveys the journal's accomplishments on the publication of its hundredth issue. According to Poltorats'kyi, works of 530 writers from 78 countries have been published in this Ukrainian journal of foreign literature. He admits that "The bulk of works which have appeared on the pages of our journal belong to the realistic school of writing." The *Digest's* title: "Editor looks back on 100 issues of *Vsesvit*."
- A1179. **Poltorats'kyi, Oleksii.** "Under the strain of the ideological duel." / Oleksiy Poltorats'kyi. *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 January 1970): 3]. A report about the journal *Vsesvit* by its editor to the Fourth Plenum of the Executive Board of the Writers' Union of Ukraine. As a rule, *Vsesvit* does not publish translations already available in Russian, says Poltorats'kyi, and defends this policy, which, in his opinion, "is not a question of principle but of expedience." One exception was made to this policy—Hemingway's *For Whom the Bell Tolls*—because the Russian edition was difficult to obtain, says Poltorats'kyi. According to the author, "We printed 65,000 copies of this issue and we were informed that this issue was sold out from the bookstands in one day." Despite this experience, Poltorats'kyi insists that "In the future we will continue to print what has not been published in Russian." Poltorats'kyi dismisses as unfounded the claim of the émigré journal *Suchasnist'* that works are chosen for inclusion in *Vsesvit* not for their literary merit but for propaganda purposes. The *Digest's* title: "Poltoratskyi defends VSESVIT selection policies."
- A1180. **Poltorats'kyi, Oleksii.** "*Vsesvit* means the whole world." / Alexei Poltoratsky. *Soviet Literature*. 9 (243) (1968): 184–85.

The editor of *Vsesvit*, the Ukrainian journal devoted solely to foreign literature, discusses its growth (from a circulation of 7,000 to 51,000 in its tenth year of existence), editorial criteria for the selection of works to be published, and its competition and collaboration with the Russian Moscow-based journal devoted to foreign literature. Says Poltorats'kyi: "We are mostly interested in realist literature with its objective portrayal of the modern world, the life of its peoples and their lofty ideals.... *Vsesvit* endeavors to throw light on the struggle of socialist and critical realism with various brands of modernism and

supermodernism."

**A1181. Poltorats'kyi, Oleksii.** "We continue our discussion." / Ol. Poltorats'kyi. *Digest of the Soviet Ukrainian Press*. 11.7 (July 1967): 15–18. [Excerpts. Ukrainian original in *Vsesvit*. 5 (May 1967): 140–44.]

The *Digest's* title: "'Vsesvit' editor answers readers' requests." Poltorats'kyi reviews readers' requests indicated on a *Vsesvit* questionnaire and provides some explanations and comments on editorial policy. Among the topics discussed are the publication of excerpts of James Joyce's *Ulysses*, the pros and cons of publishing translations of works available in Russian, the publication of translations of classic writers versus the need to translate contemporary world literature, etc.

**A1182. Poltorats'kyi, Oleksii.** "Whom are certain humanists defending?" / Oleksiy Poltorats'kyi. *Digest of the Soviet Ukrainian Press*. 12.9 (September 1968): 17–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 July 1968): 2].

Poltorats'kyi finds "truly perplexing" what he calls "the behavior of certain Soviet literary people and scientific workers who have seen fit to sign letters defending red-handed ideological diversionists." The signatories of defense letters are unnamed. The "ideological diversionists" named by Poltorats'kyi are V. Chornovil and S. Karavans'kyi. The article provides some details about Chornovil's *Lykho z rozumu*, published in Paris in 1967, and about the activities of S. Karavans'kyi, a longtime political prisoner and one-time literary translator who is characterized by the author as "a nationalist spy." The *Digest's* title: "Writer hits colleagues for aid to prisoners." See also A1476.

**A1183. Pomorska, Krystyna.** "Observations on Ukrainian erotic folk songs." / Krystyna Pomorska-Jacobson. *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1973–1974. 4 (1973–1974): 73–74. Biblio.

A summary of a paper presented on 19 April 1974 and of the discussion that followed. The speaker analyzed four Ukrainian folk songs, disclosing "the figurative character of various elements in the songs' structure" and pointing out "where their fundamental devices are laid bare, and thus elucidate the makeup of the texts."

**A1184. Pomorska, Krystyna.** "Observations on Ukrainian erotic folk songs." *Harvard Ukrainian Studies*. 1.1 (March 1977): 115–29.

According to Pomorska, "basic parallelism in folklore represents a *fixed* inner symbolic pattern." She examines the symbolic pattern in four Ukrainian folk songs: *Kopav, kopav kirnychenku, nedilen'ku, dvi; Oi na hori zhentsi zhnut'*; *Rozpriahaite, khloptsi, koni* and *Zakovala zozulen'la na khati—na rozi, hei*. The author examines the song about Sahaidachnyi (*Oi na hori zhentsi zhnut'*), which, in her view, "illustrates related but more general phenomena," and claims that in the other three songs drinking water or giving water to a horse stands for the sexual act, while digging a well symbolizes the act of courtship or flirtation. The author's literal English translations of the folk songs analyzed in the article appear on pp. 126–29, i.e., "I dug, I dug a well one week, two weeks" (17 lines), "There, on the mountain, the harvesters are harvesting" (35 lines), "Unharness your horses, boys" (24 lines), and "A cuckoo cried out on the hut—on the corner" (10 lines).

**A1185. Ponomariov, Petro.** "In good time." / Petro Ponomaryov. *Digest of the Soviet Ukrainian Press*. 19.12 (December 1975): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (31 October 1975): 1].

Ponomariov reports on new books published in the Donbas in the course of the past five-year plan, most of them in Russian.

**A1186. Poppe, Richard Warren.** "The literary history of the Kievan Caves Patericon up to 1500." *Dissertation Abstracts International*. 33.10 (April 1973): 5689–A–5690–A.

An abstract of a Ph.D. dissertation (1970) written at Columbia University. The *Kyievo-Pechers'kyi Pateryk*, says the author, "took shape gradually over the centuries and was continually being reworked and reshaped. The various redactors (especially Kassian) not only modernized the language of the text at hand but also strove to improve upon and elevate the style according to the norms of the times." "On the basis of first hand study of the manuscript materials," Pope attempts to establish "relationships between the various redactions" by "comparative linguistic analysis" and "textological study of the contents of the various redactions." The dissertation, 395 pp. long, is available in print or on microfilm from University Microfilms International, order no. 73–8975.

- A1187. Poppe, Richard W.F.** "On the comparative literary analysis of the Patericon story (translated and original) in the Pre-Mongol period." *Canadian Contributions to the VIII International Congress of Slavists*. (Zagreb-Ljubljana, 1978). Tradition and Innovation in Slavic Literatures, Linguistics and Stylistics. Ed. Z. Folejewski and E. Heier, G. Luckyj, and G. Schaarschmidt. Ottawa: Canadian Association of Slavists, 1978. 1–23. Biblio. notes 18–23.

An analysis and comparison of a medieval story about a seductress and a pious monk that appears in the Skete Patericon (*Skitskii poglavnyi pateryk*) as a Byzantine story translated from the Latin and in the Kyivan Caves Patericon in its original East Slavic version, entitled "Tale of Moses the Hungarian," written by the monk Polikarp. Poppe considers the "Tale of Moses the Hungarian" "a work of imaginative fiction" in which the literary interest is in the foreground and "the entertainment element ... is given greater significance."

- A1188. Povazhna, Valentyna.** "An honorably travelled road." *Digest of the Soviet Ukrainian Press*. 13.1 (January 1969): 10–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 November 1968): 1–2].

A critical article about Ivan Nechui-Levytsky's birth on the occasion of the 130th anniversary of his birth. Povazhna speaks about the "various inconsistencies" in the writer's world view. She claims that he was thoroughly familiar with the best Russian writers, but in an article published in 1878, "Siohochasne literaturne priamuvannia," "he affirmed the 'uselessness' of Russian literature for the development of Ukrainian literature." This view of Nechui's, according to Povazhna's interpretation, "was based solely upon the attitude of Russia's reactionary circles toward Ukrainian culture, and not upon that of its leaders who defended Ukrainian literature both from Valuyev's circular of 1863 and the notorious Emsk [sic] Edict of 1876." Povazhna characterizes Nechui as well educated, tranquil and well balanced, with a sense of humor, an active participant in the literary and socio-political issues of his day. He attempted to "establish an objective narrative style which could reveal the remarkably complex cause and effect relations between man and society, and which could portray, more thoroughly and profoundly, man and his inner world." The *Digest's* title: "On the 130th anniversary of Nechuy-Levytsky's birth."

- A1189. "Prapor."** *Great Soviet Encyclopedia*. 20 (1979): 503.

According to the *GSE*, *Prapor* is "a monthly literary, artistic and sociopolitical journal," published in Kharkiv since 1956. Its circulation in 1975 is given as fourteen thousand. (10 lines).

- A1190. "The principle [sic] hero in literature; critics discuss works expounding the worker theme."** *Digest of the Soviet Ukrainian Press*. 17.12 (December 1973): 11–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 October 1973): 2].

About a recent meeting of the criticism commission of the Writers' Union, held under the chairmanship of Leonid Novychenko. Mykola Zhulyn's'kyi, who was the main speaker, reviewed books on the worker theme published in the last two years, such as *Lykhorob* by V. Sobko, *Kanal* by I. Hryhurko, *Z pohliadu vichnosti* and *Perekhodymo do liubovi* by P. Zahrebel'nyi, *Dovha-dovha khvoylyna* by A. Moroz, *Zhyva voda z kamenia* by V. Maniak, and *Blakyt'* by Iu. Bedzyk. O. Syzonenko, in a co-report, spoke about his own book *Karabely*. Participating in the discussion were Iu. Pokal'chuk, P. Zahrebel'nyi, P. Orovets'kyi, and S. Kryzhaniv's'kyi. The *Digest's* title: "Writers' criticism commission discusses worker theme in literature."

- A1191. "Prisoners of conscience about themselves: V. Stus."** *Ukrainian Review* (London). 21 [i.e., 22].4 (Winter 1975): 38–49.

Contains the following documents smuggled out to the West: I accuse: Accusation of Soviet state by Ukrainian political prisoner, V. Stus. • The verdict [an abridged text of the verdict of 7 September 1972, in which Stus was found guilty]. • Stus's "My comment on the verdict." • V. Stus in defence of V. Chornovil [declaration dated 3 March 1975] and "Short biography of Vasyly Stus" [an editorial comment].

- A1192. Pritsak, Omeljan.** "Dmytro Čyževs'kyj. In memoriam (23 March 1894–18 April 1977)." / Omeljan Pritsak and Ihor Ševčenko. *Harvard Ukrainian Studies*. 1.3 (September 1977): 379–97, 398–406.

This obituary article characterizes Dmytro Chyževs'kyi as "one of the most universal Slavic scholars and the leading authority on Ukrainian literature and philology," whose "towering personality had dominated all the major aspects of Slavic studies." The article discusses Chyževs'kyi's life and presents a critical overview of his work. Pp. 398–406 contain an addendum—Chyževs'kyi's German-language autobiography, probably written ca. 1945 and supplied to the authors of this obituary by the deceased scholar's widow.

- A1193. Pritsak, Omeljan.** "The 'External history' of the texts of the Hypatian Chronicle." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1972–1973. 3 (1972–1973): 14–20. Biblio.

A summary of a seminar paper read on 26 October 1972 and of the discussion that followed. The speaker discussed the few extant collections (*zbirnyky*) containing the text of the Hypatian Chronicle and attempted to answer questions as to when, for whom, and why they were copied and how they finally came to rest in St. Petersburg (Leningrad) and Cracow.

- A1194. Pritsak, Omeljan.** "The Igor Tale as a historical document." *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 12.1–2 (33–34) (1969–1972): 44–61. Biblio. 60–61.

Using the method of internal textual analysis of the *Slovo o polku Ihorevym*, Omeljan Pritsak attempts to determine its date of origin. Says Pritsak at the beginning of his paper: "I wish to strongly emphasize that my position in the dispute over the authenticity of the Igor Tale is one of complete neutrality. To me it makes no difference whether the work originated in the 12th, the 13th, 14th, 15th, 16th or the 18th century. The important thing is to prove beyond any doubt its belonging to a given century." Using historical sources, the Hypatian and Laurentian chronicles, Pritsak places the events described in the *Slovo* in a historical context. He concludes that for the anonymous author of the *Slovo* the basic source was "the revised version of the Chernigov chronicle (Hypatian Chronicle), written not earlier than 1199" and "that the *Igor Tale* was written between the years 1199 and 1201, and taking into consideration the contents of the apostrophe to Roman—it is possible to limit the date of completion of the *Igor Tale* to the period between March and August of 1201." A footnote to the paper on p. 59 says: "Moreover, the *Igor Tale* is not a historical chronicle, but a literary work. Therefore, its author, as all poets throughout the ages, addresses himself to the living, the dead, and the unborn."

- A1195. Pritsak, Omeljan.** "The literary cooperation of Jews in Kievan Rus'." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1971–1972. 2 (1971–1972): 43–45. Biblio.

A summary of a paper read on 27 January 1972 and of the discussion that followed. Slavic literature of Old Kyivan Rus', according to the speaker, can be divided into two periods: the early period prior to the twelfth century was distinguished by its broad scope, religious tolerance, and competent translations from foreign languages, Greek and Hebrew. The second period, after the twelfth century, was intolerant and typical of the Greek Orthodox. Only in the second half of the eleventh century were translations done from Hebrew into Slavic. Jews in Bohemia and Rus' used the Slavic language at least until the thirteenth century.

- A1196. Pritsak, Omeljan.** "Orest Zilyns'kyj. In memoriam (12 April 1923–16 July 1976)." / Omeljan Pritsak, Ihor Ševčenko. *Harvard Ukrainian Studies.* 1.2 (June 1977): 262–67.

An obituary of the Ukrainian linguist and literary scholar, who lived and worked in Czechoslovakia. Zilyns'kyi, according to this article, was the author of some 206 books, articles, textbooks, reviews, and translations.

- A1197. "Prof[essor] Constantine Bida."** *Ukrainian Quarterly.* 35.2 (Summer 1979): 221.

A brief obituary notice in the "Chronicle of Current Events" about the Slavic scholar, who was born in Lviv on 24 September 1916 and died in Ottawa on 11 April 1979 at the age of sixty-two.

- A1198. "Prof[essor] Dmytro Chyzhevsky."** *Ukrainian Quarterly.* 33.3 (Autumn 1977): 331–32.

A note (25 lines) in the "Chronicle of Current Events" about the death of Dmytro Chyzhevsky, the renowned Slavic scholar and historian of Ukrainian literature. The year of birth is given as 1894 in Oleksandriia [Aleksandria in the text], Ukraine, and the date of death as 17 April 1977 in Heidelberg, Germany.

- A1199. "Prof[essor] Dmytro Chyzhevsky, literary experts [sic] dies."** *Ukrainian Review* (London). 24.2 (Summer 1977): 96.

An unsigned obituary of Dmytro Chyzhevsky, who died on 18 April 1977 in Heidelberg, Germany, at the age of eighty-three.

- A1200. "Prof[essor] Mykhailo Rudnytsky."** *Ukrainian Quarterly.* 31.1 (Spring 1975): 115–16.

A thirty-line obituary note in the "Chronicle of Current Events" about the literary scholar Mykhailo Rudnyts'kyi, born on 7 January 1889, who died in Ukraine in early February 1975.

- A1201. "Progressing in all spheres."** A talk with Yuri Smolych, chairman of the Board of the Ukrainian Writers' Union. Tr. Hilda Perham. *Soviet Literature*. 10 (295) (1972): 132-36.

This interview with Iurii Smolych was conducted by the editors of *Soviet Literature* on the occasion of the fiftieth anniversary of the Soviet Union. In answering the interviewer's questions, Smolych discusses the progress made in Ukrainian literature since the prohibition of Ukrainian publications by the tsarist minister Valuev ("we write and read books in our native Ukrainian language, which before the revolution was semi-legal") and makes personal observations about such things as the "diversity of individualities and styles" in current Ukrainian literature, nationalist criticisms from abroad, and his memoirs. Says Smolych: "I came to understand clearly that the fight for national emancipation is genuine only when it is indivisible from the struggle for social emancipation." In his view, there is a noticeable "broadening of the aesthetic horizon of our national culture," because "We have said goodbye for good to the ethnographism which is indicative not so much of national originality as of backwardness and primitivism of artistic forms."

- A1202. Prokop, Peter.** "Monument to Wasyl Stefanyk." *Ukrainian Canadian*. 23.535 (56) (May 1971): 22-24. ill., port.

About a festival of songs, music and dance in Edmonton that was meant to be a celebration of Vasyl' Stefanyk's hundredth birth anniversary and included the unveiling of a bust of Stefanyk sent to Canada as a gift from the Ukraina Society. The bust is the work of the sculptor Volodymyr Skolozdra, who appears in the illustrations.

- A1203. Prokopiw, Orysia.** "Olena Teliha." *Ukrainian Review* (London). 20.1 (Spring 1973): 57-67.

A discussion of the life, poetry and style of Olena Teliha, interspersed with brief fragments of Teliha's poetry in translation. Teliha's "lyrics are unique in that they represent a fusion of two loves—the patriotic and the personal," says Prokopiw. Teliha's poetry, according to the author, "is saturated with the theme of life. Life to her is in constant, dynamic motion, full of mysticism and awakening, filled with colours and contrasts." What Prokopiw finds most interesting and vital in Teliha's work is "her concept of Women's Liberation ... ingenious blending of femininity and masculinity in the poetic form." The longest fragment of Teliha's poetry in translation included in this article is "Evening Song (Beyond the panes day is cooling)," 24 lines, on pp. 63-64 [i.e., a translation of "Vechirnia psnia"].

- A1204. Pronko, Jerry.** "Valentyn Moroz in freedom." *Forum*. 42 (Summer 1979): 17. port.

Valentyn Moroz, the poet, historian and Soviet political prisoner, was freed in a Soviet-American prisoner exchange on 28 April 1979. The article reports on this international exchange and on Moroz's first days in the USA, especially his participation in a rally organized on his behalf in Philadelphia, and later in the St. Thomas Day memorial celebrations at the Ukrainian Orthodox Cemetery in South Bound Brook, N.J. With Moroz's b/w portrait.

- A1205. "Propose honorary U.S. citizenship for Valentyn Moroz."** *Ukrainian Quarterly*. 32.3 (Autumn 1976): 322.

According to this note in the "Chronicle of Current Events," a resolution was introduced in the House of Representatives of the U.S. Congress authorizing the president to declare honorary U.S. citizenship for Valentyn Moroz, currently a political prisoner in the USSR. The resolution was sponsored by Millicent Fenwick, Edward I. Koch and Christopher Dodd and cosponsored by sixty-six other members of the House of Representatives.

- A1206. Prykhod'ko, Mykola.** "Stories of the Soviet Ukraine: a reflection of prose in Ukraine." / Nicholas A. Prychodko. *Ukrainian Quarterly*. 30.4 (Winter 1974): 395-400.

This article is apparently intended as a review of *Stories of the Soviet Ukraine*, published in Moscow in 1970 [cf. B096]. No bibliographical data on the publication are provided, however, and even though a few of the individual stories are identified by title and discussed in some detail, none of the authors is mentioned by name. Says Prykhod'ko: "Although for the most part these stories of Soviet Ukraine are reawarding [sic] in purely a literary sense, we must nonetheless ask ourselves how truly representative they are of the Ukrainian people. We must ask the question on the level of the politico-ethnographic

purity of their representation. It is only on this level that Ukrainian prose can hope to secure for itself a valid representative standing in world literature."

- A1207. "Publish books on Ukrainian literature."** *Ukrainian Quarterly*. 34.1 (Spring 1978): 109.

A brief note in the "Chronicle of Current Events" about two recent CIUS publications in Ukrainian: M. Zerov's lectures on the history of Ukrainian literature and the VAPLITE collection, edited by G.S.N. Luckyj.

- A1208. Pyanov, Volodymyr.** "To the wreath of friendship." *Digest of the Soviet Ukrainian Press*. 21.4 (April 1977): 18–19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (15 February 1977): 4].

About Ukrainian translations from Romanian literature. Pyanov mentions a number of older Romanian writers whose works have been published in Ukrainian, among them M. Eminescu, M. Sadoveanu, Z. Stancu, and L. Brebreanu, as well as a number of contemporary novelists and playwrights whose plays are included in the repertoire of Ukrainian theaters. The *Digest's* title: "Rumanian [sic] works in Ukrainian translation."

- A1209. Pylypiuk, Natalia.** "Taras Ševčenko's *Try lita* and the problem of literary continuity." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1975–1976. 6 (1975–1976): 14–16. Biblio.

A summary of a paper read on 16 October 1975 by Natalia Pylypiuk, a Ph.D. candidate in comparative literature at Harvard University, and of the discussion that followed. According to this summary, the speaker questioned the notion of a "break" in Ukrainian literary tradition and claimed that Kotliarev's'kyi's *Eneida*, rather than signifying such a break, "is perhaps primarily the culmination of an older literary tradition." In Shevchenko's poetry, according to Pylypiuk, there are "genetic incitations" closely related to seventeenth- and eighteenth-century Ukrainian writers, particularly Samiilo Velychko. In this connection, the speaker discussed Iaroslav Dzyra's investigations of correspondences between Velychko's chronicle and Shevchenko's poem "Velykyi l'okh."

- A1210. Pylypiuk, Natalia.** "The transformation of images in Antonyč's poetry." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1973–1974. 4 (1973–1974): 12–13. Biblio.

A summary of a paper presented on 25 October 1974 by Natalia Pylypiuk, a Ph.D. candidate in comparative literature at Harvard University, and of the discussion that followed. The speaker discussed the "recharging of traditional images" in the poetry of Bohdan Ihor Antonych, which, in her view, is directly related to the poet's concept of art and to his original cosmogony.

- A1211. Pylypiuk, Natalia.** "Ukrainian prosody in Ševčenko's fourteen-syllable verse." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1974–1975. 5 (1974–1975): 17–19. Biblio.

A summary of a paper presented on 24 October 1974 by Natalia Pylypiuk, a Ph.D. candidate in comparative literature at Harvard University, and of the discussion that followed. According to this summary, the speaker took issue with the views of A.P. Shamrai and H. Sydorenko, who substituted "a mythifying worship of folk prosody" for "the necessary understanding of prosody," and agreed with the studies of V. Kovalev's'kyi, claiming that Shevchenko's "innovations consisted of rediscovering the original rhythm of Ukrainian poetry."

- A1212. Pyrih, Liubomyr.** "A century of immortality" / Liubomir Pyrih. *Ukraine*. 1(9) (1972): 15. illus.

About stamps and envelopes issued to honor famous Ukrainians. The illustrations include a commemorative postage stamp honoring Lesia Ukrainka and envelopes with portraits of Stefanyk, Kryms'kyi and Hnatiuk. The article gives brief bio-bibliographical data about each of them.

- A1213. Pyrih, Liubomyr.** "Ivan Franko: Giant of thought." / Liubomir Piri. *Ukraine*. 4 (40) (1979): 28. illus., part. col.

About postage stamps honoring Ivan Franko. The illustrations show three stamps issued by the USSR with Franko's portrait, one with Franko's portrait issued by Romania, and two stamps depicting the Soviet ocean liner *Ivan Franko*, one issued by the USSR and the other by the German Democratic Republic (DDR).

- A1214. Pyrih, Liubomyr.** "Theater luminaries: Ukraine on postage stamps." / Lyubomyr Pyrih. *Ukraine*. 1 (17) (1974): 14-15. illus.

The article provides some data about Kotliarevs'kyi, Kropyvnyts'kyi, Karpenko-Karyi, M. Staryts'kyi, Mykola Sadovs'kyi, Semen Hulak-Artemovs'kyi, and M. Lysenko and is illustrated with reproductions of postage stamps in honor of Kotliarevs'kyi, Kropyvnyts'kyi and Hulak-Artemovs'kyi, as well as with b/w portraits of Hulak-Artemovs'kyi and Marko Kropyvnyts'kyi and a photo of the Kotliarevs'kyi monument in Poltava.

- A1215. Pytlowany, Melanie.** "Continuity and innovation in the poetry of the New York Group." *Journal of Ukrainian Graduate Studies*. 2.1 (Spring 1977): 3-21.

The author surveys some articles on the New York Group of poets (by Iurii Shevelov, Bohdan Rubchak, Hryhorii Kostyuk, and Emmanuil Rais) and provides her own critical comments on the poetry of Bohdan Boychuk, Iurii Tarnavs'kyi, Zhenia Vasyl'kivs'ka, Patrytsiia Kylyna, and Marco Carynyk. Her conclusions pertaining to the whole group are as follows: "since 1954 elements of innovation have indeed emerged in some of the poetry of some members of the New York Group of poets. It also appears that everyone, including the members themselves, now has a more realistic perception of their work: they can now see more elements of continuity in their own work flowing from literary predecessors within the scope of Ukrainian literature. The youthful zeal has mellowed into a more productive state which allows them to be more creative in their increased awareness. Certain illusions of being 'new Columbuses' have faded." Poetry quotations in the article are all in the original Ukrainian.

## Q

- A1216. "A quiz about Shevchenko."** *Ukrainian Canadian*. 25.556 (49) (March 1973): 35. port. Fourteen questions to test young readers' knowledge about Taras Shevchenko.

## R

- A1217. Rachuk, Igor.** "A message of courage." *Soviet Film*. 10 (137) (1968): 26-27. illus.

About the film *Unforgettable*, based on the war stories of Oleksandr Dovzhenko. "In the stories he wrote so soon after the most dramatic months of the war with nazi [sic] Germany, Dovzhenko set himself a task that was honourable, but, one must admit, extremely courageous at that time, of analysing the feelings that swept over him as he reviewed those terrible scenes he had seen so often in the course of his own war service," says Rachuk.

- A1218. "Radianske literaturoznavstvo."** *Great Soviet Encyclopedia*. 21 (1978): 393.

Described as "a Soviet journal devoted to the theory and history of literature and to literary criticism." The Ukrainian-language journal has been published in Kyiv since 1957. According to the GSE, its circulation in 1975 was three thousand.

- A1219. Radygin, Anatoly.** "A closer look at life in the Mordovian concentration camp." / Anatoliy Radygin. *ABN Correspondence*. 25.2 (March-April 1974): 3-4, 8-11, 14-15.

Memoirs of a Jewish poet who spent eight years in the Vladimir Prison and three years in Mordovian strict-regime concentration camps. The memoirs contain profiles of his fellow prisoners, the Ukrainian writers Sviatoslav Karavans'kyi, Zynovii Krasivs'kyi and Iosyp Terelia, and revelations about the cult of Shevchenko among the prisoners.

- A1220. Radygin, Anatoly.** "Message from Valentyn Moroz. Excerpt from Anatoly Radygin's "Episodes from Mordovia Concentration Camps." *ABN Correspondence*. 25.1 (January-February 1974): 1-2.

A memoir about Valentyn Moroz by a former fellow prisoner.

**A1221. Radygin, Anatoly.** "Valentyn Moroz continuously tortured. Moroz in prison." / Anatoliy Radygin. *Ukrainian Review* (London). 21.2 (Summer 1974): 46–47; 47–48.

Two almost identical versions of Radygin's description of the condition of his fellow prisoner Valentyn Moroz in early 1973. The two versions are printed one after the other, probably by some printer's error. "Moroz is in a state of complete exhaustion and on the verge of insanity," says Radygin, who was released in 1973 and obtained permission to emigrate to Israel.

**A1222. "Rafalskyi, Viktor Parfenovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 83. Viktor Rafal's'kyi, born ca. 1920, is characterized as "a teacher, a writer and a poet" (14 lines of data on his dissident activities).

**A1223. "Raisa Moroz's desperate plea."** *ABN Correspondence*. 25.6 (November–December 1974): 1–2. About the appeals and actions of Raisa Moroz on behalf of her husband, Valentyn Moroz, currently a prisoner in the USSR.

**A1224. Ravliuk, Mykola.** "A critical word" / Mykola Ravlyuk. *Digest of the Soviet Ukrainian Press*. 19.7 (July 1975): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 May 1975): 2–3].

Ravliuk writes that *Korinnia*, a collection of poems by the seventeen-year-old poet Borys Kornienko [Korniyenko], received unusual praise from two critics, M. Il'nyts'kyi and V. Briuhhen [Bryuhhen]. Il'nyts'kyi found Kornienko imitating and learning from Antonych, while Briuhhen attempted to steer the young poet "toward the horizons of European artistic thought." Ravliuk finds it necessary to remind the two critics that Antonych is a controversial figure and should not be recommended as a model for young poets. Moreover, "there are two literary Europes today—socialist and capitalist," with two different "class ideologies," and the critics should make the young poet aware of these distinctions. The *Digest's* title: "Critics scored for overrating first work."

**A1225. "Readers' conferences."** *Digest of the Soviet Ukrainian Press*. 10.9 (September 1966): 12. [Full text. Ukrainian original in *Ukrains'ka mova i literatura v shkoli*. 6 (June 1966): 95].

A conference was held in Donetsk on 7 April 1966 for readers of the journal *Ukrains'ka mova i literatura v shkoli*. Participants in the conference were mostly teachers of language and literature in the oblast centers and raions, as well as university lecturers. Participants, according to the article, "expressed a wish that the journal should treat in greater depth the problems of instilling and heightening the interest of the students in the study of the Ukrainian language and literature, that literary articles should be purposeful and exemplary for the teachers with reference to the general analysis of works of art, instead of carrying a stamp of jubilee observance information."

**A1226. "Recreating the image of contemporary man.** At the open party meeting of the writers of Kiev." / El. Blazhko, B. Andriychenko, Yu. Tereshchenko. *Digest of the Soviet Ukrainian Press*. 21.3 (March 1977): 17–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 January 1977): 1–2].

A report on a party meeting of the Kyiv writers' organization (no date indicated). The main speech at the meeting was delivered by Leonid Novychenko, who singled out by title what he considered the most distinguished works in the fields of prose, poetry, drama, and literary criticism produced in the last two years by the Ukrainian writers of Kyiv. M. Steblyna, V. Drozd, V. Vynohrads'kyi [Vynohrads'kyi], and B. Chalyi [Chalyi] also spoke at the meeting. The *Digest's* title: "Novychenko addresses Kiev writers' party meeting."

**A1227. "Reds erect Shevchenko statue in Paris amid protests of free Ukrainians."** *Ukrainian Quarterly*. 34.2 (Summer 1978): 221–22.

According to this article, a monument to Taras Shevchenko was unveiled in Paris on 24 May 1978. It was erected through the efforts of the Soviet embassy in France. The deputy mayor of Paris, Edouard Dupont, characterized in the article as "a staunch anti-Communist," spoke at the ceremony and "angered Soviet officials" because he spoke "about the greatness of Ukraine and Shevchenko without mentioning the Soviets." Some 150 demonstrators led by Leonid Plyushch demonstrated their opposition, calling attention to Soviet censorship of Shevchenko, to hypocrisy and cynicism, repressions of Shevchenko celebrations in Ukraine, etc.

**A1228. Reisman, Edward S.** "The cult of Boris and Gleb: Remnant of a Varangian tradition?" *Russian*

*Review*. 37.2 (April 1978): 141–57.

The author postulates "that the veneration of Boris and Gleb is a remnant of the cult of Odinn (the sovereign god of the Scandinavian peoples) which entered Russian Christianity through the Varangian presence in Kiev and flourished in the atmosphere of *Dvoverye* ("dual-faith") that followed the conversion of the Russian state in 988." Reisman makes a distinction between the veneration of the saintly princes Borys and Hlib and "the hagiographic style in which their vitae were composed." The latter, in his view, may well have been influenced by Western, especially Czech, hagiography.

A1229. "The 'release' of Ivan Sokulsky." *Ukrainian Review* (London). 23.3 (Autumn 1976): 89.

A brief news item about the release of the poet Ivan Sokul's'kyi from the Vladimir Prison.

A1230. "The remembrance is evergreen." *Ukrainian Canadian*. 23.533 (54) (March 1971): 24–25. illus.

A collage of four photos of Taras Shevchenko monuments (in Kaniv, Kyiv, Kharkiv, and Palermo, Canada), with a brief note.

A1231. "Report." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1971–1972. 2 (1971–1972): 19–20. Biblio.

A summary of an experimental seminar held under Omeljan Pritsak's chairmanship on 4 November 1971. The topic was the *Slovo o polku Ihorevim*, and the work was subjected to the "new criticism" method. Participantss were asked to treat the *Slovo* as a newly discovered work to be dated and analyzed.

A1232. "Report and election meetings in writers' organizations. To march in the vanguard!" *Digest of the Soviet Ukrainian Press*. 18.2 (February 1974): 5–6. [Full text. Ukrainian original in *Literaturna Ukraina*. (21 December 1973): 3].

Writers of the Zakarpattia branch of the Writers' Union of Ukraine met to discuss achievements and shortcomings and to elect new officers. B. Chalyi, the secretary of the party committee of the union's Kyiv organization, spoke at the meeting. Adverse critical comments were made about the work of P. Skunts, F. Kryvin, and V. Fedynshynets'. Iu. Meihesh [Yu.V. Meyhesh] was re-elected responsible secretary. The *Digest's* title: "Oblast writers' organizations hold report & election meetings."

A1233. "Report and election meetings in writers' organizations. *Digest of the Soviet Ukrainian Press*. 18.2 (February 1974): 6–7. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 January 1974): 2].

Achievements and shortcomings were discussed by oblast writers' organizations in Lviv, Zhytomyr and Kherson. In Lviv, R. Bratun' was reelected chairman of the executive board. R. Lubkiv's'kyi, I. Hrebeniuk, M. Romanchenko, M. Ilnyts'kyi, O. Bohachuk, and V. Okpysh participated in the discussions. P. Zahrebel'nyi, secretary of the executive board of the Writers' Union of Ukraine, arrived from Kyiv and spoke at the meeting. In Zhytomyr the meeting was addressed by O. Opanasiuk [Opanasyuk], M. Klymenko, Borys Ten, M. Kuryl'chuk, and M. Mytsenko. Present as guests were V. Ostrozhyn's'kyi [Ostrozhynskyy], secretary of the oblast party committee, and S. Oliinyk [Oliynyk], a member of the presidium of the executive board of the Union from Kyiv. Ie. Kontsevych and S. Pinchuk were subjected to harsh criticism. V. Kanivets was elected responsible secretary. Kherson writers were addressed by L. Kulish, L. Fedorov's'ka, I. Kulichenko, and V. Shevchenko, as well as by guests from Kyiv—Iu. Mushketyk (member of the presidium of the executive board) and M. Rud' (member of the executive board). M. Bratan was elected responsible secretary. The *Digest's* title: "Oblast writers' organizations hold reports and election meetings."

A1234. "Report and election meetings in writers' organizations: Kiev." *Digest of the Soviet Ukrainian Press*. 18.4 (April 1974): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 March 1974): 1].

Iu. Zbanats'kyi [Yu. Zbanatskyi] reported on achievements and shortcomings. Among the latter, he listed "the fact that some writers of the younger generation are overly concerned with narrowly personal experiences and impressions. Class accents are not always properly placed." Hutsalo, H. Tiutiunnyk [Tyutyunnyk], I. Bilyk, and B. Kharchuk were chastised for "flaws" and "ideologically erroneous conceptions." I. Tsiupa [Tsyupa], O.K. Kapto, V.S. Drobiazko [Drobyazko], V.D. Dobrotvor, O.K. Romanov's'kyi [Romanovskyy] also spoke. Zbanats'kyi was reelected as first secretary. The *Digest's* title: "Kiev writers hold meeting, elect officers."

A1235. "Report arrest of Oles Berdnyk." *Ukrainian Quarterly*. 35.2 (Summer 1979): 222.

According to this news item in the "Chronicle of Current Events," Oles' Berdnyk was arrested in the USSR in March 1979. Berdnyk is characterized as a writer, poet, futurologist, and one of the original members of the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords.

**A1236. "Report Rudenko's transfer to prison in Donetsk."** *Ukrainian Quarterly*. 33.2 (Summer 1977): 223. A news item in the "Chronicle of Current Events," smuggled out of Ukraine, about Mykola Rudenko's transfer from a prison in Kyiv to Donetsk.

**A1237. "Reports and elections in writers' organizations."** *Digest of the Soviet Ukrainian Press*. 20.4 (April 1976): 18–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 February 1976): 4 and (2 March 1976): 3].

Excerpts from separate reports covering writers' organizations in Kyiv, Kherson, Dnipropetrovsk, Kharkiv, and Odesa, as well as Lviv, Donetsk, Poltava, Mykolaiv, and Zaporizhzhia. The *Digest's* title: "Oblast writers' organizations hold report and election meetings."

**A1238. "Repressions continue against female political prisoners."** *Ukrainian Review* (London). 23.4 (Winter 1976): 89–90.

Among the prisoners mentioned in this *samvydav* report are the women writers Iryna Stasiv-Kalynets' and Iryna Senyk.

**A1239. "Republican conference of young writers."** *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 6. [Full text. Ukrainian original in *Literaturna Ukraina*. (12 April 1974): 1].

A three-day conference of some 150 young prose writers, poets and playwrights from all the oblasts of Ukraine began on 11 April in Kyiv. V.P. Kozachenko and M.Z. Shamota addressed the gathering. The *Digest's* title: "Hold republican conference of young writers."

**A1240. Reshetilov, Vadim. "Authors, publishers, books."** *Ukraine*. 2 (38) (1979): 2.

The author, who manages the UkrSSR Branch of the USSR Copyright Agency (VAAP), discusses the work of his agency. VAAP maintains "solid business relations with some one thousand international firms and organizations" and is engaged in "varied and vigorous preparations for book exhibitions," says Reshetilov.

**A1241. "Resolution of the 6th Plenum of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 19.4 (April 1975): 12–13. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 February 1975): 1].

The *Digest's* title: "Plenum resolves to rectify shortcomings in Union organs." According to this resolution, which deals with the implementation of the directives of the 24th Congress of the Communist Party of the Soviet Union, the plenum "wishes to draw attention of the editorial boards of the journals *Vitchyzna*, *Raduga*, *Vsesvit*, *Zhovten'*, *Prapor*, *Donbas*, *Radians'ke literaturoznavstvo* and the newspaper *Literaturna Ukraina* to fundamental shortcomings in their organizational and creative work and enjoins them to take the necessary steps to rectify these matters."

**A1242. "Resolution no. 2."** *Nationalities Papers*. 4.2 (Fall 1976): 162–63.

A resolution of the annual business meeting of the American Association for the Advancement of Slavic Studies (AAASS), which took place in Atlanta, Ga., on 10 October 1975. The resolution, passed by 467 votes to 98, supports the right of Ukrainian and Jewish intellectuals currently in Soviet prisons to free speech. Among those listed are several Ukrainian writers, i.e., Chornovil, Moroz, Kalynets', Osadchyi, Stus, Sverstiuk, and Svitlychnyi.

**A1243. "Resolution of the Fourth Plenum of the Executive Board of the Writers' Union of Ukraine."** *Digest of the Soviet Ukrainian Press*. 17.5 (May 1973): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (27 March 1973): 1].

The resolution states: "Our position in the struggle against imperialist propaganda, against the intrigues of bourgeois nationalism and Zionism, against falsifiers of Leninist nationalities policies, is the position of patriots and internationalists for whom the interests of the Soviet homeland and the happiness of the workers of the great Country of Soviets, won in the fiery crucible of revolutionary struggle and on the fronts of the civil war, are supreme." The *Digest's* title: "Writers called upon to combat nationalism and zionism."

A1244. "Response to Soviet Russian statements re: Valentyn Moroz." *ABN Correspondence*. 26.1 (January-February 1975): 40–41.

According to this unsigned article, the Soviet embassy in Canada, reacting to "tens of thousands" of petitions and appeals on behalf of Valentyn Moroz, has issued statements attempting "to justify the harshness of Moroz's sentence and the illegality of his trial." The present response, dated December 1974 and signed by the Committee for the Defense of Valentyn Moroz, makes the following points: 1/ "The Soviet authorities consider it necessary to justify Moroz's imprisonment by alleging 'crimes' for which Moroz was clearly not indicted"; Moroz was tried and sentenced in accordance with Art. 62 of the Criminal Code of the Ukrainian SSR (anti-Soviet agitation and propaganda), not for treason, espionage, or other serious crimes alleged by the embassy. 2/ The application and interpretation of Art. 62 by Soviet courts "is so broad that it in effect nullifies the right of freedom of speech and of the press guaranteed by Art. 105 of the Constitution of the Ukrainian SSR, Art. 125 of Court of USSR." 3/ Since Moroz's trial was closed to the public, it must also be considered a violation of procedural norms (Art. 370 and 389 of the Code of Criminal Procedure of the Ukrainian SSR). "[I]n light of the illegality of Moroz's trial we demand his immediate and unconditional release," says the statement.

A1245. "Return Moroz to Mordovia." *Nationalities Papers*. 4.2 (Fall 1976): 166–67.

A news item about the transfers of Valentyn Moroz, currently a Soviet prisoner, from the Vladimir Prison to the Serbsky Institute of Forensic Psychiatry (May 1976), then back to the Butyrka Prison in June, and finally to Mordovian camp no. 1, near Barashevo.

A1246. "Revuts'kiy, Dmitriy Nikolayevich." *Who Was Who in the USSR*. (1972). 476.

Bio-bibliographical data about the folklorist and literary historian Dmytro Revuts'kyi (b. 12 March 1881, d. 29 December 1941).

A1247. Revutsky, Valerian. "The Act of Ems (1876) and its effect on Ukrainian theatre." *Nationalities Papers*. 5.1 (Spring 1977): 67–78.

Revutsky traces tsarist Russian censorship and prohibition of plays in Ukrainian since 1876 and claims that "policies prevalent during the Act of Ems have been continued by the Soviet government."

A1248. Revutsky, Valerian. "Between Sonata Pathétique and Optimistic Tragedy." *Studia Ucrainica*. 1 (1978): 111–21.

The play *Patetychna sonata* by Mykola Kulish, though prohibited in Ukraine in 1930, was first performed on the stages of the Leningrad Drama Theater and the Moscow Kamernyi Theater in 1930. Even though it disappeared from the repertoire of Soviet theaters and the writer perished in a Soviet prison, this play, "noted for its innovative theatrical form," according to Revutsky, "greatly influenced the developments in Soviet dramaturgy and theatre." Revutsky traces the influence of *Patetychna sonata* on the staging of Schiller's tragedy *Kabale und Liebe* by Vladimir Nelli (a.k.a. Nellivlad), the artistic director of the Russian Drama Theater in Kyiv (e.g., Beethoven's music interwoven into the entire production) and on L. Pervomais'kyi's drama *Nevidomi soldaty*, performed at various Ukrainian theaters, as well as on Moscow's Kamernyi Theater (the kaleidoscopic effect of *Patetychna sonata* utilized by the stage designer Vadim Ryndin) and on Vsevolod Vishnevsky's *Optimistic Tragedy* at the Kamernyi (where the influence of *Patetychna sonata* is most pronounced in the structure of the play, its leading characters, changes of mood from heroic to lyrical, musical score, use of contrasts, character development based on laconic cues, etc.).

A1249. Revutsky, Valerian. "Mykola Kulish in the modern Ukrainian theatre." / V. Revutsky. *Slavonic and East European Review*. 49.116 (July 1971): 355–64.

Mykola Kulish "merits a full-scale critical investigation," says the author, not only because he is not well known, and "not only because his dramatic works give a clear picture of the evolution of life in the Ukraine during the first fifteen years of the Soviet régime or because his dramatic technique is on a level with that of his contemporaries in the world theatre, but also because his exceptional talent was able to anticipate and solve in the 1920's many of the problems which emerged on the world stage only a decade later and have not lost their urgency even today." Revutsky discusses Kulish's collaboration with the director of the Berezil' Theater, Les' Kurbas, and analyzes Kulish's plays, especially *Narodnyi Malakhii* and *Maklena Grassa*.

A1250. Revutsky, Valerian. "A survey of the Ukrainian post-war drama." *Canadian Slavonic Papers*. 14.2

(Summer 1972): 251–67.

Despite some laxity during the war years and during the “thaw” in the early 1960s, Ukrainian postwar drama is back in the full grip of socialist realism, says Revutsky. Among its standard characteristics, in his opinion, are: the development of a new Soviet repertoire, the dominance of Soviet Russian plays and the avoidance of contemporary non-Soviet works, the condemnation of formalism and the prohibition of experimental theater, as well as the continuation of “the literary-theatrical system of K. Stanislavsky” as the only method permitted to producers and actors. Revutsky surveys the current repertoire of the Soviet Ukrainian theater and lists a number of new plays, grouping them according to subject matter: militant war themes, unification of Ukraine with Russia, anti-American propaganda, reconstruction of industry, collective farms, history of the revolution, anti-religious themes, optimistic tragedies, etc. A French summary of Revutsky’s article appears on p. 268.

**A1251. Revutsky, Valerian.** “Two satires by Mykola Kulish (‘Has-beens,’ new ‘Hegemons’ and classical traditions).” *Iuvileinyi zbirnyk Ukraïns’koi Vil’noi Akademii Nauk v Kanadi = The Jubilee Collection of the Ukrainian Free Academy of Sciences in Canada*. Ed. O.W. Gerus, A. Baran, and J. Rozumnyj. Winnipeg: UVAN, 1976. 233–48.

A detailed critical analysis of two plays by Mykola Kulish: *Otak zahynuv Huska* (1925) and *Khulii Khuryyna* (1926). Says Revutsky: “In *Thus Perished Huska* and *Khulii Khuryyna* Kulish reveals his talent as a satirist of the Philistines.... In the character of Huska, the dramatist presents a small, cowardly and frightened petty bourgeois, harmless and unsuited for conscious objection to Soviet authority on the one hand and, on the other, a man completely unable to adapt to the new regime.” Revutsky points out the comic techniques of Molière used by Kulish in the first play and the Gogolian qualities in the structure of *Khulii Khuryyna*, which utilizes the plot elements of Gogol’s *Inspector-General*. According to Revutsky, the artistic devices of both Molière and Gogol were later successfully used in Kulish’s “second satire on the Philistines,” *Myna Mazailo* (1929). Some dialogues from the plays are quoted in translation to illustrate points made by the critic.

**A1252. “Revutsky, Valerian.”** *Men of Achievement*. 5 (1978): 490. port.

Twenty-three lines of bio-bibliographical data, with portrait, about the Slavic scholar (b. 1911).

**A1253. Rich, Vera.** “Ivan Franko and the English poets.” *Ukrainian Quarterly*. 22.2 (Summer 1966): 122–28.

An examination of the influence of English poetry on Ivan Franko reveals, in Vera Rich’s opinion, “not a mere table of correspondences, but some significant light upon the poet’s work as a whole.” Rich discusses Franko’s interest in, references to and translations from Milton, Thomas Moore, Shakespeare, Shelley, Spenser, Tennyson, and especially Byron. “Franko’s debt to Byron is considerable,” says Vera Rich, “not least perhaps in that the translation of *Cain*, occurring relatively early in Franko’s career (1879) may well have quickened his interest in the use of Biblical themes, and it is possible that, without *Cain*, we would have had no *Moses*.... [I]t should also be observed that Byron’s *Hebrew Melodies* ... had at least the effect of inspiration upon Franko’s *Hebrew Melodies*.... [I]t again seems likely that Byron’s work supplied the theme and germ of an idea, which Franko then developed in his own way and towards his own goal.”

**A1254. Rich, Vera.** “Ivan Kotliarevsky: an appreciation.” *Ukrainian Quarterly*. 25.4 (Winter 1969): 331–36.

Published on the occasion of Ivan Kotliarevsky’s two-hundredth birth anniversary, the article serves as an introduction to two poetic translations by Vera Rich, i.e., Shevchenko’s “To the eternal memory of Kotliarevsky (Sunlight growing and wind blowing)” (pp. 334–36) and Franko’s “Kotliarevsky (A mighty eagle on a snow-peak hoary)” (p. 336) [cf. 078, T366]. Rich discusses Kotliarevsky’s break with the “formal, stultifying traditions of Church Slavonic,” stylistic innovations, choice of subject matter and theme, “breaking with the old syllabic metre,” and pioneering use of “‘masculine’ (mono-syllabic) rhymes.” The two translated poems are tributes of young poets: Shevchenko was twenty-four when he wrote his poem, and Franko was seventeen. They are grateful to Kotliarevsky, in Rich’s view, “not merely as a creator of the Ukrainian literary tradition, but as the creator of their very tool of literary expression.”

**A1255. Riznyk, Mykhailo.** “The temple of Ukrainian books.” / Mykhaylo Riznyk. *Digest of the Soviet Ukrainian Press*. 13.11 (November 1969): 13–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 October 1969): 4].

A plea for the creation of "a museum of books and printing in honor of the epochal 400th anniversary [of the first printed book in Ukraine] which we will be celebrating in five years time." The *Digest's* title: "Museum of books and printing in Ukraine proposed."

**A1256. Robinson, A.N.** "Kievan Rus'. Literature." *Great Soviet Encyclopedia*. 12 (1976): 443.

After discussing early Christian and Byzantine masterpieces translated from Bulgarian and Greek, the author says: "In the second quarter of the 11th century an original literature began to develop in Kievan Rus', including chronicles, the lives of saints, and homilies. With a rhetorical skill that was not inferior to Byzantine eloquence, Metropolitan Ilarion wrote on the problems of the superiority of Christianity to paganism and the grandeur of Rus' among nations in his Discourse on Law and Grace. The ideas of state-building permeate the chronicles of Kiev and Novgorod. Chronicles turned to the poetic traditions of pagan folklore." The note on literature (47 lines) is a subsection of a longer general article on Kyivan Rus' (pp. 441–45).

**A1257. Robinson, A.N.** "Old Russian tales." *Great Soviet Encyclopedia*. 20 (1979): 181.

The first two paragraphs of this half-page article discuss the historical epics and historical biographies developed in medieval Kyivan Rus'.

**A1258. "Roman Kupchynsky."** *Ukrainian Quarterly*. 32.2 (Summer 1976): 219–20.

An obituary note in the "Chronicle of Current Events." The poet and journalist Roman Kupchyns'kyi was born in Rozhadiv, western Ukraine, on 24 September 1894 and died in New York City on 10 June 1976 at the age of eighty-one.

**A1259. Romanets', Oleksa.** "Enrichment of Rumanian studies of Ukrainian." *Digest of the Soviet Ukrainian Press*. 10.8 (August 1966): 22–23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 June 1966): 4].

A note about Magdalena Laszlo and her works on Romanian-Ukrainian literary relations, as well as her study of women's emancipation in the works of Ol'ha Kobylians'ka (published in Ukrainian translation in 1963). The *Digest's* title: "Interest in Ukrainian studies seen in Rumania."

**A1260. Romanyshyn, Oleh S.** "The Tale of Ihor's Campaign" and the "Poem of the Cid": a tentative comparative study. *Ukrainian Review* (London). 17.3 (Autumn 1970): 65–84.

An attempt to compare the Spanish medieval heroic epic *Poema de Mio Cid* [*Cantar de Mio Cid*] with the *Slovo o polku Ihorevym*. The author finds "some similar traits which stem not only from a common European medieval environment, but from a somewhat similar spiritual and human outlook of the two peoples." Excerpts from the *Slovo* are cited in Watson Kirkconnell's translation from *The Ukrainian Poets, 1189–1962* (Toronto, 1963) [cf. *ULE: Books and Pamphlets, 1890–1965*, B2]. Appendix I contains a summary of "The Poem of the Cid" (pp. 82–83); Appendix II (pp. 83–84) provides a biography of the historical Cid Campeador, whose real name was Rodrigo Díaz.

**A1261. Ronen, Omry.** "Two problems of Russian-Ukrainian literary relations in the early twentieth century." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1971–1972. 2 (1971–1972): 5–6. Biblio.

A summary of a paper presented on 30 September 1971 by Professor Omry Ronen of the Hebrew University (Jerusalem) and of the discussion that followed. The speaker discussed the messianic role of the revolution—a theme well developed in Russian symbolism—in relation to the poetry of Pavlo Tychyna. According to Ronen, Tychyna "used Russian texts not as paradigms of form but as objects for polemical attack" in his poem "I Belyi, i Blok, i Iesenin, i Kliuiev." The second problem discussed was that of phenomena in twentieth-century Russian literature (e.g., Khlebnikov) based on Ukrainian literature and folk traditions.

**A1262. Rosokha, Stanislav.** "How long will they be beginners?" *Digest of the Soviet Ukrainian Press*. 12.4 (April 1968): 23–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 March 1968): 4].

According to Rosokha, there is a young group of poets in Ukraine who find it difficult to have their works published. At one time the Prapor publishing house issued miniature boxed sets of poetry collections (twelve books per annum), but the practice was discontinued. Rosokha makes a plea for poetry supplements to be added to newspapers if book publication is not possible. The *Digest's* title: "Kharkiv poets can't publish."

- A1263. Rossels, V.** "Mikhailo Stelmakh and his books." *Soviet Russian Literature in English: a checklist bibliography* by George Gibian. Ithaca: Center for International Studies, Cornell University, 1967. 324–26.

The annotation in this selective bibliography, which covers thirty-three individual authors, says the following about Mykhailo Stelmakh: "His novels about peasants ... are imbued with such compelling poetic charm and offer such a profound and novel analysis of the peasant's soul, that they deservedly attract increasing numbers of readers."

- A1264. "The routes of Ukrainian books." / RATAU.** *Digest of the Soviet Ukrainian Press*. 19.9 (September 1975): 18–19. [Full text. Ukrainian original in *Literaturna Ukraina*. (8 July 1975): 4].

In an interview with the RATAU news agency, H.Ya. Demydenko, the director of the Ukrainian Book Export office, said: "In 1974 we filled orders from foreign firms for close to 5 million copies of books." The *Digest's* title: "Five million UkSSR books sold abroad in 1974."

- A1265. Rozumnyj, Jaroslav.** "Byzantinism and idealism in the aesthetic views of Taras Shevchenko." *Canadian Slavonic Papers*. 19.2 (June 1977): 193–206.

Shevchenko's aesthetic views have not been sufficiently studied, says Rozumnyj. The stated intention of his article is "to discuss Shevchenko's views on Byzantine elements in Russian art, religion and politics as well as on the idealism of the nineteenth-century Munich school of German painters." Rozumnyj quotes extensively from Shevchenko's diary, letters and prose to illustrate the poet's views on aesthetics and show his "negative attitude toward Byzantinism and idealism—especially extreme 'Suzdal' Byzantinism and extreme 'Munich' idealism in art and *Weltanschauung*." Byzantine mysticism, abstractionism and schematism were foreign to Shevchenko, claims Rozumnyj. In Shevchenko's thought, according to Rozumnyj, "the realms of the ideal and the real met halfway ... Shevchenko regarded all human and supernatural elements in relation to concrete reality and from this alluded to the ideal." "In the course of his pursuit of the ideal," says Rozumnyj, "Shevchenko found the divine in man and the human in God. By bringing the natural and the supernatural, the real and the ideal to a common denominator, he created a form of realistic idealism or ideal realism. He discovered beauty in man to the limits of the divine and beauty in nature to the borders of pantheism." A French abstract of the article appears on p. 256.

- A1266. Rozumnyj, Jaroslav.** "Conflicting ideals in Lesia Ukrainka's *Stone Host*." *Canadian Slavonic Papers*. 15.3 (Autumn 1973): 382–89.

In Lesia Ukrainka's drama *Kamynnyi hospodar* (*The Stone Host*), according to Jaroslav Rozumnyj, "conflict takes place between the bearers of unethical ideals of unlimited freedom (Don Juan) and limitless power (Donna Anna) on one hand, and the bearer of ethical ideals of conservative law and order (Don Gonzago), on the other." "In the sphere of human reality," says Rozumnyj, "the unethical and anarchic world of Don Juan and Donna Anna triumphs in the murder of Don Gonzago; however, in the mystical sphere, the ethical ideals of Don Gonzago triumph as he symbolically kills the unscrupulous pretenders to his office and title." A French summary of the paper appears on p. 389.

- A1267. Rozumnyj, Jaroslav.** "Modern literary criticism." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1971–1972. 2 (1971–1972): 31–32. Biblio.

A summary of a paper presented by the University of Manitoba professor Jaroslav Rozumnyj on 23 November 1971 and of the discussion that followed. The speaker, in what is characterized as a "quite provocative talk on aspects of literary criticism," "stressed the importance of an involved and informed milieu for the literary development of individuals and groups." Topics discussed included the New York Group of poets, "possibilities as well as pitfalls of avant-garde experimentation in the absence of appropriate critical attitudes on the part of both the poets and the public," and the Ivan Drach-Bohdan Kravtsov controversy.

- A1268. Rozumnyj, Jaroslav.** "Ukrainian American poet of the avant garde." *Forum*. 21 (1973): 18. port.

An article about Yuriy Tarnawsky to accompany a translation of his poem "Thoughts about my death," printed in the same issue [cf. T420]. "George [sic] Tarnawsky is a poet of challenging thought and bold poetic expression," says Rozumnyj. "His style is a skillful combination of prose and poetry, of the lyric and epic manner which creates simultaneously a sensation of warm intimacy and cold rationality. His keen mind works extremely fast and enables him to grasp many shades of reality and a wide gamut of associations, usually shocking and paradoxical, in a flashing psychodelic [sic] manner."

- A1269. Rubach, M.A. "Grushevskii, Mikhail Sergeevich." *Great Soviet Encyclopedia*. 7 (1975): 461. Biblio. An article (84 lines) about Mykhailo Hrushevs'kyi (1866–1934), who is characterized here as a "Ukrainian bourgeois historian and historian of Ukrainian literature." In Rubach's opinion, "the scholarly value of Grushevskii's works was limited by tendentiousness in the selection and generalization of facts and by the nationalistic interpretation of sources."
- A1270. "Ruban, Ivan." *Ukrainian Political Prisoners in the Soviet Union*. (1979): 85–86. Six lines about the dissident activity of the poet Ivan Ruban.
- A1271. Rud', Mykola. "Address by Mykola Rud'." *Digest of the Soviet Ukrainian Press*. 17.5 (May 1975): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (27 March 1973): 3].  
Speaking at the 4th Plenum of the Executive Board of the Writers' Union of Ukraine, Rud' says: "Together with our young writers we must show our irreconcilability toward hostile ideology which sometimes tries to win over the souls of young, and not so young, writers. We refer to the affair surrounding the critic Dzyuba, whose writings are being exploited by bourgeois propaganda." The *Digest's* title: "Dzyuba's writings exploited by bourgeois propaganda, says Rud'."
- A1272. Rud', Mykola. "Under the banner of high exactingness." *Digest of the Soviet Ukrainian Press*. 18.12 (December 1974): 10–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 November 1974): 4].  
The *Digest's* title: "Writers' party organizations elect secretaries." According to M. Rud', "The party bureaus of all twelve primary organizations prepared their reports" and one hundred twenty-six writers took the floor at the meetings, Iu. Bedzyk, V. Kochevs'kyi [Kochevskyy], H. Plotkin, B. Komar, Yu. Chykyrysov, P. Osadchuk, V. Reshetylov, M. Vladko, B. Rohoza, O. Rohotchenko, A. Bozhenko and H. Maistrenko [Maystrenko] were elected secretaries of the respective party organizations.
- A1273. "Rudanskii, Stepan Vasil'evich." *Great Soviet Encyclopedia*. 22 (1979): 324. Biblio.  
According to the *GSE*, Stepan Rudans'kyi "denounced serfdom and the parasitism and bribe-taking of government officials ... His best work is the cycle of humorous poetic pieces *Spivomovki* [sic] ... permeated with satirical and antireligious motifs." Rudans'kyi's translations of *Slovo o polku Ihorevim* and Homer's *Iliad* are also mentioned. (17 lines).
- A1274. "Rudenko and Tykhy receive heavy sentences." *Ukrainian Quarterly*. 33.3 (Autumn 1977): 334–35.  
According to this news item in the "Chronicle of Current Events," Mykola Rudenko, the head of the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords, and O. Tykhyi were sentenced on 1 July 1977 on charges of anti-Soviet agitation and propaganda at a secret trial in Druzhkivka near Donetsk. Rudenko was sentenced to seven years of incarceration and five years of exile and Tykhyi to ten years of confinement and five years of exile.
- A1275. "Rudenko, Mykola Danylovych." *Ukrainian Political Prisoners in the Soviet Union*. (1979): 86–87. port.  
Biographical data, with a focus on dissident activity, about the writer Mykola Rudenko, born in 1920. (15 lines).
- A1276. "Rudenko, Nikolay Danilovich." *Prominent Personalities in the USSR*. (1968). 526.  
Twenty lines of bio-bibliographical data about the poet and novelist Mykola Rudenko, born in 1920.
- A1277. "The Rudenko-Tykhy trial: the trial of Rudenko and Tykhy takes place in total secrecy." *Ukrainian Review* (London). 25.1 (Spring 1978): 36–57.  
A report on the trial that took place in Druzhkivka, Donetsk oblast, on 23 June 1977. The report was apparently smuggled out to the West. Mykola Rudenko, a prominent Ukrainian writer, was also the head of the Ukrainian Helsinki Group (the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords).
- A1278. Rudnyčkyj, J.B. "Africa in life and work of Lesya Ukraïнка." *Ukrainian Review* (London). 17.3 (Autumn 1970): 49–57.  
A lecture delivered on 2 September 1970 at the 6th Congress of the International Comparative Literature Association. The congress was held from 31 August to 6 September 1970 at the University of Bordeaux-

Talence in France. Lesia Ukrainka wrote a number of poems on Egyptian themes ("Sfinks," "Ra-Meneis," "Iehypet's'ki barel'iefy," "Izrail' v Iehypti"), and her drama *V domu roboty, v kraini nevoli* is set in Egypt. She spent the winters of 1909–10, 1911–12 and 1912–13 in Helwan, near Cairo. She translated some old Egyptian inscriptions (by way of German translations in A. Wiedeman's *Die Unterhaltungs-Literatur der alten Aegyptier*, 1903), wrote the cycle "Vesna v Iehypti," and began a novel on Arabian life. The novel was never finished, but its first chapter was published posthumously in *Literaturno-naukovyj vistnyk* (v. 66, 1913, pp. 4–9). Rudnyčkyj quotes twelve lines of Ukrainka's poem "Napsy v ruini": "I am the tsar of tsars, I am the son of the sun" in his own translation and in that of Percival Cundy ("The King of Kings, I, Aton's mighty son") in a footnote (both on p. 51).

- A1279. Rudnyčkyj, J.B.** "A case of literary oscillation: tradition and originality in Ukrainian Canadian literature." *Actes du IVe Congrès de l'Association Internationale de Littérature Comparée=Proceedings of the IVth Congress of the International Comparative Literature Association, Fribourg 1964*. Ed. François Jost. Hague: Mouton, 1966. 1359–62.

An attempt at a general evaluation of the literary output of Ukrainians in Canada, with an emphasis on "thematic oscillation between the Old Country and the new environment." The author singles out the special achievements of Illia Kyriiak, whose "magnificent saga of Western Canada," the novel *Syny zemli*, he considers "among the finest literary records of the Western prairies"; Alexander Luhovyj (a.k.a. William Ovrutsky-Shwabe), whose novel *Bezkhatsnyi*, according to Rudnyčkyj, "drew a realistic picture of the life in Canada during the economic crisis of that era"; and M. Mandryka, whose poem *Kanada*, in the author's opinion, is "well constructed, magnificently styled, bright and optimistic in its mood and entirely Canadian."

- A1280. Rudnyčkyj, J.B.** "Canadian and Argentine-Brasilian novels on Ukrainian pioneers." *Ukrainian Review* (London). 21.3 (Autumn 1974): 91–96 + inside back cover.

A paper originally read at the 7th Congress of the International Association for Comparative Literature in Ottawa, Canada, on 17 August 1973. The two novels being compared in this paper are *Syny zemli* by Illia Kyriiak (originally in three volumes, published in 1939–45) and *Na stepu chervonoi zemli* by Volodar Buzhenko (pseud. of V. Zinko), published in Prudentopolis in 1962. What the two novels have in common, says J.B. Rudnyčkyj, is 1/ the theme: arrival of new immigrants and the process of taking root in the new land; 2/ the language: popular Ukrainian presented in a narrative style; 3/ a deep, almost mystic, attachment to the soil; 4/ great stress on religion and the Christian faith of the characters; 5/ strong family cohesiveness and devotion. The differences between the two novels, according to Rudnyčkyj, stem from 1/ different environments in North and South America, both physical and social; 2/ differences in the composition and structure of the novels; 3/ some differences in language and style, owing to Canadian influences on Kyriiak and South American influences on Buzhenko; and 4/ degree of authenticity or historicity of characters (unlike Kyriiak, Buzhenko states that all his characters have been taken from life).

- A1281. Rudnyčkyj, J.B.** "Dyv-Divъ in *Slovo o polku Ihorevi*." / Jaroslav B. Rudnyč'kyj. *Studia Ucrainica*. 1 (1978): 75–79.

The author discusses the various interpretations of the word "Dyv" in the *Slovo o polku Ihorevim*, such as "the demon bird," "a deity in the form of a bird," "a mythical forest demon," "an allegorical portrayal of a courier of disaster or calamity in the likeness of a bird," "a mythical ill-omened creature," etc. and concludes that it is best to interpret "Dyv" as a "personification of bad, inimical spirit."

- A1282. Rudnyčkyj, J.B.** "The first Canadian evaluation of Shevchenko." *Promin'*. 8.3 (March 1969): 15. port. A note about what the author calls "the first learned appreciation of Shevchenko's life and work" in Canada, an article by F.L. Tilton in the *University Magazine* (Montreal) 14 (1915). No title or pagination is given, but see *ULE: Articles in Journals and Collections, 1840–1965, A721*.

- A1283. Rudnyčkyj, J.B.** "The first Canadian evaluation of Shevchenko." / J. Rudnyčkyj. *Zhinochyj svit=Woman's World*. 28.3 (322) (March 1977): 22. port. Possibly a reprint or another version of A1282 or of *ULE: Articles in Journals and Collections, 1840–1965, A582*.

- A1284. Rudnyčkyj, J.B.** "In memory of W. Kirkconnell." *Zhinochyj svit=Woman's World*. 28.4 (323) (April

1977): 21. port.

The text of a letter of condolence to Mrs. Hope Kirkconnell on the death of her husband, Watson Kirkconnell, a noted Canadian scholar and translator of Ukrainian literature. Rudnyčkyj's letter is signed on behalf of the World Academic Committee of Free Ukrainians and the Canadian Delegation of the Ukrainian Free University.

**A1285. Rudnyčkyj, J.B.** "Literary work and the problem of bilingual creativity (some Slavic examples)."

*Études slaves et est-européennes=Slavic and East European Studies*. 19 (1974): 44–51.

Extracts from a paper read at the 12th International FILLM Congress in Cambridge, England, on 25 August 1972. According to the author, "the purpose of the present paper is to discuss some general points of the translation of literary works from the point of view of the transformational-generative method and, in conclusion, to present a formula (model) of bilingual creativity as evidenced by both the 'free' and the 'literal' translations." To illustrate, Rudnyčkyj provides examples from Ukrainian literature (P. Kulish's *Chorna rada*, which was originally written in Ukrainian and then freely translated into Russian by its author; M. Ryl's'kyi's two different translations of A. Pushkin's poem "Three Springs"; and five different versions of the English translation of the first stanza of Shevchenko's "Zapovit" as rendered by A.J. Hunter, Percy Paul Selver, Vera Rich, C.A. Manning, and John Weir).

**A1286. Rudnyčkyj, J.B.** "Tribute to Skovoroda on the occasion of the 250th anniversary of his birth."

*Ukrainian Review* (London). 20.2 (Summer 1973): 15–18.

A paper originally delivered at the annual meeting of the American Association of Teachers of Slavic and East European Languages (AATSEEL) in New York on 29 December 1972. Rudnyčkyj lists Skovoroda's main works and briefly discusses his ideas. "The Socratic 'knowledge of oneself' is the basic [sic] of Skovoroda's philosophical system. The knowledge of the individual 'microcosm' is for him the departure point for the knowledge of 'macrocosm'—the universe. Self-knowledge, therefore, is the first step in all his philosophical contemplations," says Rudnyčkyj.

**A1287. Rudnyčkyj, J.B.** "Ukrainian-Canadian letters: a case of literary regionalism." *Mosaic*. 1.3 (April 1968): 51–57. 3 maps.

Ukrainian-Canadians, according to Rudnyčkyj, have developed "a prolific and individualized regional literature." Its main characteristics, in the author's view, are: 1/ "its preoccupation in theme with the Ukrainian settlement areas in Canada, primarily in Manitoba, Saskatchewan and Alberta"; 2/ The language and style of Ukrainian poetry, prose and drama is the language based on the dialects of western Ukraine, which, according to Rudnyčkyj, is spoken by some ten percent of the population in the "Ukrainian-Canadian belt"; 3/ "[T]he interests and aspirations of characters," says Rudnyčkyj, "are firmly rooted in the peasant's view of reality which is determined by his strong attachment to the soil, restricted intellectual horizons ... the first generation's hunger for financial security and absorption in the new land, and sentimental attitudes towards the Old Country." Three maps show the distribution of Ukrainian settlers in the prairie provinces of Canada.

**A1288. Rudnyčkyj, J.B.** "Venedici of "Igor Song"—a case in onomastic *pars pro toto*." / Jaroslav B. Rudnyčkyj. *Canadian Contributions to the Seventh International Congress of Slavists*. Warsaw, August 21–27, 1973. Ed. Zbigniew Folejewski et al. The Hague: Mouton, 1973. (Slavistic printings and reprintings, 285). 251–54.

A note posing the hypothesis that the phrase "Tu Nemci i Venedici ..." in *Slovo o polku Ihorevim* refers not to Venetians but to Italians in general, as was assumed, contrary to established practice, by Osyp Iurii Fed'kovych, a Ukrainian translator of the *Slovo o polku Ihorevim* and J. Jungmann, the Czech translator.

**A1289. Rudnytsky, Ivan L.** "A publication of the German writings of Ivan Franko." *Slavic Review*. 26.1 (March 1967): 141–47.

A review of the East German publication of Ivan Franko's selected German-language writings [*Beiträge zur Geschichte und Kultur der Ukraine: ausgewählte deutsche Schriften des revolutionären Demokraten, 1882–1915*. Ed., with a pref. and annotations, by E. Winter and P. Kirchner in collaboration with O.I. Bilec'kyj and I.I. Bass. Berlin: Akademie-Verlag, 1963. x, 577 p. (Quellen und Studien zur Geschichte Osteuropas 14)]. The reviewer points out a number of "shortcomings typical of scholarly works originating in Communist countries" such as omission of important materials for ideological reasons, "muddled" passages to camouflage unacceptable political views and ideas, false biographical statements

owing to prudishness, and misinterpretations of Franko's political philosophy, especially his views on Marxism.

- A1290. Rudnytsky, Ivan L.** "A work of Ukrainian Cossack historiography." *Canadian Slavonic Papers*. 18.1 (March 1976): 73–79.

A review of *The Eyewitness Chronicle*, Part 1 (Munich: Wilhelm Fink, 1972. xviii, 468 p. Harvard series in Ukrainian studies 7, pt. 1) [cf. B022]. *Litopys Samovydtisia* (The Eyewitness Chronicle) is the earliest of the Cossack chronicles and describes events in Ukraine from the Khmel'nyts'kyi Uprising of 1648 to the year 1702. In the opinion of Dmytro Chyzhevs'kyi, the prominent historian of Ukrainian literature, baroque historiography can properly be classified with *belles lettres*. Moreover, as Ivan Rudnytsky points out in this review article, *Litopys Samovydtisia* had considerable influence on Ukrainian literature, especially as a source of Panteleimon Kulish's novel *Chorna rada*.

- A1291. Rudnytzky, Leonid.** "Commentary." *The Ukrainian Experience in the United States: a symposium*. Ed. Paul R. Magocsi. Cambridge, Mass.: Harvard Ukrainian Research Institute [©1979]. (Harvard Ukrainian Research Institute. Sources and documents series). 174–78.

Rudnytzky comments on a paper by George Grabowicz, "New Directions in Ukrainian Poetry in the United States," presented at the bicentennial symposium in Boston in December 1976 [cf. A402]. He takes issue with some of Grabowicz's statements, claiming that he ignored or underestimated innovative factors in the work of such poets as Evhen Malaniuk, Vadym Lesych and Petro Karpenko-Krynytsia, the literary kinship of the New York Group of poets with non-Ukrainian masters, the recent turn toward tradition on the part of Bohdan Rubchak, a member of the New York Group, and attempts by some poets, such as Marta Tarnavs'ka, "to find a synthesis of traditional and modern ways in both form and content."

- A1292. Rudnytzky, Leonid.** "Ivan Franko and the theory of naturalism." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1975–1976. 6 (1975–1976): 53–57. Biblio.

A summary of a paper read on 19 February 1977 by Professor Leonid Rudnytzky of La Salle College and of the discussion that followed. Rudnytzky, according to this summary, pointed out the German naturalist techniques present in Franko's poem *Pans'ki zharty* and claimed that "Franko made use of principles enunciated in the doctrine of the so-called *Konsequenter Naturalismus* even before this doctrine was officially formulated (by Arno Holtz in his *Die Kunst, ihr Wesen und ihre Gesetze* in 1891)."

- A1293. Rudnytzky, Leonid.** "Ivan Franko—a translation [sic] of German literature." / Leo D. Rudnytzky. *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 12.1–2 (33–34) (1969–1972): 143–50.

The typographical error appears in the title only; both the running head and the table of contents list the article as "Ivan Franko—a translator of German literature." Rudnytzky takes issue with the Soviet view that Franko's chief reason for translating West European literary works was his struggle against anti-realist tendencies in those literatures. According to Rudnytzky, there were two motivating factors for his many translations. One was of a "purely artistic-aesthetic nature" and the other was to raise his countrymen's intellectual level and broaden their cultural horizons. "This dual motivation determined his choice of German literary works for translation and, to a large extent, even his manner of translation," says Rudnytzky. In his view, "Franko's translations from German literature are characterized by an earnest attempt to preserve the content and form of the original without committing undue violence to the Ukrainian language. In those instances where translation appeared impossible, because of the different character of the two languages, Franko sacrifices form in order to preserve meaning.... [W]henever Franko attempted to retain the form of the original at all costs, the translation displays certain stylistic imperfections which seriously impair its aesthetic value. This is the case in his translation of Goethe's *Faust I*." However, Rudnytzky considers that Franko's translation of the third act of *Faust II*, published in 1899, is among his best. Rudnytsky also discusses Franko's translations of the *Hildebrandslied*, fragments of the *Nibelungenlied*, *Muspilli*, and works of Heine, Gottfried Keller, C.F. Meyer, Lessing, Schiller, Kleist, Detlev von Liliencron, and others.

- A1294. Rudnytzky, Leonid.** "Shevchenko in English translation." *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 275–76.

An English summary of a Ukrainian article printed on pp. 116–26. Rudnytzky's article provides a critical

analysis of English versions of Shevchenko's poetry by such translators as C.A. Manning, Herbert Marshall, C. Andrusyshen and Watson Kirkconnell, Vera Rich, and John Weir. Excerpts from these translations, together with the originals, appear in the Ukrainian text as follows: "Sons of mine, O haydamaki," tr. by C.A. Manning of "Syny moi, haidamaky," 8 lines, p. 117; "At one time in Ukraina" (8 lines, tr. by Manning of "Bulo kolys'—v Ukraini," p. 117–18; three different translations of 5 lines of "Sadok vyshnevyi kolo khaty" on p. 120, i.e., "Beside the cottage cherry-trees are swinging," tr. by Herbert Marshall, "Beside the house, the cherry's flowering," tr. by Vera Rich, "A cherry grove beside the cottage stands," tr. by Andrusyshen/Kirkconnell. Shevchenko's "Zapovit (lak umru, to pokhovaite)" is printed in full in Ukrainian on p. 122, and the first 8 lines are given in three translations, i.e., "My Testament" ("When I am dead, then bury me"), tr. by John Weir, p. 123, "When I die, then make my grave," tr. by Vera Rich, p. 124, "When I shall die, pray let my bones," tr. by Andrusyshen/Kirkconnell, p. 124.

- A1295. Rudnytzky, Leonid.** "The spirit of great freedom"; thoughts on Oles' Honchar's novel *The Cathedral*." *Mitteilungen* (Arbeits- und Förderungsgemeinschaft der Ukrainischen Wissenschaften). 15 (1978): 96–101.

An article about Oles' Honchar and his novel *Sobor*, which serves as an introduction to the author's translation of excerpts from *Sobor* published in the same issue on pp. 102–25 [cf. T108]. Rudnytzky characterizes *Sobor* as "one of the most controversial works of contemporary Soviet Ukrainian literature," received "with great enthusiasm by both readers and critics" but also fiercely attacked by ideological specialists and Soviet party officials. *Sobor*, according to Rudnytzky, "by its treatment of freedom and its symbolic dimension, transcends limited regional or national confines and becomes a universal work of art."

- A1296. "Russia commits new crimes in Ukraine: mass arrests and repressions to stifle dissent."** *ABN Correspondence*. 23.2 (March–April 1972): 3–5. illus.

An unsigned news report about the arrests in the Ukrainian SSR in January 1972 of some one hundred intellectuals accused of "anti-Soviet propaganda and agitation." The article provides some biographical data about V. Chornovil, I. Dziuba, Ie. Sverstiuk, I. Svitlychnyi, and I. Stasiv-Kalynets', who are among those arrested. A photo of Iryna Stasiv-Kalynets' with her husband, the poet Ihor Kalynets', appears on p. 5. A portrait of Ivan Svitlychnyi is on the front cover of this issue.

- A1297. "Russians torture Ukrainian political prisoners."** *ABN Correspondence*. 24.5 (September–October 1973): 39–40.

Data on the current situation of some Soviet political prisoners, among them the writers V. Chornovil, V. Moroz, I. Kalynets, and Mykola Plakhotniuk [Plakhotnyuk].

- A1298. "The Russified Skovoroda."** *ABN Correspondence*. 23.4 (July–August 1972): 46.

According to this news item, there are no plans to publish Skovoroda's works in a modern Ukrainian translation in the Ukrainian SSR.

- A1299. Rybak, Natan.** "In the interests of all mankind." *Soviet Literature*. 9 (306) (1973): 134.

A writers' forum was organized by the journal *Soviet Literature* under the slogan "Peace to All Peoples." According to an editorial note, "Soviet writers, like the rest of the Soviet people, warmly support their government's foreign policy." Natan Rybak is the only Ukrainian writer participating, though he is not identified as Ukrainian or from Ukraine. Says Rybak: "The policy of peaceful coexistence carries within itself a heat charge capable of thawing any ice blockage."

- A1300. Rybak, Natan.** "Revolutionary traditions and literary progress." *Digest of the Soviet Ukrainian Press*.

13.4 (April; 1969): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 February 1969): 3]. "Ideological and artistic positions of socialist realism oblige all of us to remember the didactic power of our literary output which is calculated to strengthen class and international awareness among its numerous readers ... our quests must be subordinated to high party ideals," says Rybak in this address at the 3rd Plenum of the Executive Board of the Writers' Union of Ukraine. The *Digest's* title: "Writer calls for communist vigilance in art."

- A1301. Rybak, Natan.** "The shore of winged dreams." *Soviet Literature*. 1 (358) (1978): 3–4.

An article to accompany the translation of Oles' Honchar's novel *Shore of Love*, the first part of which is published in the same issue [cf. T114]. Honchar "is constantly developing as an artist," says Rybak. He

"continues the tradition of his predecessors—the romantic-realistic school of the Ukrainian novel." In Rybak's view, Honchar "endeavors to reveal the inner world of his characters who are the builders of a new human society."

- A1302. Rybak, Natan.** "Under the banner of internationalism." *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. 20 January 1970): 1].

In an address to the Fourth Plenum of the Executive Board of the Writers' Union of Ukraine, Rybak draws attention to the "negative" aspects of contacts with delegations of foreign writers and calls for a more militant attitude on the part of Soviet writers to what he terms "bourgeois propaganda." The title supplied by the *Digest*: "Rybak calls for militancy in literature."

- A1303. "Rybak, Natan Samoylovich."** *Prominent Personalities in the USSR*. (1968). 530.  
Thirty-five lines of bio-bibliographical data about the writer Natan Rybak, born 1913.

- A1304. Ryga, George.** "A bard of the world's destitute." / George Ryga's speech at the banquet marking the 100th anniversary of Wasyl Stefanyk at the Macdonald Hall, Edmonton, May 12, 1971. *Ukrainian Canadian*. 24.539 (32) (September 1971): 28–30. ports.

Ryga speaks about Ukrainian influences on his work and says about Vasyli' Stefanyk: "Stefanyk emerged from a Ukrainian writer into a world writer, a bard of the destitute of the various nations and races." Includes a portrait of Ryga and of the Stefanyk monument.

- A1305. "Ryl'skiy, Maksim Fadeyevich."** *Who Was Who in the USSR*. (1972). 489.  
Thirty-eight lines of bio-bibliographical data about Maksym Ryl's'kyi (b. 19 March 1895, d. 24 July 1964).

- A1306. Ryl's'kyi, Maksym.** "Masters of Soviet literature on socialist realism: Maxim Rylsky." Tr. Peter Mann. *Soviet Literature*. 11 (1966): 140–43.

Excerpts from a speech or an article whose source is not indicated. Says Ryl's'kyi: "Art is advanced by those who seek and perhaps at times stumble, but not by those who consider that everything has already been discovered and who are satisfied with the achievements already gained. But I repeat: not all searchings and not all 'innovations' deserve resolute approval. Only that art is properly to be called art which does not paralyse the human soul and does not weaken the muscles, but fills man with strength and vigour, powerfully penetrates life, looks ahead into our communist future." According to Ryl's'kyi, "The national character and popular spirit of art cannot be reduced ... to petty outward tokens, it lies deeper, rooted in the character of this or that nation moulded by centuries, evolved by history and economic development, depending to a certain extent on geographic conditions."

- A1307. "Ryznykiv, Oleksiy Serhyovych [sic]."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 87.  
Characterized as a writer. No date of birth is given. Six lines of data on known dissident activity.

## S

- A1308. "SL's opinion poll: Oles Gonchar."** *Soviet Literature*. 5 (338) (1976): 120–21.

The question "What do you expect from the coming Congress?" is posed by the editors of the journal in anticipation of the 6th Congress of Soviet Writers, to be held in June 1976. Oles Honchar, who is not identified as a Ukrainian writer, had this to say: "[T]he most interesting features of the congress may be quite unexpected, for literature, like every form of human creativity, attracts us above all by its unexpectedness, the freshness and vividness of its ideas and the beauty inherent in its newness."

- A1309. Saciuk, Olena.** "A comparative study of the cowboy, gaucho and kozak as protagonists in selected novels." / Saciuk Olena Hikawj. *Dissertation Abstracts International*. 34.12 (June 1974): 7721–A.

An abstract of a Ph.D. dissertation (1973) written at the University of Illinois at Urbana-Champaign. Saciuk examines "the archetypal figure of the horseman" in Ukrainian, Spanish-American and English-American literatures. "[T]he cowboy, gaucho and kozak share a fundamental set of character traits which appear constantly in novels written about them," says Saciuk. "They are unquestionably courageous,

freedom loving, independent, laconic, hospitable, stoical in accepting fate, pain, loneliness and death. They live in harmony with nature and eschew the ways and institutions of conventional society, whether in religion, marriage or the courts. The horsemen have their own code which regulates their behavior." The Ukrainian kozak novels discussed by Saciuk include works by P. Kulish, D. Mordovets', Iu. Kosach, Z. Tulub, A. Kashchenko, S. Cherkasenko, O. Makovei, V. Malyk, L. Poltava, and Iu. Radzykevych. The dissertation, 247 pp. long, is available in print or on microfilm from University Microfilms International, order no. 74-12,170.

- A1310. "Sadovskiy (real name: Tobilevich) Nikolay Karpovich." *Who Was Who in the USSR*. (1972). 490–91.

Thirty lines of bio-bibliographical data about Mykola Sadovs'kyi (b. 6 March 1856, d. 7 February 1933). In addition to being an actor and stage director, Sadovs'kyi was the author of memoirs.

- A1311. Sago, Mitch. "Script and scenes from the program of Festival 80." Script and narration by Mitch Sago. *Ukrainian Canadian*. 23.537 (58) (July/August 1971): 16–19.

"Festival 80" took place in Edmonton in May 1971 and was dedicated to the eightieth anniversary of Ukrainian immigration to Canada. The festivities included the unveiling of a monument to Vasyl Stefanyk on the occasion of the writer's hundredth birth anniversary. Mitch Sago's script includes a text that combines themes about Stefanyk and his works with scenes from the lives of Ukrainian-Canadian immigrants. The main parts are entitled: The stone cross - Krakow station - Overnight camp - Ukrainian wedding. The scenes were presented at the festival by various groups of the Association of United Ukrainian Canadians from Regina, Saskatoon, Edmonton, Winnipeg, Calgary, and elsewhere.

- A1312. Sak, Mykhailo. "The logic of the Odessa booksellers." / Mykhaylo Sak. *Digest of the Soviet Ukrainian Press*. 10.6 (June 1966): 26–27. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (19 April 1966): 4].

About the difficulty of finding Ukrainian books in Odesa book stores and prejudice against the Ukrainian language among booksellers. See also the statement in response to this article about the measures taken to correct the situation. ["Odessa stores promise to push Ukrainian books." *Digest of the Soviet Ukrainian Press*. 10.7 (July 1966): 24. Ukrainian original in *Literaturna Ukraina*, 1 July 1966): 4].

- A1313. "Saksaganskiy (real name: Tobilevich) Panas Karpovich." *Who Was Who in the USSR*. (1972). 491–92.

Bio-bibliographical data (32 lines) about Panas Saksahans'kyi, an actor, stage director, and writer of comedies and books about the theater. His dates of birth and death are given as 15 May 1859 and 17 September 1940.

- A1314. "Samiilenko, Vladimir Ivanovich." *Great Soviet Encyclopedia*. 22 (1979): 578. Biblio.

Volodymyr Samiilenko (1864–1925), according to the *GSE*, "was well known for his satirical feuilletons and pamphlets in verse. He caustically ridiculed the pseudopatriotism of the Ukrainian nationalists and liberals" (20 lines).

- A1315. "Sapelyak, Stepan Yevstafiyevych." *Ukrainian Political Prisoners in the Soviet Union*. (1979): 87–88. Nine lines about dissident activity of Stepan Sapeliak, born in 1952. No mention of his being a poet.

- A1316. Sapiets, Janis. "Hope dwindling for defiant Ukrainian." *Ukrainian Review* (London). 21.4 (Winter 1974): 54–55.

Comments by a BBC correspondent, dated 18 October 1974, on the news of Valentyn Moroz's hunger strike in a Soviet prison. "The imprisonment of a writer for his political convictions under conditions which may lead to his death is a bad advertisement for any country," says Sapiets.

- A1317. "Sara Karig reporting!" *Digest of the Soviet Ukrainian Press*. 16.2 (February 1972): 7–8. [Full text. Original in *Literaturna Ukraina*. 31 December 1971: 3].

Sara Karig, a senior editor of the Europa publishing house in Budapest, recently visited Ukraine, bringing a newly published Hungarian edition of Lesia Ukrainka's selected works. She spoke about works of Ukrainian literature already published or about to be published in Hungarian translation, such as Kotsiubynskyi's *Fata morgana*, Iurii Shcherbak's *Transplantatsiia* and *Zhroniky mista Iaropola*, an anthology

of Ukrainian poetry, and translations of Skovoroda to be issued on his 250th birth anniversary. The *Digest's* title: "Ukrainian literature in Hungary. Latest translations and future plans."

- A1318. Savaryn, Mykhajlo.** "Why capitulate? Ivan Dziuba's trauma." *Journal of Ukrainian Graduate Studies*. 2.2 (Fall 1977): 54–61.

A polemic concerning Ivan Dziuba's book *Internationalism or Russification?* and Dziuba's subsequent recantation of his views under Soviet pressure.

- A1319. Sawczuk, Konstantyn.** "Resistance in 'The Beria Reservation': the case of Valentyn Moroz." *Ukrainian Quarterly*. 34.1 (Spring 1978): 54–60.

A discussion of two dissident works by Valentyn Moroz, "Amidst the Snows" and "A Chronicle of Resistance," polemical essays in Ukrainian that have become available in the West.

- A1320. Sawczuk, Konstantyn.** "Valentyn Moroz: a voice of the Ukrainian national renaissance." *Nationalities Papers*. 1.2 (Summer 1973): 1–9. Biblio. notes.

Valentyn Moroz, who was a Soviet prisoner when this article was published, is the author of poetry and other literary works but is better known for his political and historical writings. Sawczuk provides some biographical data about Moroz and analyzes his non-literary works. This article and the one by L.M. Tikos [cf. A1563] are criticized in the same issue by Ihor Kamenetsky and Andris Skreija.

- A1321. "Scenes from The Ballad of Hryts, Oi ne khody Hrytsiu, tai na vechernytsi,** by Mikhaïlo Starytsky, as presented by Theatre 100 and the Cultural Forces of the AUUC in Winnipeg." *Ukrainian Canadian*. 24.546 (39) (April 1972): 20–21. illus.

Six photographs of the production of the five-act musical drama at the Ukrainian Labour Temple on Sunday, 27 February 1972, directed by Anna Semenova. The unsigned note says: "The capacity audience represented a broad spectrum of the Ukrainian Canadian community and their enthusiasm testified to the desire and need to revive the Ukrainian theatre in Canada." AUUC refers to the Association of United Ukrainian Canadians.

- A1322. "Scenes from Zakhar Berkut."** *Ukrainian Canadian*. 24.248 (41) (June 1972): 37. illus.

Two photographs from the Soviet film *Zakhar Berkut*, based on Ivan Franko's novel. The brief note mentions the main actors, Wasyl Symbich, Ivan Havriliuk, Kost Stepanov, and Antonina Leftiy, but does not name the director.

- A1323. Schneider, Lisa E.** "An examination of Shevchenko's romanticism." *Journal of Ukrainian Graduate Studies*. 3.1 (Spring 1978): 5–28.

The author takes issue with some accepted views of Shevchenko scholars and claims that "in the early *Kobzar*, Shevchenko did operate within the most basic critical tenets of the Romantic movement—the importance of love, emotionalism, national consciousness, folk speech and culture, and attention to history—but he did so in a way that is rooted in 'real' experience, framed in a universal context, because his social responsibility as a writer was the most vital aspect of his creation of 'literature.' The Western Romantic writers, in contrast ... were set free, by the fact that their culture was already firmly 'literary,' to make their work a translation into art not of universal experience, but of personal, private experience; therefore, Western Romantic writers became idiosyncratic and extreme with regard to the same aspects of style which cause Shevchenko to appear as a 'Romantic realist' because of his faultless sensitivity to his own situation. In short, western-European Romantic literature can be thought of as personal experience universalized, while Shevchenko's poetry represents universal experience made personal, and thus made 'real.'" Schneider discusses Shevchenko's poetry in a comparative context, especially in connection with the poetry of the English Romantic poets Sir Walter Scott, Samuel Taylor Coleridge and William Wordsworth.

- A1324. "Sci-fi: reality & fiction."** *Ukraine*. 2 (38) (1979): 9, 13.

"During the past few years Ukrainian science fiction has seen the emergence of a number of interesting authors in this genre, among them Olexandr Teslenko, Leonid Panasenko, Olexandr Meyerov and Vasil Holovachov," claims the unsigned article. "Significantly, their concerns revolve not so much around the machinery and technology of the future, as around the man of the future and his interrelation with the world of machines he has developed," says the anonymous author, who discusses the science-fiction works of the four writers in greater detail.

- A1325. Sciacca, Frank.** "The lives of Borys and Hlib." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1977–1978. 8 (1977–1978): 26–28. Biblio.  
A summary of the seminar held on 17 November 1977 and of the discussion that followed. The speaker, an associate of Columbia University, claimed that the veneration of Borys and Hlib, the two Kyivan princes frequently presented as "true Christian martyrs," appears to have originated in the eleventh century out of "purely pagan and dynastic ideologies."
- A1326. "The scholar's great responsibility."** *Digest of the Soviet Ukrainian Press*. 18.3 (March 1974): 11–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 January 1974): 2].  
An expanded plenum of the Scientific Council was held at the Shevchenko Institute of Literature of the Academy of Sciences in Kyiv. No exact date is given. According to this report, the plenum was dedicated to the study of literature as interpreted in light of the decisions of the 24th Congress of the Communist Party of the Soviet Union. It was attended by heads of literature departments of all universities of Ukraine, as well as magazine editors and literary critics. The opening address was by M.Z. Shamota, who spoke about "party-mindedness" and "directed harsh criticism at several negative tendencies that occur in evaluations of literary phenomena and processes." O.V. Kylymnyk "severely criticized some erroneous assertions in the sixth volume of the academic history of Ukrainian literature." S.A. Kryzhaniv's'kyi spoke of the "discordant phenomena in Soviet Ukrainian literature of the 1920's and 30's and of their occasionally incorrect appraisal." V.F. Vorobiov [Vorobyov], I.A. Lutsenko, Ye.P. Drahin and others also spoke at the plenum. The *Digest's* title: "Plenum examines negative tendencies in evaluating literary phenomena."
- A1327. "Semenko, Mikhail Vasil'evich."** *Who Was Who in the USSR*. (1972). 497.  
Bio-bibliographical data (14 lines) about the poet Mykhail' Semenko (b. 31 December 1892, d. in prison 24 October 1937).
- A1328. "Senchenko, Ivan Yefimovich."** *Prominent Personalities in the USSR*. (1968). 546.  
Thirty-one lines of bio-bibliographical data about the writer Ivan Senchenko (b. 1901).
- A1329. "The sentence of Mykhailo Osadchy."** *Ukrainian Quarterly*. 33.1 (Spring 1977): 79–83.  
The text of the official court decision (Ministry of Justice of the Ukrainian SSR. Case no. 208 for 1972) issued by the Court Collegium on Criminal Affairs of the Lviv District Court on 5 September 1972, with Judge I. Khomiuk presiding. The document, smuggled from Ukraine and translated from the Russian, summarizes the case against the Ukrainian writer Mykhailo Osadchy, who was sentenced to seven years of imprisonment at hard labor and three years of exile. He was sentenced to this punishment, according to this official document, for "anti-Soviet agitation and propaganda," writing and giving to his friends poems that "contain slanderous inventions against the Soviet state and social order," keeping in his possession "poems of anti-Soviet character" written by others, writing the novel *Bil'mo* "with the purpose of besmirching the Soviet reality," etc.
- A1330. "Senyk, Iryna Mykhaylivna."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 89. port.  
Eleven lines about the dissident activities of Iryna Senyk, born in 1925. The fact that she is a poet is not mentioned.
- A1331. Sergeyeva, Irina.** "From twenty-two languages." Tr. Yuri Sdobnikov. *Soviet Literature*. 9 (243) (1968): 175–79.  
An abridged translation of an interview with Mykola Lukash, originally published in Russian in *Literaturnaia gazeta* (29 May 1968). Mykola Lukash a Ukrainian translator of Goethe (*Dr. Faustus*), Boccaccio (*Decameron*), Cervantes (*Don Quixote*), Lorca, Mickiewicz, Verlaine and other writers, talks about how he became a translator. This issue of the journal is devoted to Ukrainian literature and art.
- A1332. Serman, I.Z.** "Prokopovich, Feofan." *Great Soviet Encyclopedia*. 21 (1978): 260–61. Biblio.  
A half-page article on Teofan Prokopovych (1681–1736). According to Serman, Prokopovych "wrote Russian and Latin verse, but his greatest influence on contemporary literature was as a preacher.... As one of the best-educated men of his time ... he gave immediate and resolute support to Peter I's reform work."
- A1333. Ševčenko, Ihor.** "Ljubomudrejšij Kyr Agapit Diakon: On a Kiev edition of a Byzantine *Mirror of*

*Princes.* "Recenzija. 5.1 (Fall-Winter 1974): Suppl. 1–32, plus facsimile i–xxxii.

The first printed Slavonic version of *The Mirror of Princes* by the Byzantine writer Agapetus—a book "exalting the Emperor's divine might, setting some limits to it, and giving him advice"—was published in Kyiv in 1628. Ševčenko provides a detailed scholarly analysis of this edition and supplies a facsimile. "Agapetus' heyday came after the fall of Byzantium," says Ševčenko, and "the first printed edition of the Slavic Agapetus ... was just one more text of a Greek author who, for over a century, had been popular in the West."

**A1334. Ševčenko, Ihor.** "On some sources of Prince Sviatoslav's *Izbornik* of the year 1076." *Orbis Scriptus: Dmitrij Tschizewskij zum 70. Geburtstag*. Hrsg. von Dietrich Gerhardt, Wiktor Weintraub, Hans-Jürgen zum Winkel. München: Wilhelm Fink, 1966. 723–738.

According to Ihor Ševčenko, Prince Sviatoslav's *Izbornik*, "a miscellany comprising didactic, gnostic, spiritual, and moralistic pieces" copied during the rule of Grand Prince Sviatoslav of Kyiv, is "the third oldest dated manuscript that has come down to us from the East Slavic area." The oldest one, Sviatoslav's *Izbornik* of the year 1073, "presents no problem of originality: we know at least two Greek miscellaneous manuscripts whose contents correspond to the *Izbornik* of 1073 almost word by word." In the case of the *Izbornik* of 1076, however, the situation is much more complicated: unlike the older *Izbornik* of 1073, the 1076 *Izbornik* was believed to contain some original material, "since no Greek models have been hitherto adduced for a sizable portion of this collection." Consequently, the *Izbornik* of 1076 was used by scholars to evaluate "the original literary style of the Kievan period" and to describe "the autochthonous elements in Kievan social and political thought." In particular, the chapter entitled "Nakazanie bogatym" (Admonition to the Rich) was used for that purpose. Ševčenko presents relevant passages from the admonition and compares them with passages from "Hortatory chapters, a kind of Mirror of Princes which Deacon Agapetus ... addressed to Emperor Justinian (527–565)," held in the Moscow Synodal Library. The author compares relevant texts from *Izbornik* 1076, the manuscript from the Synodal Library, and the original Greek text of Agapetus, concluding that the version in the *Izbornik* is not a direct translation from the Greek of Agapetus but an adaptation of one of its Slavic translations.

**A1335. "7th [i.e., Seventh] Congress of Ukraine's Writers.** Discussion following the reports of the Executive Board of the Union of Writers of Ukraine and of the Auditing Commission of the UWU." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 22–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 April 1976): 6–8].

Brief excerpts of speeches by Rostyslav Bratun', Iurii Zbanats'kyi [Yuriy Zbanats'kyi], A. Ya. Pashchenko, and Stepan Oliinyk [Oliynyk]. Oliinyk, the chairman of the mandate commission, provided some statistics about participants in the Seventh Congress of Writers. According to his report, 309 delegates were elected. Of these, there were 153 prose writers, 124 poets, 9 playwrights, 20 critics, and 3 translators; by national composition, 244 were Ukrainians, 40 Russians, 20 Jews, and 5 other nationalities; by age: 30 years of age and younger—2 participants, 31–40 years—52, 41–50 years—59, 51–60—95, over 60—101. The oldest was P. Panch (85) and the youngest M. Lukov (27).

**A1336. "7th [i.e., Seventh] Congress of Ukraine's Writers.** The governing body of the Congress." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 15–16. [Full text. Ukrainian original in *Literaturna Ukraina*. (16 April 1976): 2].

A listing by name of the membership of the presidium (58 names), the secretariat (13 names), the editorial commission (17 names), and the mandate commission (25 names) of the 7th Congress. The *Digest's* title: "Membership of Congress governing body."

**A1337. "7th [i.e., Seventh] Congress of Ukraine's Writers.** To the Central Committee of the Communist Party of the Soviet Union. To the General Secretary of the CC CPSU, Comrade Leonid Illich Brezhnev." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 25–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 April 1976): 1].

Expressions of gratitude to the Politburo of the Communist Party of the USSR "for their steadfast solicitude for the blossoming of our multinational Soviet literature, of which Soviet Ukrainian literature, which is developing in fruitful interaction with the cultures of fraternal peoples of the Soviet Union and in indissoluble unity with the practice of communist building, is an integral element." The *Digest's* title: "Writers' Congress sends message to the CC CPSU and Brezhnev."

**A1338. "7th [i.e., Seventh] Congress of Ukraine's Writers.** To the Central Committee of the Communist

Party of Ukraine." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 April 1976): 1].

Expressions of loyalty to the Communist Party of Ukraine, on behalf of writers of Ukraine. An extract reads as follows: "The poisonous seeds sown by the imperialist demagogues and their yes-men from the doomed ranks of the Ukrainian bourgeois nationalists, Zionists and various brands of revisionists will never take root in the healthy fields of Soviet Ukrainian literature luxuriantly thriving in the name of communism." The *Digest's* title: "... and to the CC CPU" [cf. A1337].

**A1339. "The Seventh Congress of the Writers of Ukraine.** The agenda of the Congress." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 April 1976): 1].

According to this news item, the congress was opened in Kyiv on 14 April by M.P. Bazhan. V. Shcherbyts'kyi, other leaders of the Communist Party of Ukraine, and representatives from Moscow were elected to the presidium. The *Digest's* title: "Writers of Ukraine hold 7th Congress."

**A1340. Seymour-Smith, Martin.** "Western minor literatures." In his *Funk & Wagnalls Guide to Modern World Literature*. New York: Funk & Wagnalls [©1973]: 1113–16.

Ukrainian literature is dealt with in section 1 of the chapter on minor Western literatures, together with the literatures of other republics of the USSR. The author provides a brief survey from Ivan Kotliarevs'kyi to Mykola Bazhan, with laconic characterizations of selected writers (Shevchenko, Franko, Kotsiubyns'kyi, Stefanyk, Lesia Ukrainka, Khvylovyi, Tychyna, Ryl's'kyi, Semenko, Mykola Kulish, Korniiuchuk, Sosiura, Bazhan).

**A1341. "Shabliovskiy, Yevgeniy Stepanovich."** *Prominent Personalities in the USSR*. (1968). 553.

A bio-bibliographical note (41 lines) about the literary scholar and critic Ievhen Shabliovs'kyi, born in 1906.

**A1342. Shabliovs'kyi, Ievhen.** "The humanism of Shevchenko" / by Yevhen Shabliovskiy. *Ukrainian Canadian*. 28.587 (80) (March 1976): 41–44. illus.

Excerpts from chapter II of the book *The Humanism of Shevchenko and Our Time*, available in an English translation by Mary Skrypnyk. [cf. B080]. "The idea of the interconnection of the individual and society constitutes the leading creative principle in Shevchenko," says Shabliovs'kyi. "The individual appears in Shevchenko in conflict with the ruling society, not in the name of some personal aim, but as a representative of humanity, of the oppressed masses. In this lies his strength." The article is illustrated with a b/w portrait of Shevchenko by M. Murashko and with the following excerpts from his poetry: "Without a cowardly reproach" (9 lines), "The stars twinkle; in the sky" (8 lines), "Throughout ravine and mountainside" (11 lines), "How difficult to live on earth, yet one wants to live" (6 lines), translated by Mary Skrypnyk (p. 42); "Asweeping freely o'er the steppes" (12 lines) (p. 43), "The dawn arrives," "The sky's edge bursts ablaze" (20 lines) (p. 45), translated by John Weir.

**A1343. Shabliovs'kyi, Ievhen.** "The image of woman in the works of Shevchenko." Excerpt from chapter 1 of "The humanism of Shevchenko in [sic] our time" by Yevhen Shabliovskiy. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 24.545 (38) (March 1972): 58–62. illus.

About what the author calls "the unprecedentedly beautiful in its moral strength and purity, image of the toiling woman—maiden, sweetheart and mother" in Taras Shevchenko's poetry. Illustrated with a number of quotations translated by C.H. Andrusyshen and W. Kirkconnell, Olga Shartse, Irena Zheleznova, and Herbert Marshall, and with art work by N. Lopukhova, B. Shats, I.S. Izhakevich, O. Slaktion, and H.I. Beltsov. The longer poetic fragments are: The stars twinkle; in the sky (8 lines), Why a father, mother, why a home at all (10 lines), In servitude she grew (7 lines), From past Liman he brings the herds that bellow (8 lines), It is not an anemone (16 lines), My grey-haired father passed away (20 lines), She was to be a mother soon (9 lines), But no one heard it, no one knew (18 lines), The black-browed beauty wept her fill (8 lines), And when I die, my holy one, my friend (5 lines), And you received his living word (5 lines), In him who was thy son, the breath (12 lines), We are not his slaves—we're people! (5 lines), But suddenly she noticed—my dear Lord! (9 lines). For Shabliovs'kyi's book on Shevchenko, see B080.

**A1344. Shabliovs'kyi, Ievhen.** "In struggle, passion and progress. On the 125th anniversary of the birth of Mykhaylo Drahomanov." / Yevhen Shabliovs'kyi. *Digest of the Soviet Ukrainian Press*. 10.11 (November 1966): 25–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 September 1966): 2–3].

Says Shabliovs'kyi, as translated by the *Digest*: "Mykhaylo Drahomanov played a leading progressive part in the development of Ukrainian culture and literature in the 1870s and 1880s and exercised a positive effect on the works of Ukrainian writers and critics. Drahomanov's appearances against reaction and conservatism in matter of national culture, against national narrowmindedness and nationalism, and in favor of unity between Ukrainian and Russian literature introduced a new and fresh trend into Ukrainian life." The *Digest's* title: "Drahomanov's 125th anniversary."

**A1345. Shabliovs'kyi, Ievhen.** "Ukrainian literature through the ages" / by Yevhen Shabliovsky. *Ukrainian Canadian*. 24.542 (36) (January 1972): 40–43. illus.

The introductory chapter from Shabliovs'kyi's book of the same title [cf. B081], with a bio-bibliographical note and portrait of the author on p. 41.

Says Shabliovs'kyi: "Ukrainian literature, as represented by its foremost writers, has always been imbued with the spirit of freedom and ardent patriotism.... The factors forming the content of the national traditions are not isolated in their origin and development from the cultural life of other peoples.... National identity of each literature is determined by the heritage of its finest, progressive traditions of classical literature, the traditions which represent the democratic and socialist elements of the spiritual culture of the past.... The cultivation of antiquated elements of national forms, which are not in harmony with the content of the new life, may lead to the revival of nationalistic survivals and conservatism.... The correct, historical elucidation of the cardinal aspects of the formation and development of our national literature is of great theoretical and practical importance."

**A1346. Shabliovs'kyi, Ievhen.** "Ukrainian literature through the ages. Ukrainian culture and folk creativity of the 16th and 17th centuries." / Yevhen Shabliovsky. *Ukrainian Canadian*. Pt. I. 24.544 (37) (February 1972): 34–39. illus. Pt. II. 24.545 (38) (March 1972): 65–67. illus.

In this segment Shabliovs'kyi discusses *dumy* and historical songs, Ivan Vyshens'kyi, polemical religious literature and the beginnings of book printing. About the *dumy*, he writes: "Despite the hyperbolism and loftiness of artistic imagery, the basis of the *dumas* and songs is a full bodied realistic portrayal of actual life, made the more impressive by its topicality and broad popular world outlook." He characterizes Ivan Vyshens'kyi as an "initiator of the satirical exposure trend which became typical of all subsequent Ukrainian literature." Concerning polemical literature of the period, he writes that it "firmly stood guard over the interests of the people and fought as well as it could for their liberation from national oppression." For Shabliovs'kyi's book, of which this is a partial reprint, see B081.

**A1347. Shabliovs'kyi, Ievhen.** "Ukrainian literature through the ages. Ukrainian literature and folklore of the 17th and 18th centuries." / Yevhen Shabliovsky. *Ukrainian Canadian*. 5 pts. Vol. 24, nos. 546 (39) (April 1972): 40–43, illus.; 247 (40) (May 1972): 38–41; 248 (41) (June 1972): 39–43, illus.; 249 (42) (July–August 1972): 38–41, illus.

**Pt. I** discusses historical epic poetry, *dumy* and songs about Khmel'nyts'kyi, some dramatic works of the eighteenth century, and lyrical songs by Marusia Churai. Included in the text are eight lines of "Hey, the guelder-rose in the meadow" (p. 40). **Pt. II** concentrates on school dramas, mostly with religious and didactic content, but sometimes with patriotic and general social themes; on the intermedia or interludes, which consisted of comic scenes of everyday life; and on the puppet show (*vertep*). The latter, says Shabliovs'kyi, "played a great role in bringing literature closer to the masses." **Pts. III and IV** deal with folk songs, historical ballads, and folklore reflecting the *haidamaky* rebellions and *opryshky* uprisings. The following are longer quotes used as illustrations: "Far beyond the Danube wide" (12 lines); "There's noise, mother, noise" (10 lines); "What's taking place upon the earth can hardly be described" (10 lines). **Pt. V** focuses on Hryhorii Skovoroda, characterized as a "genuine enlightener and democrat" who "introduced many new features into the poetic culture of Ukrainian letters." Skovoroda, according to Shabliovs'kyi, was "opposed to the scholastic stencils of versification, he did a great deal to establish new verse forms. He developed syllabic verse along the lines of tonalization, endeavoring to graft metric feet on it. The verse structure of Skovoroda's poetry is diversified, rich in its strophics and the rhymes are sometimes of impressive grandeur." Eight lines of the poem "On the hill a maple stands" are quoted on p. 40. For Shabliovs'kyi's book, of which this is a partial reprint, see B081.

**A1348. Shabliovs'kyi, Ievhen.** "Ukrainian literature through the ages. Ukrainian literature of the pre-Shevchenko period." / by Yevhen Shabliovsky. *Ukrainian Canadian*. Pt. I. 25.550 (43) (September 1972): 36–41, illus.; Pt. II & III. 25.551 (44) (October 1972): 38–42, illus., ports. of Kvitka and Hulak-

Artemovs'kyi; Pt. IV. 25.552 (45) (November 1972): 37–40, illus., portrait of Shashkevych on p. 39.

Pt. I is devoted to Ivan Kotliarevs'kyi (Kotlyarevsky in the text). "In his Aeneid Kotlyarevsky continued the tradition of both the ancient Ukrainian burlesque and the Russian mock-heroic poems," says Shabliovs'kyi; "he joined the two, and at the same time introduced new features into the burlesque. In its character and manner of writing, however, it did not fit into the traditional frames of the burlesque, for it marked the beginning of a new creative trend in Ukrainian letters—realism." In *Natalka-Poltavka*, according to Shabliovs'kyi, Kotliarevs'kyi "showed the socio-psychological life of common people and disclosed important aspects of the national character." **Parts II and III** discuss the work of Hryhorii Kvitka-Osnov'ianenko [Osnovyanenko], Petro Hulak-Artemovs'kyi, Ievhen Hrebinka, and Levko Borovykovs'kyi [Borovikovsky]. Shabliovs'kyi characterizes Kvitka-Osnov'ianenko as a "gifted innovator, the founder of Ukrainian prose" who paid "a great deal of attention to the depiction of the life of his times, painting pictures in which social motifs stand out fairly prominent against the truthfully presented details of everyday life." **Part IV** focuses on the literature of western Ukraine, especially on the works of Markiian Shashkevych, Iakiv Holovats'kyi [Holovatsky] and Ivan Vahylevych [Vahilevich], and on the beginnings of romanticism. Eight lines of Shashkevych's poem "Slovo do chtiteliv ruskoho yazika," i.e., "To those who respect the Rus language (So join hands, my youthful friends)" are quoted on p. 38.

Shabliovs'kyi's conclusion about the period is as follows: "[T]he strength of Ukrainian literature of the pre-Shevchenko period was inherent in the foundation on which it was shaped and grew, i.e., in its democracy and humanism, the extensive use of the wealth of folklore and the popular language. Its weakness lay in the narrowness of its ideological and artistic scope, in the vagueness of its prospects of development. This conditioned the more or less pronounced elements of empiricism and schematism combined with moralizing and didacticism which were to be found even in some of the outstanding works of the period." For Shabliovs'kyi's book, of which this is a partial reprint, see B081.

**A1349. Shabliovs'kyi, Ievhen.** "Ukrainian literature through the ages" / by Yevhen Shabliovsky. "Taras Shevchenko—founder of the new Ukrainian literature." [Pt. I.] *Ukrainian Canadian*. 25.553 (46) (December 1972): 39–41, port.; Pt. II. 25.554 (47) (January 1973): 38–41, illus.; Pt. III. 25.555 (48) (February 1973): 83–86, illus.; Pt. IV. 25.556 (49) (March 1973): 38–42, illus.; Pt. V. 25.557 (50) (April 1973): 38–41, illus. port.

Pt. I discusses Shevchenko's life and work in chronological order. Says Shabliovs'kyi about Shevchenko: "Shevchenko is justifiably considered one of the greatest humanist writers of all times.... It would be difficult to find a writer in world literature comparable to Shevchenko in his importance to his people and his nation." Illustrated with a photo of the wooden sculpture of Shevchenko by I.S. Znova (1958).

Pt. II discusses Shevchenko's prose and his later poems. Says Shabliovs'kyi: "Taras Shevchenko was a brilliant poet and an unsurpassed master of the literary art. His poetry is characterized by highly artistic principled content and by a richness of themes, genres and motifs. The power of Shevchenko's writing is explained, above all, by the fact that it propagated the great truth of life and a firm belief in its revival on the basis of humanism. Prior to Shevchenko, no one in Ukrainian literature presented such a profound and truthful portrayal of life and such a consistent and revolutionary judgement of contemporary reality."

Pt. III discusses the patriotic fervor of Shevchenko's poetry, "the motif of protest and indignation," his contacts with Russian writers, and the theme of humanism in his works.

Pt. IV (mistakenly entitled "Ukrainian literature of the pre-Shevchenko period") discusses Shevchenko's world-view. Says Shabliovs'kyi: "According to Shevchenko's moral and ethic convictions, love for mankind, sincerity, mutual aid and friendship were the main criteria of a person's values.... Shevchenko's aesthetics glorify man, but while praising him, it also shows him how to become more fully and more deeply conscious of reality and how to fight successfully for the establishment of a truly human life on earth." According to the author, "Shevchenko's satire proved that the evils which it castigated were rooted not in the character and conduct of individuals, but in the political and social order. The exposure of social evil is united with a direct revolutionary call to uproot it." Longer quotations of Shevchenko's poetry in Pt. IV include: "You won't escape! You cannot find yourselves a cover" (12 lines), "Then land and lake with life will teem" (12 lines), "The smallest fry" (7 lines), "... 'Twas nearing dawn" (6 lines).

Pt. V is a general appraisal of Shevchenko's poetry and his role in Ukrainian and world literature. Says Shabliovs'kyi: "Shevchenko's poetry testifies to the immense possibilities of lyricism in the portrayal of reality. In all genres of his poetry Shevchenko is above all a lyricist, who seethes, rages, interposes, weeps, condemns, appeals, and finally acts as the main hero of his poems, ballads, lyrical plays and even short stories. His lyrical brilliance was truly all-pervading and all-embracing." Illustrated with a b/w reproduction of an oil portrait of Shevchenko by K.D. Trokhimenko, dated 1963/64. For Shabliovs'kyi's book, of which this is a partial reprint, see B081.

**A1350. Shabliovs'kyi, Ievhen.** "Ukrainian literature through the ages"/ Yevhen Shabliovskyy. Ukrainian literature after Shevchenko." Pt. I. *Ukrainian Canadian*. 25.558 (51) (May 1973): 38–41. ports.; Pt. II. 25.559 (52) (June 1973): 36–40. ports.; Pt. III. 25.560 (53) (July/August 1973): 39–41; Pt. IV. 25.561 (54) (September 1973): 39–42, illus.; Pt. V. [designated as pt.VII]. 25.562 (55) (October 1973): 38–41. illus., ports.; Pt. VI. [designated as Pt. VII]. 25.563 (56) (November 1973): 37–41. illus., port.; Pt. VII. [designated as VIII.] 25.564 (57) (December 1973): 38–42. illus., port.; Pt. VIII. [designated as Pt. X.]. 25.565 (58) (January 1974): 40–42. illus.; Pt. IX. [designated as Pt. XI.]. 25.566 (59) (February 1974): 37–40. port.; Pt. X [designated as Pt. XII.] 25.567 (60) (March 1974): 29–31.

**Pt. I** discusses Marko Vovchok ("The democratic, simple and comprehensible language of the richness of folklore-poetic elements in the author's writings were organically linked with the anti-serfdom tendency of her stories," says Shabliovs'kyi), Anatolii Svydnyts'kyi [Anatole Svidnitsky] (the novel *The Luboratskys* is characterized as "one of the best works of Ukrainian prose of the 1860's and an important achievement of critical realism"), Stepan Rudans'kyi [Rudansky] (who, according to Shabliovs'kyi, established an original genre in Ukrainian literature, the *spivomovka*—"Humorous miniature verse based on folk wisdom, folklore anecdotes and sharp folk witticisms"), Leonid Hlibov (whose fables and lyrical poetry, according to Shabliovs'kyi, "are noted for their highly cultured verse, the wealth of artistic technique and rhythmic and tonal diversity") and Iurii Fed'kovich [Yuri Fedkovich] (who, says Shabliovs'kyi, "glorified the sense of human dignity in the people"), et al. A portrait of Hlibov appears on p. 41.

**Pt. II** discusses Panas Myrnyi ("Panas Mirny's realistic description of mass scenes and broad public events, in which the interests of various social groups and layers converged, was a new thing in Ukrainian prose"); Ivan Nechui-Levyts'kyi [Levitsky] (in *Mykola Dzheria*, "the author embodied the characteristic traits of the oppressed people, the most important of which were the fortitude and bravery displayed in their struggle for freedom"); Mykhailo Staryts'kyi [Mikhailo Staritsky], who, according to Shabliovs'kyi, "broadened the thematic horizons of Ukrainian literature and strengthened the principle of artistic realism in it"); and Ivan Mandzhura (who "resolutely attacked the idealization of the Ukrainian past"). Shabliovs'kyi also discusses the prohibition of Ukrainian-language publishing and the policy of national oppression by the Russian tsarist government. This part includes b/w portraits of Nechui-Levyts'kyi and Staryts'kyi.

**Pt. III:** "Measures of forced assimilation," says Shabliovs'kyi, "evoked considerable resistance on the part of the nationally oppressed masses and led to displays of national alienation and animosity. The nationalist camp in all ways fanned the flames of national mistrust." M. Drahomanov "came out in defense of the national rights of the Ukrainians, exposed the czarist policy of oppression, and censured Ukrainian nationalism." At the International Literary Congress (1878) in Paris, says Shabliovs'kyi, Drahomanov "presented a truthful picture of the appalling conditions in which Ukrainian literature found itself in czarist Russia." In this part, Shabliovs'kyi discusses the "revolutionary-democratic" writers and critics Drahomanov, Ivan Bilyk (Rudchenko), Franko, Pavlyk, Ostap Terlets'kyi [Terletsky], Oleksandr Navrots'kyi [Olexandr Navrotsky], and Serhii Podolyns'kyi [Serhiy Podolinsky]. P. Kulish, Iakiv Shchokoliv, O. Konys'kyi [Konisky], B. Hrinchenko, M. Voronyi [Vorony], Oles', P. Karmans'kyi [Karmansky], and V. Samilenko [Samiylenko] are mentioned as writers who did not adopt revolutionary views "but whose writings were of literary and cultural value nonetheless." Eight lines of the poem "Vorsklo (I have seen the strong insanely)" by Shchokoliv are quoted in the text on p. 40.

**Pt. IV** is devoted mainly to Ivan Franko and Lesia Ukrainka. Says Shabliovs'kyi: "Franko's influence on Ukrainian literature and culture was immense and comparable only to Shevchenko's.... [His] social, political and national views were the fruit of his deep, consistent democratism." Ukrainka is characterized as "one of the most brilliant writers of Ukraine, the author of deeply philosophical dramatic poems and lyrical verse." Excerpts from Franko's and Ukrainka's poetry are quoted in the text, as follows: Franko: "Your patriotic feelings" (8 lines, p. 39); "To a new kind of war we were marching" (8 lines, p. 40); "Of that great blazing floodtide are you frightened" (11 lines, p. 40); "The thunder rolls! Hearts thrill with agitation" (6 lines, p. 40); Ukrainka: "Ukraine has often seen the kind" (8 lines, p. 39); "We paralytics are with gleaming eyes" (8 lines, p. 41).

**Pt. V (i.e., Oct. 1973):** This section deals mainly with patriotic sentiment in Ukrainian letters. "The deeper the feeling of patriotism became and the more essentially it reflected the aspirations of the people, the more sharply it contradicted the existing oppressors' system," says Shabliovs'kyi. He discusses the work of P. Hrabovs'kyi [Hrabovsky], L. Ukrainka, V. Stefanyk, O. Kobylans'ka, M. Cheremshyna [Cheremshina], and M. Kotsiubyns'kyi [Kotsyubinsky]. Portraits of Fed'kovich appear on p. 39 and of Cheremshyna on p. 41.

**Pt. VI (i.e., Nov. 1973):** "Patriotic tendencies and ardent humanism in Ukrainian literature are organically

connected with its heartfelt lyricism," says Shabliovs'kyi. "Lyricism pervades all the genres of Ukrainian literature. It is expressed in drama, satire, historical and social novels." The following quotations from Franko's poetry appear in the text: "It's midnight. Silence. Cold. The wind is howling" (13 lines, pp. 37–38); "My mind is troubled by disturbing thoughts" (8 lines, p. 38); "Can it then be that all those hearts that flamed" (5 lines, p. 38); "You do not flog or to Siberia drive" (6 lines, p. 38). The second section of this part deals with prose and drama, focusing on V. Stefanyk and M. Staryts'kyi [Staritsky]. A portrait of Franko (a sculpture by H. Pivovarov) is on p. 39.

**Pt. VII (i.e., Dec. 1973):** Mostly about the plays of Ivan Karpenko-Karyi [Kary, Tobilevich] and the dramatic poems and dramas of Lesia Ukrainka. Late nineteenth- and early twelfth-century literature, according to Shabliovs'kyi, "was complicated by the appearance of various decadent streams within it. Abandonment of the principles of reflection of the people's interests and aspirations, and reluctance to regard the arts as an instrument in serving the progressive ideals of humanity, were the main points uniting the various 'advocates' of those trends. Behind their 'symbolism' and appeals to 'eternal beauty' and 'boundless horizons' there lay internal futility, hypocrisy and groundlessness," says Shabliovs'kyi. "With the intensification of the proletariat's revolutionary struggle, the Ukrainian bourgeois writers—modernists, pessimists and decadents of all sorts—grouped into one camp, virtually opposing the development of a truly national culture of the Ukrainian people. As the revolutionary struggle gathered momentum, all these false 'songsters of beauty' were exposed. And not only was their social countenance unmasked, but their esthetic helplessness and incompetence were revealed in all their nakedness," says Shabliovs'kyi. A portrait of Karpenko-Karyi is on p. 39 of this issue.

**Pt. VIII (i.e., Jan. 1974):** This section discusses the early twentieth-century prose of Franko, Martovych, Stefanyk, Teslenko, Vasyl'chenko [Vasilchenko], and Kotsiubyns'kyi [Kotsyubinsky]. A poetic fragment by Franko is quoted on p. 40: "Monoloh ateista" (This world, where hitherto we've lived as guests) (9 lines).

**Pt. IX (Feb. 1974):** About the peasant theme in Ukrainian literature, the social novel, and the influence of Marxism. A portrait of Marko Vovchok is on p. 39.

**Pt. X (March 1974):** About the faith in a better life to come expressed in pre-revolutionary writings. Six lines of Franko's poem "I thought of the new human brotherhood's birth" are quoted on p. 30. For Shabliovs'kyi's book, of which this is a partial reprint, see B081.

**A1351. Shabliovs'kyi, Ievhen.** "Ukrainian literature through the ages. / Yevhen Shabliovs'kyi. "Soviet Ukrainian literature." *Ukrainian Canadian*. [Pt. I]. 26.568 (61) (April 1974): 31–33; [Pt. II: no. 569 NOT SEEN]; [Pt. III. 26.570 (63) (June 1974); 38–41. port. ; [Pt. IV.] 26.571 (64) (July/August 1974): 38–41. ports.; [Pt. V]. 27.572 (65) (September 1974): 40–41, no illus.; [Pt. VI]. 27.573 (66) (October 1974); 35–37. port. [Pt. VII.] (conclusion). 27.574 (67) (November 1974): 38–40. ports.

[Pt. I] (April 1974) deals with the early years after the 1917 revolution. Says the author: "The Leninist nationalities policy gave the Ukrainian people the opportunity to realize their ages-old dream of national revival."

[Pt. II, no. 569, May 1974, issue not available].

[Pt. III] (June 1974), with a portrait of Dovzhenko on p. 41. Here Shabliovs'kyi discusses Soviet patriotism in literature, "joyous optimistic motifs," and says, in part, "Soviet letters are infused with vital asserting ethos and a feeling of pride in the free man." There are a number of poetry quotations in the text: Tychyna: "Row on row the workers stride" (8 lines, p. 38); Ellan-Blakytyni [Blakitny]: "Ranok (Ours this day that cheers and braces" (8 lines, p. 38); Tychyna: "I am the people and my truth-born power" (8 lines, p. 38, trans. of "Ia utverdzhaius"), Ryl's'kyi [Rylsky]: "What hearts you've tempered in your forge" (7 lines, p. 38); "For me my country is Lenin's appeal" (6 lines, p. 39); Oles': "You're really loyal, no-one's truer" (6 lines, p. 39); Malys'ko: "You lay there huddled, woebegone and weak" (11 lines, p. 41, tr. of "Tse bulo na svitanuku").

[Pt. IV] (July/August 1974). Says Shabliovs'kyi: "Developing along the lines of socialist realism, Soviet Ukrainian literature is attaining an inimitable and original character.... Ukrainian literature is represented by a galaxy of striking individualities, whose aim is to give a highly artistic reflection of the truth of life and the psychology of modern man." Shabliovs'kyi characterizes Tychyna ("His philosophical meditations and the musicality of verse organically blend with folk melodies"), Ryl's'kyi ("displayed profound lyricism, wise and sunny optimism and love of his people"), Iurii Ianovs'kyi [Yuri Yanovsky] ("highly prolific innovations and quests"), Oleksandr Dovzhenko ("forceful symbolism, heroic perception of the world, penetrating understanding of the Soviet people and their lofty mission on the earth"), Volodymyr Sosiura [Volodimir Sosyura] ("His poetry is replete with a rainbow-like idiom; it is permeated with a feeling of joy, love of life and the beauty of Soviet reality"), Ivan Mykytenko [Mikitenko] ("had a

tremendous bearing on the education of a socialist consciousness in the people"), Oleksandr Korniiichuk [Olexandr Korniyuchuk] ("The potency of Korniyuchuk's personages lies in their national roots and their revolutionary optimism"), Andriy Holovko ("Truthful portrayals of complex social processes"), Petro Panch ("one of the gifted initiators of Soviet literature to depict the joys of emancipated labour"), Iurii Smolych [Yuri Smolich] ("a much read writer both at home and abroad"), Ivan Le (whose "monumental novels," in the author's view, are "among the finest works of Soviet historical fiction"), Leonid Pervomais'kyi [Pervomaiskyi] (whose poetry books, says Shabliovs'kyi, "have won wide acclaim," while the novel *Dykyi med* is "an important contribution to the development of modern Ukrainian prose"). The chapter is interspersed with poetry excerpts: Ryl's'kyi: "We're building bridges in the world" (5 lines, p. 39); Sosiura: "Amid sister nations as ages proceed" (8 lines from "Love Ukraine" on pp. 39–40); \*\*\* (Above the busy cranes and trucks" (4 stanzas on p. 41, tr. by Dorian Rottenberg). Portraits of Tychnya appear on p. 39, of Ianovs'kyi and Korniiichuk on p. 40, and of Sosiura on p. 41.

[Pt. V] (September 1974) discusses socialist realism, the heroic element, optimism, assertiveness and humanism in literature as exemplified in the works of O. Honchar, M. Stel'makh, M. Bazhan, and A. Malyshko.

[Pt. VI] October 1974. Here Shabliovs'kyi writes about musicality and the song element in Ukrainian literature, as well as about Soviet Ukrainian humor and satire. A portrait of Ostap Vyshnia appears on p. 37.

[Pt. VII] (November 1974). In the concluding installment, Shabliovs'kyi focuses on what he calls "the creative cooperation of peoples under socialism" and the "favourable mutual influence of the Soviet Ukrainian and Russian literatures." The chapter is illustrated with b/w portraits of O. Honchar (p. 39) and M. Ryl's'kyi (p. 40). Ryl's'kyi's poem beginning "And to that Cossack ballad as they listened" (18 lines) is quoted in an unattributed translation on pp. 38–39. For Shabliovs'kyi's book, of which this is a partial reprint, see B081.

- A1352. Shabliovs'kyi, Ievhen.** "We are advancing with dignity" / Yevhen Shabliovs'kyi. *Digest of the Soviet Ukrainian Press*. 17.9 (September 1973): 9–10. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (31 July 1973): 4].

"The internationalist essence of our literature organically includes irreconcilable struggle against all enemy concepts, especially bourgeois nationalism," says Shabliovs'kyi, "exaggeration of the national, accentuation of our 'exclusiveness' is very much to the taste of our class enemies abroad." The *Digest's* title: "Writers exhorted to remember their internationalist tasks."

- A1353. "Shadows of our forgotten ancestors: Ukraine's prizewinning film."** *Forum*. 8 (Spring 1969): 20. illus.

An unsigned note about the 1964 film by Serhii Paradzhanov (Serhi Parayanov in the text) based on a novel by Mykhailo Kotsiubyns'kyi. The note calls attention to a ten-page article about the film in the New York journal *Film Comment* (Fall 1968). Apparently, there is an article titled "Perpetual Motion" by Parayanov (pp. 40–48), as well as notes and an introduction by Steven P. Hill (pp. 38–39). Hill writes: "'Shadows of Our Forgotten Ancestors' is one of the most unorthodox, colorful, formalistic (arty), religious-superstitious and sensual-erotic films ever made in the Soviet Union.... Winner at Mar del Plata and talk of other (non-competition) festivals, the film has proved a sensation both outside and inside the USSR."

- A1354. "Shaginyan, Marietta Sergeevna."** *World Who's Who of Women*. 4th ed. (1978): 1059–1060.

Thirty-two lines of bio-bibliographical data about the Armenian-born Russian writer (b. 1888), the author of a literary study of Taras Shevchenko. [No portrait.]

- A1355. "Shakhovskiy, Semen Mikhaylovich."** *Prominent Personalities in the USSR*. (1968). 555.

Bio-bibliographical data about the literary critic and scholar Semen Shakhovs'kyi, born in 1909 (28 lines).

- A1356. Shakhovs'kyi, Semen.** "Poetry of a Promethean spirit." / Semen Shakhovskiy. *Ukraine*. 4 (24) (1975): 16.

An article about Lesia Ukrainka on the occasion of the appearance of Shakhovs'kyi's book *Lesya Ukrainka: a biographical sketch* [cf. B082]. The article stresses Ukrainka's internationalism, true appreciation of her work by the public in Soviet times, and the various celebrations of the centenary of her birth in the USSR. Illustrated with a reproduction of the book's title page and Ukrainka's portrait from the frontispiece. It is not clear whether the article is a reprint from the introduction to the book or an unsigned article on the occasion of its publication.

- A1357. "Shamot [sic], Nikolay Zakharovich." *Prominent Personalities in the USSR*. (1968). 555.  
A forty-line bio-bibliographical note about Mykola Shamota, a literary critic and scholar born in 1916.
- A1358. Shamota, Mykola. "For a concretely historical depiction of life in literature" / M.Z. Shamota. *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 15–24. [Excerpts. Ukrainian original in *Komunist Ukraina*. 5 (May 1973): 77–95].  
The *Digest's* title: "Shamota spells out party directives on literature to writers and critics." "A Marxist-Leninist understands that in a class society and in a situation in which two opposing worlds coexist, a historical approach to the phenomena and processes of life means a class approach, and that truth in the analysis of these phenomena and processes is reached only through proletarian, communist party-mindedness (partiyntist)," says Shamota. He interprets these precepts by listing the principles on which literature should be based, i.e., it should have "an interest in objects and concepts connected with the socialist way of life"; it should give "diligent and constant attention to the achievements of the people"; it must show "interest in all manifestations of Soviet patriotism and Socialist internationalism." "Loyal to the great cause of communist construction, which unites all of our peoples, enamored of our socialist Homeland, imbued with the spirit of Soviet patriotism, our literature has always angrily and contemptuously condemned all vestiges of national narrowmindedness, conflict, suspicion, jealousy, national conceit and egocentrism," says Shamota. The following writers and critics are singled out for adverse criticism, with their ideological mistakes or weaknesses pointed out in some detail: S. Telniuk [Telnyuk], Ievhen Hutsalo, H. Syvokin', V. Donchyk, V. Bazylyivs'kyi [Bazylyivs'kyy], Leonid Horlach, Alla Tiutiunnyk [Tyutyunnyk], Hryhir Tiutiunnyk [Tyutyunnyk], M. Rudenko, Ie. Meihesh [Ye. Meyhesh], Roman Fedoriv, Iu. Kolisnychenko, S. Plachynda, I. Bilyk, Iu. Smolych, and V. Iarenenko [Yaremenko]. They are accused of "lack of social consciousness," of concentrating on peasant themes and on the past, of "insulting allusions addressed to our northern neighbors," etc. "The time has come to put an end to liberalism, its methodology and its phraseology," says Shamota.
- A1359. Shamota, Mykola. "On the humanism of socialist realism." *Digest of the Soviet Ukrainian Press*. 18.6 (June 1974): 11–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (19 April 1974): 3].  
Says Shamota: "The socialist conception of personality and socialist humanism begets at least two key features of socialist realism as an artistic method and as a socialist esthetic reality. These are, first of all, continual concern and respect for the working people, a determination to find the positive hero, the heroic personality, an optimistic approach to all people with the belief that every worker contains within himself a seed of creativity, nobility and grandeur.... The conception of socialist humanism, on which socialist realism is based, leads to the second determining feature of our artistic method. The ability to view life in revolutionary development and to perceive this development forms in the artist of socialist realism a special approach to the dramatic and tragic moments in the lives of individual people and societies. This approach sees them as a moment in movement, and not as a state with no beginning and no end. The dramatic and the tragic are surmounted by the heroic." The *Digest's* title: "Shamota expounds principles of socialist realism."
- A1360. Shamota, Mykola. "Urgent questions of literary criticism" / M. Shamota. *Digest of the Soviet Ukrainian Press*. 18.3 (March 1974): 12–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 February 1974): 2–3].  
Shamota speaks of the "weakening of class principlemindedness" in criticism, where "ideas of classical humanism" are exemplified by the image of Don Quixote and such poets as V. Symonenko are presented as models for literary youth. Shamota also attacks translators, led by Kochur and Lukash, for bringing "out of 'deep freeze'" obsolete words (such as *chasopys*, *zaliublenyi*, *vidsotok*, *nabutky*, etc.) "to oust the living language, especially where it showed a natural and regular affinity with the Russian language, from our literature." The *Digest's* title: "Shamota scores Kochur and Lukash for promoting 'a dead language.'"
- A1361. Shankovsky, Igor. "The diary named 'Marges of Thoughts.'" *Ukrainian Review* (London). 22.2 (Summer 1975): 74–96.  
About Vasyli' Symonenko's diary, with extensive translated quotations from it. In Shankovsky's view, Symonenko diary, which covers the period from 18 September 1962 to 20 September 1963, "Serves as the only key to complex cases of the semantic signification on separate words and phrases in his poetry and prose." The poem "Roses in mourning" and excerpts from the poem "A monologue before the icons (If you, the saints, were not rachitis ridden)" (16 lines, pp. 78–79) are quoted in Shankovsky's translation,

together with a long quotation from the diary explaining the meaning of the poems. Shankovsky also provides a full translation of Symonenko's article "Dekoratsii i zhyvi dereva" (Decorations and the living trees) (pp. 86–89), originally published in *Literaturna Ukraina* (20 August 1963). Symonenko's article deals with the need for "stern and merciless criticism, that would develop our brains, not our selfesteem [*sic*]" and claims that a truly talented poet cannot "keep on repeating long known notions" but "must be an innovator and a searcher, an explorer of the spiritual deposits." Symonenko illustrates his points with a poem by M. Ryl's'kyi, "Sung [*sic*] away, this scythe of mine" (16 lines in Shankovsky's translation on pp. 87–88). Shankovsky also provides two versions of Symonenko's poems "Zemne tiazhinnia" and "Ridna zemle," as published in the journal *Ukraina* (no. 19, 19 August 1963, p. 10) and as published later in a posthumous book of poems, *Zemne tiazhinnia* (Kyiv: Molod', 1964). These show some omissions and changes in the first version. The article includes the following poems of Symonenko's in Shankovsky's translations: The Earth's gravity (Oh, my hollow world, millioneyful) (13 lines, pp. 89–90); 2d version: \*\*\* (What a world—a fairytale embroidery) (17 lines, p. 90); \*\*\* (Oh, my native land! My brain does lighten) (12 lines, p. 90); 2d version: \*\*\* (Native land of mine! My brain does lighten) (12 lines [pp. 90–91]); \*\*\* (The sun fell to the dusk of an evening) (28 lines, p. 92); The loneliness (Often I am lonely, like the Crusoe) (12 lines, p. 95). The diary entries comment on all these poems. For identifications of individual poems, see the Index.

**A1362. Shankovsky, Igor.** "He had no time to waste" / Igor Shankowsky. *ABN Correspondence*. 17.6 (November-December 1966): 16–21.

Vasyl Symonenko is characterized in this article as "a sound, sane and traditional poet, without any trace of abstract pettifoggery of 'art for art's sake.'" "With anger and contempt directed towards the 'executioners with bloody swords,'" says Shankovsky, "Symonenko demonstrates his art of deductive psychology with strength that will prevail long after his premature death." The popularity of Symonenko's poetry, according to Shankovsky, was due to its "psychological and deductive qualities" and to Symonenko's "devout national sense of belonging."

Quoted in the article are some poems of Symonenko's or fragments of poems in English and German translation. The English translations are: The obelisks of granite. like medusas [26 lines, p. 17, tr. Nestor D. Procyk]. • Carry me, my happy feelings, on your speedy wings [10 lines, p. 19, tr. I. Shankovsky]. • Swindle or lie—result's just the same [5 lines, p. 20, tr. I. Shankovsky]. For identifications of individual poems, see the Index.

**A1363. Shankovsky, Igor.** "The poetry of courage and anger." *Ukrainian Review* (London). 24.4 (Winter 1977): 25–38; 25.1 (Spring 1978): 16–35.

An extract from the author's book *Symonenko—a Study in Semantics* [cf. 083]. The introductory pages of this study present some statistical data about Soviet Ukrainian writers and some general observations about the "poets of the sixties." It is against this background that the author presents his study of Vasyl Symonenko's poetry, acknowledging the difficulties in ascertaining the complete and true versions of his heavily censored poems. Shankovsky divides Symonenko's poetry into three categories: 1/ poetry of anger, 2/ psychological, deductive poetry, and 3/ self-determinating lyrics. He acknowledges that some of the analyzed poems contain elements of all three groups.

Stating in a footnote (p. 22) that he has made "a rigid attempt to preserve the forms of originals," Shankovsky provides his own translations of the following poems, which are then analyzed in some detail: \*\*\* (The granite obelisks, just like medusae) (p. 22). • The thief (Caught was an oldster, he, somehow was nailed flat) (p. 24). • \*\*\* (Lost in contemplation, I'm inspired) (p. 26). • The gate (Sombre gate, in wild, unknown forstalling [*sic*]) (p. 28). • To my Kurd brothers (Blood covered mountains crying out by calling) (p. 29). • \*\*\* (By thousands run the roads, a million pathways run in) (p. 30). • Carry me, my happy feelings, on your speedy wings (p. 31). • Necrology for a corn-cob which died at the provisionary stock centre (No moaning can be heard. The orchestras are rusting) (p. 32).

Says Shankovsky by way of conclusion: "[T]he possibility of multiple views and interpretations of semantic values in Symonenko's poetry proves the fact that words and phrases there are often charged with additional meaning."

The study also includes Shankovsky's translations of three poems by Lina Kostenko and one by Maksym Ryl's'kyi in the Winter 1977 issue, namely: **Kostenko:** ... Oh, many souls became in our century (13 lines, p. 35). • There're all kinds of relay batons (7 lines, p. 35). • Seedling (A young tree feathered oneself) (p. 35). • **Ryl's'kyi:** Advice (A clever gardener once said to me) (12 lines, p. 36). For identifications of individual poems, see the Index.

A1364. **Shankovsky, Igor.** "Thirteen short stories by V. Symonenko." *Ukrainian Review* (London). 17.1 (Spring 1970): 33–42.

A review of *Vyno z troiand* (Lviv: Kameniar, 1965), which contains thirteen short stories by Vasyl' Symonenko. Symonenko's mastery of the miniature short story, says Shankovsky, "is embodied in his rigid condensation." In the author's opinion, "none of his forerunners achieved such economy of words, such condensation of meaning in a few lines." The article has extensive quotations from the short stories in the author's translation, and one of them, "A black horseshoe" [= *Chorna pidkova*], appears in its entirety on pp. 36–37.

A1365. **Shankovsky, Igor.** "Two fairy-tales for adults." *Ukrainian Review* (London). 24.2 (Summer 1977): 68–93.

An extract from Shankovsky's book *Symonenko—a Study in Semantics* [cf. B083]. Literal and allegorical interpretations of two fairy tales by Vasyl' Symonenko, "Tsar Lachrymal and the Titillator" and "Journey to the country Upside-Down," with extensive quotations from the two works. According to Shankovsky, the plots of both fairy tales involve "two countries with totalitarian systems," and "Both systems are shown to be by Symonenko's narrator as negative." The narrator sides with "Uncle Titillator" in the first fairy tale and with the "children" in the second, says Shankovsky, and all are temporarily jailed, in one case for neglecting "bad laws" and in the other for "non-conformism." In both fairy tales, the regime is represented by the "Tsar." In Shankovsky's view, Symonenko "ridiculed and condemned the totalitarian system as such."

The quoted excerpts from the two long poems in rhymed but unattributed translations (apparently the author's own) are as follows:

From "Tsar Lachrymal and the Titillator" ("Tsar Plaksii ta Loskoton"):

Tsar's family (Where the valleys meet the mountains) [22 lines, pp. 70–71]. • Lachrymal gave orders madly [19 lines, pp. 71–72]. • Uncle Titillator (Well, in this amazing tsardom) [36 lines, pp. 72–73]. • Arrest of the Titillator (Lachrymal got mad and fierce) [50 lines, pp. 74–75]. • Wedding in the palace (They threw Titillator, alas) [32 lines, pp. 76–77]. • Release of Titillator (While the wedding went on hooting) [16 lines, pp. 77–78]. • The wedding continues (In the palace - all are jumping) [40 lines, pp. 78–79]. • If you wish to find this land [10 lines, p. 80].

From "Journey to the country Upside Down" ("Podorozh u krainu Navpaky"): Now, all four together, started [22 lines, pp. 81–82]. • Well, for kids, this magic land [35 lines, pp. 82–83]. • By a millhouse, on their part [36 lines, pp. 84–85]. • In the dungeon, where sound dies [18 lines, pp. 85–86]. • And the soldiers in blue slacks [38 lines, pp. 86–87]. • Flowers call the kids to play [43 lines, pp. 88–89]. • Well, the children, the poor children [26 lines, p. 90]. • And the travellers holler: "No" [5 lines, p. 91].

The article also includes a translation of Borys Oliinyk's poem "Not for children" (It's better to die while standing up) [22 lines, pp. 92–93] and fragments from Shevchenko's "Kavkaz": Not just a few trained people fell [10 lines, p. 74] • So they had you taken, my only friend, Jacob [11 lines, p. 76]. For identifications, see the Index.

A1366. **Shankovsky, Igor.** "Vasyl Symonenko and his background." / Igor Peter Shankovsky. *Ukrainian Review* (London). 14.1 (Spring 1967): 20–38; 14.2 (Summer 1967): 33–43; 14.4 (Winter 1967): 44–55. Biblio.

A Master of Arts thesis submitted to the Faculty of Graduate Studies at the University of Alberta. In his attempt to place the poet Vasyl' Symonenko (1935–1963) within the context of modern Soviet Ukrainian literature, the author devotes considerable attention to the poet's background and environment. There is a detailed critical discussion of the bio-bibliographic dictionary of Ukrainian writers and its many omissions (*Ukrains'ki pys'mennyky: bio-bibliografichni slovnyk*. Kyiv: 1960–1965. 5v.), and statistical tables are provided for such data as social origin, party affiliation, education, nationality, territorial origin, war losses, and political persecution of Soviet Ukrainian writers.

The thesis focuses mainly on Vasyl' Symonenko's diary, which covers the period from 18 September 1962 to 20 September 1963. Extensive quotations from the diary are given in translation, with Shankovsky's commentary. "The Diary," says Shankovsky, "determined Symonenko's place within the framework of Soviet Ukrainian literature. It is not on the side of 'socialist realism.' Knowing the most intimate thoughts of the poet is already a stepping-stone towards better understanding of his works." It is only in the concluding part of the thesis that Symonenko is discussed as "a poet and spokesman." Symonenko, says Shankovsky, "revealed the reality that surrounded him with anger and dismay." "Any serious investigation and/or analysis" of Symonenko's poetry is difficult, says the author, because of Soviet censorship and the lack of a complete collection of the poems. A number of poems are given in literal English translations by Volodymyr Bohdaniuk in the final segment (Winter 1967 issue), namely

"Granite obelisks, like medusae" (26 lines, pp. 45–46); "Where are they—the fat and the gray" (9 lines, p. 47); "I look into your eyes (32 lines, pp. 47–48); "With wild and unknown utterings" (16 lines, p. 49); "O Kurd, save your munitions" (12 lines, p. 50); "There are thousands of roads, a million narrow paths" (20 lines, pp. 50–51). A three-page bibliography is appended. For identifications of the translated poems, see the Index.

- A1367. Shatulsky, Myron.** "Ivan Kotlyarevsky, 1769–1969. The 200th anniversary of the birth of the founder of modern Ukrainian literature will be widely celebrated this month in Ukraine and in many countries of the world where Ukrainian cultural communities flourish. Ivan Kotlyarevsky was born on September 9, 1769." *Ukrainian Canadian*. 23.516 (10) (September 1969): 43–46. illus.

Shatulsky characterizes Kotliarevs'kyi as one who was able "to reflect and project the historic changes taking place during his life." He sketches the writer's biography, writing about Kotliarevs'kyi's adaptation of Virgil's epic *Aeneid*, his involvement with the theater, and his writing of what has become "the most popular and best known dramatic work of the new Ukrainian literature," *Natalka Poltavka*. Kotliarevs'kyi's *Aeneida* (i.e., *Eneida*) was quite different from previous adaptations by Italian (Lalli), French (Scarron, in the text: Scarone), German (Blumaer), and Russian (Osipov) writers: "instead of Virgil's commemoration of Rome's glory he brought forth the Ukrainian Cossacks, underlining their heroism, and portrayed the life of the different stratas [sic] in Ukrainian society of that period.... In the creation of his scenes and characters the poet brings to the fore important social questions of his day and resolves them from the viewpoint of a humanist and a democrat." There are four excerpts from *Aeneida* in Mary Skrypnyk's translation, with illustrations by A. Bazilevich: "Aeneas was a lively lad" (4 lines); "Old Neptune laughed and winked an eye" (4 lines), "Thus glorious Cossack regiments" (6 lines), "Aeneas wasn't one to tarry" (5 lines). There is a full-page b/w portrait of Kotliarevs'kyi on p. [42]. A chronology of Kotliarevs'kyi's life and work appears on p. [47].

- A1368. Shcherbak, Iurii.** "Red leaves of Budapest." / Yuriy Shcherbak. *Digest of the Soviet Ukrainian Press*. 13.1 (January 1969): 14–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 November 1968): 4].

Shcherbak muses about his visit to Budapest and his meetings with Hungarian book publishers, translators and artists. He writes: "This small, proud nation has managed to stand among the most culturally advanced nations of the world, surmounting all language barriers." He comments on the "lovely, tastefully published books" of Europa Publishers; on Sara Karig, the editor of an anthology of Ukrainian short stories—in Shcherbak's view, perhaps "the most representative" of all such anthologies published outside Ukraine; on a planned anthology of Ukrainian poetry; and on his meetings with translators from the Ukrainian and specialists in Ukrainian literature: Eva Grigashi, Dyerd Rado, Anna Bojtar, and Endre Bojtar. The *Digest's* title: "A novelist's impression of Hungary."

- A1369. Shcherbyts'kyi, Volodymyr.** "7th Congress of Ukraine's Writers. We must carry high the banner of party-mindedness and peopled-mindedness in Soviet literature. Speech by member of the CC CPSU Politburo, First Secretary of the CC CP Ukraine, Comrade V.V. Shcherbyts'kyi." *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 13–15. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 April 1976): 1–2].

Says Shcherbyts'kyi: "[E]very writer must understand that detente does not lead to compromises in the sphere of ideology. The struggle of ideas does not cease, it even grows more intense and assumes more complex forms.... Our party and people have always resolutely rebuffed and will rebuff every act of ideological subversion, every attempt to blunt our ideological weapons or to stain our banner." The *Digest's* title: "Shcherbyts'kyi addresses Ukraine's writers."

- A1370. Shcherbyts'kyi, Volodymyr.** "To a poet of genius, to an ardent fighter; unveiling of the Lesya Ukrainka monument in Kiev. Speech by Comrade V.V. Shcherbyts'kyi." *Digest of the Soviet Ukrainian Press*. 17.10 (October 1973): 9–10. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (7 September 1973): 1–3].

Lesia Ukrainka is characterized as a "loyal daughter of the working people and active participant in the all-Russian liberation movement." The *Digest's* title: Shcherbyts'kyi unveils Lesya Ukrainka monument in Kiev."

- A1371. Shein, Louis J.** "Ivan Franko's religious *Weltanschauung*." *Ukrainian Quarterly*. 35.4 (Winter 1979) 381–89.

"It is the thesis of this paper," says Shein, "that Franko's religious or more correctly, spiritual *Weltanschauung* was deeply rooted in the Bible, which was for him a perennial source of moral and spiritual inspiration." In the author's view, "Those who accused Franko of atheism and radical socialism failed to acknowledge that his socialism was rooted in the prophetic ideals of justice, truth, compassion and freedom. His socialism was in fact an ideal for work and not a political Marxist program." The article has brief quotations from Franko's poetry in Percival Cundy's translation.

- A1372. Shelest, Petro.** "Militant goals of Soviet Ukrainian literature. Speech by Comrade P. Yu. Shelest at the Fifth Congress of the Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 1–3. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (17 November 1966): 2].

In his speech to the congress of writers, Shelest, having reminded his audience of the need to follow the teachings of Marxism-Leninism, the "irreconcilable ideological struggle between the opposing forces of socialism and capitalism," and the attempts of bourgeois ideologists "to drive a wedge between the Communist Party and the ranks of the creative intelligentsia," says the following: "The development of the socialist Ukrainian culture and language in many respects depends on people who have gathered here today; and it depends, in the first place, not on talks about the necessity for such development, but on your creativity. You must treat our beautiful Ukrainian language with great care and respect. It is our treasure, our great heritage, which all of us, but in the first place you, our writers, must preserve and develop. Novels, short stories and poetry of high ideological content written in our beautiful language on a high artistic level—all are indispensable for the further enrichment and development of national culture and language." The *Digest's* title: "Shelest gives blessing to Ukrainian language, tells writers to be wary of 'political errors.'"

- A1373. "Sheremet, Nikolay Spiridonovich."** *Prominent Personalities in the USSR*. (1968). 562. Mykola Sheremet, born in 1906, was a poet (27 lines of bio-bibliographical data).

- A1374. Shevchenko, Anatolii.** "The author turns to humor. A literary feuilleton." / Anatolii Shevchenko. *Digest of the Soviet Ukrainian Press*. 12.11 (November 1968): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 October 1968): 3].

Oleh Kylymnyk, the author of the book *Kriz' roky*, which deals with the development of contemporary Ukrainian literature, is ridiculed for having his analyses of individual writers "all cast in the same mould." The *Digest's* title: "Standardized literary criticism ridiculed."

- A1375. Shevchenko, Anatolii.** "Who are you, comrade critic?" / Anatolii Shevchenko. *Digest of the Soviet Ukrainian Press*. 12.12 (December 1968): 22–23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (22 October 1968): 2].

Shevchenko takes issue with Novychenko's interpretation and negative appraisal of Pavlychko's poem "Molytva" [cf. A1050]. Shevchenko claims that the word "critic" has lost its old meaning and that "Graphomania is as dangerous to criticism as it is to creative literature." He calls for greater emphasis "in the struggle against graphomania," because, in his view, "the graphomaniac is not just an innocent lamb who writes bad verse, poor novels or feeble reviews; he is a social menace. Graphomaniacs have always served the most backward social circles; they have always defended obsolete views and ideas. Adaptability is their life credo." The *Digest's* title: "Young author charges most critics with graphomania." See also A492.

- A1376. Shevchenko, Larysa.** "What does a reader look for?" *Digest of the Soviet Ukrainian Press*. 18.1 (January 1974): 21–22. [Full text. Ukrainian original in *Literaturna Ukraina*. (13 November 1973): 2].

A survey of readers and the sales personnel of the Poeziia bookstore in Kyiv. The survey testifies to a considerable demand for poetry that the bookstore finds impossible to fill. The *Digest's* title: "Poetry collections scarce in the book market."

- A1377. Shevchenko, Taras.** "My destiny: an autobiographical essay." *Forum*. 1.2 (Spring 1967): 4–8. illus.

Shevchenko's autobiography, written a year before his death, is translated from the Russian original as published in *Taras Shevchenko: dokumenty i materialy, 1814–1963*, ed. S.D. Pil'kevych [Pilkevich] (Kyiv, 1963). Shevchenko originally sent the autobiography to the Russian journal *Narodnoe chtenie* and was published there in 1860. This English version is printed with comments by the editor of *Forum* and has some passages added from a different translation (based on a manuscript by John Weir). Shevchenko relates the main events of his life, but the editor notes that there is no mention in the text as printed in

*Narodnoe chtenie* of the ten years of Shevchenko's life (1847–1857) spent in punitive exile in Asia. The illustrations include two portraits of Shevchenko and Shevchenko's drawing of his parental house.

- A1378. Shevchenko, Teren'.** "Only those with wings should fly." *Digest of the Soviet Ukrainian Press*. 20.9 (September 1976): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 August 1976): 2].  
A reader's response to Emil Yanvaryov's polemical article "Your field of battle" (*Literaturna Ukraina*, 25 June 1976). It is necessary, says Shevchenko, "to cultivate gifted young people who are attracted to literature," but "grayness should not be posed along with high professionalism." The *Digest's* title: "Hack work must not be allowed to appear," writes *Literaturna Ukraina* reader."
- A1379. "Shevchenko and his heroes on stage and screen."** *Ukrainian Canadian*. 22.511 (5) (March 1969): 28–29.  
A collage of b/w photos from films and stage productions about Taras Shevchenko, or based on the works of Shevchenko. With brief captions.
- A1380. "Shevchenko as a boy on film."** *Ukrainian Canadian*. 25.556 (49) (March 1973): 34. illus.  
Four photographs with brief captions from two films about Shevchenko made in 1926, *Little Taras* and *Taras Shevchenko*.
- A1381. "Shevchenko monument in Paris."** *Ukrainian Canadian*. 31.614 (108) (September 1978): 21.  
A news item reprinted from *News from Ukraine* about the unveiling on 24 May 1978 of a monument to Taras Shevchenko on Saint Germain Boulevard in Paris. The bronze bust of the poet by the sculptor Mykhailo Lysenko was a gift from the Ukrainian Society for Friendship and Cultural Relations with Foreign Countries.
- A1382. "Shevchenko Prize winners."** *Forum*. 9 (Summer 1969): 29.  
A listing of the recipients of the Shevchenko Prize in the Ukrainian SSR in 1969. The Shevchenko Prize in Literature was awarded to Andrii Holovko.
- A1383. "Shevchenko the artist."** *Ukraine*. 1 (13) (1973): [12–15], illus., port., part. col.  
The unsigned article claims that "Shevchenko's artistic legacy had a great influence on the subsequent development of realistic art, and has not lost its significance to this day." Illustrated with six Shevchenko paintings (two of which are full-page and in color), and including Shevchenko's self-portrait of 1860 and his portrait of Ira Aldridge.
- A1384. "Shevchenko's 'Nazar Stodolia.'"** *Ukrainian Canadian*. 23.518 (12) (November 1969): 41. illus.  
An unsigned article about Shevchenko's play *Nazar Stodolia* (1843) to accompany an English translation of an excerpt published in the same issue [cf. T356]. *Nazar Stodolia* is characterized here as "the only complete dramatic work to come down to us from Shevchenko's heritage." Three other plays are mentioned—*The Bride (Nevesta)*, *Danylo Reva*, and *Nikita Haidai*—none of which has survived, except for fragments. The following is a comment on *Nazar Stodolia*: "Shevchenko realistically shows the social enmities that existed between the wealthy Cossack officers, as represented by Khoma Kichatiy and the mass of impoverished cossackdom (Nazar and Hnat). There is social conflict in the love story—the wealthy Kichatiy tries to separate his daughter Halya from the poor cavalry officer Nazar and marry her to a wealthy colonel." With black-and-white illustrations from the film *Nazar Stodolia*.
- A1385. Shevchuk, Valerii.** "Problem of the short story." *Digest of the Soviet Ukrainian Press*. 11.10 (October 1967): 15–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 September 1967): 3].  
The *Digest's* title: "Writer speaks out on the state of short story; calls for new editions of 'forgotten' authors." Shevchuk decries the absence of Ukrainian-language anthologies and short-story collections that would include "the finest examples of the genre and re-create given epochs or schools of the short story." He criticizes the four-volume general anthology edited by M. Shumylo and M. Syrotiuk [Syrotyuk] (1960) for having been compiled "according to some strange principles" that "led to the inclusion of superficial works which fail to delve into complex, especially psychological questions." These works are "written in a style of ethnographic realism" and "lack topicality and sagacity." In publishing the collected works of one writer, as was the case with H. Khotkevych, says Shevchuk, "a series of brilliant short stories were excluded ... in favor of less meritorious prose." According to Shevchuk, we must "concentrate more on

republishing our short story legacy. We must consider selection more carefully and be more exacting in our evaluation of ideological and artistic qualities of a given work." Shevchuk also mentions the need to study professional studies of the genre, such as Maik (Mike) Iohansen's book *Iak buduiet'sia opovidannia* (1928), and to republish short stories by such authors as Levko Skrypnyk, Modest Levyts'kyi, Dmytro Tas, and Halyna Zhurba.

- A1386. "Shiyan, Anatoliy Ivanovich."** *Prominent Personalities in the USSR*. (1968). 566.  
Thirty-one lines of bio-bibliographical data about Anatolii Shiyan, a writer and playwright born in 1906.
- A1387. Shklovsky, Victor.** "Alexander Dovzhenko." *Soviet Film*. 7 (122) (July 1967): 8. illus.  
"Alexander Dovzhenko not only made a place for himself in world cinema, he created an absolutely new place in the whole of world cinematography," says Shklovsky. "This Ukrainian artist revealed to the world a new quality of discovering the most unusual phenomena. His works are both pictures and songs. A song is always an appraisal of life, the voice of its author is always present in a song. In this sense even an epic song is lyrical. In it we not only see the world, we see how a man looks at this world."
- A1388. "Shkurupiy, Geo (Yuriy) Danilovich."** *Who Was Who in the USSR*. (1972). 509.  
Bio-bibliographical data (12 lines) about the poet Geo Shkurupii (b. 20 April 1903, d. 25 November 1937).
- A1389. Shlapak, Dmytro.** "On the 70th anniversary of the birth of Yaroslav Halan. His deeds live on." *Digest of the Soviet Ukrainian Press*. 16.9 (September 1972): 14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 July 1972): 2].  
About Iaroslav Halan, the author of "pamphlets and feuilletons directed against the Ukrainian bourgeois nationalists and the Anglo-American imperialists." The *Digest's* title: "Halan anniversary widely celebrated."
- A1390. Shlapak, Dmytro.** "Young literature and modern times." *Digest of the Soviet Ukrainian Press*. 10.2 (February 1966): 18–20. [Excerpts. Ukrainian original in *Molod' Ukraina* (29 December 1965): 3–4].  
Shlapak takes issue with an article by Ivan Boichak, "Children under 16 are not permitted to read poetry," published in the magazine *Ranok* [cf. ULE: *Articles in Journals and Collections, 1840–1965, A55*]. This was a positive critical assessment of Ivan Drach's poetry. Shlapak criticizes Boichak for his alleged failure "to notice the all-round favorable effect of the life-giving Soviet reality upon the creative growth of young writers" and for attempting "to place at opposite ends the young literature and the older generations of writers of Soviet Ukraine." The *Digest's* title: "Drach dispute continues: his defender is assailed."
- A1391. "Short biographies of the people mentioned."** *ABN Correspondence*. 26.6 (November-December 1975): 34–35.  
Brief bio-bibliographical data about Ukrainian dissidents in the USSR, among them the writers Stus, Chornovil, Senyk, Stasiv-Kalynets', and Osadchyi.
- A1392. Shtohryn, Dmytro M.** "Problems in the history of Ukrainian literary bibliography." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1978–1979. 9 (1978–1979): 67–68.  
A summary of a paper presented on 22 March 1979 and of the discussion that followed. The speaker gave a critical review of the five-volume literary bibliography *Ukrains'ki pys'mennyky: bio-bibliografichnyi slovnyk* [Kyiv: Derzhavne vyd-vo khudozhn'oi literatury, 1960–1965].
- A1393. Shtohryn, Dmytro M.** "Ukrainian literature in the United States: trends, influences, achievements." *Ethnic Literatures since 1776: the Many Voices of America: Proceedings*. Ed. Wolodymyr T. Zyla and Wendell A. Aycock. Comparative Literature Symposium, Texas Tech University. 9.2 (1978): 569–90. port.  
Ukrainian literature in the United States, says Shtohryn, began to develop in the 1890s, but organized literary life did not start until after World War II. Shtohryn provides a socio-historical background of Ukrainian immigrants in the United States and surveys four generations of Ukrainian writers, from such pioneer authors as Hryhorii Hrushka and Sava Chernet's'kyi, whose work was more significant for social than for literary reasons, to the post-World War I poets Oleksandr Hranov's'kyi (Alexander Granovsky) and Stepan Musiichuk, the wave of Ukrainian immigrants after World War II, which brought a large

number of authors whose literary reputations were already established in Europe, and, finally, the American-educated group of younger writers, the so-called New York Group of Poets. Shtohryn surveys Ukrainian literary societies and periodical publications in the United States and lists a number of poets, short-story writers, novelists, playwrights, and critics. The article includes, by way of illustration, some excerpts from poetry in translation, i.e., Begin, brothers, to act / Hryhorii Hrushka [8 lines, tr. D.M. Shtohryn, p. 574] • O free us, merciful God / Sava Chernets'kyi [15 lines, tr. M.I. Mandryka, p. 575] • I have been often asked—how can I love? / Oleksandr Hranovs'kyi [24 lines, pp. 577–78, tr. by author?]. • Look at the stone. It holds its peace / Ievhen Malaniuk [14 lines, p. 582, tr. C.H. Andrusyshen & W. Kirkconnell]; • The grated, stained-glass window, guard-house style / Bohdan Kravtsiv [14 lines, p. 582, tr. C.H. Andrusyshen & W. Kirkconnell]. For identifications of individual poems, see the Index.

- A1394. Shulman, Morton.** "How to help Valentyn Moroz?" *ABN Correspondence*. 26.1 (January-February 1975): 25–26.

An article reprinted from the *Toronto Sun* of 15 November 1974. The author proposes that Canada should exert pressure on the Soviet government to "allow impartial medical personnel to examine Moroz" by suspending grain sales to the USSR. See the Index for related articles about the case of Valentyn Moroz.

- A1395. Shum, Ariadna.** "Lesya Ukrainka—a bard of struggle and contrasts." *Ukrainian Review* (London). 22.2 (Summer 1975): 71–73.

Speaking of the dramatic works of Lesia Ukrainka, the author says: "[O]nly directors who can understand the strength of contrasts, the conflict of ideas, the dynamism of her works, the special symbolic meanings that have their roots in psychology and philosophy, will be able to do her justice and convey the true meaning of her words." Ukrainka's importance in Ukrainian literature, according to Shum, "lies not only in her poetic abilities, but also in the ideological content of her works. She stressed the importance of sacrifice for an idea, she called for a struggle against unjust rulers, she called for action; she strongly believed in the ultimate victory of light over darkness and in the importance of active optimism." The poem "Why do I not possess the fiery word" appears on pp. 72–73 in an unattributed translation.

- A1396. "Shumuk, Danylo Lavrentiyovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 96–97. port.

A page and a quarter of data about the dissident activities and prison experiences of Danylo Shumuk, an author of memoirs, born in 1914.

- A1397. Shumylo, Mykyta.** "A source of cultural enrichment." *Digest of the Soviet Ukrainian Press*. 10.4 (April 1966): 21.23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (22 February 1966): 1–2].

Shumylo, the chairman of the Fine Translations Committee, delivered the opening address at a conference of translators held on 18–19 February 1966. He discussed the achievements of Borys Ten (who translated Homer, Aeschylus, and Sophocles), Mykola Lukash (who translated Goethe's *Faust* and Boccaccio's *Decameron*), Vasyl Mysyk (the translator of Omar Khayyam), Mykola Bazhan (who translated Shota Rustaveli), and the translators of the three-volume Ukrainian edition of Shakespeare. The *Digest's* title: "Translators assess achievements, needs."

- A1398. Shvatchenko, O.A.** "Mogila, Petr Simeonovich." *Great Soviet Encyclopedia*. 16 (1977): 415. Biblio. Petro Mohyla (1596–1647) is characterized as a "Political, church and cultural figure of the Ukraine, metropolitan of Kiev and Galicia." He was also the author of sermons and hagiographic works. (21 lines).

- A1399. Shynkaruk, V.** "Anger, passion and love. On the anniversary of the birth of H.S. Skovoroda." *Digest of the Soviet Ukrainian Press*. 17.1 (January 1973): 16–17. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (1 December 1972): 6].

The legacy of Skovoroda, says Shynkaruk, "was and remains an object of sharp ideological contest." Ukrainian bourgeois nationalists "repeat over and over again the arguments that Skovoroda was an 'exclusively' Ukrainian phenomenon, a manifestation of the mystical 'Ukrainian spirit'; they ignore the class and social content of his teachings, his call to brotherhood of the working people of all nations, his close ties with progressive Russian culture." The *Digest's* title: "Bourgeois-nationalists accused of ignoring class and social content of Skovoroda's philosophy."

- A1400. Siehs, Karl.** "The Fifth Writers' Congress in Kyiv." / K. Siehs. *Ukrainian Review* (London). 14.1

(Spring 1967): 50–57.

The writers' congress took place on 16–19 November 1966, with 780 members participating. The congress was characterized, according to Siehs, by an "amazing and far-reaching openness of the discussion"; the centrality of the nationality problem as a topic; the involvement, for the first time, of the "writers of the 60's"; open criticism of shortcomings and abuses, calls for the publication of hitherto prohibited or unpublished writers, etc.

- A1401. Siehs, Karl.** "A great European mind: Ivan Yakovych Franko (Born 15 (27) August 1856 at Nahuyevychi. Died 28 May 1916 at Lviv). On the occasion of the 50th anniversary of his death." *Ukrainian Review* (London). 13.3 (Autumn 1966): 3–15.

Franko's literary and scholarly work is described against a detailed biographical background and presented chronologically. The author stresses Franko's "extraordinary versatility" and "indefatigable industry," the influence of Mykhailo Drahomanov [Drahomaniv in the text], Franko's activity in politics, which led to his three imprisonments, his scholarly attainments and disappointments, controversies with the Poles over his article on Mickiewicz and with his own countrymen over his introduction to a Polish translation of his Galician sketches and, finally, the public celebration on 30 September 1898 of the twenty-fifth anniversary of the poet's literary and public activity which, says Siehs, "turned out to be one of the highlights in Franko's life." Three of Franko's poetical works are singled out for special attention. "'Moses,'" says Siehs, "is almost an autobiography of Franko. Together with 'Cain' and 'Ivan Vyshensky,' its closely related forerunners, it may confidently be placed alongside the greatest achievements in world literature. It shows the working of the mind of the spiritual leader in the difficult task of communicating his ideas to the people around him and his equally compelling desire to follow the chosen path to the very end. Cain, Vyshensky and Moses—each of them depends on human society for his mission. Sooner or later each of them comes to realise that he cannot find the peace he sought either in solitude or among the inert, unthinking crowd—and herein lies the tragedy with which their inner lives are confronted."

The article contains the following Franko poems or fragments of poems in Vera Rich's translation: There are two roads (There are two roads to virtue the years offer) (14 lines, p. 15). • And, brother, you love Rus' (16 lines, p. 13). • And what great hardship came to wrong you? (6 lines, p. 13). • Because my song has pain and sorrow in it (4 lines, p. 12). • Son of a nation (4 lines, p. 3). • Labour and song are mighty twin forces (4 lines, p. 3). • If you hear in the night at your window there seems (8 lines, p. 7). For identifications of individual poems, see the Index.

- A1402. "A silence more deafening than thunder." / LDB d-L. ABN Correspondence.** 25.5 (September–October 1974): 33–40.

A survey of news reports and actions undertaken in Canada on behalf of Valentyn Moroz, currently a prisoner in the USSR.

- A1403. "Sizonenko, Aleksandr Aleksandrovich." *Prominent Personalities in the USSR.* (1968). 580.** Bio-bibliographical data about the writer Oleksandr Syzonenko, born in 1923. (18 lines).

- A1404. Sjöberg, Anders.** "Two unknown translations of Meletij Smotrickij's Slavonic Grammar." *Scandoslavica*. 12 (1966): 123–31.

Smotryts'kyi's Slavonic grammar, according to the author, "was known and used not only in Russia but also in Western Europe." A considerable number of copies are still preserved in European libraries, and "several of the existing copies have been supplied with more or less complete translations to Latin in their wide margins," says Sjöberg. He provides a detailed description of two hitherto unknown and unpublished Latin translations of Smotryts'kyi's grammar—one that he identifies as number 139 of "Russian Acts XIX in fascicles," preserved in the State Archives of Stockholm ("the Stockholm manuscript"), and "the Prague manuscript," designated as IX E 40, preserved at the National Museum in Prague.

- A1405. Skliar, F.F.** "Golovanivskii, Savva Evseevich." *Great Soviet Encyclopedia*. 7 (1975): 256. Biblio. About Sava Holovaniv'skyi (b. 1910), a poet, novelist, playwright. (19 lines). According to Skliar, Holovaniv'skyi's works "deal mainly with the life and labor of the Soviet people and the exploits of Soviet soldiers in the Great Patriotic War (1941–45)."

- A1406. Skochok, V.** "Letter of three Ukrainian intellectuals to the Kiev satirical journal *Perets*." / V. Skochok, V. Chornovil, L. Sheremetyeva. *Ukrainian Review* (London). 15.3 (Autumn 1968): 32–39.

The letter, dated 27 September 1966, protests the publication in *Perets'* of an article attacking the literary critic Ivan Dziuba. The article in *Perets'* appeared in its issue of September 1966 (no. 17) under the title "On Mr. Stetsko and the little martyred frog" and was signed "Vasyl Osadchyi."

- A1407. Skripnik, I.P.** "Kropivnitskii, Mark Lukich." *Great Soviet Encyclopedia*. 13 (1976): 518. Biblio. "A democrat and humanist, the writer had a profound knowledge of the life and mores of the different strata of contemporary society. As a playwright he possessed a rich and stylistically varied vocabulary from everyday speech," says Skripnik about Marko Kropyvnyts'kyi (1840–1910). (23 lines).
- A1408. Skrypnyk, Mary.** "Folklore: a people's treasure." *Ukrainian Canadian*. 23.524 (18) (May 1970): 83–84, 87, 89–91. illus.  
About songs and stories created by folk artists of Ukraine and transmitted orally from one generation to another. The article discusses incantations, riddles, proverbs, folk songs, dumas, folk tales, and fables.
- A1409. Skrypnyk, Mary.** "French honour Shevchenko." *Ukrainian Canadian*. 27.575 (68) (December 1974): 8–11, 13. illus.  
A monument to Taras Shevchenko was unveiled in Chalette-sur-Loing, a community of fifteen thousand some 100 km south of Paris. The author attended the ceremonies, which took place on 12–13 October 1974, and reports on the concert, attended by some 1,500 people, and the banquet reception for three hundred. Among those in attendance were the Soviet ambassador to France, Stepan Chervonenko, the mayor of Chalette, Max Nublat, and eleven delegates from the Ukrainian SSR, including the writer Pavlo Zahrebel'nyi. The concert program included the local Zaporozhtsi Dance Ensemble and soloists from Kyiv. The bronze bust of Shevchenko is by the sculptor O. Skoblikov.
- A1410. Skrypnyk, Mary.** "The Kobzar in English." *Ukrainian Canadian*. 22.511 (5) (March 1969): 45–46.  
A bibliographic survey of English translations and studies of Shevchenko's works from 1877 through 1964.
- A1411. Skrypnyk, Mary.** "Lesya Ukrainka: a heritage for today and tomorrow." *Ukrainian Canadian*. 23.531 (25) (January 1971): 29–38, 40–43. illus., ports.  
An extended illustrated article about the life and work of Lesya Ukrainka written on the occasion of her hundredth birth anniversary. This essay, supplemented with other materials, was also issued as an offprint [cf. B089]. Illustrations include portraits of Ukrainka and of her parents, Olena Pchilka and Petro Kosach; p. 43 has a full-page photo of Ukrainka's grave monument in Kyiv. The article also discusses English translations of Ukrainka's works and is interspersed with poetry fragments, apparently in the author's translation. Among the longer fragments: Time and again Ukraine has seen (8 lines, p. 32); Whenever my eyes I raise up to the heavens (6 lines, p. 33); I long to go out into an open meadow (4 lines, p. 33); Oh my people, my poor unhappy family (4 lines, p. 33); One clearly sees its walls, its vaults, its arches (5 lines, p. 33); My brothers, descendants of Prometheus (9 lines, p. 34); I give due honour to the titan Prometheus (9 lines, p. 34); Maybe life would be far less unhappy (11 lines, p. 35); The peasant's hut is dark and damp (12 lines, p. 35); We came into the suburbs. Gloomy (13 lines, p. 36); You will create for yourselves such a song (5 lines, p. 37); Oh human sea, you powerful human tide (4 lines, p. 37); O word, why aren't you like tempered steel (4 lines, p. 37); Away, dark thoughts, you dark mists of autumn (28 lines, p. 38).  
For identifications of some of the longer fragments, see the Index.
- A1412. Skrypnyk, Mary.** "Lesya Ukrainka indeed lives on!" *Ukrainian Canadian*. 23.536 (57) (June 1971): 18–21. illus.  
A report by a participant on celebrations of the Lesya Ukrainka centennial in Ukraine. The program began in Kyiv on 24 February. Celebrations included an exhibit on Ukrainka's life and work in the Ukrainian State Art Gallery, the laying of wreaths at her grave in the Baikove Cemetery, a concert in the opera house, and a sentimental journey to her native places—Zhytomyr, Lutsk, Novohrad-Volynskyyi, and Kolodiazhne. Skrypnyk was also invited to the Ukrainka centennial celebrations in Georgia, which she attended.
- A1413. Skrypnyk, Mary.** "A literary epic of ancient Kiev Rus." *Ukrainian Canadian*. 24.540 (33) (October 1971): 24–26. illus.

About the *Slovo o polku Ihorevim*, its influence on Ukrainian literature, its translations into Ukrainian, and the great interest that it arouses among literary historians, writers, artists, and composers. The article is accompanied by a prose translation of selected excerpts. [cf. T374].

- A1414. Skrypnyk, Mary.** "Monument to Lesya Ukrainka unveiled in Saskatoon." *Ukrainian Canadian*. 29.595 (89) (December 1976): 7–11. illus.

An illustrated reportage about the unveiling of a statue of Lesia Ukrainka on the University of Saskatchewan campus on 30 October 1976. Among those participating in the ceremonies was the writer M. Stel'makh. His address on the occasion is printed on p. 9. The statue, the work of the sculptor Halyna Kal'chenko, was a gift from Ukraine. There are ten b/w illustrations, including photos of the monument, as well as of M. Stel'makh and other participants in the ceremonies.

- A1415. Skrypnyk, Mary.** "Uliana Kravchenko, a poet of protest." *Ukrainian Canadian*. 24.546 (39) (April 1972): 37–39. port.

Uliana Kravchenko, says Skrypnyk, "was noted for her militant poetry in the cause for women's liberation and had a tremendous impact on the women's movement of her day." Skrypnyk provides biographical data about Uliana Kravchenko, writes of her friendship and correspondence with Ivan Franko, of her "deep love of humanity" and the "strong social content" of her poetry, and calls Kravchenko's poetry collection *Prima Vera* (1885) "the first book of poetry written by a woman published in Western Ukraine." Included in the text are eight lines of Skrypnyk's translation of the poem "Prima Vera! Greetings, O my sister."

- A1416. Slaboshpyts'kyi, Mykhailo.** "Book summer in Kiev" / Mikhailo Slaboshpitsky. *Ukraine*. 3 (11) (1972): 16–17. illus.

A report on a book fair in Kyiv, illustrated with four large b/w photographs that include the writers and critics Ivan Drach, Ievhen Kyryliuk [Yevhen Kirilyuk in the text], Platon Voron'ko, and Oles' Honchar.

- A1417. Slaboshpyts'kyi, Mykhailo.** "The brilliant power of genius." / M. Slaboshpyts'kyi. *Digest of the Soviet Ukrainian Press*. 21.1 (January 1977): 24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 November 1976): 4].

A discussion was organized by Committee on Artistic Translations of the Writers' Union of Ukraine about the recently published book of Ukrainian translations of the poetry of Michelangelo [*Mikelandzhelo: do 500-richchia z dnia narodzhennia*. Zbirnyk sklav Mykola Bazhan. Kyiv: Mystetstvo, 1975. 395 p. illus.] Participating in this presentation, according to this report, were D. Bilous, M. Bazhan, V. Koptilov, Borys Ten, O. Novyts'kyi, L. Vysheslavs'kyi, M. Fishbein, and the actress Natalya Milyutenko. The *Digest's* title: "Hold evenings of praise for Bazhan's 'Michelangelo.'"

- A1418. Slavutych, Yar.** "Manhood and tenderness—the poetry of Oksana Liaturyns'ka." *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 276.

An English summary of an article in Ukrainian printed on pp. 127–37. The article deals with Oksana Liaturyns'ka, an émigré Ukrainian poet, the author of the poetry collections *Husla, Kniazha emal', Veselka, Bedryk*, and *lahilka*.

- A1419. Slavutych, Yar.** "Mykhaylo Orest: a thinker in poetry." *Canadian Slavonic Papers*. 12.2 (Summer 1970): 97–107.

In writing about the Ukrainian émigré poet Mykhailo Orest (1901–1963, real name: Mykhailo Zerov), Slavutych singles out four basic themes in his poetic creativity. The first theme is Orest's original treatment of the struggle of good and evil; the second is his "glorification of nature as 'the healer of the soul'"; the third is his striving for the perfection and universality of Ukrainian culture; and the fourth is the historiosophic element in his poetry. Quotations from Orest's poetry appear in the article in transliterated Ukrainian. Orest was the author of five volumes of his own original poetry and six volumes of poetic translations of West European poets.

- A1420. Slavutych, Yar.** "Taras Shevchenko in literary criticism." *Actes du IVe Congrès de l'Association Internationale de Littérature Comparée=Proceedings of the IVth Congress of the International Comparative Literature Association, Fribourg 1964*. Ed. François Jost. Hague: Mouton, 1966. I: 317–20.

A bibliographic survey of Shevchenko criticism, covering such critics as P. Kulish, N. Dobrolyubov, Apollon Grigorev, Mykola Kostomarov [Kostomariv], Mykhailo Drahomanov [Drahomaniv], Ivan Franko, Serhii Iefremov [Serhiy Yefremov], V. Koriak [Koryak], A. Rychyts'kyi, Pavlo Zaitsev [Zaytsev], Marietta Shaginyan, D. Chyzhevs'kyi, Ievhen Kyryliuk [Yevhen Kyrylyuk], and Iurii Boiko [Iurij Bojko].

- A1421. Slavutych, Yar.** "Ukrainian poetry in Canada: a historical account." *Ukrainians in Alberta*. / Editorial Committee. Edmonton: [Ukrainian Pioneers' Association of Alberta]: 1975. 229–45. "Footnotes": 243–45.

A survey of poetry written and published by Ukrainian immigrants to Canada. This is an extended version of a paper read at the Conference on Canadian Poetry held at the University of Alberta on 20–22 November 1969. The first Ukrainian poem written in Canada, according to Slavutych, was Ivan Zbura's "Kanadiis'ki emigranty," dated 30 December 1898 at Beaver Creek, Alberta, but published in the U.S. Ukrainian newspaper *Svoboda* on 2 February 1899. The survey covers pioneer poets, such as Mykhailo Govda and Sava Chernets'kyi, whose work is characterized as "so folkloristic as to make it almost impossible to distinguish between transplanted folk poetry and the author's original verse." The first poetry published in book form was Teodor Fedyk's *Pisni pro Kanadu i Avstriiu* (1908) (later renamed *Pisni imigrantiv pro staryi i novyi kraj*). The book had six editions, and by late twenties, fifty thousand copies had been sold, says Slavutych, citing as his source *Antolohiia ukrains'koho pys'mensva v Kanadi*, published in 1941 (p. 8). Of the early poets, Slavutych also singles out Pavlo Krat, Vasyl Kudryk and Semen Kovbel. Ivan Danylchuk and Onufrii Ivakh are characterized as "a milestone in the development of Ukrainian poetry in Canada." Considerable attention is paid to Myroslav Ichnians'kyi, V. Tulevitrv, Mykyta I. Mandryka, and Tetiana Shevchuk. At present, according to Slavutych, more than twenty Ukrainian poets are active, the most productive being Stepan Semchuk. Among newcomers to Canada, Slavutych gives a sentence or two to the following: Levko Romen, Volodymyr Havryliuk, Oleksa Hai-Holovko, Volodymyr Skorups'kyi, Teodor Matviienko, Larysa Murovych, Vira Vorsklo, Borys Oleksandriv, Bohdan Mazepa, Oleksandra Chernenko, and Oleh Zuiev's'kyi, while a full page is devoted to the poetry of Yar Slavutych himself.

The survey includes a number of quotations in English. The longer quotations are as follows: O Virgin Mary [9 lines from "Kanadiis'ki emigranty"] / Ivan Zbura. • Over the Canadian prairies / Sava Chernetsky [12 lines]. • We were not reared within thy broad domains / Mykhailo Govda [7 lines translated by Edward W. Thompson, and, according to Slavutych, "the first known translation of Ukrainian poetry into English," published in 1905 in the *Boston Evening Transcript*]. • All early on the Sunday morn / Teodor Fedyk [12-line fragment from *Pisnia druha*]. • Canadian elegy (Do you remember that cold night in autumn) / Pavlo Krath (Paul Crath) [20 lines]. • The dream (Night ... and in the South Diana) / Vasyl Kudryk [24 lines]. • Song of the orphan (Can you see me, little star) / Semen Kovbel [12 lines]. • Like the graves of Indians / Ivan Danylchuk [12 lines]. • O Kyiv, holy Kyiv / Ivan Danylchuk [9 lines]. • Across the spaces of eternity / Onufrij Ivakh, tr. by W. Kirkconnell [12 lines]. • I am a wise white lily of the valley / Myroslav Ichnianskyj (Ivan Kmeta), tr. by W. Kirkconnell [14 lines]. • Winter ( O winter, winter) / V. Tulevitrv, tr. by W. Kirkconnell [24 lines]. • Life is and was in every age / Tetiana Shevchuk [8 lines]. • To the maple leaves of Canada (The oceans are like eagle's wings) / Stepan Semchuk [12 lines]. • You gaze upon my thorny words / Bohdan Mazepa [8 lines]. • The three (The haze has fallen on the glen) / Yar Slavutych, tr. Zoria Orionna [44 lines]. • A yellowish sun was shining / Yar Slavutych, tr. R.H. Morrison [12 lines]. Translations are not always attributed, but, except where indicated otherwise, most of them seem to be by Watson Kirkconnell. Pp. 231–32 contain portraits of the following writers: Sava Chernets'kyi, Illia Kyriiak [Elias Kiriak], Oleksander Luhovyj [Luhovyj], Ulas Samchuk, Ivan Danylchuk, Honore Ewach, Yar Slavutych, and Mykyta Mandryka.

- A1422. Slavutych, Yar.** "Ukrainian poetry in Canada: a historical account." *Ukrainian Review* (London). 22.1 (Spring 1975): 109–24.

For annotation, see A1421.

- A1423. "Slavutych, Yar, 1918–."** *Contemporary Authors*. 45–48 (1974): 528–29.

Half a page of bio-bibliographical data arranged in the following categories: personal, with address, career, writings, work in progress, and bibliographical/critical sources.

- A1424. Bibliographic entry removed in final editing.**

Verification of data proved that the entry did not belong in the 1966–79 time period.

- A1425. Sloane, David A.** "The author's digressions in Ševčenko's 'Hajdamaky': their nature and function." *Harvard Ukrainian Studies*. 2.3 (September 1978): 310–33.  
Sloane identifies eight authorial digressions in Shevchenko's poem *Haidamaky* and claims that they "contribute, in a variety of ways, to the unity of the poem's overall design," because in them "the author emerges as a dramatized persona and provides his own individual perspective on himself, the creative process, and the historical events he depicts." Says Sloane: "From this perspective certain characters in the poem derive a spiritual dimension that would otherwise be lacking. This is particularly true of Jarema and the kobzar, who, by virtue of the digressions, emerge as alter egos of the author himself.... The historical events, too, gain an added dimension in that through the author's eyes we come to see the *Kolijivščyna* as an event emblematic of the human condition in general, rather than merely a brief, glorious episode in the Ukrainian past. Moreover, we see in the digressions a steady evolution of the poet's self-image—a growing awareness of his membership in a national-historical collective and an increasing consciousness of the obligations that this collective places upon him." Quotations from the poem are in the original Ukrainian, without translations.
- A1426. "Slon, Eugene (b. Slonivskyi, Ievhen)."** *Men of Achievement*. 5 (1978): 560. port.  
Thirty-six lines of bio-bibliographical data, with portrait, about Ievhen Slonivskyi (b. 1914), the author of the novel *Na ruinakh mynuloho* (1956).
- A1427. "Smolich, Yuriy Korneevich."** *Prominent Personalities in the USSR*. (1968). 589.  
A bio-bibliographical note (63 lines) about the novelist Iurii Smolych, born in 1900.
- A1428. Smolych, Iurii.** "The first generation." / Yuri Smolich. Tr. Vladimir Talmy. *Soviet Literature*. 8 (1967): 138–42.  
Described in a note as "reminiscences and reflections of Yuri Smolich, leading Ukrainian author, about the first revolutionary events in his country and in literature," this memoir, published "in a slightly abridged form," appears in the section entitled "Writers and artists forum."
- A1429. Smolych, Iurii.** "Paustovsky. A chapter from the book "More About the Unquiet Disposition." / Yuri Smolich. Tr. Margaret Wettlin. *Soviet Literature*. 1 (310) (1974): 107–20. port.  
Reminiscences about the Russian writer Konstantin Paustovskii from Smolych's book of memoirs *Rozpovid' pro nespokii tryvaie*. With the author's b/w portrait and a brief bio-bibliographical note about him.
- A1430. Smolych, Iurii.** "Smolych speaks for minorities' literature." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 November 1966): 4].  
Title supplied by the *Digest*. In a speech to the Fifth Congress of Writers Smolych expresses dissatisfaction that paper wasted on multi-million editions of political brochures is being "economized precisely in the area of the creative literature." And this, in his view, applies not only to Ukrainian literature but also to the creative writing of minorities in Ukraine that appears in Russian, Yiddish, Hungarian, and Polish.
- A1431. Smolych, Iurii.** "Speech by Comrade Yu. K. Smolych, writer." *Digest of the Soviet Ukrainian Press*. 15.5 (May 1971): 10–11. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (19 March 1971): 4].  
In speaking to the 24th Congress of the Communist Party of Ukraine, which began on 17 March at the Ukrainian Palace of Culture in Kyiv, Smolych said: "It is a pity ... that today the works of Ukrainian literature are published abroad for the most part by foreign publishers. Seemingly, this is favorable evidence that Ukrainian literature is winning readers beyond the borders of the Soviet Union not through patronage, but on its own merit. But it also has an undesirable effect. It is not we who direct the flow of literature to the foreign reader. If in socialist countries it is our best works that are published, in capitalist countries the case is quite different. Whenever a slightly detrimental work appears among our books, and this unfortunately does happen occasionally, foreign publishers, with Ukrainian bourgeois nationalists in the fore, immediately republish this work both in the original and in translation and exploit the occasion to fill columns of their newspapers with fresh insinuations against the socialist system, and the land of the Soviets, first and foremost." The *Digest's* title: "Smolych attacks foreign editors for publishing works of Soviet Ukrainian writers."
- A1432. Smolych, Iurii.** "Towards the main goal." / Yu.K. Smolych. *Digest of the Soviet Ukrainian Press*.

16.11 (November 1972): 3–4. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 September 1972): 2].

Speaking at a plenum of writers, Smolych says, among other things: "reared as patriots and internationalists by the Communist Party, we, Ukrainian writers, have achieved the strength to withstand the machinations of our most inveterate ideological enemy—Ukrainian bourgeois nationalism.... Life has demonstrated the ideological strength and inviolable unity of Soviet Ukrainian writers. There are no 'shestydesyatyky,' there is no 'opposition between generations'; there is one generation—including both old and young—of Soviet Ukrainian writers." The *Digest's* title: "Smolych calls Ukrainian bourgeois nationalism 'our most inveterate ideological enemy.'"

**A1433. Smolych, Iurii.** "We are on the way." / Yuriy Smolych. *Digest of the Soviet Ukrainian Press*. 10.11 (November 1966): 10–14. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (24 September 1966): 3–4].

Written on the eve of the 5th Congress of Writers of Ukraine, to be held in Kyiv, the article is accompanied by an editorial note pointing out that the full text is to be published in the journal *Vitshyzna* (no. 10, 1966). Smolych critically discusses the accomplishments and shortcomings of Ukrainian prose published since the last (i.e., 4th) congress. Says Smolych, among other things: "[O]ur novel writing, with its inclination toward the epical, suffers from one disease: verbosity.... Ukrainian writers actively oppose some of the ruinous trends in bourgeois novel writing and the practices of the anti-novel.... Our writers are also experimenting, seeking new forms. However ... they direct their searches not toward a denial of the novel as a form, but on the contrary, along the road of preserving the novel as a genre." Smolych speaks of the diversity of Ukrainian prose and claims that even poor publications have a function: "the existence of poor books causes the appearance of good books." The *Digest's* title: "Smolych sums-up seven years' prose. Hits verbosity in a verbose analysis."

**A1434. Smyrniw, Walter.** "Irony in Panas Myrnyi's short stories." *Canadian Slavonic Papers*. 14.2 (Summer 1972): 315–23.

Irony, according to Smyrniw, "is a prominent element in Myrnyi's stories," not simply as "a creative technique" or "a mere formalistic device" but as an element in Myrnyi's world view and his view of human nature. "Irony prompted him to conceive of man in terms of various contrasts. His realization of the inherent good and evil potentials in human nature no doubt prevented him from idealizing any single social group or class," says Smyrniw. A French summary of the article appears on p. 323.

**A1435. Smyrniw, Walter.** "Oles' Berdnyk's vexatious science fiction." *The Languages and Literatures of the Non-Russian Peoples of the Soviet Union*. Ed. George Thomas. Papers and Proceedings of the Tenth Annual Conference organized by the Interdepartmental Committee on Communist and East European Affairs, McMaster University, held at Hamilton, Ontario on October 22 and 23, 1976. [n.p.]: McMaster University and Canada Council, Autumn 1977. 295–317. Biblio. notes.

Oles' Berdnyk gained some notoriety in the West after he was denounced in the Soviet press and expelled from the Writers' Union of Ukraine in May 1973. Smyrniw analyzes Berdnyk's writings in an attempt to explain the writer's conflict with Soviet critics. In Smyrniw's view, Berdnyk, a popular author of science-fiction novels and short stories, does not criticize the realities of Soviet life either directly or by means of allegorical satire, nor is he (contrary to Soviet accusations) "an advocate of religious mysticism" or "a preacher of Buddhist and Yogic dogmas." Smyrniw characterizes Berdnyk's writings as "teleological science fiction" and feels that Berdnyk's "teleological themes tend to discredit the precepts of the materialistic-positivistic philosophy" and as such "are obviously incompatible with the official Soviet ideology which is based on dialectical materialism." Moreover, according to Smyrniw, Berdnyk "expounds the doctrine of vitalism" and proposes "the notion of the transformation of man either into a superman, or into a demigod." Thus, says Smyrniw, "Berdnyk's teleological exposition of vitalism and particularly its culmination in mangelhood is without question incongruous to the Soviet philosophical precepts and social ideals.... Within the context of Ukrainian literature, Berdnyk's science fantasy is certainly unique, sensational and provocative. But against the background of Western science fiction it is neither extraordinary nor unprecedented." He provides some examples from the work of such Western writers as Olaf Stapledon, Arthur Clarke and Frank Herbert.

**A1436. Smyrniw, Walter.** "The Stone Guest and the Stone Host. A. Pushkin's and Lesia Ukrainka's dramatization of the Don Juan theme" / by Volodia Smyrniw. *Promin'*. 12.2 (February 1971): 15–17; 12.3 (March 1971): 18–20; illus.; 12.4 (April 1971): 15–17.

A three-part article on Lesia Ukrainka's play *Kamynnyi hospodar*, with critical comparisons to Pushkin's *Kamennyi gost'*. "Even on the basis of a brief analogy," says Smyrniw, "it is readily apparent that symbolism occurs in much greater abundance in the *Stone Host* than in *The Stone Guest* and that it conveys an entirely different concept in relation to the central idea of the play.... Ukrainka's *The Stone Host* is by no means an inferior work of art, a no less original rendition of the Don Juan theme than that contained in Pushkin's *The Stone Guest*." According to Smyrniw, Ukrainka believed "that she was the first woman to develop the Don Juan theme in literature.... Georges Sand was the only woman who concerned herself with the Don Juan theme in European literature before Lesia Ukrainka. Sand, however, did not write a special work on this subject.... Ukrainka's originality, her greatest accomplishment stems from the fact that she did not attempt to transplant the Don Juan theme unto her native soil and merely dress the personages in the native costumes, but endeavoured to express new ideas and to create new characters which have both a national and a universal significance."

- A1437. Smyrniw, Walter.** "The symbolic design in Kuliš's *Narodnyj Malaxij*." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1976–1977. 7 (1076–77): 68–70. Biblio.

A summary of a paper read at the seminar held on 18 April 1977 and of the discussion that followed. The speaker, a professor at McMaster University, discussed symbolic patterns in Mykola Kulish's play *Narodnyi Malakhii*. The cast of dramatic personages, the setting of the play, and such features as colors and music are, according to the speaker, part of the "internal symbolism" of this drama.

- A1438. Smyrniw, Walter.** "The treatment of the ballad by Shevchenko and his contemporaries in relation to Western balladry." *Canadian Slavonic Papers*. 12.2 (Summer 1970): 142–74.

"Both the pre-romantics and the romantics valued the ballad because it evolved in the oral tradition and was closely related to folksongs, which were recognized as an expression of the essence of man's soul. The contents of the ballads appealed equally to the new romantic mentality," says Smyrniw. He traces the development of the European ballad from Gottfried Bürger's 1773 German ballad "Lenore," which, according to Smyrniw, "was recognized throughout Europe not simply as a German ballad but as a kin of the native folk ballads.... Bürger's influence, particularly his mode of composition, spread to both the western and eastern parts of Europe," particularly, in Smyrniw's view, to such poets as Walter Scott, Zhukovsky and Mickiewicz. According to Smyrniw, the ballad was introduced into Ukrainian literature by the classicist Petro Hulak-Artemovs'kyi in 1827 through an imitation of Mickiewicz's humorous ballad "Pani Twardowska." The serious treatment of this genre, however, came about with the work of the Kharkiv group of romantics—Levko Borovykovs'kyi, Amvrosii Metlyns'kyi and Mykola Kostomarov. Smyrniw discusses the ballads of these poets and says: "From the ballads of Ukrainian romantics it is evident that they both knew and applied the synthetic method introduced by Bürger. Shevchenko, too, was not only familiar with this method, but he employed it much more effectively than other Ukrainian balladists." Smyrniw discusses in considerable detail Shevchenko's ballads "Prychynna," "Topolia," "Utoplena," and "Lileia." He singles out the latter as Shevchenko's "supreme achievement in balladry," which deserves "to be ranked among the outstanding philosophical ballads by Goethe and Schiller."

- A1439. "Snehirov killed by secret police."** *ABN Correspondence*. 30.2 (March–April 1979): 38–39.

This unsigned article about the death of Helii Snehir'ov [Snehirov] in KGB custody on 28 December 1978 contains eulogies and statements about the late writer by Nadia Svitlychna, and Petro and Zinaida Grigorenko [Hryhorenko].

- A1440. "Snehirov, Ukrainian dissident poet, dies in KGB dungeon."** *Ukrainian Quarterly*. 35.1 (Spring 1971): 110.

An obituary note in the "Chronicle of Current Events" about Helii Snehir'ov [Snehirov], who was arrested in September 1977 and died on 28 December 1978 in KGB custody.

- A1441. Snehiriv, Helii.** "USSR: Will reason triumph?" / Elie Snegirov. *Index on Censorship*. 7.1 (January–February 1978): 58–60.

A translation of Snehir'ov's [Snehirov's] letter to U.S. President Carter, originally written on 28 March 1977 and published on 14 July 1977 in Paris in the émigré Russian magazine *Russkaia mysl'*. According to the editorial note in the *Index on Censorship*, Snehir'ov was arrested by the KGB in Kyiv on 22 September 1977. Prior to his arrest, he was expelled from the Communist Party and subsequently renounced his Soviet citizenship. In his letter to President Carter, Snehir'ov expresses his concern about

the Soviet Union's non-compliance with Basket Three of the Helsinki Accords, the serf-like degradation of the population, and the prevalence of lies and alcoholism. "My people, the Ukrainians," says Sniehirovo, "are deprived of their national dignity, their proud history twisted and falsified, my compatriots fear and avoid being called Ukrainians."

- A1442. "The Snyehirov affair." *Ukrainian Review* (London). 27 [sic, i.e., 26].2 (Summer 1979): 70–74. An unsigned article based on Western sources about the Ukrainian writer Helii Sniehir'ov [Snyehirov], who was imprisoned and then died in a Soviet prison hospital on 28 December 1978, and the controversy surrounding his so-called recantation.
- A1443. "Sobko, Vadim Nikolaevich." *Prominent Personalities in the USSR*. (1968). 591. A fifty-line bio-bibliographical note about the writer Vadym Sobko (b. 1912).
- A1444. Sobko, Vadym. "Olexandr Korniyuchuk: Fidelity to a noble cause." / Vadim Sobko. *Ukraine*. 2 (22) (1975): 27.  
"A brilliant author, his talent was capable of fathoming the depths of the social events of our time," says Sobko about the playwright Olexandr Korniyuchuk. "That is why his literary output includes so many plays which have become distinctive landmarks in Soviet drama." Illustrated with a b/w group photo of Korniyuchuk with actors and a full-page color portrait of him on p. 26.
- A1445. "Sokul'skyi, Ivan." *Ukrainian Political Prisoners in the Soviet Union*. (1979): 100. Data about dissident activities of the poet Ivan Sokul's'kyi, born in 1940. (16 lines).
- A1446. Solchanyk, Roman. "Mykhailo Drahomanov and the Ems ukase: a note on the Ukrainian question at the 1878 International Literary Congress in Paris." *Harvard Ukrainian Studies*. 1.2 (June 1977): 225–29. Solchanyk cites the stenographic report of the International Literary Congress held on 11–29 June 1878 in Paris to prove that Drahomanov's brochure *La littérature oukraiennienne proscrire par le gouvernement russe* was presented to the congress by the Russian writer Turgenev and that Drahomanov himself was not present at that particular session. Using reminiscences, correspondence and other sources, Solchanyk gives additional information about how Drahomanov's trunk, filled with copies of this brochure, was temporarily detained by the French Ministry of the Interior and about the favorable reaction to the brochure by the Italian writer Mauro-Macchi, who proposed that its text be added as an appendix to the stenographic report of the congress. According to Solchanyk, Drahomanov succeeded in retrieving his brochures from the Ministry of the Interior and distributing them at the congress, but the stenographic report did not include a reproduction of Drahomanov's essay.
- A1447. Soldatenko, I. "The ascent." *Digest of the Soviet Ukrainian Press*. 19.7 (July 1975): 15–16. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (11 May 1975): 2].  
The author is disturbed "by the present state of training of the young literary and critical generation ... only daily attention to the education of literary youth will assure our success in implementing party directives on the formation and ideological tempering of those who assume the difficult mission of serving the high ideals of communism with artistic expression," says Soldatenko. The *Digest's* title: "UWU secretary urges improvement of training of young writers."
- A1448. Soloveichik, Simon. "Teacher Sukhomlinsky." *Soviet Literature*. 3 (276) (1971): 38–45. An article about Vasyli' Sukhomlinsky, a teacher from Ukraine and the author of some thirty books, including *I Give My Heart to Children* (Kyiv: Radians'ka shkola) [cf. 1481, A1482], who died at the age of fifty.
- A1449. Solovey, Oksana. "Oksana Liaturynska (1902–1970)." *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 12.1–2 (33–34) (1969–1972): 282–84.  
An obituary article. Oksana Liaturynska was a sculptor and poet, born on 1 February 1902 in Katerburg, Volhynia, who died of cancer on 13 June 1970 in Minneapolis, Minn. According to Solovey, Liaturynska's father was a cavalryman who retired early to his estate of two hundred desiatynas of land. In 1920 Liaturynska came to Czechoslovakia. She studied at the philosophy department of the Charles University in Prague and simultaneously at the Czech School of Arts and Crafts. After graduating from the latter, she had her own studio in Prague. After 1949 she settled in the United States. Liaturynska, says Solovey, began writing poetry in 1917 but did not publish until 1931. Her published poems attracted attention and

became popular. She published under her own name and under the pseudonyms Oksana Pechenih, Roksana Vyshnevetska, and Yeronim. She belonged to the *Vistnyk* group of writers. Solovey characterizes her literary style as one marked by "symbolism and severity in self-expression" and writes of her preference for mythological and historical topics. Liaturyns'ka's literary legacy, according to Solovey, consists of four collections of poetry, several individual poems, translations from the Czech, Slovak and Russian, and a manuscript of essays on the Middle East, especially on Jewish mythology.

**A1450. "Song of the Forest' in ballet and opera."** *Ukrainian Canadian*. 23.531 (25) (January 1971): 39. illus. An unsigned article written on the occasion of Lesia Ukrainka's birth centennial. According to this article, her drama *Lisova pisnia* was the subject of a ballet composed by Mykhailo Skorulsky in 1937 and of an opera by Vitaliy Kireiko (who wrote both the music and the libretto). The opera was first performed in Lviv by the Franko Theater of Opera and Ballet in 1958. The article is illustrated with scenes from the ballet and the opera.

**A1451. "Sosyura, Vladimir Nikolayevich."** *Who Was Who in the USSR*. (1972). 522. Bio-bibliographical data (42 lines) about Volodymyr Sosiura (b. 6 January 1898, d. 8 January 1965).

**A1452. "The source of creative strength. Meeting of Kiev's Communist writers."** *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 9–10. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 January 1972): 1].

The *Digest's* title: "Kiev writers party meeting calls for objective and principled literary criticism." The discussion at the meeting focused on the report of F.D. Ovcharenko, who is identified as a "candidate member of the Politburo and secretary of the Central Committee of the Communist Party of Ukraine." Among the topics broached were loyalty to communist ideals, the need for writers to meet with workers at construction sites and on collective farms, and the need for the Writers' Union of Ukraine to increase "the popularity of Ukrainian Soviet literature abroad" by publishing its best works in foreign languages." Iu. Zbanats'kyi, D. Pavlychko and L. Dmyterko are named as participants in the discussion.

**A1453. "The Soviet Ukraine: Dialogue with the world."** *Soviet Literature*. 5 (302) (1973): 180–91.

A group interview by the journal's correspondent Marina Novikova with Oles' Honchar [Oles Gonchar], Vitalii Korotych [Vitali Korotich], the director of the Dnipro publishing house, Oleksandr Bandura [Alexander Bandura], Oleh Mykytenko [Oleg Mikitenko], and Roman Fedoriv. The topic under discussion was literary relations between Ukraine and the world. The writers talk about books of foreign authors issued by Dnipro Publishers; *Vsesvit*, the journal devoted to foreign literature; translations undertaken by Ukrainian writers; lectures and readings of foreign literature; exposés of chauvinism and nationalism in the journal *Zhovten'*; and translations of Ukrainian literature into foreign languages. The generally upbeat, self-congratulatory reports of achievements and positive developments are tempered by Oles' Honchar, who notes "that in bourgeois countries few Ukrainian books are being translated and still less so—Soviet Ukrainian. It is characteristic of the West not to differentiate between the national literatures of the Soviet Union."

**A1454. Starinkevich, E.I. "Kocherga, Ivan Antonovich."** *Great Soviet Encyclopedia*. 13 (1976): 354–55. Biblio.

The author characterizes various works of Ivan Kocherha (1881–1952) and says that "In a number of plays on contemporary topics ... Kocherga came out against the limitations of the middle class and for the high ideals of communist ethics, for trusting mankind, and for inculcating a sense of social duty." (26 lines).

**A1455. "Staritskaya-Chernyakhovskaya, Lyudmila."** *Who Was Who in the USSR*. (1972). 525–26.

Bio-bibliographical data (12 lines) about Liudmyla Staryts'ka-Cherniakhivs'ka (b. 1868, d. in prison 1941).

**A1456. Stasiv-Kalynets', Iryna. "Letter from Iryna Stasiv-Kalynets'."** *ABN Correspondence*. 30.3 (May-June 1979): 38–39.

The letter, dated 8 November 1978, is apparently addressed to a relative or acquaintance in the West and describes the conditions of life in enforced exile in Soviet Mordovia.

**A1457. "Stasiv-Kalynets, Iryna Onufrivna."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 102–3. port.

Fifteen lines of data on the dissident activities of the poet Iryna Stasiv-Kalynets'.

- A1458. "Stebun, Ilya Isaakovich."** *Prominent Personalities in the USSR*. (1968). 603.  
Bio-bibliographical data (34 lines) about the literary critic Illia Stebun, born in 1911.
- A1459. Stefanyk, Kyrylo.** "A son talks about his father." / Kirilo Stefanyk. *Ukrainian Canadian*. 23.529 (23) (November 1970): 34–43. illus.  
A personal memoir by the second son of the writer Vasyl' Stefanyk, who provides a detailed description of the house in Rusiv built by the writer himself and its surroundings. Vasyl' Stefanyk, widowed with three sons (Semen, Kyrylo, Iurii) at the age of 43, lived in Rusiv from 1910 to 1936. Kyrylo characterizes the writer as an extremely solicitous father who never married again and "took our mother's place with us." The writer's relationship with his sons was, according to Kyrylo, "simple and sincere.... Father loved the three of us equally, making no difference between us, but I think he had a particularly soft spot for my brother Yurko." He relates how, after the death of his mother in February 1914, her widowed sister, Olena Pleshkanova, came to live with them in 1915 to take care of the writer and his sons. Kyrylo also writes about his uncles Iurko and Volodymyr, who lived nearby; his cousin, Paraska Mel'nychuk; and the writer's neighbors, friends and constituents from the village, a number of whom became protagonists of his stories (Stefanyk was a member of the Polish parliament). Illustrated with portraits of Vasyl' Stefanyk, his wife, Ol'ha Hamorak, his home in Rusiv, and group portraits of Stefanyk with Ukrainian writers in 1903, with Les' Martovych and M. Cheremshyna (a painting by W. Kasian), and with Paraska Melnychuk, the writer's niece, as well as covers of Stefanyk's books.
- A1460. "Stelmakh, Mikhail Afanasevich."** *Prominent Personalities in the USSR*. (1968).  
Thirty-nine lines of bio-bibliographical data about the novelist Mykhailo Stel'makh, born in 1912.
- A1461. Stepanenko, Mykola.** "Hryhory Skovoroda and Ukrainian literature of the last half century." *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society 187). 276–77.  
An English summary of an article printed in Ukrainian on pp. 138–57. According to the summary, the article deals with literary works about and inspired by the philosopher-poet Hryhorii Skovoroda, especially those by the poets Tychyna, Ryl's'kyi, Petro Doroshko, Andrii Malyshko, Ivan Drach, and Dmytro Pavlychko, as well as by the prose writers H. Vovk, P. Liashenko and Vasyl' Shevchuk. Skovorodian motifs, according to Stepanenko, are also "mirrored in the works and private lives of Volodymyr Shayan, Todos' Osmachka and Vasyl' Barka."
- A1462. Stepanov, Fedir.** "Our common difficulties." *Digest of the Soviet Ukrainian Press*. 12.5 (May 1968): 24–25. [Full text. Ukrainian original in *Literaturna Ukraina*. (22 March 1968): 3. The *Digest's* title: "It's difficult for Ukrainian writers to publish in the Crimea."] Stepanov responds to Rosokha's article [cf. A1262] and claims that Ukrainian writers in the Crimea find it even more difficult to publish than those in Kharkiv. Stepanov cites the example of a humorous novel by D. Cherevychnyi [Cherevychnyy], *Sto chortiv v odnomu koreni*, which was rejected in the Crimea but is to be published in Russian translation in Moscow. Stepanov asks how the Crimean publishing house can "seriously consider handling Ukrainian manuscripts by beginning authors, when out of five members in the editorial office, only one of them knows the language?"
- A1463. "Stepanyuk, Borislav Pavlovich."** *Prominent Personalities in the USSR*. (1968).  
A bio-bibliographical note about the poet Boryslav Stepaniuk, born in 1923. (23 lines).
- A1464. Steshenkova, Tamara.** "On the crest of creative enthusiasm." *Digest of the Soviet Ukrainian Press*. 21.1 (January 1977): 22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 November 1976): 1]. An interview with Leonid Novychenko about his recent trip to the German Democratic Republic to attend a scholarly conference on Slavonic Culture in the History of European Culture (18th–20th c.), which was held in Berlin under the auspices of UNESCO. Novychenko talks about other scholars from Ukraine who participated in the conference and the papers they read (H.D. Verves on Shevchenko and Franko, I.O. Dzeverin on socialist realism, and Novychenko himself on international aspects of the last war's poetry), his meetings with German literary scholars, and German translations of Ukrainian literature. The *Digest's* title: "Novychenko reports on proceedings of UNESCO conference."
- A1465. Stilman, Leon.** "Nikolaj Gogol and Ostap Hohol." *Orbis Scriptus: Dmitrij Tschizewskij zum 70.*

Geburtstag. Hrsg. von Dietrich Gerhardt, Wiktor Weintraub, Hans-Jürgen zum Winkel. München: Wilhelm Fink, 1966. 811–25.

The Russian writer Nikolai Gogol was of Ukrainian ancestry. His father, Vasyli' Hohol'-Ianosv'kyi (1777–1825), was a Ukrainian playwright. Stilman traces the genealogy of the Hohol' family to Ostop Hohol', a colonel of Mohyliv who was given a grant of land by the king of Poland in 1674 "in recognition of services he had rendered."

**A1466. Stohniy, I.** "Enlightener, philosopher, poet. Ukraine prepares to commemorate the 250th anniversary of the birth of H.S. Skovoroda." *Digest of the Soviet Ukrainian Press*. 16.5 (May 1972): 19–20. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (11 March 1972): 3].

About preparations under way to commemorate the 250th anniversary of Skovoroda's birth, which falls on 3 December 1972. I.K. Bilodid is the chair of the republican jubilee committee. A number of publications are planned: a two-volume collection of Skovoroda's works, a collective monograph on his philosophy, and a collection of articles to be entitled "Vid Vyshens'koho do Skovorody." Two books have already been published: Tychyna's *Skovoroda* and V. Shevchuk's *Predtecha*. A jubilee conference on Skovoroda is to be held in Kharkiv in October 1972, and a monument to him is to be erected in Kyiv. The *Digest's* title: "Prepare to mark Skovoroda anniversary."

**A1467. Strauss, Wolfgang.** "Not opposition but revolution! Vasyli Symonenko and the way of the young generation of Ukrainians today." *ABN Correspondence*. 21.6 (November-December 1970): 22–24.

"The intellectuals rebel before the workers and peasants go out into the street," says Wolfgang Strauss. In the author's view, "in 1963 already Vasyli Symonenko foretold the death of the Russian imperialist empire, in his perhaps most spirit-stirring revolutionary poem, in the 'Granite obelisks.'" An unsigned literal translation of the poem appears at the end of the article. The opening line is "In the graveyard of shot illusions" (16 lines, p. 26).

**A1468. Stromecky, Ostop.** "Ukrainian elements in Mykola Hohol's *Taras Bulba*." *Ukrainian Quarterly*. 25.4 (Winter 1969): 350–61.

On the influence of Ukrainian folklore and language, Kotliarevs'kyi, Hulak-Artemovs'kyi, Vasyli' Hohol', and *Istoriia Rusov* on the work of Nikolai Gogol, a Ukrainian who became a Russian writer.

**A1469. Struk, Danylo.** "Hryhorii Chubai: beyond all expectations." *Canadian Slavonic Papers*. 14.2 (Summer 1972): 280–99. illus.

The intention of this article, according to its author, is "to introduce to the scholar of Ukrainian literature Hryhorii Chubai on the basis of his one long poem "Vidshukuvannia prychetnoho" ("The Search for the Accomplice"), and in this way to indicate at least partially the heights which Ukrainian poetry has reached in the last few years." The original Ukrainian text of the poem was published in the journal *Suchasnist'* (no. 11, 1970). Struk provides the complete text of the poem in his own translation (pp. 283–93). [See also T036]. In discussing Chubai's poem, Struk calls the reader's attention to "the specific rhythm peculiar to modern poetry since the days of T. S. Eliot ... based on the recitative prayer-like effect produced by the repetition of whole lines, often with very small variations," and states that "Chubai greatly draws on the rhythmical patterns used and developed by Eliot." Chubai's images, however, are "rooted in the ancient pre-Christian Ukrainian folk beliefs.... It is the ability to merge the ancient, the primordial verbal formulations, with the modern and to couch them in modern poetic forms that makes Chubai's poem so great and which in fact places him above the modern poets among the émigrés." The poem, in Struk's view, is "basically concerned with guilt, be it the guilt of an individual afraid of his own inexistence, or the guilt of a whole nation composed of 'thousands of doubles.' The guilt arises from the inability to believe, to have faith.... It is fear which forces each and every one to point to someone else as the guilty party.... Out of fear people give up hope and commit spiritual suicide.... The only solution to fear is the realization that one is afraid only of one's own inexistence.... The accomplice to one's own spiritual suicide, then, is fear of having faith in the spiritual." There is a French summary of the article on p. 299. A woodcut by B. Soroka entitled *Sviatyji* (p. 296) is used as an illustration.

**A1470. Struk, Danylo.** "The summing up of silence: the poetry of Ihor Kalynets." / Danylo Husar Struk. *Slavic Review*. 38.1 (March 1978): 17–29.

A critical discussion of the poetic work of Ihor Kalynets, with a special focus on two poetry collections, *Vohon' Kupala* and *Vidchynennia vertepu*, both of which were published in the West. [*Vohon' Kupala*,

Baltimore: Smoloskyp, 1975; *Vidchynennia vertepu* (*Poezii z Ukrainy*), Belgium: Lettres et Art, 1970]. Struk finds three predominant themes in Kalynets's poetry: 1/ cultural glorification, 2/ erotic disillusionment and 3/ social protest. The first theme, according to Struk, is a celebration of the poet's cultural heritage, "with a constant evocation of pagan and Christian antiquity through artifacts, beliefs, traditions and mythology." The second category includes poems about love, loneliness and creative emptiness. The third consists of poems expressing the poet's unequivocal alignment on the side of Ukrainian dissidents, whose goal was the "preservation of Ukrainian national identity, historical past and cultural sovereignty in the face of Soviet Russification." Quotations of poetry throughout the article are in the original Ukrainian, without translation.

**A1471. Struk, Danylo.** "Tupyk or blind-alley: *Val'dshnepy* of M. Khvylovyi." / D. Struk. *Canadian Slavic Studies*. 2.2 (Summer 1968): 239–51.

Mykola Khvylovyi's novel *Val'dshnepy*, according to Struk, is "a work full of complex, shaded, and allegorical meanings," written in an "experimental style ... vibrant, flip and and always effervescent." The work is embellished with various literary allusions, the most important of which are to Dostoevskii. Khvylovyi, says Struk, "saw the inherent similarities between the characters which he had in mind and the two characters of Dostoevskii" [Aglaiia from Dostoevskii's *Idiot* and Dmitrii from *The Brothers Karamazov*]. Struk traces the analogies between the heroes and heroines of Khvylovyi and Dostoevskii: the Faustian striving of the men and the mysterious beauty and erratic, self-willed, capricious, insolent unpredictability of the women. Khvylovyi, says Struk, "realized that whether Ahlaia was a Russian enticing him with a new snare" or "the new creative force of the nation" or a figment of his own imagination, it made no difference: "Being a Communist and a Ukrainian at one and the same time was irreconcilable."

**A1472. Struk, Danylo.** "Vasyl Stefanyk: His study of the pain at the heart of existence" / Danylo Swjatoslaw Struk. *Dissertation Abstracts International*. 32.12 (June 1972): 7008–A–7009–A.

An abstract of a Ph.D. dissertation (1970) written at the University of Toronto. The purpose of the thesis, according to its author, is "to refute the common misconception of Stefanyk as a 'peasant' writer primarily concerned with the depiction of economic ills of the peasants in Western Ukraine" and to show him "as a writer with a more universal interest, reaching beyond local conditions, both social and national." Struk presents Stefanyk as "a master of the psychological novella—a short, highly dramatic work of prose suited best for the capturing of single moments in the life of a hero." The main theme of Stefanyk's novellas is "a situation where man finds himself trapped by life, ennu, and death and cannot escape." His characters "struggle with the insoluble anguish of life," says Struk. A microfilm copy of this dissertation may be obtained from the National Library of Canada in Ottawa; no order number is given, and the length of the work is not indicated.

**A1473. "Students demonstrate for Moroz's release."** *ABN Correspondence*. 22.1 (January–February 1971): 31.

A brief report about demonstrations on behalf of Valentyn Moroz, a Ukrainian writer and historian imprisoned in the USSR. The demonstrations took place in New York, Ottawa and Chicago in January 1971.

**A1474. Stukalova, Halyna.** "Report and election meetings in writers' organizations. Kharkiv." *Digest of the Soviet Ukrainian Press*. 18.2 (February 1974): 7–8. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 January 1974): 2].

Kharkiv writers discussed the accomplishments and shortcomings of the last two and a half years. Sixty-eight books were published, but instances of shortcomings on the ideological level were also noted. According to this report, B. Chichibabin and V. Borovyi [Borovy] were recently expelled from the Union for "disgraceful conduct," and "ideological errors occurred in the works of A. Chernyshov [Chernyshiv] and R. Polons'kyi [Polonsky]." Participating in the discussion were I. Bahmut, L. Boleslavs'kyi [Boleslavsky], R. Levin, R. Levina, V. Sokil, M. Siroshstan (secretary of the oblast committee), and P. Zahrebel'nyi (secretary of the Writers' Union executive board). Iu. Shovkopliias [Yu. Shovkoplyas] was elected chairman of the Kharkiv organization.

**A1475. "Stus threatened with new imprisonment."** *Ukrainian Quarterly*. 35.2 (Summer 1979): 223.

According to this note in the "Chronicle of Current Events," Vasyl Stus, currently in exile after completing his five-year term of imprisonment, was summoned by the KGB and threatened with a new

trial.

- A1476. Stus, Vasyl'.** "Cowardice is another name for meanness: an open letter to the Presidium of the Union of Writers of Ukraine." *Ukrainian Review* (London). 16.4 (Winter 1969): 61–65.

The letter expresses objections to an article by O. Poltorats'kyi entitled "Whom do some 'humanists' protect," published in *Literaturna Ukraina*, 16 July 1968 [cf. A1182]. Poltorats'kyi's article is a reaction to a group letter signed by more than a hundred scholars, writers and artists protesting violations of legality at political trials. It deals with V. Chornovil, S. Karavans'kyi, and the reaction to Soviet political trials in the West.

- A1477. Stus, Vasyl'.** "V. Stus in defence of V. Chornovil." *ABN Correspondence*. 26.6 (November-December 1975): 33.

The poet Vasyl' Stus, a prisoner in a Mordovian concentration camp, has written a declaration to the Supreme Soviet of the USSR on behalf of Viacheslav Chornovil, a fellow prisoner. According to Stus, in February 1975 Chornovil had been on a hunger strike for five days while in solitary confinement in Lviv when he was abruptly handcuffed, gagged and dragged half-naked to a prison van and then barefoot through the snow to the railway station. Stus's letter, dated 3 March 1975, protests: "This type of physical punishment is now becoming commonplace." With a brief editorial note explaining that this was the beginning of Chornovil's return journey to Mordovia.

- A1478. "Stus, Vasyl Semenovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 104–5. port. Slightly more than a page of data on the dissident activities and imprisonment of the poet Vasyl' Stus.

- A1479. "The suffering and strength of Stepan Sapelyk [sic]."** *Ukrainian Review* (London). 25.1 (Spring 1978): 74–79.

A *samvydav* document that deals with the imprisonment and treatment of the Ukrainian poet Stepan Sapeliak in the USSR.

- A1480. "Sukhomlinsky, Vasiliy Aleksandrovich."** *Prominent Personalities in the USSR*. (1968). 612.

Forty-seven lines of bio-bibliographical data about Vasyl' Sukhomlyn's'kyi, a writer and pedagogue born in 1918.

- A1481. Sukhomlyn's'kyi, Vasyl'.** "I give my heart to children." (Chapters from a book) / Vasili Sukhomlinsky. *Soviet Literature*. 5 (302) (1973): 122–44. port.

Recollections and reflections of a well-known Ukrainian pedagogue, including literary samples of short compositions and poems by elementary-school children. Children's submissions are identified by first names only. With the author's b/w portrait on p. 122.

- A1482. Sukhomlyn's'kyi, Vasyl'.** "Spiritual labour." / Vasili Sukhomlinsky. *Soviet Literature*. 12 (285) (1971): 151–55.

"I am proud of my pedagogical credo," says Sukhomlyn's'kyi, "my favourite pupils are not those who are obedient and submissive, ready to agree with everything and to comply with everything, but those who are wayward, wilful, restless, sometimes up to pranks and mischief, rebels against evil and injustice, ready to stand up for the principles which have become part of their nature." The author is identified as "the prominent Ukrainian pedagogue"; there is no mention of the fact that he is also a writer.

- A1483. Surovtsev, Yuri.** "Mikola Bazhan." *Soviet Literature*. 9 (243) (1968): 167–71.

An article about Mykola Bazhan in an issue devoted to Ukrainian literature and art. Says Surovtsev: "Mikola Bazhan belongs to the category of poets whose work is rooted in the moral and philosophical problems of the age; in his works 'dramas of ideas' are enacted and the basic subject-matter of his poems is the active work of the mind." In the author's view, "It comes naturally to Bazhan to plunge wholeheartedly into heated, philosophically substantiated debate, without simplifying or skimming over the basic issues, with those who have honestly sought, perhaps along different lines, the truth about man and humanity."

- A1484. Sverstiuk, Ievhen.** "Cathedral in scaffolding: Reflections on O. Honchar's novel *Sobor* (Cathedral)." / Yevhen Sverstiuk. *Ukrainian Review* (London). 17.3 (Autumn 1970): 22–48.

The brief editorial note states that "the essays printed below (in slightly abridged form) have been circulating clandestinely in Ukraine and published so far only in Ukrainian, in the West, in 1970." The fundamental sense of Oles Honchar's novel," says Sverstiuk, "is a search for supports of spirituality, the search for the living sources of humaneness, unravelling the puzzles of folk traditions and sacred things which the people hold firmly in this shaken world of standardization, in the urge to preserve their essence, their face." *Sobor*, in Sverstiuk's view, is "a literary attempt to restore justice, publicity, public opinion, and without doubt it will pass into history as one of the most humane works of the socialist literature."

- A1485. Sverstiuk, Ievhen.** "The ethics of Prometheism." / Yevhen Sverstyuk. *Ukrainian Review* (London). 19.4 (Winter 1972): 17–24.

An essay on Shevchenko, who is characterized by the author as "the public conscience of the nation," a poet-prophet whose words "spiritually nourished and inspired entire generations of champions for national independence."

- A1486. Sverstiuk, Ievhen.** "In praise of woman." / Evhen Sverstiuk. Tr. Marta Sawczuk. *Ukrainian Review* (London). 21 [i.e., 22].4 (Winter 1975): 31–36.

An essay about the image of woman in Ukrainian history and literature.

- A1487. Sverstiuk, Ievhen.** "Last plea." / Yevhen Sverstyuk. *Index on Censorship*. 3.3 (Autumn 1974): 61–64.

A final statement by the defendant Ievhen Sverstiuk at his secret trial, which took place from 16 to 24 April 1973, with Judge Dyshel' presiding. The document was smuggled out of Ukraine. See also Victor Swoboda's article about it (A1503). Says Sverstiuk in his statement: "To tell the truth, I do not believe even now in the seriousness of today's criminal charges for articles in literary studies and have not felt any such sureness or seriousness on the part of the investigators throughout the past year: the criminal formulas 'with a hostile purpose' and 'with the purpose of subverting Soviet authority' have always been pronounced rather shamefacedly and uncertainly in connection with such titles as 'The Cathedral in Scaffolding,' 'The last tear,' 'For Mother's Day' and 'Ivan Kotlyarevsky laughs.'" Further on, he says: "I cannot accept the unnatural interpretation of certain of my articles as slanderous.... I cannot understand a criminal charge which is based on a lack of understanding of my text.... I do not feel guilty before my conscience or before the law." Sverstiuk was sentenced to seven years in labor camps and five years of exile. When this statement was published in the *Index on Censorship*, Sverstiuk was being held in a camp in the Perm region of the USSR.

- A1488. Sverstiuk, Ievhen.** "Scaffolding around the Cathedral." / Evhen Sverstyuk. *Ukrainian Review* (London). 17.2 (Summer 1970): 24–26.

Excerpts from Sverstiuk's underground book about Oles Honchar's novel *Sobor*. With a brief editorial note.

- A1489. Sverstiuk, Ievhen.** "Yevhen Sverstyuk's statement at his trial." *Ukrainian Review* (London). 21.3 (Autumn 1974): 88–90.

"I do not believe in the seriousness of today's criminal accusations concerning the writing of literary criticism.... Such criminal tags as 'with hostile intent' or 'with intent to undermine Soviet rule' have always been spoken in a kind of ashamed uncertainty in regard to such works as 'Cathedral in scaffolding,' 'On Mother's Day,' and 'Ivan Kotlyarevsky is laughing,'" says Sverstiuk. The statement is published as a "document from Ukraine" with no identification of the source or information about the place and date of the trial.

- A1490. "Sverstiuk demands review of medical treatment."** *ABN Correspondence*. 30.2 (March-April 1979): 36–37.

A news item about Ievhen Sverstiuk, a literary critic and political prisoner in the Perm concentration camp, who wrote a letter to the International Red Cross with a plea to examine the treatment of political prisoners in Soviet labor camps.

- A1491. "Sverstyuk, Yevhen Oleksandrovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 106. Eleven lines of data on the dissident activity of the writer and literary critic Ievhen Sverstiuk, born in 1928.

- A1492. "Svidnitskii, Anatolii Patrikeevich."** *Great Soviet Encyclopedia*. 23 (1979): 636. Biblio.

Anatolii Svydnyts'kyi's novel *Liuborats'ki*, "a chronicle," according to this entry in the GSE, is characterized as "a realistic and critical portrayal of clerical life and of education and upbringing in ecclesiastical schools." (14 lines).

- A1493. Svitlychna, Nadiia.** [Untitled]. *Vira=Faith*. 5.4 (16) (October–December 1979): 16–18. Port. on p. 16. A personal memoir of Mykola Rudenko, a political prisoner in the USSR at the time. The article, translated by H.D. Schieber, includes a translation of Rudenko's poem "Tak prosto vse — napyshesh kaiattia" [cf. T324]. The name "L. Drazhewska" appears at the head of the untitled article, although it is clear that she is not the author. A note says: "The following is a translation of an edited transcript of a talk given by Nadia Svitlychna in New York on February 10, 1979, on the occasion of the publication in America of a new collection of 'Samvydav' poems by Mykola Rudenko."
- A1494. "Svitlychny transferred to Perm Concentration Camp."** *ABN Correspondence*. 25.1 (January–February 1974): 27.  
According to this news item, the literary critic Ivan Svitlychnyi "is reported to have been transferred from a Kyiv prison to a concentration camp in the Perm oblast, deep in the Russian republic."
- A1495. Svitlychnyi, Ivan.** "Doctors fulfill the functions of Chekists—statement made by Ivan Svitlychnyi." *Ukrainian Review* (London). 25.1 (Spring 1978): 87–89.  
This *samvydav* document is an appeal from the prisoner Ivan Svitlychnyi to the Soviet leader Brezhnev, dated 27 November 1976. The appeal is a protest against the harsh conditions of life and the treatment of prisoners by labor camp administrators.
- A1496. Svitlychnyi, Ivan.** "Steel does not rust." *Ukrainian Review* (London). 18.2 (Summer 1971): 39–44.  
Excerpts from an essay about Lesia Ukrainka reprinted in translation from the journal *Dnipro* (August 1963). Lesia Ukrainka's dramas, according to Svitlychnyi, "are primarily political.... [S]he elevated Ukrainian drama from the subject matter of everyday, family, psychological, and in a better event, spontaneously rebelling struggle to the level of conscious politics and open partisanship.... With a whole gallery of dramatic pictures of spiritual slaves and renegades, Lesya Ukrainka confirms the idea which is a matter of principle to her: a slave remains a slave as long as he submits to his slavery; therefore slavery depends on slaves no less than on slave owners; the destruction of spiritual slavery is the first and the surest guarantee of liberation from physical slavery."
- A1497. Svitlychnyi, Ivan.** "Svitlychny tells of camp repressions, asks for Red Cross intercession." *Ukrainian Review* (London). 25.2 (Summer 1978): 83–84.  
A translation of a *samvydav* document. Svitlychnyi appeals to the prosecutor general of the USSR to allow the International Red Cross to investigate the conditions of medical facilities in Soviet concentration camps, particularly in camp VS-389/36, where he is being held.
- A1498. "Svitlychnyi, Ivan Oleksiyovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 106–7. ports.  
More than a page of data on the dissident activities and imprisonment of Ivan Svitlychnyi, a poet and literary critic born in 1929. The entry is illustrated with two b/w portraits from the 1960s and 1970s.
- A1499. "Svyatoslav Karavanskyi."** *Ukrainian Review* (London). 17.3 (Autumn 1970): 85–86.  
An unsigned biography of the dissident poet (b. 24 December 1920 in Odesa), who is currently in a Soviet prison.
- A1500. "Svyatoslav Karavanskyi's life threatened."** *ABN Correspondence*. 25.3 (May–June 1974): 26.  
According to this news item, Svyatoslav Karavans'kyi, currently in a Soviet concentration camp, is forced to work long hours in glass-grinding workshops.
- A1501. Swoboda, Victor.** "Cat and mouse in the Ukraine." *Index on Censorship*. 2.1 (Spring 1973): 81–89.  
Swoboda discusses the current dissent in Ukraine by singling out the cases of Vasyl' Symonenko (1935–1963) and Ivan Dziuba. Symonenko, in the author's view, "presents particularly striking paradoxes and also typifies the dilemma of the thinking individual in Soviet society." Ivan Dziuba, says Swoboda, was accused of "the preparation and dissemination of materials of an anti-Soviet ... nature which slander

the Soviet system," but the meaning of "anti-Soviet ... has never been defined by Soviet authorities and has been interpreted by the judiciary in an extremely arbitrary way." The article is accompanied by an editorial note.

- A1502. Swoboda, Victor.** "Shevchenko and Belinsky revisited." / Victor Swoboda and Richard Martin. *Slavonic and East European Review*. 56.4 (October 1978): 546–62.

The first part of this paper updates Swoboda's article "Shevchenko and Belinsky," published in the *Slavonic and East European Review* in December 1961 [See *ULE: Articles in Journals and Collections, 1840–1965*, A693], and surveys additional and subsequent writings on the topic. The second part of the paper presents the results of what is described as "an attempt to obtain stylometric evidence regarding the authorship of the anonymous review of Taras Shevchenko's 1840 *Kobzar*, the dispute about which is one of the focal points of the Shevchenko-Belinsky controversy." According to Swoboda and Martin, the Russian critic Vissarion Belinskii, contrary to the views of some Soviet scholars, was not personally acquainted with Shevchenko, had "violently attacked *Haydamaky*, the only literary work of Shevchenko which he reviewed," and had a "deprecatory attitude" toward literature written in Ukrainian. This, according to the authors, is consistent with Belinskii's other views and makes it highly unlikely that he could have written the anonymous review of Shevchenko's 1840 *Kobzar* published in *Otechestvennye zapiski*. The authors claim that such a hypothesis should also be rejected on the basis of stylometric indications.

- A1503. Swoboda, Victor.** "Sverstyuk's 'Last plea.'" *Index on Censorship*. 3.3 (Autumn 1974): 55–61.

An article to accompany a translation of Sverstiuk's final statement at his trial, which took place from 16 to 24 April 1973, with Judge Dyshel' presiding. [See A1487]. According to Swoboda, such a final statement is "granted to the prisoner after the completion of the trial and before the judge and the two assessors retire in order to consider the verdict." In Swoboda's view, Sverstiuk's plea has "rarity value as a direct record of a part, albeit a short one, of proceedings at a secret trial." Swoboda considers Sverstiuk's statement "a testimony to his uncompromising intellectual courage and integrity, as well as to the strength of his spirit, which his investigators intended to break in the course of their thirteen months' strenuous 'processing,' but manifestly failed to do." Sverstiuk, according to Swoboda, was "basically charged with, and was subsequently given the maximum sentence for, having written certain 'slandorous' articles, 'with a hostile purpose' and 'with the purpose of subverting Soviet authority.'" Swoboda analyzes and provides quotations from the four articles that Sverstiuk was accused of publishing, namely his defense of the novel *Sobor* by Oles' Honchar and his articles on Ivan Kotliarevs'kyi, the equality of women, and Shevchenko.

- A1504. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 28 (1966): 713–28.

A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1966–67. Literature is covered on pp. 717–28 and classified by chronological periods and, within each period, by individual writer.

- A1505. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 31 (1969): 817–39.

A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1967–68. Literature is covered on pp. 824–39 and classified by chronological periods and, within each period, by individual writer.

- A1506. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 32 (1970): 807–32.

A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1969–70. Literature is covered on pp. 814–32 and classified by chronological periods and, within each period, by individual writer.

- A1507. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 33 (1971): 873–92.

A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1971. Literature is covered on pp. 877–92 and classified by chronological periods and, within each period, by individual writer.

- A1508. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 34 (1972): 839–57.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1972. Literature is covered on pp. 844–57 and classified by chronological periods and, within each period, by individual writer.
- A1509. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 35 (1973): 819–30.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1973. Literature is covered on pp. 822–30 and classified by chronological periods and, within each period, by individual writer.
- A1510. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 36 (1974): 881–92.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1974. Literature is covered on pp. 885–92 and classified by chronological periods and, within each period, by individual writer.
- A1511. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 37 (1975): 863–71.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1975. Literature is covered on pp. 866–71 and classified by chronological periods and, within each period, by individual writer.
- A1512. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 38 (1976): 921–30.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1976. Literature is covered on pp. 924–30 and classified by chronological periods and, within each period, by individual writer.
- A1513. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 39 (1977): 926–36.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1977. Literature is covered on pp. 929–36 and classified by chronological periods and, within each period, by individual writer.
- A1514. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 40 (1978): 1029–41.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1978. Literature is covered on pp. 1033–41 and classified by chronological periods and, within each period, by individual writer.
- A1515. Swoboda, Victor.** "Ukrainian studies" / V. Swoboda. *Year's Work in Modern Language Studies*. 41 (1979): 1086–98.  
A selective concise bibliographical listing of books and articles on Ukrainian language and literature published mostly in 1979. Literature is covered on pp. 1090–98 and classified by chronological periods and, within each period, by individual writer.
- A1516. Symonenko, Vasyli'.** "The diary of a Soviet Ukrainian poet: Vasyli' Symonenko. Tr. Walter Odajnyk. *Yale Review*. 58.4 (June 1969): 563–71.  
Pages 563–64 contain an introductory note by the translator. Walter Odajnyk reports on the arrests in Kyiv in March 1966 of two literary critics, Ivan Svitlychnyi and Ivan Dziuba, who were accused of "allegedly smuggling to the West" the diary of Vasyli' Symonenko, a Ukrainian poet "who died of cancer in December 1963 at the age of twenty-eight." Says Odajnyk: "In matters of patriotism, Ukrainian writers and poets are faced with a peculiar difficulty that does not exist for their Russian counterparts. The patriotism of a Russian writer or poet is highly valued and praised. But when a Ukrainian poet becomes

somewhat lyrical about his native land, at best he is labeled a narrow-minded nationalist, and at worst an enemy of Communism and of the Soviet State." Pages 564–71 contain entries from Symonenko's diary, beginning with an entry for 18.IX.1962 and ending with one for 20.IX.1963. The entries are interspersed with the translator's explanatory comments in brackets. In his diary Symonenko expresses his thoughts about writing in general; ideological battles in literature between realism and formalism that realism wins "not through art ... but through administrative measures"; human dignity, which the poet values "above life itself"; and the censorship applied to his literary works by Soviet Ukrainian literary journals.

- A1517. Symonenko, Vasyl'.** "A diary which horrified Moscow." *Ukrainian Quarterly*. 22.2 (Summer 1966): 164–68.

Translated excerpts from Vasyl' Symonenko's diary from 18 September 1962 to 20 September 1963, with a brief editorial note and an acknowledgement to the *Ukrainian Review* (Spring 1966 issue) [cf. A1518; see also A1516].

- A1518. Symonenko, Vasyl'.** "From Vasyl Symonenko's diary." *Ukrainian Review* (London). 13.1. (Spring 1966): 48–52.

A translation of entries dating from 18 September 1962 to 20 September 1963, with a note identifying the author, Vasyl' Symonenko (1935–1963), as "a young poet whose rebellious poetry is widely circulating in Ukraine in a clandestine manner." See also A1516.

- A1519. "Symonenko's Diary in *Yale Review*."** *Ukrainian Review* (London). 16.4 (Winter 1969): 96.

A brief note about the publication in the *Yale Review* (Summer 1969 issue) of Vasyl Symonenko's diary in Walter Odajnyk's translation. [cf. A1516].

- A1520. "Synopsis."** *Terem*. 4 (1971): 111.

A brief summary of the contents of the fourth issue of *Terem*, dedicated to the life and work of Bohdan Nyzhankivs'kyi, a Ukrainian poet and prose writer living in Detroit. *Terem* was an irregular literary and art periodical published in Ukrainian.

- A1521. Synychenko, Oleksa.** "Let us pick carefully from the best! On the matter of translation." *Digest of the Soviet Ukrainian Press*. 11.2 (February 1967): 22–23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (6 January 1967): 2].

The author, who is the manager of the foreign literature department of the Dnipro publishing house, discusses problems and provides some statistics. According to Synychenko, "the literature available to the adult Ukrainian reader makes up only a small portion of what has been written by the masters of world literature throughout the centuries. Notwithstanding this, we notice a decrease in the volume of foreign literature in Ukrainian during the last year. While in 1958, 81 books for adults were published, in 1965 the number was only 36." The *Digest's* title: "Take steps to spur translated literature."

- A1522. Syvokin', Hryhorii.** "Literary discoveries and critical probing." / Hryhorii Syvokin. *Digest of the Soviet Ukrainian Press*. 12.3 (March 1968): 22–25. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 February 1968): 1–4].

Syvokin' makes a number of critical observations. There is, in his opinion, "a lack of sufficient reader response to Ukrainian literature.... Prose, this most popular of all genres, lacks writers who can combine profundity with the boldness of truth. It lacks works which contain definitive creative discoveries, and read well.... [O]ur literature tends to concentrate on rural life." Novels that seek to address urban life "deal with a specific problem in which we tried to ignore certain situations.... It is as though the classic Ukrainian undergoes a change in urban surroundings," and in depicting this hero realistically, "Ukrainian literature must reveal so much that is new, it must come to some vital social conclusions.... Ukrainian poetry of the sixties is a significant event in our literary history.... It has also won a fairly wide reading audience ... [O]ur poetry is trying to express an age, sometimes basing itself on its global singularity, rather than the spirit of a purely Ukrainian life.... [T]his tendency in poetry is dramatically opposed to some of the conservatism found in prose." The *Digest's* title: "A jaundiced look at current writing: critic bemoans lack of urban themes."

- A1523. Syzonenko, Oleksandr.** "Oles Honchar." / Olexandr Sizonenko. *Ukraine*. 2(38) (1979): 7. illus. Syzonenko characterizes Oles' Honchar as "a writer of great versatility, "with an outstanding historical and philosophical vision," who is probably "the most published and translated Ukrainian author in the

Soviet Union.... [A]s a talented interpreter of the grandeur of human spirit, he has an ability to grasp the new traits of his contemporary and to unfold in detail his spiritual world. He strives for a Chekhovian simplicity and immediacy which, coupled with a wise restraint in the choice of poetical devices, lend his lyrical stories a special force and conviction." Illustrated with a b/w photo of Honchar in his study and color reproductions of Hungarian and German editions of his books.

**A1524. Szporluk, Roman.** "Valentyn Moroz: his political ideas in historical perspective." *Canadian Slavonic Papers*. 18.1 (March 1976): 80–90.

A review of three books by Valentyn Moroz: *Esei, lysty, dokumenty* (Munich: Suchasnist', 1975. 288 p.), *Boomerang: the Works of Valentyn Moroz* (Baltimore: Smoloskyp, 1974. xxiii, 272 p.) [cf. B061], and *Report from the Beria Reserve: The Protest Writings of Valentyn Moroz, a Ukrainian Political Prisoner in the USSR* (Toronto: Peter Martin, 1974. xxv, 162 p.) [cf. B062]. All three contain some literary or literature-related materials, but the focus of the article, as indicated in the title, is on Moroz's political views.

**A1525. Szul, Andrij V.** "Poet Vasyl Barka." *Forum*. 42 (Summer 1979): 10–12. illus., ports.

An article about Vasyl' Barka on the occasion of his seventieth birthday. Says A. Szul: "Vasyl Barka's poetry is resplendent with symbolism, and is further endowed with a synchronized movement into multi-dimensional pictorialism. His language usage, in particular, is heavy with metaphors, as he says, 'magical, orphic'; it emanates with secretiveness, of the mysterious, magic sense of things, and even with tremors of an unknown, hazy world of the beyond." The article is illustrated with four Barka portraits, two group photos with Barka, and a picture of the tower at Verkhovyna where the poet resides. The poet's autograph is reproduced both in Ukrainian and in English. An editorial note at the end of the article provides data about the author.

## T

**A1526. "Talalaevsky, Matvey Aronovich."** *Prominent Personalities in the USSR*. (1968). 618.

Identified as a Jewish and Ukrainian writer, Matvii Talalaiev'skyi was a poet and playwright born in 1908. (24 lines of bio-bibliographical data).

**A1527. "Taras Shevchenko."** *Zhinochyi svit=Woman's world*. 25.3 (291) (March 1974): 19.

An unsigned biographical note.

**A1528. "Taras Shevchenko graphics."** *Ukrainian Canadian*. 25.556 (49) (March 1973): 37–38. illus.

Seven reproductions of Shevchenko etchings with a brief note that says, among other things: "Over a thousand of Shevchenko's paintings are housed in the Shevchenko Museum in Kiev—paintings in which his brilliant talent vividly and forcefully recreated the events of his day and the historic past, portraits of people, landscapes, etc."

**A1529. "Taras Shevchenko: symbol of freedom."** *Ukrainian Quarterly*. 33.2 (Summer 1977): 204.

A note in "Ucrainica in American and foreign periodicals" about a statement by James J. Delaney, a member of the U.S. House of Representatives, printed in the *Congressional Record* on 10 March 1977, on the occasion of the 115th anniversary of the death of Taras Shevchenko.

**A1530. "Taras Shevchenko Museum in Kaniv."** *Ukraine*. 3 (23) (1975): 27. col. illus., port.

An article about the park and museum near Kaniv on Chernecha hora, where Taras Shevchenko is buried. Illustrated with Shevchenko's self-portrait (1840) in color and a full-page color photograph of the Shevchenko monument in Kaniv (p. 26).

**A1531. "Taras Shevchenko under new persecution."** *Ukrainian Review* (London). 21.4 (Winter 1974): 58–63.

An unsigned article about the destruction of two images of Shevchenko, "Prologue" and "Prophet," designed and executed by Panas Zalyvakha, Alla Hors'ka, Liudmyla Smykhina, and Halyna Sevruck for the vestibule of the Kyiv State University on the occasion of Shevchenko's 150th birth anniversary. The article also discusses V. Chornovil's study "Slovo pro Kobzaria," the publication of which was prohibited.

- A1532. Tarasenko, O.** "The determinative scene. *Myr khatam, viyna palatsam* on the television screen." *Digest of Soviet Ukrainian Press*. 15.3 (March 1971): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (22 January 1971): 2].  
About a television film based on Iuri Smolych's novel *Myr khatam, viina palatsam* produced at the Dovzhenko Film Studio in Kyiv. The *Digest's* title: "Smolych novel filmed in Russian in Kiev."
- A1533. Tarnawsky, Marta.** "Contemporary Ukrainian literature in exile." *Nashe zhyttia=Our Life*. 23.2 (February 1966): 20.  
"The Ukrainian writers in exile represent many genres and many ideologies," says the author. "More surprising, however, is the fact that they represent several generations" and continue their activity even though they "lack the support of a large national market." Attention is called to some English translations of exile writings, such as *The Hunters and the Hunted* by Ivan Bahrianyi and *The Red Assassins* by T. Os'machka. The author expresses regret that "such excellent works as "The Last Prophet" by Leonid Mosendz or "The Darkness" by Ulas Samchuk—books capable of arousing the interest of a wide English speaking literary public—are not yet available in translation."
- A1534. Tarnawsky, Marta.** "Profile: author Marie Halun Bloch." / Interview by Marta Tarnawsky translated and condensed by Olha Stasiuk. *Nashe zhyttia=Our Life*. 33.7 (July-August 1976); 26. port. A summary in English of an interview published in the Ukrainian section of the same issue at pp. 10–12 ["Rozмова z pys'mennytseiu Mariieiu Halun Blak"]. Marie Halun Bloch, an American writer of children's books, wrote in English and would be outside the scope of this bibliography, except for the fact that she was also a translator of Ukrainian folk tales [cf. *ULE: Books and Pamphlets, 1890–1965*, B12].
- A1535. Tarnawsky, Marta.** "Ukrainian literature for the American reader." *World Literature Today*. 52.2 (Spring 1978): 235–39.  
The author notes that the spectacle of one hundred thousand Ukrainians at the unveiling of the Shevchenko monument in Washington in June 1964 indicates the basic predicament of Ukrainian literature. "On the one hand, writers are placed on a pedestal and regarded as national leaders above and beyond their literary mission. On the other hand, there is a tremendous pressure of public expectations for the literature to be national in both form and content, patriotic and imbued with social significance." The author provides a survey of Ukrainian literature, its major writers and problems, and adds a bibliography of recommended titles in English. This article is a revised and expanded version of a talk delivered at the Temple University Ethnic Festival, Act II, on 12 April 1977 in Philadelphia.
- A1536. Tarnawsky, Marta.** "What to read about Ukrainians." / Marty. *Nashe zhyttia=Our Life*. 24.3 (March 1967): 20.  
The title refers to a newly introduced regular feature of the journal (later entitled simply "What to read"). In this issue, three titles are recommended to readers of *Nashe zhyttia=Our Life* "out of the rather extensive Shevchenko literature in English." The three books are *Taras Ševčenko, 1814–1861: a symposium* (1962), *The Poetical Works of Taras Shevchenko, the Kobzar* (1964), and *Poems=Poésies=Gedichte / Taras Shevchenko* (1961) [cf. *ULE: Books and Pamphlets, 1890–1965*, B45, B59, B58]. The author expresses regret that "a good English biography of Shevchenko is conspicuous by its absence."
- A1537. "Tarnawsky, Marta."** *Who's Who of American Women*. 10th ed. (1977–1978): 871.  
Seventeen lines of bio-bibliographical data.
- A1538. "Tarnawsky, Marta."** *The World Who's Who of Women*. 4th ed. (1978): 1149. port.  
Twenty-three lines of bio-bibliographical data, with portrait.
- A1539. Tarnawsky, Maxim.** "The early works of Ševčenko and Kostomarov." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1978–1979. 9 (1978–1979): 39–43. Biblio.  
A summary of a paper presented on 14 December 1978 by Maxim Tarnawsky, a Ph.D. candidate in comparative literature at Harvard University, and of the discussion that followed. The speaker compared the early poetry of Kostomarov and Shevchenko, stressing important differences in their use of folklore and in their conception of poetry as a literary medium.

**A1540. Tarnawsky, Maxim.** "Nevtomnyi honets v maibutnie: an existential reading of Valeriian Pidmohyl'ny's *Misto*." *Journal of Ukrainian Graduate Studies*. 4.2 (Fall 1979): 3–19.

The author takes issue with the prevalent views of Soviet and émigré critics and proposes a new interpretation of Pidmohyl'nyi's novel *Misto*. Among the central recurrent motifs in the novel, he lists defeated expectations, alienation, absurd disorientations, and "bad faith" (as defined by Sartre). Pidmohyl'nyi's main theme, according to Tarnawsky, is "the existential conflict between being and consciousness," and the concluding statement of the novel is the fusion of both perspectives. "The conflict between spirit and body, which is merely an instance of the conflict between human expectations and physical reality, must, in the final analysis, remain unresolved," says Tarnawsky, interpreting Pidmohyl'nyi. "Absurdity is the unavoidable by-product of human existence. Man's only hope for realizing his full potential is to discard the illusory cloak of self-deception and accept reality for what it is."

**A1541. "Tarnawsky, Ostap, 1917-** " *Contemporary Authors*. 73–76 (1978): 598.

Half a page of bio-bibliographical data about Ostap Tarnav's'kyi, arranged in the following categories: Personal, Career, Member, Writings, Work in progress, and Avocational interests.

**A1542. "Tarnawsky, Ostap E.M."** *Men of Achievement*. 5 (1978): 599. port.

Twenty-four lines of bio-bibliographical data, with portrait, about the poet and critic Ostap Tarnav's'kyi.

**A1543. "Tarnovsky, Nikolay Nikolaevich."** *Prominent Personalities in the USSR*. (1968). 621.

Thirty-one lines of bio-bibliographical data about the poet Mykola Tarnov's'kyi, born in 1895.

**A1544. Tatyaniicheva, Lyudmila.** "A rare, ardent talent." Speech by Lyudmila Tatyaniicheva. *Ukrainian Canadian*. 25.563 (56) (November 1973): 8–9. illus.

The author, a Russian poet and secretary of the Writers' Union of the Russian Federation, spoke at the unveiling of the Lesia Ukrainka monument in Kyiv on 3 September 1973. In her view, Ukrainka "brilliantly embodied humanity, lofty patriotism, an inexhaustible love for her native Ukraine and a passionate belief in the triumph of equality and brotherhood." There are two five-line quotations of poetry in the text: "So let the bad weather grow worse" and "Write for yourselves a new challenging song."

**A1545. "Telephone conversation with A.D. Sakharov."** *ABN Correspondence*. 25.6 (November-December 1974): 56.

According to this news item, the call from Canada to A. Sakharov in Moscow was placed on Wednesday, 6 November 1974, and dealt with the state of health of Valentyn Moroz, currently on hunger strike in the Vladimir Prison.

**A1546. Tel'niuk, Stanislav.** "Is this what criticism should be?" / Stanislav Tel'nyuk. *Digest of the Soviet Ukrainian Press*. 11.11 (November 1967): 13–14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 October 1967): 3].

Tel'niuk takes issue with recent critical articles by Kryzhaniv's'kyi in *Vitchyzna* [cf. A795], Petro Kononenko and Abram Kats'nelson in *Dnipro*, and Volodymyr Briuhhen [Bryuggen] and Ye. Vostokov in *Raduga*. Such reviews, in his opinion, "oversimplify and antiquate prose or poetry and even make it appear stupid ... they fail to stimulate anything, do not stand for anything," and have "a most reactionary and inhibitory effect upon the evolution of the literary process. They encourage inaccuracy, sloppiness, and careless writing and thinking."

**A1547. Tel'niuk, Stanislav.** "Let us not be ashamed of our generosity." / Stanislav Telnyuk. *Digest of the Soviet Ukrainian Press*. 11.3 (March 1967): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 January 1967): 2–4].

Tel'niuk bemoans the lack of interest in "half forgotten" Ukrainian songs and original Ukrainian church music of the seventeenth and eighteenth centuries. According to the author, the recently discovered "unusual music scores" of such works were considered "obsolete" or just "religious" by some musical experts. Says Telniuk: "We must develop a taste for our folk songs, for our unforgettable immortal past, as well as for the present which grew from it." He feels that old cathedrals should be used as concert halls and not be turned into warehouses. The *Digest's* title: "Writer calls for revival of church music, folk songs."

- A1548. Tel'niuk, Stanislav.** "We continue our conversation about the song. The flower of the most fragrant branch." / Stanislav Tel'nyuk. *Digest of the Soviet Ukrainian Press*. 11.5 (May 1967): 24–26. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (11 April 1967): 2–3].  
A plea, supported by excerpts from readers' letters, for the publication of already collected Ukrainian folk songs and for their more frequent inclusion in radio and television programs. The *Digest's* title: "Urge stimulation of interest in folklore."
- A1549. Terelia, Iosyp.** "Notes from a madhouse" / Yosyp Terelya. *ABN Correspondence*. 29.3 (May-June 1978): 12–18; 29.4 (July-August 1978): 9–14.  
An open letter addressed to the chief of the KGB, Iu.V. Andropov, providing autobiographical data, with special emphasis on the author's prison experiences.
- A1550. "Terelya, Yosyf Mykhaylovych."** *Ukrainian Political Prisoners in the Soviet Union*. (1979): 108–9. port.  
Eight lines of data about the dissident activity of Iosyf Terelia. There is no mention that he also writes poetry.
- A1551. "Terelya arrested. Soviet dissidents appeal to West for assistance."** *ABN Correspondence*. 28.4 (July-August 1977): 44–46.  
Iosyp Terelia, a poet and religious activist (b. 1943), was rearrested on 28 April 1977, according to this news item. Previously, Terelia spent some years in the Vladimir Prison. After he was diagnosed as mentally insane at the Serbsky Institute of Forensic Psychiatry, he was sent to the Sychovka Prison for four years. In 1976, a Soviet court "voided the psychiatric diagnosis," and Terelia was set free.
- A1552. "Terelya's wife seeks support from WPA."** *ABN Correspondence*. 29.3 (May-June 1978): 19.  
Olena Terelia, according to this news item, has appealed for help from the World Psychiatric Association, claiming that her husband, Iosyf Terelia, has been confined unjustly in the Dnipropetrovsk Institute of Forensic Psychiatry.
- A1553. "Tereshchenko, Nikolay Ivanovich."** *Prominent Personalities in the USSR*. (1968). 624.  
Thirty-three lines of bio-bibliographical data about the poet Mykola Tereshchenko, born in 1898.
- A1554. "Theatre 80 celebrates heritage."** *Ukrainian Canadian*. 27.581 (74) (July-August 1975): 11–13. illus.  
An unsigned article about the stage productions of *Adam's Sons* by Hannah Polowy and Mitch Sago in Calgary, Edmonton and Lethbridge, three cities in the province of Alberta. The performances took place in June 1975. The cast consisted of sixty-five amateur actors, dancers, singers and musicians. *Adam's Sons* is a play based on Ol'ha Kobylians'ka's novel *Zemlia*. With three b/w illustrations of the dress rehearsal in Calgary.
- A1555. "There are no excuses!"** *Digest of the Soviet Ukrainian Press*. 17.10 (October 1973): 14. [Full text. Ukrainian original in *Literaturna Ukraina*. (4 September 1973): 1].  
The *Digest's* title: "Ukrainian writers join campaign against Sakharov and Solzhenitsyn." A statement signed by the Ukrainian writers Dmyterko, Zahrebel'nyi, Zarudnyi, Zbanats'kyi, Kozachenko, Levada, Rud', Sobko, Ivan Soldatenko, and Bohdan Chalyi [Chalyy] condemns the conduct of Andrei Sakharov and Aleksandr Solzhenitsyn, who, according to the statement, "are attempting to undermine our people's faith in the peaceloving policy of our government and the Communist Party of the Soviet Union."
- A1556. "There'll always be a Shevchenko."** Tr. from *Suchasnist'*, Munich. *Atlas: the magazine of the world press*. 11.1 (January 1966): 36–38. illus.  
An appended brief editorial note says: "The following article, of anonymous origin, was passed from hand to hand among fiercely proud Ukrainian intellectuals and reprinted in the émigré Ukrainian publication *Suchasnist'*."  
The anonymous article deals with the fire at the Academy of Sciences Library in Kyiv on 24 May 1964. According to the article, the fire burned for three days and destroyed a substantial portion of the Ukrainian collection. A library employee, Pogruzhal'sky, characterized by the Soviet authorities as a "morally damaged human being," was accused of arson. At his trial in August 1965, he was sentenced to ten years of imprisonment. The article alleges: 1/ that the fire was set intentionally with magnesium bands and phosphorous cones; 2/ that Pogruzhal'sky, a graduate of the Higher School of Marxism-Leninism, "knew very well what he was doing and why he was doing it" when he set the fire not in the

Marxist-Leninist department, where he worked, but in the Ukrainian section; 3/ that "It is quite indicative that the library was set afire on 24 May, during the Shevchenko celebrations." The article reports on the harassment of those who gathered around the Shevchenko monument in Kyiv on 22 May to protest the continual suppression and censorship of Shevchenko's poetry. In the author's view, "The war with Shevchenko is only part of the war against Ukrainian culture and the Ukrainian people. The burning of Ukrainiana in the public library is also part of this war." The illustration is a b/w photograph of the unveiling of the Shevchenko monument in Moscow in June 1964. This article elicited a response from George Kulczycky that was published under the title "Ukrainian poet" in the April issue. [*Atlas* 11.4 (April 1966): 256].

- A1557. "Third Plenum of Ukraine's Union of Writers' Executive Board."** *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 February 1969): 1]. At the second day of the Plenum (14 February), according to this brief report, "a re-organization of the Executive Board secretariat was adopted": O. Honchar was named chairman, Iurii Zbanats'kyi first deputy chairman, Vasyl Kozachenko and Leonid Novychenko deputy chairmen, and Pavlo Zahrebel'nyi chief secretary of the Executive Board. The *Digest's* title: "Elect Executive Board officers."
- A1558. "13–14 [Thirteen-Fourteen] February. Third Plenum of the Union of Writers of Ukraine.** Executive Board discusses the state and duty of Ukrainian literature on the eve of the great jubilee—100 years since the birth of V.I. Lenin." *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (14 February 1969): 1].  
A half-page report about the opening of the Third Plenum at the Palace of Culture in Kyiv on 13 February and the discussion of Leonid Novychenko's address, "Criticism and the literary process on the eve of Lenin's jubilee" [cf. A1049]. The *Digest's* title: "Ukraine's Writers' Union holds third plenum."
- A1559. "13,000 [Thirteen thousand] at the unveiling of T. Shevchenko monument in Buenos Aires, Argentina."** *ABN Correspondence*. 23.1 (January-February 1972): 20.  
A report on the unveiling ceremonies, which took place on 5 December 1971.
- A1560. "Thousands demonstrate in defense of V. Moroz."** *ABN Correspondence*. 22.3 (May-June 1971): 30–32. illus.  
An unsigned report on demonstrations demanding freedom for Valentyn Moroz, a historian and writer imprisoned in the USSR. The demonstrations took place in Toronto, New York, London, Kitchener, Ont., and Winnipeg in May 1971.
- A1561. "250th [Two hundred fiftieth] birth anniversary."** *Ukrainian Canadian*. 25.552 (45) (November 1972): 41. port.  
An unsigned note about the various publications, monuments, memorial complexes, meetings and conferences planned in the USSR to celebrate the 250th jubilee of Hryhorii Skovoroda.
- A1562. Tikhomirov, M.N. "Chronicles."** *Great Soviet Encyclopedia*. 14 (1977): 17–18.  
A longer article about the medieval *litopysy* (almost two full pages). "Chronicles are extremely valuable historical sources and are the most important documents of the social thought and culture of ancient Rus'," says Tikhomirov. "Literary works were also used as source material. The chronicler wove into his narration oral traditions, byliny, treaties, legal acts, and documents from princely and church archives."
- A1563. Tikos, Laszlo M. "Dissent among non-Russian writers of the USSR—A philologist's analysis. (The Ukrainian case: Moroz, Dzyuba, Chornovil)." *Nationalities Papers*. 1.2 (Summer 1973): 10–16. Biblio. notes.**  
Three Ukrainian writers Valentyn Moroz, Ivan Dziuba and Viacheslav Chornovil, are selected from those arrested, tried and imprisoned in the USSR in 1972, and their works, namely, *A Report from the Beria Reservation* by Moroz, *Internationalism or Russification?* by Dziuba, and *The Chornovil Papers* by Chornovil are compared and analyzed [cf. B062, B018, B004]. Moroz is characterized as "a thoroughbred intellectual, with a great amount of knowledge of universal, Russian and Ukrainian history" who has "an enormous collection of case histories to prove his points" and presents them "with an objectivity which belies the underlying passion of the writer." Ivan Dziuba's work, according to Tikos, uses the Marxist-Leninist approach to prove that "the so-called 'Leninist' nationalistic [*sic*] policies have been distorted under Stalin,

and that the distortions still have not been corrected." Chornovil, says Tikos, uses "a freely flowing documentary way of presentation, in which arguments of his own freely mingle with documents of legal, literary or private nature." Critical comments by Ihor Kamenetsky and Andris Skreija on Tikos's article and the one by K. Sawczuk [cf. A1320] appear in the same issue.

**A1564. Tkach, Dmytro.** "Children's books behind needs, says Tkach." *Digest of the Soviet Ukrainian Press*.

11.1 (January 1967): 11–12. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 November 1966): 5]. Title supplied by the *Digest*. Tkach spoke to the Fifth Congress of Writers about the difficulties of the Veselka Publishing House due to the diminished paper allotment for children's books. The readers, says Tkach, "ask for a book in one hundred thousand or three hundred thousand copies, and we give them a mere thirty thousand. Think of it—thirty thousand for a multi-million army of our children; it is not even enough to send one copy to each library."

**A1565. "Tkachenko, Valentina Danilovna."** *Prominent Personalities in the USSR*. (1968). 631.

Thirty-one lines of bio-bibliographical data about the poet Valentyna Tkachenko, born in 1920.

**A1566. Tkachenko, Vsevolod.** "Poet of genius and giant of spirit." / Vsevolod Tkachenko and Vasil Yaremenko. *Ukraine*. 4 (16) (1973): 4–5. illus., port.

An unattributed, slightly revised and abridged reprint of the article that appeared under the title "A poetical genius and spiritual giant" in *Ukraine* 1 (5) (1971): 17 [See A1567]. Illustrated with a black-and-white group photo of the Ukrainian writers Kotsiubyns'kyi, Stefanyk, Pchilka, Staryts'kyi, L. Ukrainka, Samiilenko, and Khotkevych.

**A1567. Tkachenko, Vsevolod.** "A poetical genius and spiritual giant." / Vsevolod Tkachenko and Vasil Yaremenko. *Ukraine*. 1 (5) (1971): 13–14. illus., port.

An article on the occasion of the birth centennial of Lesia Ukrainka. "Poetic genius, spiritual grandeur, lucidity of mind, firm courage, tender womanliness and staunch loyalty to her people and country were happily combined in her nature. Add to this, culture and erudition, indefatigable capacity for work, and self-criticism," say the authors about Ukrainka. Among the black-and-white illustrations are a group photo of the Ukrainian writers Mykhailo Kotsiubyns'kyi, Vasyl' Stefanyk, Olena Pchilka, Mykhailo Staryts'kyi, Volodymyr Samiilenko, Lesia Ukrainka, and Hnat Khotkevych; Ukrainka's photo of 1896; a reproduction of the title page of her first collection of poetry, *Na krylakh pisen'* (1893); her graveside monument at the Baikove Cemetery in Kyiv; and a full-page b/w photo of the monument to Ukrainka in Kyiv by the sculptor Vasil Borodai.

**A1568. Tkachenko, Vsevolod.** "Vasil Stefanik, May 14, 1871–December 7, 1936." / Vsevolod Tkachenko and Vasil Yaremenko. *Ukraine*. 2 (6) (1971): 12. illus., port.

An article on the occasion of Vasyl' Stefanyk's birth centennial. "He was not a prolific writer—his collected works consist of about seventy short stories—but each short story he wrote is a literary masterpiece," say the authors of this article. "Stefanik wrote the truth about the world he lived in, and it was a world laden with tragedy." The authors stress Stefanyk's "popularity with the Bolsheviks" and Maxim Gorky's high regard for his work. Illustrated with two photos from Stefanyk's literary-memorial museum in the village of Rusiv in the Ivano-Frankivsk region and (on the opposite page) with a large full-page black-and-white portrait of Stefanyk in his youth.

**A1569. Tkacz, Virlana.** "The golden dissonance: Pavlo Tychyna's poetic imagery in Mykola Kulish's *Narodnii Malakhii*." *Journal of Ukrainian Graduate Studies*. 2.2 (Fall 1977): 3–17.

The author examines and analyzes selected metaphors and symbols used by Kulish in his play *Narodnii Malakhii* in an attempt to prove their close resemblance to the imagery of Tychyna's poetry. "Revolutionary ideals are seen in religious and cosmic terms with much stress on colour and musical metaphors," says V. Tkacz and presents a series of examples, such as "identification with a Christ-like figure," "the prophet as a symbol for a poet," the use of blindness, violence, religious and national rituals, etc. All quotations are in the original Ukrainian.

**A1570. "To bright new horizons.** From the report and election meeting of writers-communists in Kiev." *Digest of the Soviet Ukrainian Press*. 12.1 (January 1968): 17–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (12 December 1967): 1].

According to this news item, Vasył Kozachenko, secretary of the Party Committee of the Writers' Union of Ukraine, delivered a report and was re-elected at this annual meeting. The *Digest's* title: "Writers party organization holds annual meeting."

- A1571. "To the foremost frontiers of contemporaneity!** From the election meeting of Kiev's Writers-Communists." *Digest of the Soviet Ukrainian Press*. 13.2 (February 1969): 19–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (27 December 1968): 1–3].

The meeting was presented with a report by the Party Committee secretary Vasył Kozachenko that stressed "the intensified struggle on the ideological front." Kostiantyn Basenko made critical observations about Honchar's *Sobor* and Zahrebel'nyi's *Den' dlia pryideshn'oho*. Other speakers included Iurii Bedzyk, D. Pavlychko (who voiced his disagreement with Basenko), and O. Poltorats'kyi (who criticized Dziuba for not having taken a stand on his publications abroad, as well as "those few writers who had allowed their names to appear on a letter in defense of persons engaged in anti-Soviet propaganda"; he was also critical of various articles about O. Honchar's *Sobor* that he considers "devoid of depth, thoughtfulness and professional acumen" and of D. Pavlychko's poetry in *Hranoslov*). Also participating were Natan Rybak (who criticized Dziuba's article on Svidzins'kyi), Anton Khyzniak, Dmytro Bilous, Liubov Zabashta, Oleksa Novyts'kyi, Ivan Nemyrovych, Arsen Ishchuk, Oleksa Iushchenko (Yushchenko in the text), and O. Honchar (who maintained that *Sobor* "was written in the patriotic spirit of a Soviet writer"). The *Digest's* title: "Dzyuba, Honchar, Pavlychko reprimanded again."

- A1572. "To the front lines of contemporaneity."** *Digest of the Soviet Ukrainian Press*. 16.3 (March 1972): 10–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (8 February 1972): 1–2].

About a speech by Iurii Zbanats'kyi delivered at a meeting of the Kyiv writers' organization. The speech, according to this report, dealt with the implementation of decisions of the 24th Congress of the Communist Party of the Soviet Union. Zbanats'kyi reportedly expressed negative comments about some articles of literary criticism published in *Literaturna Ukraina*, *Dnipro*, *Radians'ke literaturoznavstvo*, *Literatura i suchasnist'*, and *Pytannia sotsialistychnoho realizmu*. He decried the lack of ideological clarity, depth of content and professional skill, as well as imitation of bourgeois formalistic art, political indifference and undefined civic positions. The *Digest's* title: "Chornovil and Solzhenitsyn described as 'poisonous weeds' in healthy Soviet soil."

- A1573. "Tobilevich, Sofiya Vital'yevna."** *Who Was Who in the USSR*. (1972). 543–44.

Bio-bibliographical data (14 lines) about Sofiya Tobilevych, a Ukrainian writer and actress, the wife of Karpenko-Karyi. Dates of birth and death are given as 15 October 1860 and 7 October 1953.

- A1574. Tolstyakov, Arthur.** "The golden song of Russian literature." *Soviet Life*. 1 (232) (January 1976): 38–39. illus.

This long article on two large-format pages appears on the occasion of the 175th anniversary of the first publication of the *Slovo o polku Ihorevim*. It is illustrated with four b/w illustrations by Vladimir Favorsky, and a color drawing by Ivan Golikov is spread across three previous pages. Tolstyakov provides a detailed report of the discovery of the manuscript by Count Alexei Musin-Pushkin in 1795 and says: "Musin-Pushkin publicized his find widely. He had a special copy of *The Lay* made for Empress Catherine II and appended to it his translation and commentaries. His translation was listed in bibliographies long before its publication in 1800.... Twelve hundred copies were issued by the Moscow Senate Print Shop.... In 1812, when Napoleon's army invaded Moscow, Musin-Pushkin had no time to move his collection. His house burned down in the great fire that destroyed most of the city, and the invaluable manuscripts and all the unsold copies of the book went with it. At present there are only 61 copies of the first edition in the state libraries and private collections of the Soviet Union." Tolstyakov tells the story of the *Slovo*, describing its imagery and contrasting moods. He writes about the combination of genres in the *Slovo* (oratory, literature, oral folk poetry) and of its influence on Russian literature, music and art, its many translations into foreign languages, etc. "The unknown author of *The Lay* dealt with Igor's campaign as an event familiar to his audience. He did not describe it, therefore, so much as discuss it. Igor's defeat was only a peg for the author's reflections on the destinies of Russia. He saw the cause of this defeat not in the weakness of the Russian soldiers, but in the internecine wars waged by the princes, which weakened the state and made it easy prey for the nomads. With great fervor he called upon the princes to unite against the common enemy." This message of the *Slovo*, says Tolstyakov, was cited by Karl Marx in a letter to Friedrich Engels in 1856: "The idea of the poem lies in urging the Russian princes to unite—and this, just before the Mongol invasion."

- A1575. "Tomchaniy, Mikhail Ivanovich."** *Prominent Personalities in the USSR*. (1968). 633.  
Mykhailo Tomchaniy (b. 1914) was the author of short stories. (20 lines of bio-bibliographical data).
- A1576. Topir, Fedir.** "Taras Shevchenko and his strange admirers." *Ukrainian Canadian*. 29.598 (92) (March 1977): 14–15.  
A polemical response to the unveiling of a Shevchenko monument in Encarnación, Paraguay. The author does not oppose the erection of the Shevchenko statue itself but what he calls "the shameless use of Shevchenko's name to justify the fascist regime in Paraguay" and the presence at the unveiling of Gen. Alfredo Stroessner, "the military dictator of Paraguay."  
The article is reprinted from *The Ukrainian American*, published in New York.
- A1577. "Translate works of Ukrainian poets."** *Ukrainian Quarterly*. 30.1 (Spring 1974): 110.  
A brief note in the "Chronicle of Current Events" about the publication of R.H. Morrison's translations of Ukrainian Australian poets. [cf. B063].
- A1578. Trembicky, Walter.** "The national anthem of Ukraine." *Ukrainian Quarterly*. 27.2 (Summer 1971): 167–74.  
A history of Ukrainian national songs from ancient times to "Shche ne vmerla Ukraina." Pavlo Chubyn's'kyi's original Ukrainian text of "Shche ne vmerla Ukraina" (four stanzas with refrain) is reproduced on p. 171. An English translation of the first two stanzas ["Ukrainian National Anthem (She lives on, our Ukraina)"] by F.R. Livesay is reprinted from her *Songs of Ukraine, with Ruthenian Poems* (1916) [cf. *ULE:Books and Pamphlets, 1890–1965*, B35] and appears on p. 170 together with Mykhailo Verbytsky's score. There is a two-page bibliography of sources, with titles given not in the original but in English translation.
- A1579. Trembicky, Walter.** "The national anthem of Ukraine." In his *Ukrains'kyi hymn ta inshi patriotychni pisni / Volodymyr Trembits'kyi*. New York and Rome, 1973. (Analecta OSBM, sectio 1, series II). 112–16.  
An English résumé of a Ukrainian book surveying the history of Ukrainian national songs from medieval times to the hymn of the Ukrainian Soviet Socialist Republic.
- A1580. "The trial of Valentyn Moroz: a 14-year sentence for expression of opinions."** *Ukrainian Review* (London). 18.1 (Spring 1971): 4–10. port.  
A translated reprint of the article "How the trial of Moroz was prepared," originally published in no. 3 of *Ukrains'kyi visnyk*, a clandestine journal from Ukraine. With an editorial note and Moroz's b/w portrait.
- A1581. "Trials and protest in the Ukraine."** *Problems of Communism*. 17.4 (July-August 1968): 73–92.  
A translation of four underground documents by Viacheslav Chornovil, Sviatoslav Karavans'kyi, Valentyn Moroz, and Ivan Dziuba smuggled out of Ukraine. The "Document by V. Chornovil" appears in abridged form: it is a letter addressed to the procurator general of the Ukrainian SSR, the chairman of the Supreme Court of the Ukrainian SSR, and the chairman of the Committee of State Security of the Council of Ministers of the Ukrainian SSR and discusses breaches of justice in recent trials of Ukrainian intellectuals. The "Petition by S.Y. Karavansky," dated 27 September 1965, is addressed to W. Gomułka, the first secretary of the Central Committee of the Polish United Workers' Party, and is an appeal for Communist parties of the world to call an international conference to discuss the nationalities policy in socialist states and "condemn antisemitism, Ukrainophobia, discrimination against nationalities and other manifestations of bourgeois ideology in the behaviour of various Communist parties." The abridged "Document by V. Moroz" is addressed to the deputies of the Supreme Soviet of the Ukrainian SSR and calls attention to the persecution of thought and KGB practices in Ukraine. The "Babyi Yar address by I. Dzyuba" is the text of a speech delivered in Kyiv on 29 September 1966 in which Dziuba paid tribute to the victims of the Babyn Yar massacre and spoke about Jewish-Ukrainian relations.
- A1582. "A tribute to Shevchenko: reinstatement of the Ukrainian language in schools."** *ABN Correspondence*. 23.3 (May-June 1972): 28–29.  
A petition dated 25 February 1964 and addressed to the Supreme Soviet of the Ukrainian SSR, the Presidium of the Central Committee of the Communist Party of Ukraine, and the Council of Ministers of the Ukrainian SSR, requesting that Shevchenko days be proclaimed national holidays and that the

Ukrainian language be reintroduced in schools, institutions and enterprises. The petition apparently had ten signatures "on behalf of nationally conscious Ukrainians," but the names are not given.

- A1583. Trostianets'kyi, Aron.** "Dmiterko, Liubomir Dmitrievich" / A.A. Trostianetskii. *Great Soviet Encyclopedia*. 8 (1975): 316. Biblio.

A twenty-line note about Liubomyr Dmyterko (1911–1985). According to Trostianets'kyi, the main themes of Dmyterko's work are "folk heroism, socialist labor, the struggle for peace and the battle against imperialism."

- A1584. Trostianets'kyi, Aron.** "Gonchar, Oles' (Aleksandr Terent'evich Gonchar)" / A.A. Trostianetskii. *Great Soviet Encyclopedia*. 7 (1975): 269. Biblio.

A forty-eight-line article about Oles' Honchar (b. 1918). Honchar's work, according to Trostianets'kyi, is marked "by a combination of lyricism and romantic inspiration with deep realism in the depiction of people and events."

- A1585. "Trublaini (real name: Trublayevskiy) Nikolay Petrovich."** *Who Was Who in the USSR*. (1972). 550. Bio-bibliographical data (26 lines) about Mykola Trublaini (b. 25 April 1907, killed in action 5 October 1941).

- A1586. "Trust of the Party and the people."** *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 20–21. [Editorial. Excerpts. Ukrainian original in *Literaturna Ukraina*. 7 June 1968]: 1].

The main topic of the *Literaturna Ukraina* editorial board meeting was its reaction to the April plenum of the Central Committee of the Communist Party of the Soviet Union. Says the editorial: "*Literaturna Ukraina* staff and editorial board acknowledging the validity of critical observations, which Kiev party sessions, as well as oblast meetings have made about the newspaper, is taking steps to insure that improvements will be made ..." The *Digest's* title: "The April Plenum aftermaths. *Literaturna Ukraina* recants."

- A1587. Tseitlin, R.M.** "Ostromir Gospel." / R.M. Tseitlin and O.A. Derzhavina. *Great Soviet Encyclopedia*. 18 (1978): 599. Biblio.

The authors characterize *Ostromyrove ievanheliie* as "the oldest dated Russian copy of a Church Slavonic work" and "an outstanding example of the manuscript art of Kievan Rus'" (19 lines).

- A1588. Tsyokh, Yossyp.** "The bugle and the sword." *Digest of the Soviet Ukrainian Press*. 10.12 (December 1966): 15–16. [Excerpts. Ukrainian original in *Zhovten'*. 9 (September 1966): 3–8].

"Although the works of Soviet writers which have met with the approval of our ideological adversaries are few," says the author, "still, their presence is alarming and urges vigilance." As examples of "careless indifference in regard to content and ideological orientation of certain works," Tsyokh cites the recent publication in *Zhovten'* of "certain mystical, apolitical writings of B. Antonych" and a poem by R. Kudlyk, "Green joy of grass." The *Digest's* title: "Hard liner hits 'negative,' 'apolitical' writers."

- A1589. Tsiupa, Ivan.** "Flowering in international unity." / Ivan Tsyupa. *Digest of the Soviet Ukrainian Press*. 17.7 (July 1973): 28–29. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (1 June 1973): 2].

An editorial note in *Literaturna Ukraina* identifies this article as an address delivered in Moscow at a conference on "Proletarian internationalism—the basis of communist education." No precise date of the conference is given. Says Tsiupa: "We writers know that we have to thank the Russian language for the fact that our best works are entering the wide world and becoming the treasure of many other peoples. Each year over fifty Ukrainian titles are published in Moscow." The *Digest's* title: "Russian language lauded as Ukrainian literature's passport to outer world."

- A1590. Tsiupa, Ivan.** "I have given my heart to the children." / Ivan Tsyupa. *Soviet Life*. 4 (199) (April 1973): 28–33. illus.

The story of Vasyl' Sukhomlyn's'kyi [Vasilii Sukhomlinsky], a teacher of Ukrainian language and literature in the Ukrainian village of Pavlysh on the Dnipro River, who became famous as an innovative educator and whose books on education have been translated into various languages. The article is illustrated with large b/w photos of Sukhomlyn's'kyi's students in action and with a small b/w photo of Sukhomlyn's'kyi with his mother on p. 29. Sukhomlyn's'kyi is also the author of books and stories for children.

**A1591. Tucker, Thomas.** "Rime, parallelism and word order in Skovoroda's *Garden of Divine Songs*." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1970-1971. 1 (1970-71): 45-46. Biblio.

A summary of a paper read on 9 March 1971 and of the discussion that followed. The speaker, a Ph.D. candidate in Slavic languages and literatures at Harvard University, examined the rimes in Hryhorii Skovoroda's poetry in view of the questions raised in Roman Jakobson's articles on "Linguistic analysis of Russian rime" and "Grammatical parallelism and its Russian facet."

**A1592. "Tulub, Zinaida Pavlovna."** *Who Was Who in the USSR*. (1972). 554.

Zinaida Tulub wrote both in Ukrainian and in Russian. Bio-bibliographical data (9 lines). Dates of birth and death given as 28 November 1890 and 26 September 1964.

**A1593. "Turchinskaya, Agata Fedorovna."** *Prominent Personalities in the USSR*. (1968). 644.

Agata Turchyn's'ka was a poet and prose writer born in 1903. (34 lines of bio-bibliographical data).

**A1594. Turczeniuk, Odarka.** "Halyna Zhurba—writer." *Nashe zhyttia=Our Life*. 36.10 (November 1979): 25-26.

The author, a nineteen-year-old Temple University student, interviewed Halyna Zhurba as part of her course assignment. Zhurba, then ninety years old, talked about cultural influences in her childhood, her Polish family, and her early writings in Polish. "As I grew up and began to look at and closely examine people around me, I began to sympathize and side with the less fortunate common folks. This was reflected not only in choice of subjects of my writing, but also in the drastic change from the Polish language to Ukrainian. This latter factor greatly displeased my father, who did his best to dissuade me from such action. He tried to warn me that I'm changing a nobler and greater culture for a lower and lesser one. With this I couldn't agree, told him so, and strongly held by my convictions," recalls Zhurba in her talk with the interviewer. A summary of this interview appears in the Ukrainian section of the same issue at pp. 6-7, with a large b/w portrait of Zhurba.

**A1595. Tvorogov, Oleg.** "New studies in Old Russian literature." / Oleg Tvorogov, Dmitri Likhachev. *Soviet Literature*. 10 (331) (1975): 6-15. illus.

Parts of this article discuss recent scholarly work on the literature of Kyivan Rus', especially on the *Slovo o polku Ihorevym*, conducted at the Ancient Russian Literature Section of the USSR Academy of Sciences in Moscow, as well as some studies published by scholars in the West.

**A1596. "Two more writers convicted."** *Ukrainian Review* (London). 19.3 (Autumn 1972): 85-86.

A news item about the sentencing in Kyiv in September 1972 of Vasyl' Stus (three years in prison, five years in exile) and of Mykhailo Osadchyi in Lviv (seven years' imprisonment, five years' exile). Brief bio-bibliographical data are provided for both writers.

**A1597. "Two prize winning films."** *Ukrainian Canadian*. 25.562 (55) (October 1973): 14-16. illus.

An unsigned note about the films *Zakhar Berkut* and *Bread and Salt*, recent productions of the Dovzhenko Film Studio in Kyiv. *Zakhar Berkut* is based on the novel by Ivan Franko and *Bread and Salt* on a novel by Mykhailo Stel'makh.

**A1598. "Tychina, Pavlo Grigorevich."** *Prominent Personalities in the USSR*. (1968). 646.

A bio-bibliographical note (78 lines) about the poet Pavlo Tychyna (1891-1967).

**A1599. "Tychina, Pavlo Grigor'yevich."** *Who Was Who in the USSR*. (1972). 557.

Fifty-five lines of bio-bibliographical data about Pavlo Tychyna (b. 27 June 1891, d. 16 September 1967).

**A1600. Tychyna, Pavlo.** "Young voices." / Pavlo Tychyna. *Soviet Literature*. 9 (243) (1968): 156-57.

Excerpts from an article in which Tychyna reflects on the tasks of young poets, with a bio-bibliographical note about the author. Says Tychyna: "We have no need for 'verbal gymnastics.' What we need is the truth of life, but to be seen as it really is it has to be viewed from Leninist positions, from a Leninist approach." This issue of *Soviet Literature* is devoted to Soviet Ukrainian literature and art.

**A1601. "The 'UC' visits Shevchenko Memorial Park with photographer Jerry Prociw."** *Ukrainian*

*Canadian*. 22.515 (9) (July/August 1969): 5–7, 9. illus.

An illustrated report on a visit to the Taras H. Shevchenko Museum and Memorial Park located in the village of Palermo, Ontario. Black-and-white photographs provide an aerial view of the 120-acre site, as well as the park's main entrance, views of the Shevchenko monument and the museum building, the pavilion with the dining hall, and the children's playground.

## U

- A1602. "UCCA President asks the United States to intercede in Belgrade for Rudenko and Tykhy."** *Ukrainian Quarterly*. 33.3 (Autumn 1977): 320.  
A news item in the "Chronicle of Current Events" about the appeal of Lev Dobriansky, president of the Ukrainian Congress Committee of America, addressed to President Jimmy Carter on 2 July 1977. The appeal requests the U.S. president to intercede with the Soviet authorities on behalf of Mykola Rudenko and Oleksii Tykhyi, who were recently given harsh sentences and are in Soviet prisons.
- A1603. "U.S. publishers seek freedom for Rudenko."** *Ukrainian Quarterly*. 35.2 (Summer 1979): 213.  
A news item in the "Chronicle of Current Events" based on an article by Herbert Mitgang published in the *New York Times* on 18 February 1979. The article deals with a campaign for clemency and release of Mykola Rudenko led by Lawrence Hughes, chairman of the International Freedom to Publish Committee of the Association of American Publishers. Mykola Rudenko, a Ukrainian novelist and poet, was tried by a Soviet court in June 1976 and sentenced to seven years of hard labor and five years of internal exile.
- A1604. Ubiyvok, Lyubov. "The unfinished song."** *Ukrainian Canadian*. 22.509 (3) (January 1969): 32–33. illus., port.  
About Marusia Churai, the author of such well-known songs as "Za svit vstaly kozachen'ky," "Viiut' vitry, viiut' buini," and "Oi, ne khody Hrytsiu ta i na vechornytsi," who was born in Poltava in 1625. With a b/w portrait of Marusia Churai recreated by F. Samusev.
- A1605. "Ukraine in defence of Moroz."** *ABN Correspondence*. 22.2 (March-April 1971): 7–8.  
A news item about letters of protest, declarations and petitions on behalf of the imprisoned Valentyn Moroz. The listing of these is taken from the underground publication *Ukrains'kyi visnyk* no. 3, which appeared in Ukraine in October 1970. Among the authors of these protests and petitions are such well known names as Ivan Dziuba, Ivan Svitlychnyi, V. Chornovil, Ie. Sverstiuk, M. Osadchyi, V. Stus, Ihor Kalynets, Zynoviia Franko, and Raisa Moroz.
- A1606. "Ukraine on the pages of *Novyy Mir*."** *Digest of the Soviet Ukrainian Press*. 19.3 (March 1975): 27–28. [Full text. Ukrainian original in *Literaturna Ukraina*. (10 January 1975): 2].  
An unsigned note about a special edition (no. 12, 1974) of the Russian literary journal published in Moscow. The issue is devoted to current Ukrainian literature. The *Digest's* title: "Novyy mir devotes issue to Ukraine."
- A1607. "Ukraine pays tribute to a great poet."** *Ukrainian Canadian*. 23.534 (55) (April 1971): 6–7. illus.  
An unsigned report about the celebrations of Lesia Ukrainka's centennial in the Soviet Union (Ukraine, Moscow and Georgia).
- A1608. "Ukraine's guests."** *Ukraine*. 3 (7) (1971): 5. port.  
A note about John Weir, the Canadian translator of Ukrainian literature, with his b/w portrait and autograph.
- A1609. "Ukraine's High Court confirms sentences of Rudenko and Tykhy."** *Ukrainian Quarterly*. 33.4 (Winter 1977): 446–447.  
A news item in the "Chronicle of Current Events." On 15 September 1977, a higher court confirmed the sentences imposed by the Donetsk oblast court on 30 June 1977 on Mykola Rudenko (seven years of prison and five years of exile) and Oleksii Tykhyi (ten years of prison and five years of exile).

- A1610. "Ukraine's new monument to Lesya Ukrainka."** *Ukrainian Canadian*. 25.563 (56) (November 1973): 6-7. illus.  
An unsigned note about the unveiling of a monument to Lesya Ukrainka in Kyiv on 3 September 1973. The five-meter bronze statue is by the sculptor Halyna Kal'chenko. The unveiling, according to the note, was attended by thousands of citizens, with V. Shcherbyts'kyi, the first secretary of the Central Committee of the Communist Party of Ukraine, participating in the ceremonies.
- A1611. "Ukrainian Book—79. An interview with Andriy Pashchenko, chairman of the State Committee for Publishing, Printing and the Book Trade of the UkrSSR Council of Ministers."** *Ukraine*. 2 (38) (1979): 1-2.  
Pashchenko answers questions about the book publishing industry in Ukraine: how books are made and distributed, what determines the size of editions, specializations of publishing houses, publications by foreign authors, etc.
- A1612. "Ukrainian Canadian Committee appeals for Rudenko and Tykhy."** *Ukrainian Quarterly*. 33.3 (Autumn 1977): 331.  
A note in the "Chronicle of Current Events" about a telegram sent by the Ukrainian Canadian Committee [Serhiy Radchuk, president; P. Bashuk, secretary] on 5 July 1977 to Donald Jamieson, the secretary of state for external affairs, urging intervention by the Canadian government for the release of Mykola Rudenko and Oleksa Tykhyi.
- A1613. "Ukrainian classics in new editions."** *Ukrainian Canadian*. 28.592 (86) (September 1976): 23.  
An unsigned article about Naukova dumka's major publications of Ukrainian literature: the fifty-volume edition of Ivan Franko's works and the twelve-volume edition of Lesya Ukrainka, the first volumes of which are to be published in 1975-76, as well as other major projects already under way, such as a ten-volume edition of Taras Shevchenko, works of Skovoroda, Levko Borovykovs'kyi [Borovikovsky in the text], Marko Vovchok, Nechui-Levyts'kyi [Nechui-Levitsky], Panas Myrnyi [Mirny], Borys Hrinchenko, Stepan Rudans'kyi [Rudansky], Ivan Mykytenko [Mikitenko], and Marko Cheremshyna [Cheremshina]. In preparation are the works of Maksym Ryl's'kyi [Rylsky], Oleksandr Korniiichuk [Korneichuk] and Osyp Makovei [Osip Makovei].
- A1614. "Ukrainian cultural workers in prison."** *ABN Correspondence*. 18.5 (September-October 1967): 12-14.  
An unsigned article about arrests and persecutions in the USSR, with a focus on Mykhailo Masiutko, a literary critic, and the poet-translator Sviatoslav Karavans'kyi, both currently in Soviet prisons.
- A1615. "Ukrainian folk tales."** *Ukraine*. 4.20 (1974): 25. col. illus.  
An advertisement for a 120 pp. collection of Ukrainian folk tales selected and translated by Anatole Bilenko, edited by Olga Shartse, illustrated by Roman Adamovich, and published by Dnipro Publishers in Kyiv.
- A1616. "Ukrainian Free University's 'Skovoroda Soirees' at European universities."** *Ukrainian Quarterly*. 29.4 (Winter 1973): 439-40.  
A note in the "Chronicle of Current Events" about academic soirees in honor of the 250th anniversary of the birth of Hryhorii Skovoroda. They were held in France at the Institute of Slavic Studies (18 January 1973), the Catholic Institute of Paris (23 February 1973 and 9 March 1973), the University of Lille, Department of Slavic Studies (2 May 1973); in Germany at the Ludwig-Maximilian University in Munich (1 February 1973), the Ukrainian Free University in Munich (13 March 1973), the University of Stuttgart (13 April 1973), and the Kant Society in Munich (16 July 1973), as well as in Austria at the Institute of Slavic Philology, University of Vienna (15 June 1973).
- A1617. "Ukrainian intellectuals speak out (USSR in the 1970s)."** *Nationalities Papers*. 6.1 (Spring 1978): 93-95.  
An unsigned news report based on *Ukrains'kyi visnyk* (1976-77) and *News from Ukraine* (1977). The article provides recent data on the activities of Ukrainian dissidents and/or political prisoners, among them the writers Oles' Berdnyk, Ievhen Sniehir'ov [Sniehirov] and Iosyf Terelia.

**A1618. "Ukrainian literature."** / Leo D. Rudnytzky, editor. *Modern Slavic Literatures: a library of literary criticism*. Comp. and ed. Vasa D. Mihailovich et al. New York: F. Ungar. Vol. 2. Bulgarian, Czechoslovak, Polish, Ukrainian and Yugoslav literatures. 2 (1976): 448–532.

This is not a historical survey but an anthology of literary criticism by various authors from a variety of sources. Critical observations about major Ukrainian writers are arranged in alphabetical order from Antonych to Zerov. There are no bio-bibliographical data for the writers except for dates of birth and death, which appear in the headings. Brief excerpts from critical reviews (from half a page to a full page) are provided for each writer; most of these appear in English translation for the first time. The excerpts are untitled, but the critic's name and the source are always indicated. There is no additional commentary from the editor.

**Contents: Antonych, Bohdan Ihor (1909–1937):** [Excerpts of critical reviews by] Yaroslav Rudnyts'kyy, Mykola Neverli, Svyatoslav Hordyns'kyy, D. Koziy. • **Bahryanyy, Ivan (1906–1963):** L. Nyhryts'kyy, Herbert Mitgang, Mariya Ovcharenko, Volodymyr Naddnipryanets'. • **Barka, VasyI' (1908–):** Yuriy Sherekh, L. Nyhryts'kyy, Serhiy Kindzeryavyy-Pastukhiv. • **Bazhan, Mykola (1904–):** Anatoli Tarasenko, Yevhen Adel'heim, Constantine H. Andrusyshen and Watson Kirkconnell, Alexei Surkov. • **Boychuk, Bohdan (1927–):** VasyI' Barka, Bohdan Tymish Rubchak, Ivan Fizer. • **Drach, Ivan (1936–):** Ivan Svitlychnyy, Bohdan Kravtsiv, Volodymyr Bryuggen, Dmytro Pavlychko. • **Franko, Ivan (1856–1916):** Serhiy Yefremov, Clarence A. Manning, Percival Cundy, Bohdan Romanenchuk, E. Winter and P. Kirchner, Ivan I. Bass, Leonid Rudnytzky. • **Honchar, Oles' (1918–):** Orest Zilyns'kyy, Oleh Babyshkiv [sic], Ivan Koshelivets', Yevhen Sverstiuk. • **Karpenko-Karyy, I. (1845–1907):** Yuryy Kmit, Serhiy Yefremov, Volodymyr Radzykevych. • **KhvyI'ovyy, Mykola (1893–1933):** Bohdan Romanenchuk, Oleksa Horenko, George S.N. Luckyj, *Istoriya ukraiyins'koyi literatury u vos'my tomakh* (Kyiv: AN, 1970). • **Klen, Yuriy (1891–1947):** H. Herken, Yuriy Sherekh, Mariya Ovcharenko, Yevhen Malanyuk. • **Kobylyans'ka, Ol'ha (1865–1942):** Vira Lebedova, Osyp Makovey, Karl Siehs, Yevhen P. Kyrylyuk. • **Koroleva, Natalena (1888–1966):** Teofil Kostruba, Dmytro Buchyns'kyy, Roman Zavadovych, Oleksandra Kopach. • **Kostenko, Lina (1930–):** Yosyp Kysel'ov, Ivan Koshelivets', Anna-Halya [sic] Horbatsch, *Istoriya ukrains'koyi literatury u vos'my tomakh* (Kyiv: AN, 1971). • **Kotsyubyns'kyy, Mykhaylo (1864–1913):** Volodymyr Leontovych, Lyudmyla Staryts'ka-Chernyakhivs'ka, Yuriy Boyko, Clarence A. Manning, Anna-Halja Horbatsch. • **Kulish, Mykola (1892–1942):** Yuriy Sherekh, Sviatoslav Hordynsky, George S.N. Luckyj, H. Domnyts'ka, Luba M. Dyky. • **Lepkyy, Bohdan (1872–1941):** VasyI' Vernyvolya, Volodymyr Bezushko, VasyI' Lev, Mykola Syvits'kyy. • **Malanyuk, Yevhen (1897–1968):** Yusef Lobodovs'kyy [sic], Bohdan Boychuk, Bohdan Romanenchuk. • **Nechuy-Levyts'kyy, Ivan (1838–1918):** Clarence A. Manning, Oleksandr Bilets'kyy, Volodymyr Radzykevych. • **Oles', Oleksander (1878–1944):** Leonid Bilets'kyy, Volodymyr Doroshenko, Oleksandra Sulyma. • **Os'machka, Todos' (1895–1962):** Ivan K[orovyts'k]yy, Constantine H. Andrusyshen and Watson Kirkconnell, Yuriy Sherekh, M.I. Mandryka. • **Ryl's'kyy, Maksym (1895–1964):** Oleksandr Bilets'kyy, Yevhen Malanyuk, Constantine H. Andrusyshen and Watson Kirkconnell, Inna Andreyeva. • **Samchuk, Ulas (1905–):** Ivan Koshelivets', Leonid Poltava, Anna Vlasenko-Boycun. • **Sosyura, Volodymyr (1898–1965):** Mykhaylo Dray-Khmara, George S.N. Luckyj, Oksana Asher, Constantine H. Andrusyshen and Watson Kirkconnell, Andriy S. Malyshko. • **Stefanyk, VasyI' (1871–1936):** Clarence A. Manning, Luke Luciw, Constantine H. Andrusyshen, L.O. Komar, Yuriy Klynovy. • **Symonenko, VasyI' (1935–1963):** Yevhen Sverstyuk, Ivan Svitlychnyy, Ivan Dzyuba. • **Teliha, Olena (1907–1942):** Volodymyr Derzhavyn, Hryhoryy Shevchuk, Svyatoslav Hordyns'kyy, Constantine H. Andrusyshen and Watson Kirkconnell. • **Tychyna, Pavlo (1891–1967):** Yuriy Sherekh, Maksym Rylsky and V. Artsimovich, Oleksandr Bilets'kyy, Ostap Tarnavs'kyy. • **Ukrayinka, Lesya (1871–1913):** Ivan Franko, Mykhaylo Dray-Khmara, Mykola Zerov, Percival Cundy, Constantine Bida, Roman V. Kuchar, Natalia I. Pazuniak. • **Voronyy, Mykola (1871–1942):** Maksym Ryl's'kyy, Oleksandr Bilets'kyy, Hryhoriy Verves, Hryhor Luzhnyts'kyy. • **Vynnychenko, Volodymyr (1880–1951):** Mykhaylo Mol'nar, Yuriy Boyko, Serhiy Dubkov, Yevhen Shabliov's'kyy. • **Zerov, Mykola (1890–1941?):** Volodymyr Derzhavyn, George S.N. Luckyj, Yuriy Lavrinenko, Maksym Ryl's'kyy.

**A1619. "Ukrainian literature at Rutgers University in New Brunswick."** *Ukrainian Quarterly*. 31.3 (Autumn 1975): 330–31.

A note (22 lines) in the "Chronicle of Current Events" about a course on Ukrainian literature in translation taught by Larissa M.L. Onyshkevych.

**A1620. "Ukrainian poet kills self after KGB agents search his home."** *Ukrainian Quarterly*. 35.2 (Summer 1979): 205.

A news item in "Ucrainica in American and Foreign Periodicals" based on a UPI and China News

(Taipei) press release of 3 March 1979 about the suicide of Mykhailo Mel'nyk, a Ukrainian poet and historian associated with the Ukrainian branch of the Helsinki Human Rights Monitoring Group.

- A1621. "Ukrainian political prisoners renounce Soviet citizenship."** *Forum*. 30 (1975): 33.  
Statements of V. Chornovil and D. Shumuk reprinted from a source identified only as "Washington, D.C. (SIS)." The Chornovil statement is addressed to N.V. Podgorny, the chairman of the Presidium of the Supreme Soviet of the USSR. "From the time of the writing of this statement, that is March 1, 1975, I no longer consider myself to be a citizen of the USSR," writes the political prisoner Viacheslav Chornovil, an inmate of a labor camp in the Mordovian ASSR.
- A1622. "A Ukrainian pulp novel."** *Digest of the Soviet Ukrainian Press*. 11.6 (June 1967): 27–28. [Excerpts. Ukrainian original in *Robitnycha hazeta*. (11 May 1967): 4].  
A new series, "Novels and narratives," meant to be "a popular publication for mass circulation" in an edition of one hundred thousand copies, has come into existence. It is published by Dnipro and edited by O.M. Pidsukha. The first issue of this series, which has just appeared, consists of a narrative by Mykhailo Stel'makh entitled *Shchedryi vechir*. The books are to appear in pocket-size format and cost from 16 to 30 kopecks. The *Digest's* title: "Start printing pulp novels with 'moral themes.'"
- A1623. "Ukrainian writer Rudenko appeals to Brezhnev."** *Ukrainian Quarterly*. 31.3 (Autumn 1975): 341–42.  
A note in the "Chronicle of Current Events" about an open letter from Mykola Rudenko to the secretary general of the Communist Party of the Soviet Union, Leonid Brezhnev, dated 3 July 1975. Rudenko, according to this note, is "complaining about the lawlessness of secret police." Copies were received by Western newsmen in Moscow and have been publicized in the West.
- A1624. "Ukrainian writers sentenced."** *Ukrainian Review* (London). 13.2 (Summer 1966): 46–47.  
An unsigned article about a "secret trial" that took place in Kyiv toward the end of 1965. Among those accused were the literary critics Ivan Svitlychnyi and Ivan Dziuba, who supposedly helped smuggle the manuscripts of the late poet Vasyl Symonenko to the West. Svitlychnyi, according to this article, was sentenced to seven years of forced labor; Dziuba was released because of his poor health.
- A1625. "Ukrainians honor their poetess."** *Promin'*. 13.2 (February 1972): 15–16.  
The Grimsby Branch of the Ukrainian Women's Association of Canada organized a concert on 13 June 1971 in honor of the hundredth anniversary of the birth of Lesia Ukrainka. A report on this event is reprinted by *Promin'* from the newspaper *The Independent*, about which there are no precise data.
- A1626. "Ukrainians in the free world vigorously protest recent arrests in Ukraine."** *ABN Correspondence*. 23.2 (March–April 1972): 36–39. illus.  
An unsigned news report about public demonstrations in New York, London, Bonn, Munich, Hamburg, Nottingham, Montreal, and Washington on behalf of newly arrested Ukrainian intellectuals in the USSR.
- A1627. "Ukrainians unveil Shevchenko monument in Encarnacion."** *Ukrainian Quarterly*. 33.1 (Spring 1977): 108.  
A note (35 lines) in the "Chronicle of Current Events" about the unveiling of a Shevchenko statue in the capital of Paraguay on 19 November 1976, with the president of Paraguay, General Alfredo Stroessner, and 1,500 people in attendance. There is no mention of the monument's sculptor.
- A1628. "Ukrainians unveil Shevchenko monument in Paraguay."** *Ukrainian Review*. (London). 24.1 (Spring 1977): 94.  
A bust of Shevchenko designed by Leonard Rodriguez was unveiled in Encarnación on 19 November 1976, with the president of Paraguay, Gen. Stroessner, and various Paraguayan and Argentinian officials, as well as representatives of Ukrainian communities from the USA and Canada, in attendance.
- A1629. "Ukrainians unveil Shevchenko monument in Paraguay: Paraguayan President, Argentinian officials, others attend unveiling."** *ABN Correspondence*. 28.2–3 (March–June 1977): 64.  
According to this news report, some seven hundred Ukrainian families in Encarnación raised the necessary funds to erect a statue in honor of Taras Shevchenko. The unveiling took place on 19 November

1976, with some 1,500 people in attendance. The Shevchenko bust is the work of Leonard Rodriguez, a professor of art at the University of Buenos Aires.

- A1630. "Unanimous approval."** *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (24 May 1968): 2].

According to this news item, a combined meeting of the Kharkiv Communist Party organization of the Writers' Union of Ukraine, the staff of the journal *Prapor*, and the *Prapor* publishing house discussed the results of the April 1968 plenum of the Central Committee of the Communist Party of the Soviet Union. The participants "condemned any inclination toward irresponsibility, lack of ideals, and political indifference which may be found among individual writers." The *Digest's* title: "Kharkiv writers admit errors."

- A1631. "Unveil Lesia Ukrainka monument in Kerhonkson, N.Y."** *Ukrainian Quarterly*. 32.4 (Winter 1976): 436–37.

A note in the "Chronicle of Current Events" about the unveiling of a bust of Lesia Ukrainka at Ukrainian National Association's estate, Soyuzivka. According to this note, the event took place on Sunday, 19 September 1976, with some 2,000 people in attendance. The bust is the work of the sculptor Mykhailo Czereshniowsky.

- A1632. "Unveil Shevchenko monument in Buenos Aires."** *Ukrainian Quarterly*. 28.1 (Spring 1972): 107–8.

A news item (36 lines) about the unveiling of a Taras Shevchenko monument in the capital of Argentina. The unveiling took place on Sunday, 5 December 1971, with more than thirteen thousand people participating.

- A1633. "Unveiling of Lesya Ukraïnka monument in Kiev."** *Ukraine*. 4 (16) (1973): inside front cover—4. illus., port.

The unveiling of the monument to Lesia Ukrainka—the creation of the sculptor H. Kal'chenko and the architect A. Ignashchenko—took place in Kyiv on 3 September 1973. The ceremony was attended by the leaders of the Communist Party of Ukraine and outstanding representatives of the arts, science and industry. The report is illustrated with large photos of the ceremony and includes complete or excerpted speeches by V. Shcherbytsky, O. Honchar, Yuri Kosach, the Russian writer Lyudmila Tatyanchieva, and others, with their portraits. A large color photo of the monument appears on the cover of this issue.

- A1634. "A useful and necessary conversation."** *Digest of the Soviet Ukrainian Press*. 14.1 (January 1970): 9–10. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (9 December 1969): 1].

About a meeting of the party committee of the Writers' Union of Ukraine in which V. Kozachenko, O. Poltorats'kyi, N. Rybak, D. Pavlychko, and Iu. Smolych participated. They discussed "incorrect tendencies" in contemporary translation, the need to improve the coverage and popularization of Ukrainian books by *Mezhdunarodnaia Kniga*, the English-language journal *Ukraine*, etc. The *Digest's* title: "Smolych calls for popularization of Ukrainian literature abroad."

- A1635. "Usenko, Pavel Matveevich."** *Prominent Personalities in the USSR*. (1968). 651.

Thirty-eight lines of bio-bibliographical data about the poet Pavlo Usenko, born in 1902.

- A1636. Usenko, Pavlo.** "On the activity of the Auditing Committee of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 9–10. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (17 November 1966): 6].

A report delivered at the Fifth Congress of Writers of Ukraine. Usenko provides some statistical data: the membership of the Writers' Union at the time of the Fifth Congress stood at 779 writers (of whom 133 were more than sixty years old). Usenko discusses the paper shortage that affected the publication of books, increased circulation of periodicals, problems with copyright and honoraria, and social-security pensions for older writers. The *Digest's* title: "Usenko sums up facts and figures."

## V

- A1637. "V. Chornovil and his works." *ABN Correspondence*. 19.3 (May-June 1968): 29–30.  
An unsigned bio-bibliographical article about the journalist and writer Viacheslav Chornovil, born in 1937, arrested in 1967, tried and sentenced to three years of hard labor. A list of Chornovil's published works on p. 30 includes a number of his scholarly and journalistic articles on topics of Ukrainian literature.
- A1638. Vakhnina, Lesya. "Ukrainian literature in Poland." *Digest of the Soviet Ukrainian Press*. 20.12 (December 1976): 25. [Full text. Ukrainian original in *Literaturna Ukraina*. (26 October 1976): 4].  
Interview with Florian Nieuważny, a translator and chairman of the Ukrainian studies department at the University of Warsaw. Nieuważny informs the readers of *Literaturna Ukraina* about Polish publications of Ukrainian writers, discussing both prose and poetry, separate book publications, and works included in anthologies. The *Digest's* title: "Forthcoming publications of Ukrainian works in Poland described."
- A1639. Vakulenko, D.T. "Korneichuk, Aleksandr Evdokimovich." *Great Soviet Encyclopedia*. 13 (1976): 412–13. Biblio.  
Vakulenko characterizes the main plays of Oleksandr Korniichuk (1905–1972) and says, for instance: "In the play *Platon Krechet* (1934, published 1935) Korneichuk created an archetypal intellectual humanist and seeker.... *The Front* was a paradigm of fervent party-inspired art responding to the events of the day; the play incisively portrays the conflict between conservative and progressive elements in the army." A number of Korniichuk's plays, according to Vakulenko, "have been made into films and have been translated into numerous languages." (59 lines).
- A1640. "Valentyn Moroz." *ABN Correspondence*. 25.3 (May-June 1974): 23–25.  
An unsigned biographical article about Valentyn Moroz, a Ukrainian historian and writer born in 1936, currently serving a sentence in a Soviet prison.
- A1641. "Valentyn Moroz." *Zhinochyi svit=Woman's World*. 25.6 (294) (June 1974): 15.  
An unsigned biographical note.
- A1642. "Valentyn Moroz." *ABN Correspondence*. 25.4 (July-August 1974): inside back cover.  
A news item reprinted from the *Toronto Sun* of Friday, 19 July 1974. It reports on a hunger strike by a group of young Ukrainians outside the Soviet embassy in Ottawa in sympathy with Valentyn Moroz, currently serving his sentence in a Soviet prison.
- A1643. "Valentyn Moroz—an ideal of World Anti-Communist Youth League." *ABN Correspondence*. 22.5 (September-October 1971): 8.  
A resolution of the WACYL (World Anti-Communist Youth League) that describes Valentyn Moroz as a "champion of liberty," an exemplary figure, and a model for the young.
- A1644. "Valentyn Moroz continuing hunger strike." *ABN Correspondence*. 25.6 (November-December 1974): 3.  
A news report about a telephone conversation between the Moscow-based Initiative Group for Human Rights in the USSR and the Toronto-based Committee in Defence of Valentyn Moroz about the state of health of Valentyn Moroz, an inmate of the Vladimir Prison currently on a hunger strike.
- A1645. "Valentyn Moroz convicted again." *ABN Correspondence*. 22.1 (January-February 1971): 2–3.  
An unsigned news item about the trial in Lviv of Valentyn Moroz, who, according to this report, was "accused of anti-Soviet agitation and propaganda" and was sentenced to "nine years imprisonment in forced labor camps." The news item provides some biographical data about Moroz and cites the *Neue Zürcher Zeitung* report of 25 November 1970 about "the sentencing of the Ukrainian writer." The date of the trial is not specified. Moroz's portrait appears on the cover of this issue of *ABN Correspondence*.
- A1646. "Valentyn Moroz free." *Ukrainian Review* (London). 27 [sic, i.e., 26].2 (Summer 1979): 7–12.  
This news item includes some biographical data on Moroz, his statement to the Ukrainian community in New York, and his impressions of the last hours before his release as recounted at a press conference

in New York on 27 April 1979, the day of his arrival in the West. Moroz was one of five political prisoners exchanged by the Soviet government for two Russian spies imprisoned by the U.S. government.

- A1647. "Valentyn Moroz knifed by criminals in prison."** *ABN Correspondence*. 24.1 (January-February 1973): 45.

Valentyn Moroz, the poet and historian, currently a Soviet prisoner, was assaulted and stabbed by four prison inmates. The incident, according to this news report, occurred in July 1972 in the Vladimir Prison, east of Moscow.

- A1648. "Valentyn Moroz, released from Soviet jails, arrives in the U.S."** *Ukrainian Quarterly*. 35.2 (Summer 1979): 207.

A news item in the "Chronicle of Current Events." According to this note, "The 43-year-old Moroz, who was the center of numerous protest demonstrations throughout the world for his release, arrived at Kennedy International Airport here on afternoon of April 27, 1979 with four other Soviet dissidents in a Washington-Moscow arranged exchange for two Soviet spies who were convicted of spying on the U.S. and sentenced to 50 years imprisonment each."

- A1649. "Valentyn Moroz sentenced again."** *Ukrainian Review* (London). 17.4 (Winter 1970): 48, 79.

According to this news article, Valentyn Moroz, born in 1936, a lecturer in history who also writes poetry and literary criticism, has been sentenced to a prison term of nine years for writing anti-Soviet articles.

- A1650. "Valentyn Moroz transferred to Butyrka prison."** *ABN Correspondence*. 27.3 (May-June 1976): 9–11.

Biographical data about Valentyn Moroz and a survey of his prison experiences up to his transfer to the Moscow Serbsky Institute of Forensic Psychiatry in May 1976. An appended note says that Moroz "was recognized by Serbsky Institute as mentally healthy and was transferred to Butyrka prison which is a transit prison to the concentration camp."

- A1651. "Value and responsibility of assignments. From the Party Committee in the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 22–23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (24 May 1968): 1].

According to this news item, B. Kharchuk and V. Kolomiyets [Kolomiiets'] retracted their signatures to a document described only as "a 'letter' in defence of persons engaged in anti-Soviet activity." The *Digest's* title: "Two petition signers plead ignorance."

- A1652. "Vasil'chenko (real name: Panasenko) Stepan Vasil'yevich."** *Who Was Who in the USSR*. (1972). 569–70.

Bio-bibliographical data (19 lines) about Stepan Vasil'chenko (b. 27 December 1878, d. 11 August 1932).

- A1653. "Vasyl Stus released from exile."** *Ukrainian Quarterly*. 35.3 (Autumn 1979): 335.

According to this news item in the "Chronicle of Current Events," Vasyl' Stus returned to Kyiv on 11 August 1979 from exile in the Magadan oblast.

- A1654. Vasyli'chuk, V. "Militant and aggressive. A festival month of young Ukrainian poetry 'Youth exposes imperialism.'" *Digest of the Soviet Ukrainian Press*. 16.4 (April 1972): 13–14. [Excerpts. Ukrainian original in *Molod' Ukrainy* (11 March 1972): 2].**

Vasyli'chuk reports on a number of protest meetings (combined with poetry readings) organized in February and March in various places in Ukraine by the Central Committee of the Komsomol of Ukraine under such slogans as "Americans, get out of Viet Nam," "Freedom for Angela Davis," etc.

- A1655. Vasyliuk, Volodymyr. "Dnipro—a major world publisher" / Volodymyr Vasilyuk.** *Ukrainian Canadian*. 29.598 (92) (March 1977): 22–23.

About literary publications of the Dnipro publishing house in Kyiv, with special emphasis on books in English translation. The article is a reprint from *News from Ukraine*.

- A1656. "Velichko, Samuil Vasil'evich."** *Great Soviet Encyclopedia*. 4 (1974): 563. Biblio.

An unsigned note about Samiilo Velychko (1670–ca. 1728), a "Ukrainian chronicler" who is characterized

as an "ideologist of the cossack *starshina* (cossack commanders) and Ukrainian nobility and an advocate of the reunification of the Ukraine with Russia."

- A1657. "Veresai, Ostap Nikitovich."** *Great Soviet Encyclopedia*. 4 (1974): 599. Biblio.  
An unsigned note (13 lines) about the "Ukrainian *kobzar*" Ostap Veresai, who was born in 1803 and died in 1890.
- A1658. Vernadsky, George.** "Michael Hrushevsky." *Promin'*. 8.1 (January 1967): 15–17. Port.  
A biography of Mykhailo Hrushevs'kyi, with a focus on his scholarly and political activity. An obvious but unattributed reprint. With Hrushevs'kyi's portrait.
- A1659. Verves, Hryhorii.** "Toward cooperation with an open heart." / Hryhorii Verves. *Digest of the Soviet Ukrainian Press*. 12.7 (July 1968): 24–25. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (11 July 1968): 1].  
Verves reports about papers on literary and linguistic topics prepared by Soviet scholars headed for the 6th Congress of Slavists, to be held in Prague in August 1968. A few scholars from Ukraine are included in the Soviet delegation to the Congress. The *Digest's* title: "Slavists prepare for Prague Congress."
- A1660. Verves, Hryhorii.** "Voronyi, Mikola Kondrat'evich." / G.D. Verves. *Great Soviet Encyclopedia*. 5 (1974): 604.  
A bio-bibliographical note about the poet Mykola Voronyi (1871–1942). Says Verves: "Voronyi's poetry is distinguished by the refinement of its rhythm and strophic structure. Some of his work is marked by narrow nationalism and decadent themes."
- A1661. Viadro, Sh. Ia.** "Smolich, Iurii Korneevich." *Great Soviet Encyclopedia*. 23 (1979): 574. Biblio.  
Bio-bibliographical data about Iurii Smolych (1900–1976) (36 lines).
- A1662. "Victor Bliznets ..."** *Ukraine*. 2 (38) (1979): 11. port.  
An unsigned bio-bibliographical note about Viktor Blyznets', whose latest collection of short stories, *Liudyna v snihakh*, "develops the theme of the invincibility of the human spirit at a time of historical crisis." With the writer's black-and-white portrait.
- A1663. "Vilde, Irina (real name: Darina Polotnyuk)."** *Prominent Personalities in the USSR*. (1968). 668.  
Thirty-six lines of bio-bibliographical data about the novelist Iryna Vil'de, born in 1907.
- A1664. Vil'de, Iryna.** "Lviv not getting full benefits—Vilde." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 10–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 November 1966): 2].  
Title supplied by the *Digest*. In her speech to the Fifth Congress of Writers, Iryna Vil'de speaks of the accomplishments of the Lviv Branch of the Writers' Union of Ukraine (prize winners, foreign language translations) but also expresses regrets about the closure of the Lviv Branch of the Academy of Sciences and the absence of a motion-picture studio in Lviv.
- A1665. "Vingranovsky, Nikolay Stepanovich."** *Prominent Personalities in the USSR*. 669.  
About Mykola Vinhranovs'kyi, a poet born in 1936. (13 lines of bio-bibliographical data).
- A1666. "Vinnichenko, Vladimir Kirillovich."** *Who Was Who in the USSR*. (1972). 583.  
Sixty-one lines of bio-bibliographical data about Volodymyr Vynnychenko (b. 26 July 1880, d. 6 May 1951).
- A1667. "Vinnichenko, Vladimir Kirillovich."** *Great Soviet Encyclopedia*. 5 (1974): 476. Biblio.  
An unsigned note (46 lines) about Volodymyr Vynnychenko (1880–1951), characterized here as "a theorist of Ukrainian bourgeois nationalism; leader of the nationalist counterrevolution in the Ukraine." His literary work gets the following comment: "Vinnichenko's short stories, novellas, and plays are inspired by ideas of individualism and eroticism; they present a distorted picture of the revolutionary struggle in the Ukraine."
- A1668. "Vishnia, Ostap (pseud. of Pavel Mikhailovich Gubenko)."** *Great Soviet Encyclopedia*. 5 (1974):

- 505–6. Biblio.  
An unsigned note (20 lines) about Ostap Vyshnia (Pavlo Hubenko, 1889–1956). Vyshnia is characterized as a “Soviet Ukrainian writer and satirist.”
- A1669. “Vishnya, Ostap (real name: Gubenko, Pavel Mikhaylovich).”** *Who Was Who in the USSR*. (1972). 585.  
Bio-bibliographical data (24 lines) about Ostap Vyshnia (b. 11 November 1889, d. 28 September 1956).
- A1670. “Vitchyzna.”** *Great Soviet Encyclopedia*. 5 (1974): 519.  
A note (10 lines) about the “monthly literary, artistic and sociopolitical journal,” whose circulation in 1970 is given as twenty-three thousand.
- A1671. “Vladimir J. Kaye-Kysilewsky.”** *Ukrainian Quarterly*. 33.1 (Spring 1977): 104.  
An obituary note in the “Chronicle of Current Events” (27 lines). The Slavic scholar, born in Kolomyia on 4 August 1896, died in Ottawa at the age of eighty on 30 August 1976.
- A1672. “Vladko, Vladimir Nikolaevich.”** *Prominent Personalities in the USSR*. (1968). 673.  
The novelist Volodymyr Vladko (b. 1900) is given thirty-six lines of bio-bibliographical data.
- A1673. Vlasenko-Bojcn, Anna.** “Ulas Samchuk as a chronicler.” *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society, 187). 271–72.  
An English summary of a paper that appears in Ukrainian on pp. 55–64. In his novels *Volyn’, Maria, Ost, Choho ne hoit’ vohon’*, and *Na tvordii zemli*, says the author, Ulas Samchuk provides a “chronicle of the fate that has befallen his countrymen during the past 60 years.”
- A1674. “Vlyz’ko, Aleksey Fyodorovich.”** *Who Was Who in the USSR*. (1972). 589.  
Bio-bibliographical data about the poet Oleksa Vlyz’ko, born on 17 February 1908 and executed on 16 December 1934. (14 lines).
- A1675. “Voice of courageous Ukrainian intellectual: Ivan Dziuba replies.”** *Ukrainian Review* (London). 14.2 (Summer 1967): 20–23.  
Ivan Dziuba’s replies to questions posed by the editors of *Nove zhyttia*, a Ukrainian newspaper published in Prešov, Czechoslovakia. The interview was published in that newspaper in its issue of 14 January 1967, no. 2 (990). Dziuba discusses his recent work, his views on contemporary Ukrainian prose, and his main concerns and worries. The interview is dated “2 December 1966, Kyiv.” The editorial note from the *Ukrainian Review* preceding Dziuba’s interview is signed A.W.B. [i.e., Anatol Bedriy, associate editor of the review] and characterizes Dziuba as “the most prominent contemporary literary and cultural critic in Ukraine,” whose “views are strongly attacked in the official Soviet Ukrainian press.”
- A1676. Volodymyr, R.** “Dawning of the nation.” *Ukrainian Review* (London). 22.1 (Spring 1975): 125–27.  
Published under the caption “Literary news,” the article discusses the publication of the first volume of Volodymyr’s novel *Natsiia na svitanuku*, the second volume of which is supposed to appear in the near future. The author considers this novel his major work and says: “It covers the period between two world wars.... [T]he book required about three years of continuous writing before it was finished.... The novel deals with the national plight, state of captivity, and unceasing struggle for freedom and independence of the Ukrainian people under several systems of foreign occupations.”  
R. Volodymyr is the pseudonym of Roman V. Kukhar, who also publishes articles under the name Roman V. Kuchar. [cf. A806–810].
- A1677. Voloshko, Ievhen.** “Who are they—friends and ‘well-wishers?’” / Yevhen Voloshko. *Digest of the Soviet Ukrainian Press*. 18.11 (November 1974): 1–7. [Excerpts. Ukrainian original in *Donbas* 4 (July–August 1974): 114–23].  
The *Digest*’s title: “Donbas author reviews dissident ‘crimes.’” An attempt to rebut what the author calls the “filthy anti-Sovietism,” “nonsense and provocations” of the Western wire services regarding the dissident writers of Soviet Ukraine. Voloshko attacks a number of Ukrainian writers and activists in the West (Vasyl Haidarivs’kyi [Haivorons’kyi], Vira Vovk [Wira Wowk], Arkadii Zhukovs’kyi [Arkadiy

Zhukovskyy], Oleksa Horbach, Anna-Halya Horbach, and Marko Horbach) for their support of and contacts with dissident writers. Vasyl' Stus, Ivan Svitlychnyi, Ievhen Sverstiuk, V. Chornovil, S. Karavans'kyi, H. Kochur, and V. Zakharchenko are dealt with in considerable detail. Ukrainian nationalists at home and abroad are accused of allying themselves with various enemies of the Soviet Union and of collaboration with Zionism.

- A1678. Volovets', Levko.** "Continuing the discussion." *Digest of the Soviet Ukrainian Press*. 18.6 (June 1974): 23–24. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (2 April 1974): 2].  
A teacher of Ukrainian language and literature in the Lviv oblast complains about the inadequate number of books. "Particularly scarce are the literary works that are studied according to the curriculum. A class of 20 pupils needs at least 10 copies of a given book, whereas in reality it has three or four." The *Digest's* title: "Teacher deplores level of the Ukrainian language and literature texts."
- A1679. "Volynsky, Petr Konstantinovich."** *Prominent Personalities in the USSR*. (1968). 679.  
Thirty lines of bio-bibliographical data about the critic and pedagogue Petro Volyns'kyi, born in 1893.
- A1680. Volyns'kyi, Kost'.** "A party-minded position: concerning the awarding of the republican prize in literary and artistic criticism." / Kost Volyns'kyi. *Digest of the Soviet Ukrainian Press*. 18.4 (April 1974): 3. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 March 1974): 3].  
The *Digest's* title: "Shamota nominated candidate for republican prize in criticism." Volyns'kyi provides a listing of Shamota's writings published in the last year. The main characteristics of Shamota's work, in his opinion, are: "A party-minded position, a high ideological and professional analytical level, an in-focus view of the major problems of literary development and the ability to analyze them profoundly." Volyns'kyi wishes to join the ranks "of those organizations which proposed these works for the republican prize in criticism."
- A1681. "Voronko, Platon Nikitich."** *Prominent Personalities in the USSR*. (1968). 681.  
Fifty-four lines of bio-bibliographical data about the poet Platon Voron'ko, born in 1913.
- A1682. "Voronyy, Mikolay Kondrat'yevich."** *Who Was Who in the USSR*. (1972). 593.  
Bio-bibliographical data (10 lines) about the poet Mykola Voronyi (b.7 December 1871, d. 1942).
- A1683. "Voskrekasenko, Sergey Illarionovich."** *Prominent Personalities in the USSR*. (1968). 683.  
Fifty-four lines of bio-bibliographical data about the poet Serhii Voskrekasenko, born in 1906.
- A1684. "Vozniak, Mikhail Stepanovich."** *Great Soviet Encyclopedia*. 5 (1974): 623. Biblio.  
An unsigned note (16 lines) about the literary scholar Mykhailo Vozniak (1881–1954). According to the *GSE*, his three-volume history of Ukrainian literature, published in 1920–24, "reflected the influence of bourgeois nationalist ideology."
- A1685. "Voznyak, Mikhail Stepanovich."** *Who Was Who in the USSR*. (1972). 596.  
Bio-bibliographical data (23 lines) about the literary historian Mykhailo Vozniak (b. 3 October 1881, d. 20 November 1954).
- A1686. "Vsesvit reads—the universe."** *Ukraine*. 2 (38) (1979): 13.  
An unsigned interview with Vitalii Korotych [Vitaliy Korotich in the text], the editor of *Vsesvit*, a monthly journal of translations from foreign literatures. Korotych answers questions about the main purpose and editorial principles of the journal, the foreign authors published in *Vsesvit*, its circulation and readership, his plans for the immediate future, and his views on international book fairs.
- A1687. "Vyrgan (real name Vergun), Ivan Anikeevich."** *Prominent Personalities in the USSR*. (1968). 686.  
Thirty-seven lines of bio-bibliographical data about the poet Ivan Vyrgan (Verhun) (b. 1908).
- A1688. Vysheslavs'kyi, Leonid.** "Creative freedom is the defence of truth." / Leonid Vysheslavs'kyi. *Digest of the Soviet Ukrainian Press*. 13.4 (April 1969): 20. [Excerpts. Ukrainian original in *Vitchyzna*. 1 (January 1969): 164–71].

The *Digest's* title: "Soviet view of creative freedom: quest for truth." Says Vysheslavs'kyi: "creative freedom is the defence of truth. An artist's defence of truth is unthinkable if it has not permeated the depths of life."

- A1689. Vysheslavs'kyi, Leonid.** "Mutual enrichment" / Leonid Vysheslavs'kyi. *Digest of the Soviet Ukrainian Press*. 13.7 (July 1969): 27–28. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 June 1969): 1].

A personal memoir by a Russian writer in Ukraine about his contacts with Ukrainian writers and a plea for other Russian writers working in Ukraine to learn Ukrainian. "If one has the good fortune of living within a certain linguistic community, then he should know the language of that nation upon whose land he lives and works," says Vysheslavs'kyi. The *Digest's* title: "Russian writers in UKSSR urged to learn Ukrainian."

- A1690. Vyshnevs'kyi, Roman.** "The everburning flame of thought" / Roman Vyshnevs'kyi. *Digest of the Soviet Ukrainian Press*. 16.9 (September 1972): 22–23. [Full text. Ukrainian original in *Literaturna Ukraina*. (25 July 1972): 3].

The *Digest's* title: "Publishers' report on new Skovoroda titles." A report on publications planned in commemoration of Hryhorii Skovoroda's 250th birth anniversary. The following planned publications are mentioned in this report: a two-volume edition of collected works, a collection of articles on ethical and humanistic concepts in the philosophy of Skovoroda, a history of philosophy in Ukraine *Vid Vyshens'koho do Skovorody* (all three to be published by Naukova dumka); *Pedahohichni idei Skovorody* (to be published by Vyshcha shkola); F. Polishchuk's Skovoroda seminar (Vyshcha shkola); I. Pil'huk's biography of Skovoroda (Dnipro); *Dyynyi svit Hryhoriia Skovorody* by I. Ivanio (Mystetstvo publishers); *Literaturni tvory* (Naukova dumka); an illustrated gift edition of Skovoroda's selected poems and fables (Dnipro); *Baiky kharkivs'ki. Aforyzmy*, souvenir edition (to be published by Prapor); P. Tychyna's poem-symphony *Skovoroda* (to be published by Radians'kyi pys'mennyk); *Vybrani tvory* (by Veselka and Dnipro), Vasyl Shevchuk's novel *Predtechka* (Dnipro); O. Shreyer-Tkachenko's *Hryhorii Skovoroda—muzykant* (Muzychna Ukraina); and *Hryhorii Skovoroda* by M. Popovych, S. Kryms'kyi and I. Drach (Molod').

## W

- A1691. Wacyk, Nicholas.** "The correspondence of Ivan Franko and Vatroslav Jagić [sic]." *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society, 187). 271.

An English summary of an article in Ukrainian on pp. 48–54. According to the summary, Jagić was a professor at the University of Vienna and headed the Institute of Slavic Philology. Franko went to Vienna in the fall of 1892 and received his doctorate on 1 July 1893. The relationship between Franko and Jagić developed into a friendship. Eighteen letters from Franko to Jagić, written in German, are in the Zagreb University library; nineteen letters from Jagić to Franko are at the Institute of Literature in Kyiv.

- A1692. "Washington honours the memory of Taras Shevchenko."** *Ukrainian Review* (London). 13.3 (Autumn 1966): 96.

A twenty-one-line news item about a ceremony that took place on 10 March 1966 at the Shevchenko monument in Washington. Y. Stetsko and members of the U.S. Congress, M.A. Feighan and B. O'Hara, were among the speakers.

- A1693. "We must sharpen our weapon—the word: notes from a meeting of the Presidium of the Executive Board of Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 4–6. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 March 1974): 1].

The meeting, chaired by V. Kozachenko, heard a report by R. Bratun' and was devoted to a discussion of various shortcomings in the Lviv writers' organization. R. Ivanychuk was criticized for his novel *Mal'vy* and R. Fedoriv for the magazine version of "Turets'kyi mist," both for "reflecting subjectivity and an extra-class approach towards the interpretation of historical processes." Works of V. Iavorivs'kyi (Yavorivs'kyi) and D. Harasymchuk were cited as examples of "superficial views of the life of our contemporaries," and O. Lizen was credited with exhibiting "an admiration for philistine attitude." Lviv critics were accused of passing over in silence "the ideological and creative errors committed by their comrades" and of "inertia and professional carelessness." The *Digest's* title: "Lviv writers' output discussed at UWU Presidium meeting."

**A1694. "We present: Unforgettable. Julia Solntseva."** *Soviet Film*. 10 (137) (168): 24–25. illus.

About the Mosfilm Studio film *Unforgettable*, based on the war stories of Oleksandr Dovzhenko and directed by Yulia [Julia] Solntseva. "Solntseva made three Dovzhenko films: "The Story of Flaming Years" (1963), "The Enchanted Desna" (1965) and now "Unforgettable." The distinguishing feature of these films is that they are all Ukrainian and vividly national. Julia Solntseva firmly believes that art cannot exist without nationality.... In making these films based on Dovzhenko scripts, the director concentrated on one thing: to keep as close to Dovzhenko's vision as possible and convey his ideas as far as they were known to her," says the unidentified author of the unsigned article.

**A1695. "Weapons of ideological warfare."** *Digest of the Soviet Ukrainian Press*. 16.12 (December 1972): 9. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (3 October 1972): 1].

According to this report, writers' organizations "have already outlined detailed plans, designated topics for seminars and conferences, and drafted measures for promoting and deepening writers' knowledge of politics, economics and esthetics" at the beginning of a new academic year. The *Digest*' title: "Ideological struggle main topic in writers' political education program."

**A1696. Wegner, M. "Ukrainian literature."** *The Literatures of the Soviet Peoples: a historical and biographical survey*. Ed. Harri Jünger. New York: F. Ungar, 1970. 86–93.

This Ungar publication is based on a translation by Vladimir Nekrasoff of a book originally published in German by the VEB Bibliographisches Institut in Leipzig under the title *Literaturen der Völker der Sowjetunion*. No date of the original publication is given. The chapter on Ukrainian literature, contributed by M. Wegner, provides a historical survey from the times of Kyivan Rus' to Oles' Honchar et al. Wegner is listed only on p. [xiv], among the contributors. What is called the "Kievan period of old Russian literature" of the eleventh and twelfth centuries is also discussed in a section under "Russian literature" at pp. 2–5. In addition to the survey chapter, there is a biographical section entitled "Authors." It contains bio-bibliographical and critical profiles of the following Ukrainian writers: Mykola Bazhan (p. 127, port. on p. 131); Liubomyr Dmyterko (p. 164); Ivan Franko (pp. 189–190, port. on p. 193); Andrii Holovko (p. 225); Oles' Honchar (p. 225); Iurii Ianovs'kyi (p. 471; in the text: Yurii Yanovsky); Karpenko-Karyi (p. 240); Ivan Kocherha (p. 252); Oleksandr Kornichuk (pp. 257–58, port. on p. 239); Mykola Kostomarov (p. 260); Ivan Kotliarevs'kyi (p. 261); Mykhailo Kotsiubyns'kyi (pp. 261–62, port. on p. 272; in the text: Kotzyubnyskyi [sic]); Panteleimon Kulish (p. 271); Hryhorii Kvitka-Osnovianenko (pp. 276–77); O. Levada (pseud. of Aleksandr Kosyak, p. 288); Andrii Malyshko (p. 302); Panas Myrnyi (p. 318); Leonid Pervomais'kyi (p. 349); Feofan Prokopovych (p. 362; in the text: Prokopovich); Natan Rybak (p. 377); Maksym Ryl's'kyi (pp. 380–81, port. on p. 368); Taras Shevchenko (pp. 396–98, port. on p. 399); Vadym Sobko (p. 411); Volodymyr Sosiura (pp. 414–15, port. on p. 421); Mykhailo Stel'makh (pp. 417–18, port. on p. 421; in the text: Stelmmakh); Pavlo Tychyna (pp. 446–47, port. on 451); Hryhorii Tiutiunyk (p. 450, port., in the text: Hiryhori Tyutyunyk); Lesia Ukrainka (p. 454, port. 452, in the text: L. Ukrayinka); Marko Vovchok (pp. 466–67, port. on p. 475; in the text: Vilinskaya-Markovich); and Ivan Vyshens'kyi (p. 469). There is also an entry for the *Slovo o polku Ihorevii* (in the text: *Slovo o polku Igoreve*) on p. 409. The American publisher's preface notes that the original was published in East Germany and approaches literature "from the viewpoint of 'official' criticism oriented to the school of socialist realism" and that "several literatures in existence for many centuries before the establishment of the Soviet Union are included here as Soviet literatures."

**A1697. "Western writers demand release of Rudenko, Berdnyk."** *Ukrainian Quarterly*. 33.3 (Autumn 1977): 334.

According to this note in the "Chronicle of Current Events," thirty-eight writers from the U.S., Canada and Western Europe signed a joint petition at the International Writers' Conference held in Sofia, Bulgaria, on 7–14 June 1977 demanding the release of Mykola Rudenko and Oles' Berdnyk, currently political prisoners in the USSR. A list of signatories is provided, including Arthur Koestler, Friedrich Dürrenmatt, Edward Albee, Bernard Malamud, Iris Murdoch, Paddy Chayefsky, and others.

**A1698. Weststeijn, Willem G. "A.A. Potebnja and Russian symbolism."** *Russian Literature*. 7.5 (September 1979): 443–64. Biblio.

Says the author: "The aim of this article is to investigate the relationship between the linguistic and literary theories of Potebnja and the poetic theories of the Russian Symbolist poets. It is my contention that Russian Symbolism has not only been influenced by its French counterpart and by 19th century idealist philosophy ... but also by contemporary linguistic and literary science, the main representative of which was A.A. Potebnja."

- A1699. "What is new in Ukrainian studies in Poland."** *Digest of the Soviet Ukrainian Press*. 12.1 (January 1968): 19–20. [Full text. Ukrainian original in *Literaturna Ukraina*. (12 December 1967): no page given]. An interview with Professor Marian Jakóbiec [Marjan Jakubec in the text]. Jakóbiec, a Polish Slavist specializing in Ukrainian literature, tells how he became interested in Ukrainian literature and discusses his early interest in Shevchenko and Lesia Ukrainka, his current work on the *dumy*, and collective work on a history of Ukrainian literature now being prepared by Polish scholars. Jakóbiec mentions a number of Polish scholars working on various aspects and periods of Ukrainian literature, among them Franciszek Selicki, Ryszard Łuźny, Pawlina Lewin, Stefan Kozak, Elżbieta Anczewska-Wiśniewska, Marian Jurkowski, and Ostap Lapskyy. The *Digest's* title: "Interview: Ukrainian studies in Poland."
- A1700. "What 'Veselka' and 'Dnipro' are publishing."** *Digest of the Soviet Ukrainian Press*. 18.5 (May 1974): 17–18. [Full text. Ukrainian original in *Literaturna Ukraina*. (22 March 1974): 4]. According to this news item, the Veselka publishing house is about to issue Shevchenko poems for children under the title *Teche voda z-pid iavora* in a richly illustrated edition of four million copies, as well as the fourth edition of Oksana Ivanenko's novel *Tarasovi shliakhy*; Dnipro Publishers will soon release a mass edition of *Kobzar* and a gift facsimile edition of the 1840 *Kobzar*; a small-format souvenir album of Shevchenko photographs is planned; the poem *Kateryna* is to be published in Ukrainian and German; Ryl's'kyi's and Deich's biographical essay on Shevchenko will appear in English. Plans for next year, according to this report, include a *Kobzar* illustrated by V. Kasiian; V. Anisov's and Ie. Sereda's *Litopys zhyttia i tvorchosti T.H. Shevchenka*, and H. Marakhov's study *Shevchenko v koli suchasnykiv*. The *Digest's* title: "Latest Shevchenko titles announced."
- A1701. "The White birds of childhood."** *Digest of the Soviet Ukrainian Press*. 19.4 (April 1975): 15. [Full text. Ukrainian original in *Literaturna Ukraina*. (28 February 1975): 4]. A note about the new film *Husy-lebedi letiat'*, released by the Dovzhenko Film Studio in Kyiv. According to this news item, this is the fourth film based on the writings of the novelist Mykhailo Stel'makh. The previous ones were *Dmytro Horytsvit*, *Liudy ne vse znaiut'*, and *Khlib i sil'*. The *Digest's* title: "Fourth Stel'makh novel made into film."
- A1702. Whitlock, William.** "British defence of V. Moroz." *ABN Correspondence*. 27.4 (July-August 1976): 46. A letter addressed to Nikolai M. Lunkov, the Soviet ambassador in London, protesting the transfer of Valentyn Moroz to the Serbsky Institute of Psychiatric Medicine. William Whitlock was a member of the British House of Commons.
- A1703. Wiebe, H.D.** "English summary" in H.D. Vibe: *Kulish iak hoholeznavets'* = H.D. Wiebe: *Kulish as a Gogolist*. Winnipeg: Dept. of Slavic Studies, University of Manitoba and Ukrainian Free Academy of Sciences, 1972. (*Slavistica*, no. 73). 21–22. Panteleimon Kulish is not sufficiently known as a critic and biographer of Nikolai Gogol, says Wiebe, but in his view "It is doubtful whether the unpublished literary legacy of Gogol would have been preserved, had not Kulish undertaken his thorough research right after Gogol's death. With this research Kulish firmly established himself as the first biographer of Gogol, the interpreter of his works to the Ukrainians, Russians, and other Slavs, and as the most prominent collector of his legacy."
- A1704. "Window on a cultural heritage."** *Ukrainian Canadian*. Special edition. 28.591 (84) (July-August 1976). 74 p. **Contents:** "25 years ago" / by Mitch Sago [An editorial about an anniversary of the unveiling of what is claimed to be "the first monument to Taras Shevchenko in the Americas" on 1 July 1951 in a park near Palermo, Ontario] (p. 5). • "Monument to a heritage and people" / by Peter Prokop [History of how the idea of erecting a Shevchenko monument in Canada was conceived first by the Ukrainian Labour-Farmer Temple Association (ULFTA) as early as 1939 and how it was finally realized by the Association of United Ukrainian Canadians in 1951. The bronze statue, the work of the sculptors Makar Vronsky and Oleksa Oliynyk weighs fifty-one metric tons and was brought to Canada as a gift from Ukraine. The Memorial Park featuring the monument and museum has an area of 16.5 acres and is situated in the vicinity of Oakville, Ont., near the town of Palermo]. (pp. 6–11, b/w illus.). • "Flashback to July 1, 1951" / by Peter Krawchuk [Account of the unveiling ceremonies—an excerpt from an article, apparently in Ukrainian, originally published in *Ukrains'ke zhyttia* in 1951] (pp. 12–13). • "The remembrance is evergreen: Shevchenko monuments" [b/w photos of Shevchenko monuments in Kaniv, Kyiv, Kharkiv, Palermo, Shevchenkove,

Moscow, Washington, Poltava, Winnipeg, Arrow Park, and Buenos Aires] (pp. 14–21). • “My testament (When I am dead, then bury me)” / Taras H. Shevchenko. Tr. John Weir. (p. 14). • “The days go by (The days go by, the nights go by)” (p. 20, 4 lines). • “Envy not the man of wealth (Envy not the man of wealth)” (18 lines). • “Beside the cottage (Beside the cottage cherry-trees are swinging)” / Tr. Herbert Marshall (from Taras Shevchenko: *Selected Works* (Moscow: Progress Publishers) (p. 21). • “How the camera saw Shevchenko” [Ten b/w photographs of Shevchenko, with captions] (pp. 22–25). • “How Shevchenko saw himself—self-portraits [13 b/w reproductions of Shevchenko’s self-portraits] (pp. 26–29). • “How the artists saw Shevchenko: paintings and sketches [b/w reproductions of eight drawings and paintings of Shevchenko by V.I. Sternberg, I.M. Kramskoy, I.S. Izhakevich, A. Horbach, F.S. Krasitsky, V.I. Kasiian [Kassian], M.M. Bozhiy, and O.O. Popov] (pp. 30–33). • “Taras Shevchenko—Graphics” [b/w reproductions of Shevchenko etchings with a brief note] (pp. 34–35). • “The Kobzar in English” / by Mary Skrypnyk [A bibliographic article about Shevchenko translations in English] (pp. 37–38). • “A visit to the Shevchenko Museum” / by William Repka [About the Shevchenko museum at Palermo, north of Oakville, Ont., with b/w photos by Jerry Dobrowolsky] (pp. 44–48). • “Shevchenko Memorial Park and Ukrainian summer camp: a photo story” / by Wilfred Szczesny [Aerial photo by Les Baxter, story photos by Jerry Prociw] (pp. 49–52). • “The servant woman (Early on a Sabbath day)” / T.H. Shevchenko. Tr. Olga Shartse. (pp. 58–60, 62–64, illus.). • “A giant in the human family” / by Alexander Deitch [An article about Shevchenko’s life and work, with some comments on his poetry] (pp. 65–70). • “Shevchenko on stage and screen” [10 b/w photos from a variety of Shevchenko productions] (pp. 71–72). • “Chronology” [A chronological listing of important dates in Shevchenko’s life] (pp. 73–74). Also includes selected quotations from Shevchenko’s poetry and his diary reprinted from John Weir, *The Bard of Ukraine* (Toronto, 1951) [cf. ULE: *Books and Pamphlets, 1890–1965* [B91].

- A1705. “Winner of the M. Ryl’s’kyy Prize.”** *Digest of the Soviet Ukrainian Press*. 21.4 [sic, i.e., 5] (May 1977): 21. [Full text. Ukrainian original in *Literaturna Ukraina*. (22 March 1977): 1].

The 1977 Maksym Ryl’s’kyi Prize for the best translation of a work of fiction was awarded to Vasyl’ Mysyk, according to this RATAU report. Mysyk’s translations into Ukrainian of such outstanding world poets as Burns, Byron, Goethe, Shelley, Keats, Whitman, Rudaki, Nizami, Hafez, Djami, and others have been published in his *Chornotrop*, *Bereh*, and *Vybrane*. Digest’s title: “Mysyk awarded Ryl’s’kyy Prize for Translation.”

- A1706. “Winnipeg remembers Lesya Ukrainka.”** *Ukrainian Canadian*. 23.536 (57) (June 1971): 22–23. illus. Lesia Ukrainka centennial celebrations in Winnipeg were combined with an handicraft exhibit that opened on 21 March 1971.

- A1707. “With ardent loyalty to Leninist ideals: discussion of reports at the Plenum of the Executive Board of the Writers’ Union of Ukraine.”** *Digest of the Soviet Ukrainian Press*. 21.4 [sic, i.e., 5] (May 1977): 15–18. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (29 March 1977): 2–3].

The plenum took place on 17–18 March, with V. Kozachenko and B. Oliinyk as the main speakers [cf. A748, A1078]. Participating in the discussion about young writers in light of the recent CC CPSU resolution on creative youth were O. Levada, V. Brovchenko, O. Shestyns’kyi, Y. Kyselyov, M. Karpenko, M. Sheremet, V. Prokopenko, L. Novychenko, R. Bratun’, A. Katsnel’son, D. Pavlychko, V. Kozachenko, and the Belorussian writer H. Buravkin. The Digest’s title: “Plenum participants discuss reports.”

- A1708. “With the party, with the people.”** *Digest of the Soviet Ukrainian Press*. 18.3 (March 1974): 10–11. [Excerpts. Ukrainian original in *Literaturna Ukraina*.. (25 January 1974): 1, 2].

The Digest’s title: “Writers’ Union sends brigades to industrial projects. New members admitted.” About a meeting of the Presidium of the Executive Board of the Writers’ Union of Ukraine, which took place on 18 January and was chaired by V. Kozachenko. A plan was presented to send brigades of writers to the most important new factories and construction sites of Ukraine, such as the Chernobyl atomic power plant, the Dnipro-Donbas canal, and the No. 9 heavy-duty blast furnace in Dnipropetrovsk. The meeting condemned A. Solzhenitsyn as a “traitor to the Fatherland and a deliberate and vicious enemy of the Soviet social order.” Eleven new members were admitted to the Writers’ Union.

- A1709. “With thoughts of tomorrow.”** *Digest of the Soviet Ukrainian Press*. 18.10 (October 1974): 21–22. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (30 August 1974): 1, 3].

A survey of the various opinions expressed by teachers about necessary improvements in the teaching of Ukrainian literature in the final years of secondary schools. The Digest’s title: “Continuing discussion on Ukrainian literature courses.”

- A1710. "Wolodymyr Mijakowskyj (1888–1972)" / Marko Antonovych, Hryhory Kostiuk, Omeljan Pritsak.** *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 12.1–2 (33–34) (1969–1972): 286–88.  
An obituary article about Volodymyr Miiakovs'kyi, who was born on 18 July 1888 in Kovel, Volhynia, and died in New York City on 22 March 1972. Miiakovs'kyi is characterized as a "renowned [sic] scholar in the field of 19th and 20th century Ukrainian and Russian literature, history of political thought and public life." According to the authors, Miiakovs'kyi was the son of a "myr" arbitrator and studied at the Kyiv gymnasium and at the University of St. Petersburg. His scholarly contributions to the leading journals of the day "included much new and previously unknown material gained from his research in the newly opened archives." After returning to Kyiv in 1917, he began his scholarly activity. He was named director of the V.B. Antonovych Central Archives in Kyiv and "played a leading role in the All-Ukrainian Academy, especially in its Archaeographic Commission and in the Taras H. Shevchenko Institute." He was arrested in 1929 and spent five years in a concentration camp in Karelia. Returning to Ukraine in 1934, he was forced to occupy various inferior positions. In 1943 he fled with his family to the West. In 1945, in a Displaced Persons camp in Germany, he initiated the establishment of the Ukrainian Free Academy, formed a museum-archive of this academy, and remained its curator both in Augsburg and, from 1950, in New York. Of special interest and value, in the authors' opinion, are Miiakovs'kyi's studies of the Decembrists, the Cyrillo-Methodian Brotherhood, and T. Shevchenko.
- A1711. "The women in Shevchenko's life."** *Nashe zhyttia=Our Life.* 30.3 (March 1973): 27–28.  
About Shevchenko's relations with women, from his first love, Oksana, to Likeriia Polusmakova. The article is unsigned, and no source is given.
- A1712. "The word is the fighter."** *Digest of the Soviet Ukrainian Press.* 15.4 (April 1971): 1. [Editorial. Excerpts? Ukrainian original in *Radians'ka Ukraina.* (25 February 1971): 1].  
On the occasion of Lesia Ukrainka's centennial, the poet is described as a "great internationalist" and "champion of friendship with the Russian people" who "sharply attacked national limitness [sic], angrily scored Ukrainian bourgeois nationalists as enemies of their people." The *Digest's* title: "Lesya Ukrainka centennial celebrations."
- A1713. Worth, Dean S.** "Was there a 'Literary language' in Kievan Rus?" *Russian Review.* 34.1 (January 1975): 1–9.  
The answer to the question posed by the title depends, in the author's view, on the definition of "literary language." "[U]nlike the present, the sociolinguistic situation of Kievan Rus was *polycentric*," says Worth. "[T]here were several types of language, each bound to a specific social function, and each with its own set of phonetic, morphological, syntactic, and lexical norms." According to Worth, "There was a language of literature, and a highly polished one at that (consider only Hilarion, Cyril of Turov, the unknown author of the *Igor' Tale*, the *Molennie* of Daniil Zatochnik, etc.) and there were other normed, refined, socially effective forms of speech and writing, but there was no standardized literary language per se."
- A1714. Woycenko, Ol'ha.** "Kotsyubynskyj on Capri." *Promin'.* 10.1 (January 1969): 15–17, port.; 10.2 (February 1969): 16–17.  
Translated excerpts of Mykhailo Kotsyubyns'kyi's letters to his wife, Vira, from the island of Capri in Italy. The letters are dated June 1901. In her introductory article, Woycenko says: "Kotsyubynskyj's letters depict in detail the life on Capri at the beginning of [the twentieth] century, its typography [sic], customs and folklore, family and religious traditions, occupations. All this is presented in Kotsyubynskyj's typical narrative style, it reveals a rare perception of the milieu, his warm and humane attitude towards people, and above all the author's spontaneous reactions in capturing some of the various aspects of life which he encountered." There is a portrait of Kotsyubyns'kyi with his wife in the January issue. The material was to be continued, but no such continuation appears in the following issues of *Promin'.*
- A1715. Woycenko, Ol'ha.** "A page from the Canadian Shevchenkiana: E. Cora Hind on the Ukrainian Bard." / O.W. *Promin'.* 8.3 (March 1967): 15–16. illus.  
Dr. Cora Hind, who died in Winnipeg on 6 October 1942, was the editor of the *Winnipeg Free Press*, and, according to this article, a "world renowned agriculturalist." Having toured the world in 1936–37, she wrote a book about her journey that was published by Macmillan in Toronto in 1939. During her tour, she visited Kharkiv, and in the preface to her book she wrote about Shevchenko and the newly unveiled Shevchenko monument in Kharkiv. The article, apparently written by Ol'ha Woycenko, quotes extensively

from Hind's preface and is illustrated with a small photo of the Shevchenko monument in Kharkiv. In her preface, Hind wrote: "The impression made upon the writer by this monument was never effaced or eclipsed by any of the scores of monuments, magnificent and beautiful as many of them were, that were seen later." She also wrote, according to O.W., about the Shevchenko celebrations in Canada and quoted from an early Van Wyck Brooks article on Shevchenko.

**A1716. Woycenko, Ol'ha.** "The realm of letters. Scholars emerge." In her *The Ukrainians in Canada*. Ottawa: Printed by Trident Press, 1967. (Canada ethnica, IV). 125–43; 144–59.

Chapters 9 and 10 of a general Ukrainian-Canadian history. In "Realm of letters," the author discusses the beginning of Ukrainian writing in Canada, the Canadian vs. old country orientation, novels, memoirs, biographies, travelogues, translations, book publishing, and libraries. Singled out for special attention are Illia Kyriiak, Ulas Samchuk and M.I. Mandryka. Chapter 10, "Scholars emerge," discusses the activities of Ukrainian learned societies and scholars, including the Slavists and literary scholars Constantine H. Andrusyshen, J.B. Rudnykyj and Constantine Bida.

**A1717. "Writer expelled from the Writers' Union of Ukraine."** *Ukrainian Review* (London). 19.3 (Autumn 1972): 85.

A news item about Vasyl' Zakharchenko (b. 1936), who, according to *Literaturna Ukraina* of 20 October 1972, was excluded from membership in the Writers' Union of Ukraine for what was described as "anti-social conduct."

**A1718. "Writer heads Ukrainian cultural group in US."** *Ukrainian Quarterly*. 33.1 (Spring 1977): 98.

A ten-line note in the "Chronicle of Current Events" about Leonid Poltava, who was named president of the American section of the Association of Ukrainian Cultural Activists (ADUK).

**A1719. "A Writer's report."** *Digest of the Soviet Ukrainian Press*. 19.6 (June 1975): 13. [Full text. Ukrainian original in *Literaturna Ukraina*. (8 April 1975): 1].

According to this news item, Ievhen Hutsalo appeared before the cultural workers' trade union and reported on his "creative assignments" to Kirovohrad and Vinnytsia and his recent novellas and short stories, which deal with the contemporary village. *Digest's* title: "Hutsalo reports on latest works to trade union committee."

**A1720. "Writers. An article on Shevchenko and Khomyakov ..."** *Soviet Studies: Information Supplement*. 26 (April 1970): 12.

A thirteen-line digest of an article by Ivan Dziuba published in *Suchasnist'* (January 1970, pp. 62–78).

**A1721. "Writers defend Rudenko."** *Ukrainian Review* (London). 27 [*sic*, i.e., 26].4 (Winter 1979): 62–63.

A reprint of an advertisement originally published in the *New York Review* of 22 November 1978 in defense of Mykola Rudenko, a Ukrainian writer currently in a Soviet prison. The ad was sponsored by the Committee for the Defense of Soviet Political Prisoners and the Freedom to Write Committee of the American PEN Center. The statement provides bio-bibliographical data on Rudenko and calls attention to the fact that "a great miscarriage of justice has occurred." The undersigned writers, publishers and editors "urge the world literary community to forcefully and actively take up the defence of Mykola Rudenko, a forgotten victim of Soviet repression," and appeal to their Soviet counterparts, writers and editors "to speak out in defence of an unjustly repressed member of their community." Among the forty-seven signatories, who belong to the PEN American Center, are such well-known writers as Edward Albee, Robert Bernstein, Noam Chomsky, Allen Ginsberg, Elizabeth Hardwick, Alfred Kazin, Bernard Malamud, Arthur Miller, Muriel Rukeyser, Sam Shepard, John Updike, and Helen Wolff.

**A1722. "Writers elect new governing bodies."** *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 November 1966): 1].

Title supplied by the *Digest*. The original report was published under the heading "November 19th. The fourth day." At the final session of the Fifth Congress of Writers, elections were held for delegates to the Fourth All-Union Congress of Writers, as well as to the executive board, auditing committee, presidium and secretariat of the Writers' Union of Ukraine. The article provides a listing of all writers elected. The session was chaired by Iu. Zbanats'kyi. Oles' Honchar was elected first secretary of the executive board of the Writers' Union of Ukraine.

**A1723. "The writers of Donetsk Oblast prepare for the 25th Congress of the CPSU. A visiting meeting of the Presidium of the Executive Board of the Union of Writers of Ukraine."** *Digest of the Soviet Ukrainian Press*. 19.12 (December 1975): 15–16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (31 October 1975): 1–2].

A report on a meeting held on 21 October, with V. Kozachenko presiding. Problems of literary craftsmanship in the prose of Donetsk oblast writers were discussed by M. Zhulyns'kyi and K. Volyns'kyi. V. Sobko, I. Soldatenko, P. Zahrebel'nyi, P. Bohdanov, and P.O. Ponomaryov also spoke at the meeting. Three new members were admitted to the Writers' Union. The *Digest's* title: "Writers' Union Presidium holds meeting in Donetsk. Party secretary speaks. New writers admitted." With a *Digest* note on p. 17.

**A1724. "Writers. The plenum of the Board of the Writers' Union of the Ukraine ..."** *Soviet Studies. Information Supplement*. 26 (April 1970): 11.

A digest (11 lines) of an article originally published in *Literaturna Ukraina*, 27 January 1970, p. 1, that appealed to writers to produce ideologically charged works for the foreign reader in order to counteract Ukrainian bourgeois nationalists.

**A1725. "Writers. "There is no justification for a littérateur to lend his work and name as a weapon for our ideological enemies abroad.""** *Soviet Studies. Information Supplement*. 26 (April 1970): 11–12.

A forty-six-line note digesting a report about Ivan Dziuba's recantation, in which he dissociates himself from his anti-communist "sympathizers" and "bourgeois nationalists." The report was originally published in *Literaturna Ukraina* on 6 January 1970 at p. 3.

**A1726. "Writers' Union officers elected. Delegates to 6th USSR writers congress chosen."** *Digest of the Soviet Ukrainian Press*. 20.6 (June 1976): 26–27. [Full text. Ukrainian original in *Literaturna Ukraina*. (20 April 1976): 2].

Seventy-five names listed in English alphabetical order, from Bazhan to Yarmysh [i.e., Iarmysh]. The *Digest's* title: "The governing body of the Union of Writers of Ukraine."

**A1727. Wynar, Christine L. "Ukrainian children's literature in North America."** *Phaedrus*. 6.1 (Spring 1979): 6–21 illus., biblio.

Wynar's essay focuses mainly on Ukrainian children's books and children's journals (such as *Veselka*), publishers specializing in juvenile literature, and juvenile sections in adult periodicals published in the United States and Canada. The introductory section provides some history of Ukrainian children's literature in Ukraine, from the children's primer issued by Markiian Shashkevych in Lviv in 1850 and Marko Vovchok's juvenile stories (1877), characterized by Wynar as "the first artistic prose written especially for children," to the western Ukrainian children's magazines *Svit dytyny* (1919–39), *Dzvinochok* (1931–39), and *Mali druzi* (1937–48). Children's literature published in Soviet Ukraine is not discussed. Illustrated with covers of *The Ukrainian Juvenile Magazine* and *Veselka* and children's book illustrations by Okhrim Sudomora, Myron Levytsky and O. Kurylas. The appended bibliography consists of eleven general background titles. [Cf. also an offprint of this article, B120].

## Y

**A1728. "Yanovskiy, Yuriy Ivanovich."** *Who Was Who in the USSR*. (1972). 604.

Bio-bibliographical data (15 lines) about Iurii Ianovs'kyi (b. 14 August 1902, d. 25 February 1954).

**A1729. Yaremko, Michael. "Markian Shashkevych—the national awakener."** In his *Galicia—Halychyna (A Part of Ukraine): From Separation to Unity*. Toronto, New York: Shevchenko Scientific Society, 1967. (Shevchenko Scientific Society. Ukrainian studies, 18; English section, 3). 108–16. port.

Chapter 3 of a historical monograph on western Ukraine is a detailed biography of the poet Markiian Shashkevych presented, against the background of his times. "The revival of the Ukrainian language and its application in the literature were the means by which he changed the course of history in Galicia and showed his people the way to a national consciousness," says the author. Shashkevych's portrait appears on an added page (after p. 152), together with portraits of Shevchenko, Franko, Drahomanov and Hrushevs'kyi, whose work is discussed from the political standpoint in chapter 6, "The formation of the Ukrainian mind" (pp. 147–61).

- A1730. "Yaroshenko (pen name: Volyar) Vladimir Moiseyevich."** *Who Was Who in the USSR*. (1972). 605.  
Bio-bibliographical data (11 lines) about Volodymyr Iaroshenko, a Ukrainian poet and prose writer (b. 1898, d. 13 July 1937).
- A1731. "Yaroslav Halan (1902–1949) ..."** *Ukraine*. 1 (25) (1976): 25. port.  
An unsigned biographical note about Iaroslav Halan, who is characterized here as "a talented playwright, acute political journalist and unsurpassable pamphleteer," with his b/w portrait. The note is an insert in a translation of one of Halan's journalistic pieces from his book *Reports from Nuremberg*, which appeared in English translation in 1976.
- A1732. "Yashek, Nikolay Fyodorovich."** *Who Was Who in the USSR*. (1972). 606.  
Bio-bibliographical data (7 lines) about the bibliographer Mykola Iashek (b. 23 September 1883, d. 17 August 1966).
- A1733. "Yatskiv, Mikhail Yur'yevich."** *Who Was Who in the USSR*. (1972). 606.  
Nine lines of bio-bibliographical data about the novelist Mykhailo Iatskiv, b. 5 October 1873, d. 9 December 1961.
- A1734. "Yefremov, Sergey Aleksandrovich."** *Who Was Who in the USSR*. (1972). 608.  
Nineteen lines of bio-bibliographical data about Serhii Iefremov, a historian of Ukrainian literature. His year of birth is given as 1876 and his date of death as unknown.
- A1735. Yevtushenko, Yevgeniy.** "Fame waxes and wanes" / Evhen Yevtushenko. *Digest of the Soviet Ukrainian Press*. 20.12 (December 1976): 21–22.  
*Digest's* title: "Yevtushenko on Ukrainian literature." An interview with the Russian poet Yevgenii Yevtushenko, who claims that his love of poetry developed through his love for Ukrainian poetry, particularly for Shevchenko; that his grandmother, a Bolshevik, was deported to Siberia from the Zhytomyr gubernia; and that his great-grandfather, a peasant from the Zhytomyr region, was deported to Siberia and became one of its pioneers. According to this interview, Yevtushenko can read Ukrainian without difficulty and is fond of the poetry of Drach, Vinhranovs'kyi and Korotych.
- A1736. "Yogansen, Mikhail (Mayk) Gervasiyevich."** *Who Was Who in the USSR*. (1972). 615.  
Seventeen lines of bio-bibliographical data about the writer Maik Iohansen (b. 28 February 1895, d. in prison 27 October 1937).
- A1737. "Yurchenko, Aleksandr Stepanovich."** *Prominent Personalities in the USSR*. (1968). 702.  
About Oleksandr Iurchenko, a poet born in 1937. (16 lines of bio-bibliographical data).
- A1738. "Yuri Smolych."** *Ukrainian Canadian*. 29.594 (88) (November 1976): 38. port.  
An unsigned obituary. Iurii Smolych died on 26 August 1976 at the age of seventy-six.
- A1739. "Yuri Yanovsky (1902–1954)."** *Ukrainian Canadian*. 27.578 (71) (March 1975): 43. port.  
An unsigned bio-bibliographical note about Iurii Ianovs'kyi, with his b/w portrait to accompany a translation of the short story "Maidenhood" in the same issue. [cf. T130].
- A1740. "Yuri Zbanatsky ..."** *Ukraine*. 3 (27) (1976): 1. port.  
A brief biographical insert about the writer Iurii Zbanats'kyi, with his b/w photo, in his non-literary article "The powerful voice of millions."
- A1741. "Yuriy K. Smolych."** *Ukrainian Quarterly*. 32.4 (Winter 1976): 448.  
A twelve-line obituary note in the "Chronicle of Current Events" about the novelist Iurii Smolych, who died 16 August 1976 at the age of seventy-six.
- A1742. "Yuriy Korniyovych Smolych."** *Digest of Soviet Ukrainian Press*. 20.10 (October 1976): 29. [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (27 August 1976)].  
A brief obituary (7 lines) of Iurii Smolych. The date of his death is given as 26 August 1976.

- A1743. **Yuzyk, Paul.** "Constantine J. Bida (1916-79)." *Canadian Slavonic Papers*. 21.3 (September 1979): 435-36.  
An obituary for the Ukrainian-Canadian scholar, the author of a major English-language study of Lesia Ukrainka [cf. B113] and other books, who died in Ottawa on 11 April 1979 at the age of sixty-two.
- A1744. **Yuzyk, Paul.** "Literary achievements." In his *Ukrainian Canadians: Their Place and Role in Canadian Life*. [Toronto: Ukrainian Canadian Business and Professional Federation, 1967. 66-70. port.  
A brief survey of Ukrainian-Canadian literature in a general book covering various aspects of Ukrainian life in Canada. "Ukrainians themselves are slightly aware of the large amount of literature that they have produced in Canada, while Canadians in general, because of the language obstacle, are ignorant of it," says Yuzyk. The portrait (on p. 67) is that of Illia Kyriak [Kiriak]. At the end of the book (pp. 102-4), some concise data are provided about the history of Ukrainian literature from medieval times to the beginning of the twentieth century.

## Z

- A1745. "**Zabashta, Lyubov Vasilevna.**" *Prominent Personalities in the USSR*. (1968). 703-4.  
Bio-bibliographical data about the poet Liubov Zabashta, born in 1918 (24 lines).
- A1746. "**Zabila, Natalya L'vovna.**" *Prominent Personalities in the USSR*. (1968). 704.  
A bio-bibliographical note (68 lines) about the children's writer Natalia Zabila (b. 1903).
- A1747. "**Zabila, Viktor Nikolaevich.**" *Great Soviet Encyclopedia*. 9 (1975): 544.  
The poet Viktor Zabila was born in 1808 and died in 1869. "Unhappy love between members of different social classes, loneliness, and grief are the recurring themes of Zabila's poetry," says this unsigned fifteen-line entry.
- A1748. **Zadorozhna, Olena.** "A touch of beauty." *Ukrainian Canadian*. 27.580 (73) (June 1975): 20-21. port. on p. 20.  
About Iurii Rybchyns'kyi [Yuri Rybchinski in the text], a young poet and song writer. "The poet's tender affection for nature makes his songs especially charming, for they bestow a delightful vision of a beautiful and kind world," says Zadorozhna.
- A1749. "**Zagrebelny, Pavel Arkhipovich.**" *Prominent Personalities in the USSR*. (1968). 705.  
Bio-bibliographical data (28 lines) about the novelist Pavlo Zahrebel'nyi (b. 1924).
- A1750. "**Zagul, Dmitrii Iur'evich.**" *Great Soviet Encyclopedia*. 9 (1975): 550.  
About the poet Dmytro Zahul (1890-1938) (17 lines). "He gradually overcame the symbolist influence that had manifested itself in his early collections," says the unsigned entry. Zahul, according to the *GSE*, "was the first in the Ukraine to write a systematic exposition of literary theory (Poetics, 1923)."
- A1751. "**Zagul, Dmitriy Yur'yevich.**" *Who Was Who in the USSR*. (1972). 620.  
Bio-bibliographical data (13 lines) about the poet Dmytro Zahul (b. 28 August 1890, d. in prison 1938).
- A1752. **Zahrebel'nyi, Pavlo.** "International relations of Ukrainian literature. Address by Pavlo Zahrebel'nyi." *Digest of the Soviet Ukrainian Press*. 14.3 (March 1970): 13-16. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (16 January 1970): 2-3].  
The address was given at the 4th Plenum of the Executive Board of the Writers' Union of Ukraine in Kyiv. In his speech, Zahrebel'nyi surveys the activity of Ukrainian writers who translate into Ukrainian from what he calls "sister literatures"; he speaks of the new annual *Suzir'ia* with the hope that it will develop into a Ukrainian equivalent of the Russian *Druzhba narodov*. He complains about the USSR Writers' Union and its publications, such as *Soviet Literature*, whose coverage of Ukrainian literature is inadequate. In addition, Zahrebel'nyi denounces the "unclean hands of Ukrainian bourgeois nationalists"

who "exploit our smallest ideological errors" and the writer Ivan Dziuba, who "caused a lot of grief to our writers organization both by his writings and by his civic stand." Zahrebel'nyi expresses his disappointment that Ukrainian publishers, such as Radians'kyi pys'mennyk, publish works by Ukrainian writers in editions of 15,000 copies, while works by Simenon are published in 165,000 copies by Radians'kyi pys'mennyk and in 250,000 copies by Dnipro Publishers. The *Digest's* title: "Zahrebelny scores nationalists for publishing Soviet works."

- A1753. Zahrebel'nyi, Pavlo.** "Joint jubilee plenum of creative unions and organizations of Ukraine. Address by Pavlo Zahrebel'nyi." *Digest of the Soviet Ukrainian Press*. 12.2 (February 1968): 11. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (17 December 1967): 2].

The *Digest's* title: "Writer attacks Ukrainians abroad, calls for arts academy." Speaking of the so-called bourgeois nationalist Ukrainians outside Ukraine, Zahrebel'nyi says: "They proclaim a decline in Soviet literature declaring that it shall never reach the level of even a Nechuy-Levyts'kyy. Let them holler.... We do not create for an insignificant little group which ran away from its native land though it comprises the world's biggest loud-mouths." Zahrebel'nyi calls on the Academy of Sciences to "receive our finest writers, elected as consultants on literature."

- A1754. Zahrebel'nyi, Pavlo.** "The writer and the five-year plan. From the speech of the Secretary of the Executive Board of the Union of Writers of Ukraine, Pavlo Zahrebel'nyi, at the Plenum of the Executive Borad [sic] of the Union of Writers of Ukraine." *Digest of the Soviet Ukrainian Press*. 20.1 (January 1976): 20–23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (12 December 1975): 1–3].

Says Zahrebel'nyi: "What strikes one is the incredible monotony of the overwhelming majority of our publicistic presentations.... Even talented writers of established reputation seem to lose their creative nerve, to divest themselves of any sort of artistic ambition when undertaking the narrative sketch /narys/. And this applies not only to prose works but, quite incredibly, to poetry as well!... We categorically reject 'literary' literature, art for art's sake. But then again we cannot accept without reserve a literature that wholly discards the artistic element. Man deprived of art cannot exist as a whole person, just as art cannot exist without man, because art is the measure of man's greatness." The last page seems to cover a discussion following Zahrebel'nyi's address, and it is not clear where the address ends and the discussion begins. The *Digest's* title: "Incredible levelling of creative individualities occurring, — says Zahrebel'nyi."

- A1755. "Zarudny, Nikolay Yakovlevich."** *Prominent Personalities in the USSR*. (1968). 709. Bio-bibliographical data about the playwright and prose writer Mykola Zarudnyi, born in 1921 (26 lines).

- A1756. Zarudnyi, Mykola.** "Tribulations of dramaturgy and theatrical criticism." Address by Mykola Zarudnyy. *Digest of the Soviet Ukrainian Press*. 13.3 (March 1969): 19–20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (18 February 1969): 2].

Zarudnyi spoke at the Third Plenum of the Writers' Union of Ukraine. In the previous year, says Zarudnyi, plays by Soviet Ukrainian playwrights were performed 9,343 times, making up 36 percent of the entire repertoire of Ukrainian theaters. But, says Zarudnyi, "I cannot recall a single press review of an unperformed play—a review of a play, not as a theatrical production, but as a literary work." He hopes that the forthcoming journal *Teatr* will "become a militant tribune for our literary criticism." The *Digest's* title: "Zarudny decries critics' little interest in drama."

- A1757. Zarudnyi, Mykola.** "Zarudny decries little interest in drama." *Digest of the Soviet Ukrainian Press*. 11.1 (January 1967): 19. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (20 November 1966): 3]. Title supplied by the *Digest*. In a speech to the Fifth Congress of Writers, Zarudnyi spoke about the talented stage directors who left Ukraine for Moscow, the miserable press runs of published plays, and the "urgent need for mass publication of an inexpensive 'Drama Library Series.'"

- A1758. "Zarudnyi, Nikolai Iakovlevich."** *Great Soviet Encyclopedia*. 9 (1975): 591–92. Biblio. Mykola Zarudnyi (b. 1921) was an author of short stories and plays. (16 lines).

- A1759. "Zasenko, Aleksey Yeliseevich."** *Prominent Personalities in the USSR*. (1968). 710. Thirty-three lines of bio-bibliographical data about the writer and literary critic Oleksii Zasenka, born in 1907.

- A1760. Zasenکو, Oleksii.** "Borduliak, Timotei Gnatovych" / O. Zasenko [sic]. *Modern Encyclopedia of Russian and Soviet Literature*. 3 (1979): 94.  
Timotei Borduliak (1863–1936), according to Zasenko, wrote stories "from the life of the West Ukrainian peasantry" and "depicted peasant life with grim realism, their hunger for land, their oppression by the landowners, rich peasants and the Austro-Hungarian authorities." (18 lines of bio-bibliographical data).
- A1761. Zasenکو, Oleksii.** "Great and enduring." / A. Zasenko. *Digest of the Soviet Ukrainian Press*. 10.7 (July 1966): 22–26. [Excerpts. Russian original in *Raduga* 4 (April 1966): 169–77].  
Zasenko critically discusses the historiography of Ukrainian literature and describes in some detail the planned eight-volume history of Ukrainian literature to be prepared by the Shevchenko Institute of Literature of the Ukrainian SSR Academy of Sciences. "The authors of the eight-volume work," says Zasenko, "have recognized the necessity to explain the literary process in motion, development and struggle between different directions, styles and ideological and aesthetic trends; determine the role and place in the literary process not only of outstanding masters, but of every more or less important writer and to show the originality of his means of presentation; reveal the contacts of Ukrainian literature with other national literatures, primarily the Slavic and particularly the Russian literature; and to show the world significance of Ukrainian literature." The *Digest's* title: "8-volume history of literature to correct former 'shortcomings.'"
- A1762. Zasenکو, Oleksii.** "His is an interesting and distinctive talent." / Olexiy Zasenko. *Ukraine*. 2 (18) (1974): 22–23. illus., port.  
An article about the life and work of Marko Cheremshyna [Cheremshina] commemorating the writer's birth centennial. Cheremshyna, the author of novelettes, "was compared with the best representatives of this genre," says Zasenko. "Apart from commenting on current realities before and after the war," Cheremshyna "was deeply concerned about the demoralizing effect that prevalent social conditions produced on the family life of the Hutsul peasants."
- A1763. Zasenکو, Oleksii.** "Kotliarevskii, Ivan Petrovich" / A.E. Zasenko. *Great Soviet Encyclopedia*. 13 (1976): 449. Biblio.  
Ivan Kotliarev's'kyi is characterized as a "Ukrainian writer and social and cultural figure who played an important role in the development of modern Ukrainian literature and the Ukrainian literary language." In *Eneida*, says Zasenko, Kotliarev's'kyi "used the rich potential of the travesty genre to depict in a grotesque and satirical manner events in the Ukraine at the time of the abolition of the Zaporozh'e Sech' by the tsarist regime and the enslavement of the peasantry." (39 lines).
- A1764. Zasenکو, Oleksii.** "Kulish, Panteleimon Aleksandrovich" / A.E. Zasenko. *Great Soviet Encyclopedia*. 13 (1976): 560. Biblio.  
An encyclopedic article (49 lines) about Panteleimon Kulish (1819–1897). "Kulish's literary legacy is ideologically contradictory," says Zasenko. "In many crucial aspects his work opposes Russian and Ukrainian revolutionary democracy. Kulish viewed the Ukrainian people's past from a bourgeois-nationalist and monarchist standpoint."
- A1765. Zasenکو, Oleksii.** "Mandzura, Ivan Ivanovich" / A.E. Zasenko. *Great Soviet Encyclopedia*. 15 (1977): 443–44. Biblio.  
"Mandzura was a talented democratic poet and a bard of the rural poor and the city proletariat in the tradition of T.G. Shevchenko and N.A. Nekrasov," says Zasenko about the poet, who was born in 1851 and died in 1893. (24 lines).
- A1766. Zasenکو, Oleksii.** "Martovich, Les (also Aleksei Semenovich Martovich)" / A.E. Zasenko. *Great Soviet Encyclopedia*. 15 (1977): 510. Biblio.  
"Martovich demonstrated that he ranked with the great Western Ukrainian short story writers V. Stefank and Marko Cheremshina and showed himself to be a spokesman for the working peasantry with its aspirations to freedom," says Zasenko. In Les' Martovych's satirical novel *Zabobon* (Superstition) published in 1917, the author, according to Zasenko, "ridiculed the mores of the middle class and bourgeois intelligentsia." (26 lines).
- A1767. Zasenکو, Oleksii.** "Oles, Aleksander (pen name of Aleksandr Ivanovich Kandyba)" / A.E.

Zasenko. *Great Soviet Encyclopedia*. 18 (1978): 430–31. Biblio.

"The best poems from his first collections ... reflect the mood of the democratic members of the Ukrainian intelligentsia in 1905–07. His later works ... were influenced by decadent poetry, aestheticism, and national narrow-mindedness," says Zasenko about Oleksander Oles' (1878–1944) (15 lines).

**A1768. "Zavgorodny, Sergey Alekseevich."** *Prominent Personalities in the USSR*. (1968). 711.

Bio-bibliographical data about the writer Serhii Zavorodni, born in 1908. (21 lines).

**A1769. Zayets, Hanna.** "On March 1st ..." *Digest of the Soviet Ukrainian Press*. 15.4 (April 1971): 6–7.

[Excerpts. Ukrainian original in *Literaturna Ukraina*. (5 March 1971): 1].

On 1 March 1971, according to this report, a jubilee celebration in honor of the hundredth anniversary of the birth of Lesia Ukrainka took place in Moscow at the Bolshoi Theater. L.I. Brezhnev, A.N. Kosygin, A.N. Shepepin, M.A. Suslov, Iu.V. Andropov and other members of the USSR Politburo were present. The Russian poet Nikolai Tikhonov opened the ceremonies. The main address was delivered by Mykola Bazhan. A large delegation from Ukraine came to Moscow for this celebration, headed by the candidate member of the Politburo and secretary of the Communist Party of Ukraine F.D. Ovcharenko. The *Digest* brought several articles together under the title "Lesya Ukrainka centennial celebrations [cf. also A1712, A327], with this particular item entitled simply "... in Moscow."

**A1770. Zayets, Hanna.** "The sentiments of a single family." *Digest of the Soviet Ukrainian Press*. 14.8

(August 1970): 16–17. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (30 June 1970): 1].

Zayets, a special correspondent of *Literaturna Ukraina* attending the Third All-Union Conference of Translators, reports on impressions of the conference and views on its significance expressed by Nikolai Tikhonov [Mykola Tykhonov], Borys Ten and Vitalii Korotych. The *Digest's* title: "Translators meet in Moscow."

**A1771. "Zbanatskii, Iurii Oliferovich."** *Great Soviet Encyclopedia*. 9 (1975): 601.

Iurii Zbanats'kyi's works, according to this twenty-line note, "are concerned with the Soviet man at the front and at the enemy's rear and with the life of Soviet youth." Zbanats'kyi was born in 1913.

**A1772. "Zbanatsky, Yuriy Oliferovich."** *Prominent Personalities in the USSR*. (1968). 713.

Thirty-nine lines of bio-bibliographical data about the novelist and playwright Iurii Zbanats'kyi, born in 1914.

**A1773. Zbanats'kyi, Iurii.** "Together with the people, together with the Party." / Yuriy Zbanats'kyi.

*Digest of the Soviet Ukrainian Press*. 15.8 (August 1971): 11–12. [Excerpts. Ukrainian original in *Komunist Ukraina* 3 (March 1971): 113–21].

Zbanats'kyi says, among other things: "a portion of our writers, particularly youth, shirk away from the impetus of socio-psychological, philosophico-moral developments of Soviet society." He criticizes some writers (R. Andriiashyk, I. Chendei and V. Drozd are named) for "their depiction of people as socially inactive ... portraying all sorts of deviators," subjective distortions of certain aspects of USSR revolutionary history and Soviet reality, and "inadequate ideo-esthetic steadfastness." The *Digest's* title: "R. Andriiashyk, I. Chendei, V. Drozd criticized by Yu. Zbanats'kyi."

**A1774. Zbanats'kyi, Iurii.** "With the people and for the people" / Yuriy Zbanats'kyi and Victor

Kondratenko. *Digest of the Soviet Ukrainian Press*. 10.4 (April 1966): 19–21. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (4 March 1966): 3].

The following are direct quotations from the article: "... we are shocked by the deceit of the yellow press and the unworthy thrusts of some bourgeois writers, in which they take advantage of some of our works for purposes of provocation. At one time a group of Ukrainian writers—Lina Kostenko, Yevhen Hutsalyuk, Ivan Drach and Vitaliy Korotych, gave a dignified answer to imperialist liars from *Osteuropa*, when the latter tried to interpret their poems and stories their own way.... Recently they created a lament around our talented writer Vasyl Symonenko, who departed early from life. The bourgeois nationalists forged the writer's diaries and inserted nonsense into them, which V. Symonenko had never written." The *Digest's* title: "Writers assail colleagues 'who pour invective on own mother.'"

- A1775. Zemliak, Vasyli'.** "An alibi for the investigator. A polemical dialogue with the reviewer." / Vasyli' Zemlyak. *Digest of the Soviet Ukrainian Press*. 21.1 (January 1977): 23. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 November 1976): 2].  
Zemliak responds to a review by Hlib Chanhuli (in *Literaturna Ukraina*, 29 October 1976 [Digest 12 (December 1976); 22–24. [cf. R217.1] of a book by Rostyslav Sambuk recently published by Molod']. The reviewer—an expert in law, according to Zemliak—accused Sambuk of distortions of the Criminal Procedure code. In the adventure genre, says Zemliak, "events often leave behind legal regulations and the investigators must take this into account.... [L]ife can introduce its own amendments into the most ideal of codes." The *Digest's* title: "Critic defends detective novel's hero against charges of 'misrepresenting' Soviet legal procedure."
- A1776. "Zemlyak, Vasilii Sidorovich (real name: Vatsyk)."** *Prominent Personalities in the USSR*. (1968). 714.  
Bio-bibliographical data about the novelist Vasyli' Zemliak, born in 1923. (26 lines).
- A1777. "Zerov, Nikolay Konstantinovich."** *Who Was Who in the USSR*. (1972). 630.  
Twenty-three lines of bio-bibliographical data about the poet, literary historian, critic and translator Mykola Zerov (b. 26 April 1890, d. in prison 13 October 1941).
- A1778. "Zhovten."** *Great Soviet Encyclopedia*. 9 (1975): 645–46.  
About the literary monthly published in Lviv, whose circulation in 1972 is given as nineteen thousand copies. (12 lines).
- A1779. "Zhovten reports in Moscow.** Notes from the discussion on the *Zhovten'* magazine at the Conference on Ukrainian literature of the Union of Writers of the USSR in Moscow." / K.M. *Digest of the Soviet Ukrainian Press*. 10.5 (May 1966): 21–22. [Excerpts. Ukrainian original in *Zhovten'* 1 (January 1966): 152–53].  
Rostyslav Bratun', the editor of *Zhovten'*, reported on the work of the journal over the last two years. More than twenty writers and literary scholars took part in the discussion, among them Yu. Sayenko, D. Syedykh, M. Kotenko, A. Parkho-menko, L. Novychenko, I. Vil'de, D. Yeryomin, O. Deych, and V. Rossels. The *Digest's* title: "Lviv journal is 'on trial' in Moscow."
- A1780. Zhulyns'kyi, Mykola.** "The deepening of methodology." / Mykola Zhulyns'kyi. *Digest of the Soviet Ukrainian Press*. 21.3 (March 1977): 20. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (25 January 1977): 2].  
Zhulyns'kyi complains about the lack of interpretation of artistic phenomena "in the context of the all-Union literary process" and calls for the "deepening [of the] scientific methodology of criticism." The criteria for evaluating an artistic work "can and should be principled: what is its ideo-esthetic value, what social significance does it acquire, because we do not agree with limiting ourselves to an examination of a work without considering its educational influence on our contemporary," says Zhulyns'kyi. The *Digest's* title: "Criticism said to avoid concrete assessments."
- A1781. "Zhurakhovich, Semen Mikhaylovich."** *Prominent Personalities in the USSR*. (1968). 1907.  
A forty-line bio-bibliographical note about the prose writer Semen Zhurakhovych (b. 1907).
- A1782. "Zhurlyva (real name: Kotova) Yelena Konstantinovna."** *Prominent Personalities in the USSR*. (1968). 725.  
Bio-bibliographical data about the poet Olena Zhurlyva, born in 1898. (31 lines).
- A1783. Zidlicky, Vaclav.** "Achievements of Ukrainian studies in Czechoslovakia." *Digest of the Soviet Ukrainian Press*. 12.6 (June 1968): 23–27. [Full text. Ukrainian original in *Literaturna Ukraina*. (19 April 1968): 4].  
Zidlicky, a docent at Charles University in Prague, was in Kyiv on a study trip. His article provides some historical background on Ukrainian studies in Czechoslovakia and discusses the activities of the Ukrainian chair at Charles University, as well as at centers in Bratislava and Prešov. Among those activities are periodic scholarly conferences, the regular publication of the literary journal *Duklia*, the work of the Prešov

branch of the Writers' Union of Ukraine, and the publication of the works of B.I. Antonych and other books. Zidlicky also speaks of new studies now in preparation, such as a history of Ukrainian literature, a dictionary of Ukrainian authors, new translations of Ukrainian literature into Czech and Slovak, and a planned scholarly journal of Ukrainian studies. Zidlicky also makes the following statement: "our evaluation of various phenomena is very often at variance with similar evaluations by Soviet scholars. We must not forget that, in our country, traditions and the current situation are somewhat different than in Soviet Ukraine ... I consider the existing divergencies in views a normal and healthy phenomenon." The *Digest's* title: "In Czechoslovakia: Ukrainian studies are 'intensive, high quality.'"

- A1784. Znayenko, Myroslava T.** "The mythological interests of Kievan scholars in the seventeenth and beginning of the eighteenth century." *Minutes of the Seminar in Ukrainian Studies* held at Harvard University during the academic year 1975–1976. 6 (1975–1976): 41–44. Biblio.

A summary of a paper read on 15 January 1976 and of the discussion that followed. The speaker, a Rutgers University professor, discussed the use of classical mythology by Symeon Polots'kyi, Dmytro Rostovs'kyi and Teofan Prokopovych and three seventeenth-century sources on Slavic mythology—the Hustyn Chronicle, the Life of Vladimir, and Inokentii Gizel's Sinopsis.

- A1785. "Znayenko, Myroslava Tomorug."** *World Who's Who of Women*. 4th ed. (1978): 1300. Twenty-six lines of bio-bibliographical data. [No portrait].

- A1786. "Zoja Kohut—the vibrant poetess."** *Nashe zhyttia=Our Life*. 32.3 (March 1975): 26.

An unsigned article about Zoia Kohut, a Ukrainian poet from Australia who recently toured Ukrainian communities in the United States and Canada and gave a number of poetry readings. The poet is characterized as "an exuberant, vital individual" who "has the ability to establish immediate audience contact with ease and finesse." The article ends with a reprint of her poem "A few words (Coffee in the Espresso. I sit smoking)," reprinted from *Australia's Ukrainian Poets* [cf. B063].

- A1787. Zorivchak, Roksoliana.** "Canadian literature and Taras H. Shevchenko." Based on an article by Zorivchak introducing the "Canadian literature and Shevchenko" section of a recently published (1976) two-volume Shevchenko Dictionary in Kiev, Ukraine. *Ukrainian Canadian*. 30.609 (103) (March 1978): 18–22. port.

About the popularization of Shevchenko's work in Canada through ceremonial gatherings and concerts, exhibits, unveiling of monuments, and publication of books and articles in Ukrainian and English. Zorivchak enumerates and comments on English translations of Shevchenko's poetry and works about him published in Canada. The article is illustrated with reproductions of book covers and the author's portrait (on p. 19) and has a page-long listing of books and articles. [The titles of articles from the Soviet Ukrainian press about Shevchenko publications in Canada are given in English translation only.]

- A1788. Zozulia, Mykhailo.** "Marko Vovchok." / Mikhailo Zozulya. *Ukrainian Canadian*. 25.555 (48) (February 1973): 76. port.

Says Zozulia: "The stories of Marko Vovchok appealed to the reader by their depth and urgency, their dramatic tension and truthfulness of character. The writer painted an unembellished picture of peasant life under serfdom, shocking scenes of exhausting, backbreaking slave labour on the landed estates and appalling types of despotic aristocrats."

- A1789. Zozulia, Mykhailo.** "Old and productive traditions." / Mykhaylo Zozulya. *Digest of the Soviet Ukrainian Press*. 10.9 (September 1966): 12. [Excerpts. Ukrainian original in *Ukraina*. 25 (June 1966): 13].

Zozulia reports on the courses of Ukrainian literature taught at the M.V. Lomonosov University in Moscow under the supervision of Mykola Gudzii [Hudziy in the text] and on the topics of candidate and doctoral theses in Ukrainian literature recently defended there.

- A1790. Zub, Ivan.** "The boundaries of the criticism of the young." *Digest of the Soviet Ukrainian Press*. 16.5 (May 1972): 14. [Excerpts. Ukrainian original in *Literaturna Ukraina*. (21 March 1972): 4].

Ivan Zub spoke at the Second Plenum of the Executive Board of the Writers' Union of Ukraine. He said, among other things: "Bourgeois propaganda ... finds any excuse to compromise socialist art and sow distrust and disillusion in the souls of our young writers.... Criticism, the sensitive nerve of literature, must firmly define its position in the forefront of ideological struggle and understand its tasks to be

inseparable from the educational duties of the Party and the people." The *Digest's* title: "Attempts to subvert young writers laid to 'Bourgeois-Nationalists.'"

- A1791. Zubkov, S.D. "Kvitka-Osnov'ianenko, Grigorii Fedorovich." *Great Soviet Encyclopedia*. 12 (1976): 637–38.

"While exposing the narrow-mindedness and stupidity of the cossack starshina (high ranking official) [sic] ... and attacking drunkenness, gluttony, and other vices, Kvitka-Osnov'ianenko portrayed the common people with great affection and described the difficult conditions in which they lived," says Zubkov in this entry (36 lines).

- A1792. Zybenko, Roman. "Dzyuba, Ivan Mykhaylovich" / R. Zybenko. *Portraits of Prominent USSR Personalities*. 3.2 (April; 1970): 59–60. Port. on 59.

An article about the Ukrainian literary critic Ivan Dziuba (b. 26 July 1931) who is, according to Zybenko, "Prominent among the young Soviet writers campaigning for freedom of creativity and criticizing certain aspects of the Soviet regime." Zybenko makes the following statements: "During the de-Stalinization period Dzyuba was sharply critical of 'socialist realism' in literature. He urged Soviet writers to describe life and Soviet people as they really are instead of as Party propaganda would have them. He attacked Party dogmas in literature which turn the writer into a servant of the regime and which purge literary works of all living thought. He defended young poets' right to their own ideas and their creative search for form and content. He appealed to the Ukrainian intelligentsia to develop its own philosophical thought." On 23 June 1962, according to Zybenko, the Writers' Union of Ukraine "subjected Dzyuba's 'erroneous political conceptions' to scathing criticism.... As of 1965 his work ceased to be printed. But these reprisals failed to break the young critic's spirit." About Dziuba's *Internationalism or Russification?*, which was originally submitted as a memorandum to the Central Committee of the Communist Party of Ukraine in 1965, Zybenko says: "Citing a wealth of facts and figures, he here condemns the policy of forcibly russifying the Ukrainians and the other peoples of the USSR. With appropriate quotations from Marx, Engels and Lenin, he showed that this policy was destroying the traditionally good relations between the Russian and the Ukrainian peoples." The publication of Dziuba's memorandum in London in 1968, says Zybenko, "triggered off a wave of new reprisals. He was proclaimed a traitor and was placed under virtual house arrest. Most probably only the fact that he was suffering from tuberculosis saved him from actual imprisonment." The author provides a list of what he considers Dziuba's most interesting articles (titles given in English translation). Nine lines of biographical sources are appended, together with Dziuba's address at the Writers' Union of Ukraine.

- A1793. Zybenko, Roman. "Education in Soviet Ukraine ..." *Bulletin/Institute for the Study of the USSR*. 18.3 (March 1971): 48–53.

A review of John Kolasky's two books: *Education in Soviet Ukraine: a Study in Discrimination and Russification* (Toronto, Peter Martin, 1968, xvi, 238 pp.) and *Two Years in Soviet Ukraine: a Canadian's Personal Account of Russian Oppression and the Growing Opposition* (Toronto: Peter Martin, 1970, xii, 264 pp.); [cf. B044, B045]. Zybenko summarizes documentary findings and Kolasky's personal views on Soviet policies of Russification in Ukraine, anti-Ukrainian discrimination, the growth of an arrogant and incompetent bureaucracy, and the systematic persecution of religious believers. In Zybenko's view, Kolasky had to overcome his own "friendly prejudices of a militant Communist of longstanding"; although he is not a professional political scientist, this is "more than compensated by the wealth of information offered and the refreshingly direct style of presentation."

- A1794000. Zyla, Wolodymyr T. "An artist in the American wilderness." *Mitteilungen / Arbeits- und Förderungsgemeinschaft der Ukrainischen Wissenschaften* (München). 13 (1976): 52–58.

An analysis and interpretation of Lesia Ukrainka's dramatic poem *U pushchi* (In the Wilderness). The unique element in her presentation of the "conflict between an individual and the seventeenth-century American Puritan community," says Zyla, is "her interpretation of the essential features of Puritan philosophy and her application of the artistic criterion to her work: she perceives a certain order in the society and tries to recreate her assumptions in meaningful terms." Among Ukrainka's sources for this poem, Zyla cites Alfred von Stern's biography of Milton, Thomas Carlyle's edition of Oliver Cromwell's letters and speeches, and materials collected by her uncle Mykhailo Drahomanov for a planned biography of Roger Williams.

- A1795. Zyla, Wolodymyr T. "Ivan Franko's studies in Ukrainian onomastics (A Tribute on the occasion

of the fiftieth anniversary of his death)." *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 12.1-2 (33-34) (1969-1972): 151-57.

An examination of Franko's three onomastic studies: "Uvahy pro pokhodzhennia nazvy 'boiky'" (published in 1895), "Prychynky do ukrainskoi onomastyky" (1906) and "Slidy rusyniv u Semyhorodi" (1911-12). "All three of these studies laid the foundation for the development of Ukrainian onomastics in both anthroponymy and toponymy," says Zyla.

**A1796. Zyla, Wolodymyr T.** "Manifestations of Ukrainian poetry and prose in exile." *Books Abroad*. 50.2 (Spring 1976): 318-25.

The "Soviet-controlled literature in the Ukraine," says Zyla, "is forced to adjust its old values and traditions to the demands of socialist realism." Ukrainian literature in exile, on the other hand, "despite the fact that it is torn from its roots and marked by homesickness, is existing and functioning within the range of Ukrainian cultural and literary-traditional developments and those of the Western world." Zyla presents a critical survey of Ukrainian writers in exile from O. Oles' and Bohdan Lepkyi to contemporary Ukrainian writers living in the U.S. and Canada, such as Malaniuk, Slavutych, Barka, Os'machka, Samchuk, Humenna, and others.

**A1797. Zyla, Wolodymyr T.** "A prophetess fated to be disbelieved: *Cassandra* by Lesja Ukrajinka." *Mitteilungen / Arbeits- und Förderungsgemeinschaft der Ukrainischen Wissenschaften* (München). 14 (1977): 134-43.

For annotation, see A1798.

**A1798. Zyla, Wolodymyr T.** "A prophetess fated to be disbelieved: 'Cassandra' by Lesya Ukrainka." *Ukrainian Review* (London). 26 [sic, i.e., 25].3 (Autumn 1978): 19-28.

Reprinted from *Mitteilungen*, no. 14, of the Arbeits- und Förderungsgemeinschaft der Ukrainischen Wissenschaften (1977), this is a tribute to Lesia Ukrainka on the occasion of her birth centennial. In Ukrainka's dramatic poems, says Zyla, there is "an intense dramatic confrontation between hostile forces which represent opposite aspirations." According to Zyla, *Cassandra*, which was Ukrainka's first longer dramatic work, deals with "the dilemma of heartless truth and dreamy tale." *Cassandra*, the heroine, is destined "to speak the heartless truth.... Her tragedy lies in the fact that she can foresee misfortune, but is unable to avert it. This calamity deprives *Cassandra* of her personal happiness, and her prophetic powers cause others to curse her. She is passive in facing the misfortune; she is disbelieved and disdained." Zyla claims that there is a "profound spiritual connection with the central motif of Schiller's ballad 'Kassandra.'" He quotes Schiller's lines "Nur der Irrtum ist das Leben / Und das Wissen ist der Tod" and concludes that "life is possible only if man lives in ignorance. Knowledge, which in *Cassandra's* words is truth, brings death."

**A1799. Zyla, Wolodymyr T.** "Social aspects of Kocjubyns'kyj's literary work." *South Central Bulletin*. 28.4 (Winter 1968): 148-50.

An analysis of two short novels by Mykhailo Kotsiubyns'kyi, *Fata morgana* and *Tini zabutykh predkiv*. "Both works equally well present the essential social issues of the village," says Zyla. "Noticeable in both works is Kocjubyns'kyj's objectivity and sympathy with the characters.... His purpose is to create a mood of psychological power but to avoid cruelty and strangeness and to make his characters effective and pleasant. His inner conflicts are in most cases simple and presented without exaggeration."

**A1800. Zyla, Wolodymyr T.** "The Ukrainian Isolt." *South Central Bulletin*. 36.4 (Winter 1976): 157-60.

*Izol'da Biloruka*, a dramatic poem written by Lesia Ukrainka in 1912, is, according to Zyla, "a highly original presentation" of the Tristan and Isolt love story. "She took from the world legend only some insignificant fragments and even these fragments she used in her own way," says Zyla. Ukrainka's presentation, in Zyla's view, "is neither superficial nor melodramatic; it is sparked with emotional and spiritual elements which dominate the action. Her images are vivid and carefully drawn according to her poetic taste. She confirms the existence of old varieties, but at the same time she uses them as a catalyst for new ideas."

**A1801. Zyla, Wolodymyr T.** "The Ukrainian Isolt" / Volodymyr T. Zyla. *Papers of the Congress of Ukrainian Scholars of the Centennial of the Shevchenko Scientific Society*. New York: Shevchenko Scientific Society, 1976. (Memoirs of the Shevchenko Scientific Society, 187). 272.

An English summary of a Ukrainian article that appears on pp. 75–85. The article deals with Lesia Ukrainka's poem *Izol'da Biloruka*, written in 1912 and based on the legend of Tristan and Isolt. According to the summary, Lesia Ukrainka "gave her own interpretation of this internationally recurrent plot" and wrote her poem "in a neo-romantic style, interwoven with symbolism."

- A1802. Zyla, Wolodymyr T. "A Ukrainian version of Don Juan." *Studies by Members of SCMLA* (Winter 1970): 237–39. [South Central Bulletin. 30.4 (Winter 1970): 237–39].

In her play *Kamynnyi hospodar*, says Zyla, Lesia Ukrainka gives the Don Juan legend her own modernistic interpretation, emphasizing the problems of power and personal liberty. Even though George Sand used the Don Juan theme earlier (in her novel of 1833, *Lélia*), Ukrainka, according to Zyla, "was the only woman who gave a completely feminine evaluation of Don Juan creating her own original picture of this hero."

- A1803. Zyla, Wolodymyr T. "A Ukrainian version of Scotland's liberator, Bruce." *Studies in Scottish Literature*. 11.1/2 (July/October 1973): 3–12.

An analysis of Lesia Ukrainka's poem "Robert Bruce, King of Scotland." According to Zyla, it was inspired by the poet's uncle Mykhailo Drahomanov, who suggested the theme and whose democratic views have influenced the social and political aspects of the poem. Drahomanov must have taken the story of the spider, which attracted the poet, from Sir Walter Scott's *Tales of a Grandfather*. "The events in the poem," says Zyla, "... do not follow historical chronology; on the contrary, they are set according to the poetic requirements of Lesja's imagination." Zyla points out the historical events that actually took place during the Scottish war of liberation and the decisive battle at Bannockburn, expressing regret that Ukrainka obviously was not familiar with John Barbour's *The Bruce*, completed in 1375. Zyla characterizes Ukrainka's work as a modern version of Bruce's story, shortened, simplified, and very effective, with significant changes in the historical material introduced expressly in order to make the Scottish struggle for independence an example for Ukrainians.

- A1804. Zyla, Wolodymyr T. "A Ukrainian version of the *Aeneid*: Ivan Kotliarevs'kyj's *Enejida*." *Classical Journal*. 67.3 (February-March 1972): 193–97.

Ivan Kotliarevs'kyi's *Eneida* is placed in the context of earlier poetic travesties of Vergil's *Aeneid*. Kotliarevs'kyi's work, in Zyla's view, "does not always adhere to the requirements of a travesty; very often the rich ethnographic descriptions overshadow Vergil's original plot, and the poem becomes a fusion of travesty, humorous reinterpretation, and realistic description of Ukrainian society at the end of the eighteenth and the beginning of the nineteenth centuries."

# Translations in Journals and Collections

## A

- T001. "About a good old man and an unkind son-in-law. Friends in need."** Tr. Mary Skrypnyk. *Ukrainian Canadian*. 32.626 (120) (October 1979): 36–37.  
Two children's stories (folk tales) published in the "Junior UC" section.
- T002. Ambrosii, Paraska.** "The new year (White-winged winter flies across the land)." / Paraska Ambrosiy. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.565 (58) (January 1974): back cover, illus.  
A 12-line poem.
- T003. Andiiivs'ka, Emma.** "The journey." / Emma Andijewska. Tr. Marta D. Olynyk. *Journal of Ukrainian Graduate Studies*. 2.2 (Fall 1977): 18–30.  
**Contents:** Bying a demon. • The suitcases. • Paradise. • The shoes.  
A translation of four short stories ("Kupivlia Demona," "Valizy," "Rai," "Cherevyky") from Andiiivs'ka's collection *Podorozh*, published in 1955. There is a brief unsigned editorial note that characterizes these stories as "united by a single character named D. Through the use of the 'automatic (unconscious) method' perfected by the French Surrealists in the 1920's, Andijewska has suggested the daily life of an ordinary, universal man by means of daring fantasy in disquieting syntactic juxtapositions."
- T004. Antonych, Bohdan Ihor.** "The cups (Green ashtree, sickle, horses). • The poplars (Two lonely poplars bend down)." *Journal of Ukrainian Graduate Studies*. 2.2 (Fall 1977): 126, 127.  
Two eight-line poems [i.e., translations of "Charky (Zelenyi iasen', serp i koni)" and "Kleny (Skhhylyls' dva samitni kleny)"] reprinted from *Square of Angels* [cf. B001] (Mark Rudman and Paul Nemser with Bohdan Boychuk, translators) quoted in Oleh S. Ilytzkyj's review of the book [cf. R008.1].
- T005. Antonych, Bohdan Ihor.** "Forever (Gray overcoats sink into wine-dark streets). • Graveyard of cars (In a graveyard of machines, dead cars sleep like hunks of fractured stars). • Horseshoes (Spring comes in on a hundred carts). • Sign of the lion (Kingdom of dead flowers, the desert sleeps). — Storm (The storm bends gray alders). • Duet (Slowly we turn to earth as to a cradle)." / Bohdan Antonych. Translators: Mark Rudman and Bohdan Boychuck [sic]. *Mundus Artium*. 8.2 (1975): 122–25.  
Brief notes about Antonych, Boychuk and Rudman appear on pp. 148, 149 and 152.  
The original Ukrainian titles of the translated poems are: Mertvi avta (Mov kusni zir rozbytykh, spliat' na tsyvyntariakh mashyn zavmerli avta). • Pidkovy (Na sto vozakh vesna pryide). • Znak leva (Umerlykh kvitiv tsarstvo — spyt' pustynia). • Buria (Nadkhodyt' buria. Syvi vil'khy). • Duet (Povoli povertaiemos' u zemliu, iak v kolyску).
- T006. Antonych, Bohdan Ihor.** "A night in St. George's Square (The midnight is as black as coal)." / Bohdan Ihor Antonich. Tr. C.H. Andruseshyn [sic] and Watson Kirckonnell [sic]. *Nashe zhyttia=Our Life*. 27.6 (June 1970): 26.  
A translation of the poem "Nich na ploshchi Iura (Pivnich chorna, nache vuhil').".
- T007. Antonych, Bohdan Ihor.** "Nine poems by Bohdan Antonych, translated by Mark Rudman and Paul Nemser with Bohdan Boychuk. *Boundary* 2. 5.2 (Winter 1977): 599–604.

**Contents:** A village (Cows are praying to the sun) / Tr. Mark Rudman. • Houses (The houses grow like mushrooms) / Tr. Mark Rudman. • The house beyond the star (The anthem of vegetation streams through my veins) / Tr. Mark Rudman. • Sunset (Shaggy clouds graze the forest) / Tr. Mark Rudman. • Winter (Tailors are cutting furs for foxes) / Tr. Mark Rudman. • Polaria (Sea froze in a chalice carved of ice) / Tr. Paul Nemser. • To those who have been executed (It's true: the rain can wash the blood off a stone) / Tr. Paul Nemser. • Ritual dance (Tattooed girls dance on the square of memory) / Tr. Paul Nemser. • Monumental landscape (Red cubic houses, round marketplaces, squares) / Tr. Paul Nemser.

These represent translations of the following poems: Selo (Korovy moliat'sia do sontsia). • Khaty (Khaty, nemov hryby chervoni). • Dim za zoreiu (Strumuie himn roslyn, shcho klychut' pro nestrymniŭ rostu). • Zakhid (Nad luhom khmary kucheriyavi). • Zyma (Kravtsi lysytsiam khutra shyiut'). • Poliarია (Zastyhlo more v chashi riz'blenii iz l'odu). • Slovo do rozstrilianykh (Tse pravda: krov z kaminnia mozhe zmyty doshch). • Khorovid (Tantsiuiut' tatiiovani divchata na maidani mrii). • Monumental'nyi kraievvd (Chervoni kuby muriv, kola zhovtykh ploshch, kvadratny skveriv).

**T008. Antonych, Bohdan Ihor.** "Storm (The storm is coming. Gray alders). • A forest (Learn the forest language). • Wonder (Dawn. Daylight strips the stars)." / Bohdan Antonych. Tr. Mark Rudman and Paul Nemser with Bohdan Boychuk. *Nashe zhyttia=Our Life*. 34.6 (June 1977): 24.

Three poems reprinted from the book *Square of Angels* [cf. B001] with an editorial note. These represent translations of: Buria (Nadkhodyt' buria. Syvi vil'khy). • Lis (Navchysia lisovoi movy). • Dyvo (Nad rankom. Zori z vovny mriaky).

**T009. Antonych, Bohdan Ihor.** "Storm (The storm is coming. Gray alders)." / Bohdan Antonych. Tr. Mark Rudman and Paul Nemser with Bohdan Boychuk. *Nashe zhyttia=Our Life*. 34.9 (October 1977): 26.

A translation of the poem "Buria (Nadkhodyt' buria. Syvi vil'khy)," reprinted from the book *Square of Angels* [cf. B001], with an editorial note.

**T010. Avramenko, Oleksandr.** "A flock of green swallows." / Alexander Avramenko. Tr. Eve Manning. *Soviet Literature*. 8 (281) (1971): 7–13. port.

A translation of the short story "Zhraika zelenykh lastivok." The author is identified in a bio-bibliographical note as a Ukrainian writer, born in 1934, the author of a book of the same title published in 1967 and of *Prometheus' children*, published in 1970. The unsigned note says about Avramenko: "The writer has a keen eye for what is new in life, in labour and people's relations, he writes with conviction of what he sees."

## B

**T011. "Baba-Yaga and the swan geese."** A Ukrainian folk tale. *Ukrainian Canadian*. 24.540 (33) (October 1971): 24–26. illus.

An unattributed translation of what is characterized in a note as a Halloween story. Published in the "Junior UC" section.

**T012. Babliak, Volodymyr.** "Matei Rozmarina." / Vladimir Bablyak. Tr. Eve Manning. *Soviet Literature*. 9 (243) (1968): 73–84. port.

A translation of a short story, with a bio-bibliographical note and the author's portrait on p. 73. This issue of SL is devoted to Soviet Ukrainian literature and art.

**T013. Bahmut, Ivan.** "A piece of cake." A Christmas story from the past. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.564 (57) (December 1973): 32–35. illus.

A translation of "Shmatok pyroha."

**T014. Bazhan, Mykola.** "The gods of Greece (Gleaming, glinting, glistening)" (An excerpt from the poem). / Mikola Bazhan. Tr. Dorian Rottenberg. *Soviet Literature*. 5 (302) (1973): 3–9. port.

A translation of excerpts from the poem "Bohy Ellady (Z Umans'kykh spohadiv) (Briazkamy ta blyskamy)" in an issue devoted to the literature of Soviet Ukraine. The author's portrait appears on p.

3 and a bio-bibliographical note on p. 207.

- T015. Bazhan, Mykola.** "Immortal rock (From Georgian verses) (The clinging ivy, chaplet upon chaplet)." / Mikola Bazhan. Tr. Avril Pyman. *Soviet Literature*. 9 (243) (1968): 139. port.  
A translation of the poem "Na ruinakh u Kutaisi (Rozkynuvshy zhovtavykh zhylok siti)," published in a special issue of *Soviet Literature* devoted to Ukrainian literature.
- T016. Bazhan, Mykola.** "Immortal rock (From Georgian verses) (The clinging ivy, chaplet upon chaplet)" / Mikola Bazhan. Tr. Avril Pyman. *Soviet Literature*. 11 (November 1972): 27.  
A translation of the poem "Na ruinakh u Kutaisi (Rozkynuvshy zhovtavykh zhylok siti)."
- T017. Bazhan, Mykola.** "Immortal rock (from Georgian verses) (The clinging ivy, chaplet upon chaplet)." / Mikola Bazhan. *Ukraine*. 4 (40) (1979): 21.  
A translation of the poem "Na ruinakh u Kutaisi (Rozkynuvshy zhovtavykh zhylok siti)." No translator indicated.
- T018. Bazhan, Mykola.** "Iskra (From 'Recollections of Uman') (Her train-trip's over)" / Mikola Bazhan. Tr. Dorian Rottenberg. *Soviet Literature*. 11 (320) (1974): 3-8.  
A translation of the long poem "Iskra," with a bio-bibliographical footnote on p. 3. An article by Novychenko on the occasion of Bazhan's seventieth birthday appears in the same issue [cf. A1053].
- T019. Bazhan, Mykola.** "Midnight, October 24 (The door—he strained his ears in breathless caution)." / Mikola Bazhan. Tr. Dorian Rottenberg. *Soviet Literature*. 4 (325) (1975): 6-7.  
A translation of the poem "Vnochi 24 zhovtnia (Vin odchyniaie dveri krad'koma)." There is no indication that Bazhan is a Ukrainian poet.
- T020. Bazhan, Mykola.** "The Ravine (Deep brownish hollows, slippery green claypits)." Tr. Peter Tempest. *Ukrainian Canadian*. 29.596 (90) (January 1977): 37. illus.  
A translation of the poem "Iar (Rudi provallia, hnylyshcha zeleni)," illustrated with two photographs of the monument at Babyn Iar.
- T021. Bilkun, Mykola.** "It isn't black at all." A short story by Mikola Bilkun. Tr. Anatole Bilenko. *Ukraine*. 2 (30) (1977): 24-25. col. illus.  
A translation of a short story.
- T022. Bilkun, Mykola.** "Sasha's fir tree." *Ukrainian Canadian*. 29.595 (89) (December 1976): 35. illus.  
A children's story in the "Junior UC" section. Translator not indicated.
- T023. Bilkun, Mykola.** "The well; a novella." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.612 (106) (June 1978): 38-41. illus.  
A translation of a short story.
- T024. Blyznets', Viktor.** "How the geese ate the overcoat" / by Victor Blyznets. Tr. Wilfred Szczesny. *Ukrainian Canadian*. 30.603 (97) (September 1977): 35-38. illus.  
A children's story in the "Junior UC" section.
- T025. "Boh-Sya Razhdaye — Chto-zh ho mozhe znaty** (God Incarnating—who can know such wonder?)" Tr. from Ukrainian by Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 28.9 (November/December 1971): 19.  
A translation of the Ukrainian Christmas carol "Boh sia razhdaie."
- T026. Boiko, Hryts'ko.** "Good pals (At home, at play and in school)" / Hrytsko Boyko. *Ukrainian Canadian*. 32.627 (121) (November 1979): 36. illus.  
A children's poem (39 lines) in the "Junior UC" section. No translator indicated.
- T027. Bondarchuk, Petro.** "Gray wolf." A novella. Tr. Anatole Bilenko. *Ukraine*. 2 (10) (1972): 20-22. illus.

A translation of a short story.

- T028. "Boris Son O'three." A Ukrainian folk tale. Tr. Anatole Bilenko. *Ukrainian Canadian*. 30.608 (102) (February 1978): 33–37. illus.  
Published in the "Junior UC" section.

## C

- T029. "Carol of the bells (Hark how the bells, sweet silver bells)." / Music by Mykola Leontovych. English lyrics by P. S. Wilhousky. *Forum*. 30 (1975): 10. illus.  
An English adaptation of "Shchedryk, shchedryk, shchedrivochka." The Ukrainian text, in Cyrillic and in transliteration, appears on p. 8. The score of Leontovych's music is given on pp. 8–9. The note says: "Published by Carl Fisher, Inc."
- T030. Chabaniv's'kyi, Mykhailo. "The drum." / A story by Mikhailo Chabanivsky. Tr. Mar [sic] Pinchevsky. *Ukraine*. 4 (16) (1973): 20–21. port.  
A translation of a short story. With a brief bio-bibliographical note on Chabaniv's'kyi and his b/w portrait on p. 20.
- T031. Chabaniv's'kyi, Mykhailo. "The queen of the mirror palace." A short story by Mikhailo Chabanivsky. Tr. Anatole Bilenko. *Ukraine*. 1 (21) (1975): 22–23. illus., port.  
A translation of the short story "Koroleva dzerkal'noho palatsu," reprinted from the collection *Valor* [cf. B115]. A bio-bibliographical note on the author and his b/w portrait appear on p. 23. The same issue has a large full-page color photograph of the Shevchenko monument in Kharkiv.
- T032. Cheremshyna, Marko. "A Christmas carol" / by Marko Cheremshina. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 32.628 (122) (December 1979): 32–34. illus.  
A translation of the short story "Koliada."
- T033. Cheremshyna, Marko. "The cure" / by Marko Cheremshina. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 26.570 (63) (June 1974): 35–37. illus.  
A translation of the story "Lik."
- T034. Chub, Dmytro. "Autumn melodies (Sombre night, morose and cold)." Tr. R.H. Morrison. *Zhinochyi svit=Woman's World*. 29.10 (337) (October 1978): 19.  
A translation of the poem "Osinni melodii (Nich pokhmura, nich kholodna)."
- T035. Chubach, Hanna. "The rose (Barbed wire still cuts the fields in early morn)." Tr. Gladys Evans. *Ukrainian Canadian*. 27.579 (72) (May 1975): 39. port.  
A translation of a poem, with a brief bio-bibliographical note about the author and her portrait.
- T036. Chubai, Hryhorii. "The search for the accomplice (He saw today)." Tr. Danylo Struk. *Canadian Slavonic Papers*. 14.2 (Summer 1972): 283–93.  
The complete text of the long poem *Vidshukuvannia prychetnoho* quoted in Struk's article "Hryhorii Chubai: beyond all expectations." [cf. A1469].
- T037. Chubyn's'kyi, Pavlo. "The Ukrainian national anthem (Ukraine has not died yet, brothers)." Tr. V. Bohdaniuk. *Ukrainian Review* (London). 22.1 (Spring 1975): 72.  
Three translated stanzas of "Shche ne vmerla Ukraina," with a historical note about the anthem. The text was written by Pavlo Chubyn's'kyi (1839–1884) and the music by Mykhailo Verbytsky (1815–1870). The poem was first published in 1863.
- T038. "The clever girl." Ukrainian folk tale. *Ukrainian Canadian*. 25.567 (60) (March 1974): 22–25. illus.

An unattributed translation published in the "Junior UC" section.

- T039. "The Cossack Mamariha."** A Ukrainian folk tale. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 28.583 (76) (October 1975): 28–32. illus.  
 Printed in the "Junior UC" section. A translation of "Kozak Mamaryha."

## D

- T040. Daleka, Lidiia.** "Look how the moon has moved (Look how the moon has moved—a censer made of gold)." / Lydia Daleka. *Nashe zhyttia=Our Life*. 31.8 (September 1974): 20.  
 A translation of the poem "\*\*\*\* (Hlian': misiats' skomakhnuvs' — kadylo zolote)," reprinted from R.H. Morrison's *Australia's Ukrainian Poets* [cf. B063], with a bio-bibliographical note about the author.
- T041. "Dark as a gypsy girl (Dark as a gypsy girl)."** Ukrainian folk song. Tr. Anne Kobylansky. Musical arrangement by L. Kalytyn. *Ukrainian Canadian*. 599 (93) (April 1977): 26–27.  
 An English adaptation of the song "Oi, chorna ia sy, chorna," with parallel Ukrainian text and music.
- T042. "Dark brows (Beautiful brown eyes, under black eyebrows)."** A Ukrainian folk song. Translation by Anne Kay. *Ukrainian Canadian*. 22.515 (9) (July/August 1969): 24–25. music.  
 A free translation of "Chornii brovy, karii ochi." With parallel Ukrainian text and music arranged by F. Nadenenko.
- T043. Demchenko, Helena.** "Tick-tock—tick-tock (Nobody could call me lazy)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.566 (59) (February 1974): 28. illus.  
 A translation of "Tik-tak, tik-tak," a three-stanza poem published in the "Junior UC" section.
- T044. Dimarov, Anatolii.** "Mother and son." *Ukrainian Review* (London). 16.1 (Spring 1969): 59–63.  
 An unattributed translation of an excerpt from a novel published in *Literaturna Ukraina* on 27 February 1962.
- T045. Dmyterko, Liubomyr.** "\*\*\*\* (First to tell it, is our bounden duty) / Lyubomir Dmyterko. Tr. Gladys Evans. *Soviet Literature*. 6 (279) (1971): 141–42.  
 A translation of a poem. No indication that Dmyterko is a Ukrainian poet.
- T046. Dmyterko, Liubomyr.** "\*\*\*\* (When I have penned the best of what I can)" / Lyubomir Dmyterko. Tr. Valentina Jacque. *Soviet Literature*. 5 (302) (1973): 151.  
 A translation of the poem "Koly ia napyshu svii krashchyi virsh" in an issue devoted to Soviet Ukrainian literature. A portrait of the author appears on p. 153 and a bio-bibliographical note on p. 207.
- T047. Dniprova Chaika.** "The maiden-seagull." A Ukrainian legend by Dniprova Chaika. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 24.545 (38) (March 1972): 44–47. illus.  
 A translation of the story "Divchyna-chaika," published in the "Junior UC" section.
- T048. Dovzhenko, Oleksandr.** "Mother" / Olexandr Dovzhenko. Tr. Anatole Bilenko. *Ukraine*. 2 (14) (1973): 16–17. illus.  
 A translation of the short story "Maty."
- T049. Dovzhenko, Oleksandr.** "Mother" / by Olexandr Dovzhenko. Tr. Anatole Bilenko. *Ukrainian Canadian*. 27.574 (67) (November 1974): 34–37. illus.  
 A translation of the short story "Maty."
- T050. Drach, Ivan.** "Ballad of a child's wide-open eyes (I want to look at the world with eyes wide-open)."

Tr. Anatole Bilenko. *Ukraine*. 2 (30) (1977): 12. col. illus.

A translation of the poem "Balada rozplushchenykh dytyachykh ochei (la khochu bachyty svit rozplushchenymy ochyma)." Illustrated with Lyubov Panchenko's appliqué "Motherhood," in color.

**T051. Drach, Ivan.** "The ballad of the pail (I'm a form out of zinc. I contain)." Tr. Dorian Rottenberg. *Fifty Soviet Poets*. Comp. by Vladimir Ognev and Dorian Rottenberg. Moscow: Progress Publishers, 1969. 170–73. port. on 170.

A translation of the poem "Balada pro vidro (Ia — tsynkova forma. A zmist v meni — vyshni)." With a bio-bibliographical note and a b/w portrait of Drach on p. 170. There is a parallel text on p. 172—not of the Ukrainian original but of an unattributed Russian translation. The note says about Drach: "He is an innovator not only as regards form (involved associational lines, musically picturesque expressiveness, original rhythms) but also as regards content. Drach's poetry, in which he strives to bring out the general in the personal, and the universal in the national, is notable for the wide range of interests it embraces, for its intellectual depth."

**T052. Drach, Ivan.** "The ballad of widowhood (The two widows sat down and folded their arms) / A translation made in Kiev by Mark Pinchevsky and Alan Sillitoe. • The ballad of the genes (I. My hands are shifting through a fire. II. Who am I? Go on, ask me. III. When you fall asleep on my shoulders). • Sun sketch (Where tender clouds with white sholders) / Tr. Anatoly Bilenko and Alan Sillitoe. • The ballad of the bundles (A long time ago there was grandma Koropchikha) / Tr. Mark Pinchevsky and Allan Sillitoe. • The ballad of the sunflower (The sunflower had arms and legs) / Tr. Marco Carynnyk and Alan Sillitoe." *Modern Poetry in Translation*. 9 (January 1971): 1–3.

These are translations of the following poems: Balada pro vdovynnia (Sily udovy, krylon'ky isklaly). • Balada pro heny. [I,II,III]. • Soniachnyi etiud (De koty'sia mizh holubykh luhiv). • Balada pro vuzlyky (Bula kolys' u mene baba Korupchikha). • Balada pro soniashnyk (V soniashnyka buly ruky i nohy). With a brief biographical note about the author under the heading "Ukraine." This issue also includes poetry translations from Romania, Russia, Czechoslovakia, and Hungary, as well as prose translations from Russia and Japan.

**T053. Drach, Ivan.** "A ballad with a question mark (Beyond the gates of existence)." Tr. Martha Bohachevsky-Chomiak. *Nashe zhyttia=Our Life*. 29.1 (January 1972): 26.

A translation of the poem "Balada zi znakom zapytannia (Shcho tam, za dveryma buttia)."

**T054. Drach, Ivan.** "Homage to Lanchkhuti (In a sun-kissed Gurian valley, in the quiet hamlet Lanchkhuti)." Tr. Dorian Rottenberg. *Soviet Literature*. 5 (302) (1973): 152.

A translation of the poem "V Lanchkhuti (V blahoslovennoi Hurii u tykhim mistechku Lanchkhuti)" in an issue devoted to Soviet Ukrainian literature. The author's portrait appears on p. 153 and a bio-bibliographical note on p. 207.

**T055. Drach, Ivan.** "My faith is in Lenin (The world draws breath with a poem's rhythm)." Tr. Dorian Rottenberg. *Soviet Literature*. 4 (25) (1969): 41.

A translation of the poem "Dykhaiu Lenynym (Dykhaie osin', dykhaie svit hustyi)." A footnote identifies Drach as a Ukrainian poet.

**T056. Drach, Ivan.** "Somewhere on the bottom of my nights (Somewhere on the bottom of my nights)." *Forum*. 2.2 (Summer 1968): 30.

A translation of the poem "Des' na dni moikh nochei." No translator indicated.

**T057. Drach, Ivan.** "Sunflower (The sunflower had arms and legs) / Tr. Daniel Halpern. • Ballad of genes (I. I lift fire in my hands. II. Who am I, you ask, who am I?) / Tr. Paul Nemser and Mark Rudman. • The pail (I am—zinc is my form. And I contain—cherries) / Tr. Stanley Kunitz and Gregory Orr. • White candle (Somewhere on the floor of my nights) / Tr. Carol Muske. *Antaeus*. Special translation issue, vol. 2.16 (1975): 111–16.

Translations of the following poems: Balada pro soniashnyk (V soniashnyka buly ruky i nohy). • Balada pro heny. [I,II]. • Balada pro vidro (Ia — tsynkova forma. A zmist v meni — vyshni). • Des' na dni moikh nochei.

The translations were done in collaboration with Bohdan Boychuk, who also supplied a brief bio-bibliographical note about Drach on p. 111.

- T058. Drach, Ivan.** "The three girdles (A ballad) (Night dozed off, hammocked in my arms)." Tr. Dorian Rottenberg. *Soviet Literature*. 9 (243) (1968): 143–44. port.  
A translation of the poem "Balada pro try poiasy" in an issue dedicated to Soviet Ukrainian literature and art.
- T059. Drach, Ivan.** "White candle (Somewhere in the depths of my nights)." *Soviet Life*. 2 (245) (February 1977): 58.  
An unattributed translation of the poem "Des' na dni moikh nochei."
- T060. Drobiuzko, O.** "How a cat taught two baby birds to fly" / by O. Drobyazko. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 26.570 (63) (June 1974): 30–31. illus.  
A translation of the story "Iak kit uchyv dvokh ptasheniak litaty," published in the "Junior UC" section.
- T061. Drozd, Volodymyr.** "The sun." / Vladimir Drozd. Tr. Eve Manning. *Soviet Literature*. 5 (290) (May 1972): 42–52.  
A translation of "Sontse" in the anthology "Twenty-five short stories by Soviet writers, 1960–1970." Drozd is identified as a writer from Ukraine. Portrait on added pages. Bio-bibliographical note on p. 196.
- T062. Drozd, Volodymyr.** "Sweet summer, autumn." A story. / Vladimir Drozd. Tr. Asya Shoyett. *Soviet Literature*. 5 (302) (1973): 105–21. port.  
A translation of "Solodke lito" in an issue devoted to the literature of Soviet Ukraine. A portrait of the author is on p. 105 and a bio-bibliographical note on p. 207.

## E

- T063. "Earth and heaven (Earth and heaven, earth and heaven)." Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 24.11 (December 1967): 19.**  
A translation of the Ukrainian Christmas carol "Nebo i zemlia."
- T064. "Eternal love (A Carpathian legend)." Tr. Jim Lenko. *Ukrainian Canadian*. 23.519 (13) (December 1969): 42–43. illus.**  
A note says: "From the book "Carpathian Legends" published by Karpati Publ. House."

## F

- T065. "The farm (Once a good old man)." A Ukrainian folk tale in verse. Tr. Anatole Bilenko. *Ukrainian Canadian*. 31.621 (115) (April 1979): 34–35. illus.**  
Printed in the "Junior UC" section.
- T066. Fed'kovych, Iurii.** "Lileyev's Grave or Dovbush's treasure" / by Yuriy Fedkovich. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.604 [sic] (99) (November 1977): 38–42. illus.  
A translation of the story "Lelii mohyla abo Dovbushiv skarb."
- T067. "The fisherman and the little gold fish (a play in three scenes for children)." *Ukrainian Canadian*. 24.543 (36) (January 1972): 32–34. illus.**  
Based on a Ukrainian folk tale. No author or translator indicated.

- T068. Fomin, Ievhen.** "Mother (I trod the road, as earth was being dressed)." / Evhen Fomin. Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 27.4 (April 1970): 17.  
A translation of the poem "Maty (Ia ishov dorohoio. Vdialhalasia zemlia)," reprinted from *The Ukrainian Poets, 1189–1962*. [cf. *ULE: Books and Pamphlets, 1890–1965, B2*].
- T069. "The foster father."** A Ukrainian folk tale. *Ukrainian Canadian*. 25.554 (47) (January 1973): 32–35. illus.  
Translator not named. Published in the "Junior UC" section with a note: "from Ukrainian folk tales."
- T070. "Foxy-loxy and Palsy-wolfie."** A Ukrainian folk tale. Tr. Anatole Bilenko. *Ukrainian Canadian*. 31.618 (112) (January 1979): 34–38. illus.  
Published in the "Junior UC" section with illustrations by Arcady Milkovetsky.
- T071. Franko, Ivan.** "The cranberry (Cranberry crimson, why dost thou bend low?)" Tr. Percival [sic] Cundy. *Nashe zhyttia=Our Life*. 25.7 (July/August 1968): 19.  
A translation of the poem "Chervona kalyno, choho v luzi hneshsia (Ziviale lystia. Druhyi zhmutok, 5)."
- T072. Franko, Ivan.** "The dove (A hermit was sitting by his lonely cell)." Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 26.5 (May 1969): 26.  
A translation of the poem "Sydiv pustynnyk bilia svoho skytu (Tiuremni sonety, 32)."
- T073. Franko, Ivan.** "Easter Day (from "The Lord's Jest") (Come Easter Day. Dear God Almighty)." Tr. Vera Rich. *Ukrainian Review* (London). 13.3 (Autumn 1966): 22–23.  
A translation of "Velykden! Bozhe mii velykyi," which is part XVIII of the long poem *Pans'ki zharty*.
- T074. Franko, Ivan.** "The hedgehog and the rabbit." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 27.578 (71) (April 1975): 30. illus.  
A translation of the story "Zaiats' i izhak." Published in the "Junior UC" section.
- T075. Franko, Ivan.** "The hewer." Tr. Wolodymyr Slez. *Ukrainian Review* (London). 27.3 [sic, i.e., 26].3 (Autumn 1979): 77–83.  
A short story. A translation of "Rubach."
- T076. Franko, Ivan.** "The Idyll (It was in days of old. Two little children)." Tr. Vera Rich. *Ukrainian Review* (London). 13.3 (Autumn 1966): 24–26.  
A translation of the poem "Idyliia (Davno bulo. Ditei malen'kykh dvoie) (Excelsior, 6)."
- T077. Franko, Ivan.** "Ivan Vyshensky." Tr. from the Ukrainian by Adam Hnidj. *Studia Ucrainica*. 1 (1978): 135–62.  
A translation of all twelve parts of the long poem *Ivan Vyshens'kyi*, i.e., I. (Like a pyramid of verdure). • II. (On the Attos bells are ringing). • III. (On the Athos bells are ringing). • IV. (Finally the chants are ended). • V. (Greetings, thou my domicile). • VI. (Days in regular succession). • VII. (All night long the storm continued). • VIII. (What guests extraordinary). • IX. (Dusk is falling. A great shadow). • X. (Night came; then relief from daylight). • XI. (Pacing up and down his cavern). • XII. (Dusk is falling. Like a dove-grey).
- T078. Franko, Ivan.** "Kotlyarevsky (A mighty eagle on a snow-peak hoary)." Tr. Vera Rich. *Ukrainian Quarterly*. 25.4 (Winter 1969): 336.  
A translation of the poem "Kotliarevs'kyi (Orel mohuchy na vershku snizhnomu)."
- T079. Franko, Ivan.** "Little Myron." Tr. Cecilia Dalway. *Ukrainian Canadian*. 23.520 (14) (January 1970): 39–43. illus.  
A translation of the short story "Malyi Myron," with illustrations by O.N. Yablonska.
- T080. Franko, Ivan.** "Moses (Prologue) (My nation, torment worn, of spirit wasted)." Tr. Orysia Prokopiw.

*Vira=Faith*. 5.4 (16) (October-December 1979): 15.

A translation of the prologue to the poem "Moisei (Narode mii, zamuchenyi, rozbytyi)."

**T081. Franko, Ivan.** "My love (So lovely is she, for she shines)." / Ivan Franko. *Zhinochyi svit=Woman's World*. 27.7-8 (315-316) (July-August 1976): 27.

An unattributed translation of the poem "Moia liubov (Vona tak harna, siaie tak) (Ukraina, 1)." The translation is probably that of Percival Cundy, from his book *Ivan Franko, the Poet of Western Ukraine* (1948). [cf. *ULE: Books and Pamphlets, 1890-1965*, B20].

**T082. Franko, Ivan.** "O Earth (O Earth, all-fertile mother of all might)." *Nashe zhyttia=Our Life*. 30.8 (September 1973): 25.

A translation of the poem "Zemle, moia vseplodiushchaia maty." The translators are not named, but they are, apparently, C.H. Andrusyshen and W. Kirkconnell.

**T083. Franko, Ivan.** "O my mother (O my mother, my mother, most precious and dear)." / I. Franko. Tr. C.H. Andrusyshen and W. Kirkconnell. *Zhinochyi svit=Woman's World*. 27.5 (313) (May 1976): 23.

A translation of the poem "Matinko moia ridnesen'ka (Ziviale lystia. Tretii zhmutok, 13)."

**T084. Franko, Ivan.** "The oil worker." An excerpt from the story by Ivan Franko. Tr. Fainna Solasko. *Ukrainian Canadian*. 25.560 (53) (July-August 1973): 31-38. illus.

A partial translation of "Ripnyk," with a note: "from the cycle "Borislav is Laughing."

**T085. Franko, Ivan.** "The painted fox: a fable." Tr. Wilfred Szczesny. *Ukrainian Canadian*. 31.614 (108) (September 1978): 22. illus.

A translation of "Farbovani lys."

**T086. Franko, Ivan.** "A parable about foolishness (One time a foolish hunter)." Tr. John Weir. *Ukrainian Canadian*. 31.615 (109) (October 1978): 62.

A translation of "Prytcha pro nerozum."

**T087. Franko, Ivan.** "Prison sonnets." Tr. Vera Rich. *Ukrainian Review* (London). 14.2 (Summer 1967): 78-83.

**Contents:** I. (This is the house of weeping, sighing, grieving). • II. (Hard is the road to righteousness, and narrow). • III. (Well, they have listed us, as if dumb creatures). • IV. (I sit in jail like hunter in a lair). • V. (You want to know of prison life, how ever). • VI. (Won't you be quiet! the warder shouts, and rushes). • VII. (Night. In the cell all are asleep. They snore). • VIII. (But hardly has sleep overcome our eyelids). • IX. (And, long before the clock strikes five next morning). • X. (Once we were in a fine Ukrainian mansion). • XI. (We get up early, wash our faces sweetly).

Translations of the first eleven sonnets from the cycle "Tiuremni sonety," i.e., I. (Tse dim plachu, i smutku, i zikhannia). • II. ("Vuz'ka, vazhkaia do dobra doroha"). • III. (Hei, opysaly nas, nemov khudobu). • IV. (Sydzhu v tiurni, mov v zasidtsi strilets'). • V. (Vam khoches' znat', iak nam v tii kazemati). • VI. ("Ne budesh tykho!" — kryknuv post i shparko). • VII. (Vzhe nich. Posnuly v kazni vsi, khroput'). • VIII. (A ledve til'ky son nam zlomyt' ochi). • IX. (A rano, poky chas shche vyb'ie p'iaty). • X. (Kolys' v odnim shanovnim rus'kim domi). • XI. (Vstaiem ranen'ko, myiemos' harnen'ko).

**T088. Franko, Ivan.** "The spirit of revolt (The spirit of revolt abides)." Tr. Vera Rich. *Ukrainian Review* (London). 15.1 (Spring 1968): 28.

A translation of the poem "Hymn (Vichnyi revoliutsioner)."

**T089. Franko, Ivan.** "A tale about prosperity." Tr. John Weir. *Ukrainian Canadian*. 28.592 (86) (September 1976): 41-45. illus.

A translation of the story "Kazka pro dobrobut." With a two-paragraph note about Ivan Franko and his portrait on p. 43.

**T090. Franko, Ivan.** "The turnip." Tr. John Weir. *Ukrainian Canadian*. 30.604 [sic] (99) (November 1977): 32-35. illus.

A translation of the story "Ripka."

- T091. Franko, Ivan.** "Under the hay rick." An excerpt from the story by Ivan Franko. Tr. Natalia Kostiniuk. *Ukrainian Canadian*. 25.559 (52) (June 1973): 33-35. illus.  
Partial translation of "Pid oborohom."
- T092. Franko, Ivan.** "The vixen and the crab." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 31.615 (109) (October 1978): 61. illus.  
A translation of "Lysychka i rak." With a note: "from the collection of short stories 'When the animals talked.'"
- T093. Franko, Ivan.** "Work (As iron which possesses magic power)." Tr. Percifal [sic] Cundy. *Nashe zhyttia=Our Life*. 26.2 (February 1969): 26.  
A translation of the poem "Iak te zalizo z syloi dyvnoiu (Vol'ni sonety, 10)."
- T094. Franko, Ivan.** "Zakhar Berkut." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 24.541 (34) (November 1971): 32-36, 38-43. illus.  
A translation of chapter VIII of the novel *Zakhar Berkut*. A synopsis of the novel appears on p. 32. The work is characterized as a "remarkable historical novel on the ancient Rus['] ... one of the most exciting novels written about that period of Ukrainian history."
- T095. "The further adventures of Kotihoroshko.** A Ukrainian folk tale." *Ukrainian Canadian*. 23.520 (14) (January 1970): 32-34. illus.  
No translator indicated. Published in the "Junior UC" section.

## G

- T096. "The goat and the ram."** A Ukrainian folk tale. *Ukrainian Canadian*. 30.611 (105) (May 1978): 32-33. illus.  
No translator indicated.
- T097. "The Goblins."** A Ukrainian folk tale. Tr. Natasha Johnstone. *Ukrainian Canadian*. 25.555 (48) (February 1973): 46-48. illus.  
Published in the "Junior UC" section.
- T098. "God eternal, Boh Predvichny:** Traditional Ukrainian carol (God eternal, born today)." *Forum*. 30 (1975): 6. illus.  
Four stanzas of an English version of "Boh Predvichnyi narodyvsia." No translator indicated.
- T099. "God eternal (God eternal to us is born)."** Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 23.11 (December 1966): 15.  
A translation of the Ukrainian Christmas carol Boh predvichnyi narodyvsia.
- T100. "The golden slipper:** Ukrainian folk tale." Tr. Anatole Bilenko. *Ukraine*. 2(6) (1971): 20-21. illus.
- T101. "The golden slipper:** Ukrainian folk tale." Tr. Anatole Bilenko. *Ukrainian Canadian*. 27.575 (68) (December 1974): 30-33. illus.  
Published in the "Junior UC" section.

## H

- T102. "Handzia** (In the world is there another?)" A Ukrainian folk song. English translation by Anne Kay. *Ukrainian Canadian*. 22.509 (3) (January 1969): 30.  
A translation of the song "Chy ie v sviti molodytsia," with parallel Ukrainian text and musical arrangement by F. Nadenenko on pp. 30-32.
- T103. Hlazovyi, Pavlo.** "The house of sweets (Once a little bear cub running)"/ P. Hlozovay. *Ukrainian Canadian*. 25.565 (58) (January 1974): 28. illus.  
An unattributed translation of the humorous poem "Dim solodoshchiv," published in the "Junior UC" section.
- T104. Hnatiuk, Nina.** "Poems" / by Nina Hnatyuk. Tr. Eugene Felgenhauer. *Ukrainian Canadian*. 27.578 (71) (April 1975): 30. port.  
Contents: You were the rain, a craving thirst was I. • Through willows water gleams afar.  
Translations of two poems.
- T105. Holovko, Dmytro.** "Peter, Codec and the program tapes." A story from Ukraine by Dmytro Holovko. Tr. Wilfred Szczesny. *Ukrainian Canadian*. 31.619 (113) (February 1979): 32-36. illus.  
A children's story published in the "Junior UC" section.
- T106. Honchar, Oles'.** "Beneath distant pines." A story. / Oles Gonchar. Tr. Helen Stone. *Soviet Literature*. 5 (302) (1973): 20-24.  
A translation of the short story "Pid dalekymy sosnamy" in an issue devoted to Soviet Ukrainian literature. Honchar's b/w portrait is on p. 20 and a bio-bibliographical note about him on p. 207.
- T107. Honchar, Oles'.** "The Cathedral." Tr. Marta Olynyk. *Journal of Ukrainian Graduate Studies*. 1.1 (Fall 1976): 51-61.  
A translation of chapters VIII and IX of the novel *Sobor*.
- T108. Honchar, Oles'.** "The Cathedral." Tr. Leonid Rudnytzky. *Mitteilungen* (Arbeits- und Förderungsgemeinschaft der Ukrainischen Wissenschaften). 15 (1978): 102-25.  
This translation of selections from the novel *Sobor* includes chapter 1, chapter 26, and excerpts from chapter 3 and is accompanied by the translator's introduction on pp. 96-101 [cf. A1295].
- T109. Honchar, Oles'.** "The cyclone." / Oles Gonchar. Tr. Alice Ingman. *Soviet Literature*. 1(274) (1971): 9-90; 2 (275) (1971): 16-110. port.  
A translation of the novel *Tsyklon*. Honchar's b/w portrait appears on p. 9 in the first issue, together with a two-page unsigned editorial note. The author is identified as a "prominent Ukrainian writer" and characterized as "an artist in the lyrical romantic style" to whom "romanticism is able to express the truth of the national spirit, of the national character." In *The Cyclone*, where "the modern scene and the past are closely interwoven," Honchar, according to this note, "peers into the inner world of his characters, and is again drawn by the moral beauty of man" and "brings up problems of artistic creativeness, the significance of art, its purpose and place in life."
- T110. Honchar, Oles'.** "A man in the steppe." / Oles Gonchar. Tr. Anthony Wixley. *Soviet Literature*. 4 (238) (1968): 75-84. port.  
A translation of the short story "Liudyna v stepu," with the author's portrait on p. 75 and a bio-bibliographical note on Honchar published as an extended footnote on pp. 76-79. The note says, among other things: "Oles Gonchar is one of the writers in whose creative work national literary traditions find fullest expression and are bound up with a highly developed sense of his own time and with a profound interest in the activities of his contemporaries. It is this that has made him a writer whose name is known for [sic] beyond the frontier of his own land."
- T111. Honchar, Oles'.** "Modry Kamen." Tr. Mark Pinchevsky. *Ukraine*. 2 (1970): 13-14. port.

A translation of the short story "Modry Kamen." The unsigned bio-bibliographical note on p. 13 says, among other things: "Honchar writes in a poetic and romantic idiom which lends his realistic epics an accentuated lyrical character."

**T112. Honchar, Oles'.** "The road beyond the clouds." *Ukrainian Canadian*. 22.515 (9) (July/August 1969): 56-61. illus.

A translation of the short story "Doroha za khmary." An added note says: "from the collection 'The South,' published in an English translation by V. Shneerson." With an unsigned half-page bio-bibliographical note entitled "Oles Honchar, one of Ukraine's foremost contemporary writers" and a large b/w portrait of Honchar on p. 55.

**T113. Honchar, Oles'.** "The sandy spit." / Oles Gonchar. Tr. Anthony Wixley. *Soviet Literature*. 9 (243) (1968): 85-95.

A translation of a short story, with a bio-bibliographical note and a portrait of the author on p. 85 in an issue devoted to Ukrainian literature.

**T114. Honchar, Oles'.** "Shore of love." / Oles Gonchar. Tr. Hilda Stone. *Soviet Literature*. 1 (358) (1978): 3-86. port. on 4.; 2 (359) (1978): 36-115.

A translation of the novel *Bereh liubovi*, accompanied by an article, "The shore of winged dreams," by Natan Rybak [cf. A1301].

**T115. Horeva, Ievheniia.** "The iron wolf." / A Ukrainian folk tale. Adapted by Yevhenia Horeva. Tr. Wilfred Szczesny. *Ukrainian Canadian*. 29.600 (94) (May 1977): 32-36. illus.

Published in the "Junior UC" section.

**T116. "How a muzhik ate with the lord."** A Ukrainian folk tale. *Ukrainian Canadian*. 25.566 (59) (February 1974): 26-27.

Published in the "Junior UC section." No translator indicated.

**T117. "How Dovbush helped a poor man."** Tr. Sonia Humeniuk. *Ukrainian Canadian*. 23.529 (23) (November 1970): 29-30. illus.

A translation of a folk tale. With a note about Oleksa Dovbush on p. 28 entitled: "Ukrainian Robin Hood."

**T118. Hrabovs'kyi, Pavlo.** "Do not grieve (Do not grieve that beauty)" / by Pavlo Hrabovsky. Tr. John Weir. *Ukrainian Canadian*. 25.563 (56) (November 1973): 40. port.

A translation of the poem "\*\*\*\* (Ne sumui, shcho vroda)," with a brief bio-bibliographical note and a b/w portrait of the author.

**T119. Hrinchenko, Borys.** "Watermelons" / by Boris Hrinchenko. Tr. Wilfred Szczesny. *Ukrainian Canadian*. 30.604 (98): 38-42. illus.

A translation of the short story "Kavuny." Published in the "Junior UC" section.

**T120. Hurko, Stefania.** "To Valentyn Moroz (I always waited for you, Valentyn)." Tr. from Ukrainian by P. Kornylko. *ABN Correspondence*. 25.6 (November-December 1974): 2.

A translation of a poem written in July 1974 during a hunger strike outside the Soviet embassy in Ottawa.

**T121. Hutsalo, Ievhen.** "The cockerel in the night" / by Yevhen Hutsalo. Tr. Hilda Perham. *Ukrainian Canadian*. 29.594 (88) (November 1976): 39-46.

A translation of the short story "Nichnyi piven'."

**T122. Hutsalo, Ievhen.** "Evening songs." / By Yevhen Hutsalo. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.561 (54) (September 1973): 20-25. illus.

A translation of the story "Vechirni pisni," with an inserted brief bio-bibliographical note about the author and his b/w portrait.

- T123. Hutsalo, Ievhen.** "A gray hare." / Yevgen Gutsalo. *Soviet Life*. 5 (176) (May 1971): 27–29. illus.  
An unattributed translation of a short story. With a brief biographical note about the author.
- T124. Hutsalo, Ievhen.** "Inna and Mudrik." / Evgen Hutsalo. Tr. Anthony Wixley. *Soviet Literature*. 9 (243) (1968): 111–23. port.  
A translation of the short story "Inna ta Mudryk," with a bio-bibliographical note and a portrait of the author on p. 111 in an issue devoted to Ukrainian literature.
- T125. Hutsalo, Ievhen.** "Leaves of red-gold hair" / by Yevhen Hutsalo. Tr. Helen Stone. *Ukrainian Canadian*. 28.586 (79) (January/February 1976): 42–44. illus.  
A translation of the story "Lystia rudoho volossia."
- T126. Hutsalo, Ievhen.** "Thanks for the summer" / Yevhen Hutsalo. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 31.616 (110) (November 1978): 36–42. illus.  
A translation of the short story "Spasybi za lito," with a note about the author and his portrait on p. 39.
- T127. Hutsalo, Ievhen.** "Two stories" / Evgen Gutsalo. Tr. Eve Manning. *Soviet Literature*. 10 (271) (1970): 20–27.  
**Contents:** Evenings. • Blue sheep.  
Translations of "Holosy opivnochi" and "Blakytyni vivtisi," with a bio-bibliographical note and a b/w portrait of the author on p. 18. The note (unsigned) says about the author: "Gutsalo's prose is very close to poetry, which gives it great warmth, a particularly vibrant, picturesque quality."
- T128. Hutsalo, Ievhen.** "Two stories." / Evgen Gutsalo. *Soviet Literature*. 5 (302) (1973): 92–104.  
**Contents:** The Cockerel in the night. / Tr. Hilda Perham. • Leaves of red-gold hair. / Tr. Helen Stone.  
Translations of the short stories "Nichnyi piven" and "Lystia rudoho volossia" in an issue devoted to Soviet Ukrainian literature. Hutsalo's b/w portrait is on p. 92 and a bio-bibliographical note on p. 207.

## I

- T129. Ianovs'kyi, Iurii.** "The heir to the dynasty." / Yuri Yanovsky. Tr. Alice Ingman. *Soviet Literature*. 9 (243) (1968): 18–23. port.  
A translation of the short story "Dynastychnye pytannia," with a bio-bibliographical note and a portrait of the author on p. 18. This issue of SL is devoted to Soviet Ukrainian literature and art.
- T130. Ianovs'kyi, Iurii.** "Maidenhood" / Yuri Yanovsky. *Ukrainian Canadian*. 27.578 (71) (March 1975): 41–43. illus.  
An unattributed translation of the story "Divchynka u vinku."
- T131. Ianovs'kyi, Iurii.** "Red Army soldier. The spy." / Short stories by Yuri Yanovsky. Tr. Anatole Bilenko. *Ukraine*. 4 (12) (1972) 16–17. illus.  
A translation of "Chervonoarm" and another unidentified story. With an inserted unsigned note about Ianovs'kyi and his b/w portrait. Says the note about the author: "His prose exerted a great influence on the development of Soviet Ukrainian literature."
- T132. Iarmysh, Halyna.** "The dream: an allegory" / Halina Yarmish. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.528 (22) (October 1970): 24–25. illus.  
A translation of the short story "Mriia."
- T133. Iarmysh, Iurii.** "Flowers, wind and showers" / A fairy tale by Yuri Yarmysh. Tr. Natalia Kostiniuk. *Ukrainian Canadian*. 24.248 [sic] (41) (June 1972): 30–31. illus.  
A translation of a story published in the "Junior UC" section.

- T134. Iarmysh, Iurii.** "The streetcar and the goldfinch." A fairy tale by Yuri Yarmish. Tr. Anatole Bilenko. Illustrated by Arkadiy Plashchansky. *Ukraine*. 4 (16) (1973): [16]-17. illus.  
A translation of the short story "Tramvai i shchhylyk."
- T135. Iaroshyns'ka, Ievheniia.** "Faithful love" / by Yevhenia Yaroshynska. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 29.602 (96) (July-August 1977): 36-42. illus.  
A translation of the story "Virna liuba." With a note about the author and her portrait on p. 39.
- T136. "Ilya Muromets and Nightingale the Robber."** Ukrainian folk tale. *Ukraine*. 2 (10) (1972): 22-23. Illus.  
No translator indicated.
- T137. "Ilya Muromets and Nightingale the Robber."** Ukrainian folk tale. *Ukrainian Canadian*. 25.562 (55) (October 1973): 31-34. illus.  
Apparently a reprint of T136. Published in the "Junior UC section."
- T138. Iovenko, Svitlana.** "Woman (I never have felt envious of men)." / Svetlana Yovenko. Tr. Gladys Evans. *Ukrainian Canadian*. 25.567 (60) (March 1974): 27. port.  
A translation of a poem, with the author's b/w portrait and a brief bio-bibliographical note.
- T139. Irchan, Myroslav.** "Hopes" / by Miroslav Irchan. From the collection "Against death," November 1926. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 26.569 (62) (May 1974): 104-10. illus.  
A translation of the short story "Nadii." An unsigned bio-bibliographical note on Myroslav Irchan (whose real name was Andrii Babiuk) appears on p. 107.
- T140. Ivanenko, Oksana.** "Bunny blacknose" / by Oxana Ivanenko. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 28.587 (80) (March 1976): 32-35. illus.  
A translation of the story "Chornomorden'kyi" in the "Junior UC" section.
- T141. Ivanenko, Oksana.** "Halochka: a story." Tr. Wilfred Szczesny. Drawings by O. Kirichenko. *Ukrainian Canadian*. 29.594 (88) (November 1976): 32-36. illus.  
A translation of the children's story "Halochka," published in the "Junior UC" section.
- T142. Ivanenko, Oksana.** "Seing eyes." *Soviet Literature*. 8 (377) (1979): 58-72.  
An unattributed translation of the fairy tale "Velyki ochi," published in an anthology of "Fairy-tales by Soviet writers." The author is not identified as a Ukrainian writer.
- T143. Ivanenko, Oksana.** "The story of the curious squirrel." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 24.541 (34) (November 1971): 26-29. illus.  
A translation of the short story "Kazka pro bilochku-mandrivnytsiu." Published in the "Junior UC" section.
- T144. Ivanenko, Oksana.** "Tiny Tweet" / a story by Oxana Ivanenko. Tr. Pauline Rose. *Ukrainian Canadian*. 32.625 (119) (September 1979): 33-38. illus.  
A translation of the story "Tsvitarin'," published in the "Junior UC" section.
- T145. Ivanenko, Oksana.** "When Taras was young: a story about Taras Shevchenko as a boy." Excerpts from the book *Tarasovi shlyakhy* [The Pathways of Taras]. Tr. Mary Skrypnyk. Drawings by V.I. Kassian. *Ukrainian Canadian*. 23.533 (54) (March 1971): 29-31. illus.  
Published in the "Junior UC" section.
- T146. Ivanenko, Oksana.** "A Winter tale" / by Oxana Ivanenko. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 28.585 (78) (December 1975): 32-35. illus.  
A translation of the story "Zymova kazka" in the "Junior UC" section.

- T147. Ivanychuk, Roman.** "No claim to kinship" / by Roman Ivanichuk. *Ukrainian Canadian*. 25.557 (50) (April 1973): 35–37. illus.  
An unattributed translation of the story "Chuzhyi onuk," apparently reprinted from *Stories of the Soviet Ukraine* [cf. B096].
- T148. Ivanychuk, Roman.** "The teddy bear" / Roman Ivanichuk. *Ukrainian Canadian*. 23.534 (55) (April 1971): 40–43. illus.  
An unattributed translation of the short story "Pliushevyi vedmedyk," reprinted from *Stories of the Soviet Ukraine* [cf. B096].
- T149. Ivasiuk, Volodymyr.** "Oh, my darling (I'm away to far off mountains)" / Words and music by Volodimir Ivasiuk. Tr. Gladys Evans. *Ukrainian Canadian*. 25.565 (58) (January 1974): [24–25], music, illus.  
A translation of the song "Myla moia (Ia pidu v daleki hory)," with parallel Ukrainian text and music.
- T150. Ivasiuk, Volodymyr.** "Magic red rue." / Words and music by Volodimir Ivasiuk. Tr. Gladys Evans. *Ukrainian Canadian*. 24.249 (42) (July–August 1972): 24–25. music.  
A translation of the song "Chervona ruta (Ty pryznaisia meni)," with parallel Ukrainian text and music.

## K

- T151. Kachkan, Volodymyr.** "Bartka (The hatchet)" / by Volodimir Kachkan. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 28.588 (81) (April 1976): 34–36. illus.  
A translation of the short story "Bartka." With a brief note about the author on p. 34.
- T152. Kalynets', Ihor.** "Autumn (There is such sadness in the white desert of the sheets)." / Tr. S.G. *Zhinochyi svit=Woman's World*. 24.9–10 (285–286) (September–October 1973): 29.  
A translation of the poem "Osini' (Taka samotnist' u bilii pusteli posteli)."
- T153. Kalynets', Ihor.** "The church (The ageless corner crackled)." / Tr. Olha Sochan. *Zhinochyi svit=Woman's World*. 27.2 (310) (February 1976): 25.  
A translation of the poem "Tserkva (Trishchaly predvichni zruby)."
- T154. Kalynets', Ihor.** "Poems from Ukraine: Self-portrait (He was majestic). • The Muse (All radiant with sunlight flooding her). • The awakening (Little girl). • St. George's Cathedral, L'viv (Daylight is splashing with flames)." *Ukrainian Review* (London). 19.3 (Autumn 1972): 68–71. illus.  
Translations of: "Avtoportret" O. Novakivs'koho (Vin buv zamyslenyi). • "Muza" O. Novakivs'koho (Osiaiana soniachnoi povinniu). • "Probudzhennia" O. Novakivs'koho. • "Iur" O. Novakivs'koho (Khliupaie polum'iam den').  
Each of the poems is written "for a painting of Oleksa Novakivskyy." Reproductions in b/w of these paintings appear side by side with the poems. The translator, Vera Rich, is not named. The omission of her name is acknowledged, with an apology, in a footnote on p. 83 of the next issue [i.e., 19.4 (Winter 1972)].
- T155. Kalynets', Ihor.** "To Valentyn Moroz (I would want that this book)." *Zhinochyi svit=Woman's World*. 25.9 (296) (September 1974): 15.  
An unattributed translation of the poem "Do Valentyna Moroza (Ia khotiv by, shchob sia knyzhka)."
- T156. Kalynets', Iryna.** "The ballad of the guelder-rose twig (Once a boy brought home a guelder-rose twig)." / Iryna Stasiv-Kalynets. *Nashe zhyttia=Our Life*. 35.5 (May 1978): 21.  
A translation of the poem "Balada pro kalynovu vit' (Raz khlopets' vit' kalynovu prynis do khaty)." No translator indicated.

- T157. Kanivets', Volodymyr.** "The Ulyanovs; an excerpt from the novel." / Vladimir Kanivets. Tr. Alice Ingman. *Soviet Literature*. 4 (277) (1971): 68–103.  
An excerpt from *Ul'ianovy*, a novel about Lenin and his family, which was awarded the Shevchenko Prize of the Ukrainian SSR in 1970. The translation is accompanied by an article about the author written by S. Kryzhaniv's'kyi [cf. A799].
- T158. Kava, Viktor.** "Don't worry, mother" / by Victor Kava. Adapted from a Ukrainian story by Mary Skrypnyk. *Ukrainian Canadian*. 28.589 (82) (May 1976): 33. illus.  
A translation of "Ne turbuisia, mamo," a children's story published in the "Junior UC" section.
- T159. Kharchuk, Borys.** "An evening with the sun." / Boris Kharchuk. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 22.509.3 (January 1969): 34–35. illus.  
A story published in the "Junior UC" section.
- T160. "Kirilo Kozhumiaka.** A Ukrainian folk tale." Tr. John Weir. *Ukrainian Canadian*. 22.508 (2) (December 1968): 36–37. illus.  
A translation of "Kyrylo Kozhumiaka."
- T161. Klen, Iurii.** "Apples: a short story." / Yuriy Klen. *Ukrainian Review* (London). 16.2 (Summer 1969): 86–96.  
An unattributed translation of "Iabluka."
- T162. Kobylians'ka, Ol'ha.** "Impromptu phantasie" / Olga Kobylyanska. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 29.600 (94) (May 1977): 38–40. illus.  
A translation of the prose sketch "Impromptu phantasie," with a note about Ol'ha Kobylians'ka and her woodcut portrait by W.Y. Chebanik on p. 41.
- T163. Kobylians'ka, Ol'ha.** "On Sunday morning she gathered herbs ..." An excerpt from the novel by Olga Kobylyanska. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.608 (102) (February 1978): 39–42. illus.  
An excerpt from *V nediliu rano zillia kopala*.
- T164. Kobylians'ka, Ol'ha.** "There the stars broke through." A poem in prose by Olga Kobylyanska. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.550 (43) (September 1972): 20–21. illus.  
A translation of "Tam zvizdy probyvalys'."
- T165. Kohut, Zoia.** "And quiet flows the Don (And quiet flows the Don)." / Z. Kohut. Tr. R.M. Morrison. *ABN Correspondence*. 26.6 (November-December 1975): 22.  
A translation of a satirical poem.
- T166. Kohut, Zoia.** "And quiet flows the Don (And quiet flows the Don)." / Zoya Kohut. *Nashe zhyttia=Our Life*. 31.3 (March 1974): 27.  
No translator of the poem is indicated.
- T167. Kohut, Zoia.** "Man (Do not ask)." / Zoya Kohut. *Nashe zhyttia=Our Life*. 30.9 (October 1973): 25.  
A translation of the satirical poem "Liudyna," with a note about the author. The claim is made that this is the author's own translation into English.
- T168. Komar, Borys.** "Two pears and one pear" / by Boris Komar. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 31.623 (117) (June 1979): 27–28. illus.  
A translation of a children's story printed in the "Junior UC" section.
- T169. Kopylenko, Oleksandr.** "Brothers." A short story by Olexandr Kopilenko. Tr. Anatole Bilenko. *Ukraine*. 1 (17) (1974): 16–17. illus.  
A translation of "Braty."

- T170. Koroleva, Natalena.** "When the sun has risen." Tr. B. Duma Arnaudon. *Zhinochyi svit=Woman's World*. 28.4 (323) (April 1977): 20–21.  
A story. A translation of "Iak mynula zh subota ..."
- T171. Korotych, Vitalii.** "\*\*\*\* (Generalizations?... Bah! Let's clip their wings)." / Vitali Korotich.. Tr. Irina Zheleznova. *Soviet Literature*. 9 (243) (1968): 144–45. port.  
A translation of the poem "Ia znevazhaiu slovo 'vzahali.'" This issue of SL is devoted to Soviet Ukrainian literature.
- T172. Korotych, Vitalii.** "Lenin, volume 54 (While the sentry drowzes)." / Vitali Korotich. Tr. Margaret Wettlin. *Soviet Literature*. 3 (264) (1970): 68–70.  
A translation of the poem "Lenin, tom 54 (Berezhit' ikh)." There is no indication that Korotych is a Ukrainian poet.
- T173. Korotych, Vitalii.** "Mothers (Relieve them, Fortune, from the weight of woe)" / Vitali Korotich. Tr. Dorian Rottenberg. *Soviet Literature*. 5 (302) (1973): 153–54. port.  
A translation of the poem "Mama (O dole, ikh vid sumiv khorony!)" in an issue devoted to Soviet Ukrainian literature. A portrait of the author appears on p. 153 and a bio-bibliographical note on p. 207.
- T174. Korotych, Vitalii.** "Mothers (Relieve them, Fortune, from the weight of woe)" / by Vitaliy Korotich. *Ukrainian Canadian*. 28.589 (82) (May 1976): 39. port.  
A translation of the poem "Mama (O dole, ikh vid sumiv khorony)." With a note about the author and his b/w portrait. The unattributed translation is apparently by Dorian Rottenberg.
- T175. Kostenko, Lina.** "The afterglow (I grew where cherry orchards bloom)." / Lena Kostenko. Tr. Tatiana [sic] Shevchuk. *Nashe zhyttia=Our Life*. 26.9 (October 1969): 26.  
A translation of the poem "\*\*\*\* (Ia vyrostala u sadakh)," with an unsigned bio-bibliographical note entitled "Lena Kostenko" on p. 27.
- T176. Kostenko, Lina.** "\*\*\*\* (And the world will say)" / Lena Kostenko. Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 26.10 (November 1969): 26.  
A translation of the poem "I skazhe svit: — ty krykhta u meni."
- T177. Kostenko, Lina.** "Fields of my childhood (Full-eared fields lie in a golden sleeplessness). • Passage of the storm (So alien and suddenly—inevitable)." Tr. from the Ukrainian by Michael Naydan. *Hyperion*. 4 (14) (March 1978): 190–91.  
A translation of two poems: "Polia moho dytynstva (Kolosysti polia v zolotomu bezsonni)" and "\*\*\*\* (Takyi chuzhyi i raptom — nemynuchy)."
- T178. Kostenko, Lina.** "Floating flowers: the poetry of Lina Kostenko." Translation and notes by Michael M. Naydan. *Ullbandus Review*. 1.1 (Fall 1977): 138–57.  
The introductory notes appear on pp. 138–39. They provide bio-bibliographical data on the author and characterize Lina Kostenko as "the most talented representative of the informal literary group known as the 'shestydesyatnyky.'" Says Naydan about Lina Kostenko and her poetry: "Kostenko's poetry is for the most part the poetry of natural language, free from pretensions and the often impenetrable opaqueness of much modern poetry.... Her poems reveal an extremely sensitive persona with a highly articulate and controlled narrative voice.... [S]he is a poet who explores the beauty of language to convey the psychological intricacies and nuances of her own experiences.... Some of her later poems exhibit a tendency towards a more complex system of imagery and conscious philosophical meditation, but her true strength as a poet is in the genre of the intimate lyric." The translated poems appear side by side with the Ukrainian originals.  
**Contents:** There is great happiness in meeting. • The rains fall rarely. • You are so quiet that one can listen with delight. • Lead me, roads. • I stop and for a long time will listen to. • Daybreak (Horses called out at reveille). • The sun rose. • You and I are like the sea and sky. • Those who are born once in a century. • And day, and night, an instant (And day, and night, an instant, eternity). • Higher mathematics (Plus minus life).

For identifications of individual poems, see the Index.

- T000. Kostenko, Lina.** "Four poems." Tr. Vera Rich. *Ukrainian Review* (London). 15.3 (Autumn 1968): 55–58.  
 Contents: Bracken (a sketch) (Green birds came late). • The stars (In the cold night stars shrink and shrivel). • Granite fishes (Quiet rules over the expanse of ocean). • \*\*\* (The fire is roaring—merry Satan reigns).  
 With a bio-bibliographical note on Lina Kostenko in which her poetry is characterized as having "originality and freshness of ideas and expression."  
 The original Ukrainian titles and first lines of these translations are: Paporot' (Ptytsi zeleni). • Zori (V kholodni nochi zvazhuiut'sia zori). • Hranitni ryby (Panuie tysha nad mors'kym prostorom). • \*\*\* (Hude vohon' — veselyi satana).
- T180. Kostenko, Lina.** "Good-bye (Good-bye, dear)." / Lena [sic] Kostenko. Tr. from Ukrainian by Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 27.1 (January 1970): 26.  
 A translation of the poem "\*\*\*\* (Proshchavai! Shchaslyvoi dorohy!)"
- T181. Kostenko, Lina.** "Green birds (Green birds). • \*\*\* (If you cannot paint the wind). • \*\*\* (I will not ask people for strength). • \*\*\* (One can live in this world without blinders)." *Ukrainian Review* (London). 21 [i.e., 22].3 (Autumn 1975): 83–84.  
 No translator indicated, except in a footnote on p. 37 in the next issue, where the name of the translator is given as Marta Sawczuk. The Ukrainian originals of the translated poems are: Paporot' (Ptytsi zeleni). • \*\*\* (Iakshcho ne mozhna viter zmaliuvaty). • \*\*\* (Ia v liudei ne prosytymu syly). • \*\*\* (Na sviti mozhna zhyt' bez etaloniv).
- T182. Kostenko, Lina.** "Music (I'm unlocking dawn with a treble key)." / Tr. from the Ukrainian by Herbert Marshall. *Bulletin of the Center for Soviet and East European Studies*. 12 (Spring 1973): 1–2.  
 A translation of the poem "\*\*\*\* (Vidmykaiu svitanok skrypuchnym kliuchem)," accompanied by a bio-bibliographical paragraph on the author, the original Ukrainian text, and a literal translation into English.
- T183. Kostenko, Lina.** "There are verses like flowers. • We with you—like the sea and sky. • Awaken me, awake me." Tr. Bohdan Warchomij. *Vira=Faith*. 5.4 (16) (October–December 1979): 19.  
 Translations of three poems: Ie virshi — kvity. • My z toboiu — iak more i nebo. • \*\*\* (Rozbudy mene, rozbudy).
- T184. Kostenko, Lina.** "To Kobzar (excerpts) (Beloved Kobzar!)" / Lena [sic] Kostenko. Tr. from Ukrainian by Tatiana [sic] Shevchuk. *Nashe zhyttia=Our Life*. 27.3 (March 1970): 26.  
 A translation of a fragment from the poem "Kobzarevi."
- T185. Kostyns'kyi, Oleksandr.** "A fairy tale about an untold fairy tale." / Olexandr Kostynsky. Tr. Anatole Bilenko. *Ukraine*. 1 (25) (1976): 26. illus.  
 A translations of a children's story.
- T186. Kostyns'kyi, Oleksandr.** "The sunbeam." A fairy tale by Oleksandr Kostynsky. *Ukrainian Canadian*. 26.568 (61) (April 1974): 27. illus.  
 An unattributed translation of a story published in the "Junior UC" section.
- T187. "Kotihoroshko."** *Ukrainian Canadian*. 23.517 (11) (October 1969): 30–32. illus.  
 No translator indicated. Characterized in a note as "one of the best loved Ukrainian folk tales." Published in the "Junior UC" section.
- T188. Kotsiubyns'kyi, Mykhailo.** "The Christmas tree: a story." / Mykhaylo Kotsyubynsky. *Ukrainian Review* (London). 13.4 (Winter 1966): 72–78.  
 A translation of "Ialynka." Translator not indicated.
- T189. Kotsiubyns'kyi, Mykhailo.** "Coretta: the story of a little girl who wanted to help" / by Mikhailo

Kotsiubinsky. Tr. Natalia Kostiniuk. *Ukrainian Canadian*. 23.516 (10) (September 1969): 28–29. illus.  
A translation of the story "Kharytia," published in the "Junior UC" section.

**T190. Kotsiubyns'kyi, Mykhailo.** "The duel" / a sketch by Mykhailo Kotsyubinsky. From the collection *A Birthday Present and Other Stories*. Tr. Abraham Mistetsky. *Ukrainian Canadian*. 28.585 (78) (December 1975): 41–46. illus.

A translation of the short story "Poiedynok."

**T191. Kotsiubyns'kyi, Mykhailo.** "The fir tree" / by Mykhailo Kotsyubinsky. Sketches by Anatoly Mikhailiuk. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.530 (24) (December 1970): 38–43. illus.

A translation of the story "Ialynka."

**T192. Kotsiubyns'kyi, Mykhailo.** "Laughter" / Mykhailo Kotsyubinsky. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.565 (58) (January 1974): 32–35, 37–39. illus.

A translation of the short story "Smikh."

**T193. Kovalenko, Liudmyla.** "Bad Ems 1876." / L. Kovalenko. Tr. O. Woycenko. *Ukrainian Review* (London). 22 [i.e., 23].2 (Summer 1976): 9–15.

A translation of a chapter from the novel *Tykha voda*.

**T194. Kovalenko, Liudmyla.** "Still waters" / Ludmila Kovalenko. Tr. Martha Skorupsky and Frank Estocin. In *Do istorii znushchannia nad ukrains'koiu movoiu=The Maltreatment of the Ukrainian Language, 1876–1976: Centennial of the Ems Decree issued by Tsar Alexander II*. South Bound Brook, N.J.: Ukrainian Orthodox Church of the USA, United Ukrainian Sisterhoods of the USA, 1976. 25–34.

A translation of chapter XX of the novel *Tykha voda*, with an added unsigned and untitled article (pp. 21–23) about the prohibition of Ukrainian-language publications in the Russian Empire in 1876. This booklet (62 pp.) contains the same article and the same text from the novel in Ukrainian, English, German, and French.

**T195. Kovin'ka, Oleksandr.** "How I celebrated the new year in the village of Veliki Sorochyntsi." / Olexander Kovinka. *Ukrainian Canadian*. 27.576 (69) (January 1975): 36–37.

An unattributed translation of a humorous story.

**T196. Kozachenko, Vasyli.** "Corporal Nastya Nevenchannaya" (A chapter from the novel "The white patch"). / Vasil Kozachenko. Tr. Eve Manning. *Soviet Literature*. 5 (302) (1973): 43–59. port.

A translation of a chapter from the novel *Bila pliamia* in an issue devoted to Soviet Ukrainian literature. A portrait of the author is on p. 43 and a bio-bibliographical note on p. 207.

**T197. Kozachenko, Vasyli.** "There were forty of them." / Vasil Kozachenko. Tr. Anatole Bilenko. *Ukraine*. 2 (6) (1971): 14–15. port.

A translation of the short story "Ikh bulo sorok." There is a brief unsigned bio-bibliographical note about the author, who won the Nikolai Ostrovsky Prize and the 1970 Shevchenko Prize, with a small b/w photo.

**T198. Kravchenko, Uliana.** "On a new path (The time has passed when life's heavy burden). • Remembrance (Earth was resplendent in her new spring dress). • \*\*\* (How far that springtime fair now lies behind me)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 24.546 (39) (April 1972): 38–39.

A translation of three poems: Na novyi shliakh (Kudy ty, sestro, smilyi let zvertaiesh? • Zemlia vbyralas' v novyi strii vesnoiu. • Daleko sia vesna iasna zo mnoiu.

**T199. Kravtsiv, Bohdan.** "\*\*\* (From fields and groves, my teeming native land)." / Bohdan Krawicw [sic]. Tr. C.H. Andrusyshen and Watson Kirkconnel [sic]. *Nashe zhyttia=Our Life*. 28.6 (June 1971): 26.

A translation of the poem "Z urochysch i haiv (Z urochysch i haiv, iz ridnoho pryvillia)."

**T200. Krukovets', Ovsii.** "A treatise on the apple. E.R.Udite's treatise was found and prepared for

publication by Ovsy Krukovets." Tr. Mark Pinchevsky. Illustrated with drawings by Olga Konoplyana. *Ukraine*. 1 (5) 1971: 24. illus.

A humorous children's story.

**T201. Kryms'kyi, Ahatanhel.** "\*\*\*\* (I climbed the crest. Below, the clouds were moving)." / Agatanghel Krymsky. Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 29.6 (June 1972): 26.

A translation of the poem "Zabravsia ia na shpyl' ... Vnyzu nosylys' khmary." With a bio-bibliographical note about the author on p. 27.

**T202. Kryzhaniv's'kyi, Stepan.** "Laconisms." / Stepan Krizhanivsky. *Ukraine*. 3 (11) (1972): [24]. Eleven aphorisms. No translator indicated.

The same issue of *Ukraine* has two illustrations of literary interest: a full-page b/w photo of the Shevchenko monument in Moscow (inside front cover) and a woodcut illustration by Valentin Lopata to Lesia Ukrainka's poem "Dying Cossack."

**T203. Kryzhaniv's'kyi, Stepan.** "Laconisms" / Stepan Kryzhanivsky. *Ukrainian Canadian*. 27.575 (68) (December 1974): 40.

An unattributed translation of some aphorisms.

**T204. Kryzhaniv's'kyi, Stepan.** "S. Kryzhanivsky's laconisms." *Ukrainian Canadian*. 31.619 (113) (February 1979): 43. port.

An unattributed translation of selected aphorisms, with a note about the author and his portrait.

**T205. Kukhar, Roman V.** [Poems] / R. Volodymyr. Tr. from Ukrainian by R. Kuchar. *Ukrainian Review* (London). 13.1 (Spring 1966): 45–48.

A translation of three poems: "Na provedni," "Patetychna elehiia" and "Zhyttia." Roman V. Kukhar also publishes under his pseudonym, R. Volodymyr, and under his official name, Roman V. Kuchar.

**T206. Kukhar, Roman V.** [Poetry in translations] / Roman V. Kuchar. *Poeziia v perekladakh*. Louvain, Hays: Original Works, 1970. 79–89.

This book of eighty-nine pages includes Kukhar's translations from foreign languages, as well as foreign translations of Kukhar's own poetry from the original Ukrainian.

Contents of English translations of Kukhar's poems: A blue rose (Where is it) • To the passing moment (O creative moment, wait). • Eternal (As soon as you roam, o soul). • Prophetic Markian (Who can tell what a rivulet of childhood might not engulf). Tr. Jeane Overton Fuller. • Poet's world (How these spring torrents). • \*\*\* (But then at once—heavy clouds show) • Direction (O, there are times of most austere adversities). • Kansas (Just give me space, abundant air). • Act of creation (From morning till night). • Hosanna, clamorant, in excelsis ... (Like a pure gold, there pours). • The eagle's way (Part 2 of the cycle Pathetic elegy) (Abiding by design in none of eagle's ways). • Life (What price of life). Tr. Ray Primrose. • On the threshold of spring (The road is vanishing somewhere ...)

Except where indicated, translations, though unattributed, are the author's.

Kukhar also publishes poetry under the pseudonym R. Volodymyr.

For identifications of individual titles, see the Index.

**T207. Kulyk, Ivan.** "The 14th pipe" (An excerpt). Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.524 (18) (May 1970): 74–75.

Excerpt of the story "Chotyrnadtsiata liul'ka."

**T208. Kvitka-Osnov'ianenko, Hryhorii.** "Stretching the lie" / Hrihorii Kvitka-Osnovyanenko. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.551 (44) (October 1972): 3637. illus.

A translation of the story "Pidbrekhach."

**T209. Kylyna, Patrytsiia.** "Sink deep oh, stately pine (Sink deep, sink deep, oh, stately pine)." / Patricia Kilina. Tr. from Ukrainian by Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 27.5 (May 1970): 26.

A translation of the poem "Tony, vysoka sosno (Oi, tony, tony, vysoka sosno)." With an article about the author and her portrait on p. 27 [cf. A1131].

- T210. Kyriiak, Illia.** "Sons of the soil" / Illia Kiriak. *Ukrainian Canadian*. 22.512.6 (April 1969): 38–39. port. Chapter 5 of the novel *Syny zenli*, reprinted from the condensed English translation published by Ryerson Press in 1959 [cf. *ULE: Books and Pamphlets, 1890–1965*. B33].

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- T211. "The lame duckling.** A Ukrainian folk tale." Tr. John Weir. *Ukrainian Canadian*. 26.571 (64) (July/August 1974): 28–29. illus.  
Published in the "Junior UC" section.
- T212. "Lasochka / Grigori Tyutynik [sic]. • One rainy day ... / Nina Bichuya. • Fair play / Yuri Fedkovich.** *Soviet Woman*. 8 (1972): 22–23. col. illus.  
Children's short stories translated from the Ukrainian children's journal *Maliatko*, with an editorial note. Includes four color drawings by A. Levich and V. Legkosbyt. No translator indicated. Translations of: Hryhir Tiutiunyk's "Lasochka," Iurii Fed'kovich's "Po shchyrosti," and an unidentified story by Nina Bichuia.
- T213. Lepkyi, Bohdan.** "The Christmas candle" / by Bohdan Lepky. *Forum*. 1.3 (Fall 1967): 11–12. illus.  
An unattributed translation of the story "Rizdviana svichka."
- T214. Lepkyi, Bohdan.** "Christmas candle: a Ukrainian Christmas legend." / Bohdan Lepky. Tr. Leon Kossar. *Zhinochyi svit=Woman's World*. 30.1 (340) (January 1979): 26–27.  
A translation of the short story "Rizdviana svichka."
- T215. Lepkyi, Bohdan.** "The cranes (Do you behold, my brother bold)." / Bohdan Lepky. *Nashe zhyttia=Our Life*. 29.9 (November 1972): 26.  
An unattributed translation of the poem "Zhuravli (Vydys, brate mii)," with a note about the author.
- T216. Lepkyi, Bohdan.** "On Christmas eve (fragment) (Eventide. The glazy day)." / Bohdan Lepky. Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 29.10 (December 1972): 26.  
Five stanzas of the poem "Na Sviatyi Vechir (Smerkaiet'sia. Oslyzly den)."
- T217. Lepkyi, Bohdan.** "The snow (Like downy feathers of a swan)." / Bohdan Lepky. Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 30.2 (February 1973): 26.  
A translation of the poem "Snizhok (Mov lebedyni pukh pade ...)."
- T218. Lepkyi, Bohdan.** "The village comes (The village comes from days long lost)." / B. Lepky. *Zhinochyi svit=Woman's World*. 25.1 (289) (January 1974): 17.  
An unattributed translation of a poem.
- T219. "Let us be joyous (Let us sing gaily a joyous song)." Tr. Tetiana Shevchuk.** *Nashe zhyttia=Our Life*. 27.11 (December 1970): 26.  
A translation of the Ukrainian Christmas carol "Nova radist' stala."
- T220. Levyts'kyi, Vasyl' Sofroniv.** "Holy night." / W. Levytsky. *Nashe zhyttia=Our Life*. 32.11 (December 1975): 30.  
An unattributed translation of the short story "U sviatu nich."
- T221. Liaturyns'ka, Oksana.** "Fragment (Do tell me, daisy)." / Oksana Laturynska. Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 27.9 (October 1970): 26.  
A translation of the poem "Skazhy, stokrotko."

- T222. Liaturyns'ka, Oksana.** "Intercession (Their arms were raised in supplication)." / Oksana Laturynska. Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 29.5 (May 1972): 26.  
A translation of the poem "\*\*\*\* (Pidvodylysia ruky vhoru)."
- T223. Liaturyns'ka, Oksana.** "\*\*\*\* (May peace upon this spot preside)." Tr. C.H. Andruseshyn [sic] and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 27.7 (July/August 1970): 26.  
A translation of the poem "Myr nad mistom sym," reprinted from *The Ukrainian Poets, 1189–1962*. [cf. *ULE: Books and Pamphlets, 1890–1965, B2*]. With a note about the author.
- T224. "The little round bun."** A Ukrainian folk fairy tale. *Ukrainian Canadian*. 28.588 (81) (April 1976): 30–32. illus.  
An unattributed translation of "Kolobok," printed in the "Junior UC" section.
- T225. "The little shepherd."** Ukrainian folk tale. *Ukraine*. 2 (18) (1974): 26–27. col. illus.  
Translator not indicated. A note says that the folk tale has been published in book form by Dnipro, and it is apparently reprinted from that source.
- T226. "The little shepherd."** A Ukrainian folk tale. *Ukrainian Canadian*. 27.577 (70) (February 1975): 29–30. Illus.  
Translator not named. Published in the "Junior UC" section. Apparently a reprint from *Ukraine*.
- T227. Liubchenko, Arkadii.** "Blood" / Arkadiy Liubchenko. *Ukrainian Review* (London). 15.4 (Winter 1968): 79–88.  
An unattributed translation of the short story "Krov." The author is identified in a brief note on p. 79.
- T228. Liubovych, Uliana.** "Hello Kiev—Farewell Kiev." / Ulyana Lyubovych. Tr. O. Dragan. *Nashe zhyttia=Our Life*. 31.3 (March 1974): 28–29; 31.4 (April 1974): 29–back cover.  
A translation of "Vitai Kyieve — proshchai Kyieve," from the book *Rozkazhu vam pro Kazakhstan—*"narratives based on personal recollections."
- T229. Liubovych, Uliana.** "In a boxcar." / Ulyana Liubovych. Tr. O. Dragan. *Nashe zhyttia=Our Life*. 30.6 (June 1973): 28; 30.7 (July/August 1973): 28.  
A translation of "U vahoni teplushti" from the book *Rozkazhu vam pro Kazakhstan—*"narratives based on personal recollections."
- T230. Lubkivs'kyi, Roman.** "Lenin's time (Applause rose in waves like a storm without ending)" / Roman Lubkivsky. Tr. Tom Botting. *Soviet Literature*. 5 (302) (1973): 154.  
A translation of the poem "Lenins'kyi hodynnyk" in a special issue devoted to the literature of Soviet Ukraine. The author's b/w portrait appears on p. 155; a bio-bibliographical note about him is on p. 207.
- T231. Lubkivs'kyi, Roman.** "\*\*\*\* (When with the rainstorm's sudden passing)." / Roman Lubkivsky. Tr. Irina Zheleznova. *Soviet Literature*. 6 (267) (1970): 144. port.  
A translation of the poem "\*\*\*\* (Tsilu nich kresaly hromy)." Lubkivs'kyi is identified as a Ukrainian poet in the preceding article by Mikhail Lvov, "A younger generation of poets" (pp. 136–39). Lubkivs'kyi's b/w portrait appears on p. 139.
- T232. Lubkivs'kyi, Roman.** "\*\*\*\* (When with the rainstorm's sudden passing)" / Roman Lubkivsky. Tr. Irina Zheleznova. *Ukrainian Canadian*. 25.550 (43) (September 1972): 21. port.  
A translation of the poem "\*\*\*\* (Tsilu nich kreslaly hromy)," with the author's b/w portrait and a brief bio-bibliographical note. Apparently a reprint from *Soviet Literature* [cf. T231].
- T233. Lubkivs'kyi, Roman.** "Youth (We're in a hurry, hot to live, and bold)." / Roman Lubkivsky. Tr. Gladys Evans. *Soviet Literature*. 9 (243) (1968): 145–46. port.  
A translation of a poem in an issue devoted to Soviet Ukrainian literature.

- T234. "Luminous light is shining from heaven."** Tr. from Ukrainian by Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 25.11 (December 1968): 24.  
A translation of the Ukrainian Christmas carol "Na nebi zirka."
- T235. Lupynis, Anatolii.** "My mother (I have seen how mother was disgraced)." / Anatolii Lupynis. Tr. Orysia Prokopiw. *Zhinochyi svit=Woman's World*. 28.5 (324) (May 1977): 20.  
A translation of the poem "Ia bachyv iak bezchestyly matir."
- T236. Lytvynenko, V.** "The old pine tree and the woodpecker" / V. Litvinenko. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.537 (58) (July/August 1971): 34–35. illus.  
A translation of the short story "Stara sosna i diatel!," published in the "Junior UC" section.
- T237. Lytvynenko, V.** "The story told by a stream" / V. Litvinenko. Tr. Wilfred Szczesny. *Ukrainian Canadian*. 30.612 (106) (June 1978): 34–35. illus.  
A translation of the short story "Pro shcho rozpoviv strumok," published in the "Junior UC" section.

## M

- T238. Malyshko, Andrii.** "Dearest mother of mine (Dearest mother of mine, when I leave on the morrow)." Music by Platon Maiboroda. The English lyrics, adapted from the Ukrainian original by Andrei Malyshko, are by Mitch Sago. *Ukrainian Canadian*. 24 (539) (32) (September 1971): 23–25. music.  
An adaptation of the poem/song "Ridna maty moia, ty nochei ne dospala," with a parallel Ukrainian text on p. 25 and music.
- T239. Malyshko, Andrii.** "[Malishko's poetry]." Tr. Dorian Rottenberg. *Ukraine*. 2 (1970): 12. port.  
**Contents:** [I]. Above the tombstones, raised like swords. • II. (But there beneath the trees and sky). • III. (But there they lie, faces upturned).  
Translations of three poems from the collection *Doroha pid iavoramy*. There is a b/w portrait of Malyshko and an unsigned note claiming that he "expressed his feelings predominantly through pictures of nature. Lyrical, melodic and emotionally colored representation of subtle emotional experience is very characteristic of his verse."
- T240. Malyshko, Andrii.** "Mother (Darling Mother of mine, you rose long before dawning)." / Words by Andrei Malyshko. Music by Platon Maiyboroda [sic]. Tr. from the Ukrainian by Tom Botting. *Soviet Life*. 5 (176) (May 1971): inside back cover. music.  
A translation of the poem/song "Pisnia pro rushnyk (Ridna maty moia, ty nochei ne dospala)." With facing Ukrainian text and music.
- T241. Malyshko, Andrii.** "New Year's morn (Spread young wings in flight)." / Andrei Malyshko. Tr. Eugene Folgenhauer. *Soviet Woman*. 1 (1967): 1. illus.  
A translation of a poem. There is no indication that the original is in Ukrainian.
- T242. Malyshko, Andrii.** "\*\*\*\* (Out ran the rain, a tease and a bully). • The road flanked by sycamores (Look back! I'm here, and we need one another)." / Andrei Malyshko. Tr. Irina Zheleznova. *Soviet Literature*. 11 (November 1972): 92–93.  
A translation of two poems: "Vykhopyvs' doshchuk pomizh zahrav" and "Pisnia iavoriv" in an anthology of one hundred Soviet poets. Malyshko is identified as a poet from Ukraine.
- T243. Malyshko, Andrii.** [Poetry] / Andrei Malyshko. *Soviet Literature*. 7 (268) (1970): 108–14.  
A selection of poetry to accompany an article about Malyshko by Zinaida Bogdanova (pp. 106–8) [cf. A108].  
**Contents:** The place for my work (Twilit fields ... where blows on the mess-cell triangle) / Tr. Gladys Evans. • Apples (Ah, the smell of apples in the autumn) / Tr. Dorian Rottenberg. • Lenin's portrait

(Among today's prophets opinion runs) / Tr. Gladys Evans. • The towel (Dear mother, one day at dawn you got up) / Tr. Dorian Rottenberg. • Be wise, be brave (My mother's words to me I'll not forget). • \*\*\* (Out ran the rain, a tease and a bully). • The road flanked by sycamores (Look back! I'm here, and we need one another) / Tr. Irina Zheleznova.

For identifications of individual poems, see the Index.

- T244. Malyshko, Andrii.** "The storm has passed (The storm has passed beyond the clouds, to steal)" / Andrei Malyshko. Tr. Irina Zheleznova. *Ukrainian Canadian*. 23.523 (17) (April 1970): 43.  
A translation of the poem "Buria v portu."
- T245. Malyshko, Andrii.** "We shall go where grasses sway (We will wander where grasses are swaying)." Lyrics by A. Malyshko. English tr. by Anne Kobylansky. Music by P. Maiboroda. *Ukrainian Canadian*. 27.576 (69) (January 1975): 24–26. music.  
A translation of the poem/song "My pidem, de travy pokhyli," with parallel Ukrainian text and music.
- T246. Malyshko, Andrii.** \*\*\* (You, the Twentieth Century, now at your height)." / Andrei Malyshko. Tr. Tom Botting. *Soviet Literature*. 9 (243) (1968): 141. port.  
A translation of the poem "Seredyna dvadtsiatoho viku" in an issue devoted to Ukrainian literature.
- T247. Malyshko, Andrii.** "You, the Twentieth Century, now at your height." / Andriy Malishko. *Ukraine*. 3 (11) (1972): 9. illus.  
An unattributed translation of the poem "Seredyna dvadtsiatoho viku."
- T248. Melnyk, Vasy!** "Grandfather Frost." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.607 (101) (January 1978): 30. illus.  
A translation of the short story "Did Moroz," published in the "Junior UC" section.
- T249. "The miracle of the stone mountain."** A folk tale from Western Ukraine. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 27.574 (67) (November 1974): 31–33. illus.  
"From the collection "The Magic Cup." Published in the "Junior UC" section.
- T250. "The miraculous well."** A Hutsul folk tale. Tr. Natalia Kostiniuk. *Ukrainian Canadian*. 22.511 (5) (March 1969): 30–32. illus.  
"Junior UC" section.
- T251. "Moon in the heavens** (Moon in the heavens, stars all a-twinkle)." A Ukrainian folk song. English translation by Mary Skrypnyk. Musical arrangement by F. Nadenenko. *Ukrainian Canadian*. 23.517 (11) (October 1969): [24–25]. music.  
A translation of "Misiats' na nebi, ziron'ky siaiut'." With parallel Ukrainian text and music.
- T252. Moroz, Valentyn.** "Credo (In thunder—God. And you become a boulder)." Tr. A. Chirovsky. *Zhinochyi svit=Woman's World*. 26.8 (305) (August 1975): 20.  
A translation of a poem.
- T253. Moroz, Valentyn.** "The gift." Tr. Andrew M. Chirovsky. *ABN Correspondence*. 26.1 (January-February 1975): 3.  
A translation of an impressionistic sketch written in the form of a letter addressed to the author's twelve-year-old son, Valentyn. The letter, dated 3 January 1974, was written in the Vladimir Prison.
- T254. Moroz, Valentyn.** "The gift." Tr. A.M. Chirovsky [sic]. *Zhinochyi svit=Woman's world*. 26.4 (302) (April 1975): 16.  
See annotation under T253.
- T255. Moroz, Valentyn.** "Ukraine (Sunny redness, heavy blackness)." *Zhinochyi svit=Woman's World*. 25.9 (296) (September 1974): 15.

A translation of the poem "Ukraina (Soniachna chervin', vazhka chornota)." Translator not indicated.

- T256. Muratov, Ihor.** "An ode in honour of booklovers (I hold in honour all who make collections)." / Igor Muratov. Tr. Avril Pyman. *Soviet Literature*. 5 (302) (1973): 155-56.  
A translation of a poem in an issue devoted to Soviet Ukrainian literature. Muratov's portrait appears on p. 155 and a bio-bibliographical note about him on p. 207.
- T257. Myrnyi, Panas.** "Pals. (An excerpt from the story "Spiteful people")." / Panas Mirnyi. Tr. Joanne Holowchak. *Ukrainian Canadian*. 23.527 (21) (September 1970): 32-34. illus.  
An excerpt from "Lykhi liudy," published in the "Junior UC" section.
- T258. Myrnyi, Panas.** "Queen of the meadow" / by Panas Myrnyi. Tr. Mary Skrypnyk. Illus. by L. Ivanova. *Ukrainian Canadian*. 23.537 (58) (July/August 1971): 39-43. illus.  
A translation of chapter 1 of the novel *Khiba revut' voly, iak iasla povni?*
- T259. Mysyk, Vasyli'.** "The drop of water (The room is made dark by the bookcases here)." / Vasil Mysyk. Tr. Tom Botting. *Soviet Literature*. 9 (243) (1968): 140. port.  
A translation of the poem "Kraplia," published in an issue devoted to Ukrainian literature.

## N

- T260. Nahnybida, Mykola.** "A passing mood (I'm dead weary, oh so weary)." / Mikola Nagnibeda. Tr. Gladys Evans. *Soviet Literature*. 9 (243) (1968): 140-41. port.  
A translation of the poem "Vtoma" in an issue dedicated to Soviet Ukrainian literature and art.
- T261. Nahnybida, Mykola.** "A passing mood (I'm dead weary, oh so weary ...) • To my brother Konstantin (Listen, brother ...)" / Mikola Nagnibeda. Tr. Gladys Evans. *Soviet Literature*. 11 (November 1972): 104-5.  
A translation of two poems: "Vtoma" and "Bratovi Kostiantynu (Chuiesh brate)" included in an anthology of one hundred Soviet poets. Nahnybida is identified as a poet from Ukraine.
- T262. Nahnybida, Mykola.** "\*\*\*\* (The sun-flowers are in bloom)" / Mikola Nagnibeda. Tr. Irina Zheleznova. *Soviet Literature*. 5 (302) (1973): 156.  
A translation of a poem in an issue devoted to Soviet Ukrainian literature. A b/w portrait of the author is on p. 155 and a bio-bibliographical note on p. 207.
- T263. Nahnybida, Mykola.** "The sunflowers are in bloom (The sunflowers are in bloom)" / Mikola Nagnibeda. Tr. Irina Zheleznova. *Ukrainian Canadian*. 25.562 (55) (October 1973): 37. illus.  
A translation of a poem, apparently a reprint from *Soviet Literature* [cf. T262].
- T264. "\*\*\*\* (A new bright star has risen in heaven)." Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 26.11 (December 1969): 26.  
A translation of the Ukrainian Christmas carol "Na nebi zirka."**
- T265. "Nibbly-quibbly the goat. A Ukrainian folk tale." *Ukrainian Canadian*. 23.535 (56) (May 1971): 47-49. illus.  
An unattributed translation.**

## O

- T266. "Oh!" Ukrainian folk tale. Tr. Anatole Bilenko. *Ukraine*. 1 (5) (1971): 20-21. illus.  
Illustrated with eight woodcuts by Nadia Lopukhova.
- T267. "Oh; a Ukrainian folk tale." Tr. Anatole Bilenko. *Ukrainian Canadian*. 27.580 (73) (June 1975): 32-37. illus.  
With seven woodcuts by Nadia Lopukhova.
- T268. Oles', Oleksander. "Asters (At midnight, in the garden, asters brown)." Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 27.8 (September 1970): 26.  
A translation of the poem "Aistry (Opivnochi aistry v sadu roztsvily)."
- T269. Oliinyk, Borys. "\*\*\*\* (Fathers and children! Children and fathers!)" / Boris Oleinik. Tr. Evgeni Felgenhauer. *Soviet Literature*. 5 (302) (1973): 157-58.  
A translation of the poem "Bat'ky i dity" in an issue devoted to Soviet Ukrainian literature. The author's b/w portrait is on p. 157 and a bio-bibliographical note about him on p. 208.
- T270. Oliinyk, Borys. "Fathers and children (Fathers and children! Children and fathers!)" / by Boris Oleinik. Tr. Evgeni Felgenbauer. *Ukrainian Canadian*. 28.586 (79) (January-February 1976): 41. port.  
A translation of the poem "Bat'ky i dity," with a brief bio-bibliographical note about the author and his portrait.
- T271. Oliinyk, Borys. "Song about mother (She sowed fields of life)" / Boris Oliinyk. Tr. Gladys Evans. *Ukrainian Canadian*. 30.611 (105) (May 1978): 20. illus.  
A translation of the poem "Pisnia pro matir (Posiiala liudiam lita svoi litechka zhytom)." With a note: "From the collection 'The Mountain.'"
- T272. Oliinyk, Mykola. "The winds of distant roads: a story." / Mikola Oleinik. *Soviet Woman*. 9 (1971): 4-5. illus.  
An unattributed translation of the story "Viter dalekykh dorih." Illustrated with a drawing by A. Shul'ts. No indication of the language of the original.
- T273. Oliinyk, Mykola. "The winds of distant roads." A story by Mykola Oliinyk. *Ukrainian Canadian*. 27.581 (74) (July/August 1975): 41-45. illus.  
A translation of "Viter dalekykh dorih." No translator indicated.
- T274. Oliinyk, Stepan. "Our mothers (Let's remember, dearest children)." / By S. Oliinyk. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.558 (51) (May 1973): 33. illus.  
A translation of a children's poem, "Nashi mamy (Pamiataimo, myli dity)," published in the "Junior UC" section.
- T275. Oliinyk, Stepan. "A tribute from Ukraine (As if they're alive, like brothers they stand)" / Stepan Oliinyk. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 24.540 (33) (October 1971): 12-13. illus.  
A translation of the poem "Pobratymy."
- T276. Ol'zhych, Oleh. "A prayer (The abbot rose. Dominicans in state)." / Tr. C.H. Andrusyshen and W. Kirkconnell. *Zhinochyi svit=Woman's World*. 25.6 (294) (June 1974): 15.  
A translation of the poem "Molytva (Ihumen vstav. Braty dominikany)."
- T277. Orest, Mykhailo. "Words (There are some days when words approach you freely)." / Mikhaylo Orest. *Nashe zhyttia=Our Life*. 30.7 (July/August 1973): 27.  
Andrusyshen and Kirkconnell's translation of the poem "Slova (Buvaie den', koly vony prykhodiat')," reprinted from *The Ukrainian Poets, 1189-1962* [cf. ULE, *Books and Pamphlets, 1890-1965*, B2], with a bio-

bibliographical note about the author.

- T278. Osadchy, Mykhailo.** "Cataract." / Mykhaylo Osadchyy. *Ukrainian Review* (London). 19.2 (Summer 1972): 55–69; 19.3 (Autumn 1972): 55–67; 19.4 (Winter 1972): 25–43; 20.1 (Spring 1973): 30–43; 20.2 (Summer 1973): 30–54; 20.3 (Autumn 1973): 56–69.

An unattributed translation of *Bil'mo*. This autobiographical memoir-novel, dated March-May 1968, is identified here as an "essay" and accompanied by an editorial note that provides some data about the author. The note claims that this work "is circulating in Ukraine (in transcripts) in several versions, which also found their way abroad," and that the present publication is one of those versions, published with minor omissions.

- T279. Osadchy, Mykhailo.** "The mote (extract)." / Mykhaylo Osadchy. Tr. Marta Jenkala. *Index on Censorship*. 1.3–4 (Autumn-Winter 1972): 167–74.

An excerpt from *Bil'mo*, with a page-long editorial note about the author (b. 1936) and his current imprisonment in the USSR. *Bil'mo* is characterized as the author's "fictionalized memoir of his arrest, trial, and life in the labour camp."

- T280. Osadchy, Mykhailo.** "Mykhaylo Soroka remembered." *Ukrainian Review* (London). 19.1 (Spring 1972): 86–88.

An extract from *Bil'mo* by Mykhailo Osadchy. The editorial note characterizes *Bil'mo* as an autobiographical tale "supposedly written by Mykhaylo Osadchyy" and "smuggled to the West without the knowledge or the agreement of the author." The excerpt is a memoir of Mykhailo Soroka, a long-time political prisoner who died in Mordovia on 16 June 1971.

- T281. Os'machka, Teodosii.** "Roaring laughter (The Mediterranean Sea is roaring)." / Teodosiy Osmachka. Tr. Orysia Prokopiw. *Ukrainian Review* (London). 21 [i.e., 22].4 (Winter 1975): 37.

A translation of the poem "Rehit (More Sredzemne shumyt)."

## P

- T282. Palij, Lydia.** "It hurts no more (On stifling nights)." *Contemporary Verse Two*. 3.4 (Summer 1978): 14. The author's own translation of the poem "Davno vidbolile (V hariachi nochi vetkha khata)." See also her "Chuzha pisnia."

- T283. Palij, Lydia.** "On Lake Ontario (The sky soaks up the water)." Translation by Lydia Palij. *Landscape*. Ed. Gay Alison, Karen Hood and Janis Rapoport. Toronto: The Women's Writing Collective, 1977. 84. A translation of the poem "Nad ozerom Ontario (Nebo vysotuiu vodu ozera)."

- T284. Palij, Lydia.** "We walked the night streets." Tr. from Ukrainian by Lydia Palij. *Fireweed: a women's literary and cultural journal*. 3/4 (Summer 1979): 103.

A translation of the poem "My ishly nichnymy vulytsiamy," with a parallel Ukrainian text.

- T285. "Pan Kotsky, the Puss-o-cat."** Ukrainian folk tale. Tr. Anatole Bilenko. *Ukraine*. 1 (9) (1972): 20–21. illus.

A translation of the folktale "Pan Kots'kyi."

- T286. Parfanovych, Sofiia.** "Danger." / Sophia Parfanovych. Tr. Wolodymyr Dozorsky. *Nashe zhyttia=Our Life*. 26.6 (June 1969): 28.

An excerpt from a novel. With a note about a translation contest sponsored by the World Federation of Ukrainian Women's Organizations and financed by the late Sofiia Parfanovych. Dozorsky's translation apparently was awarded a prize in that contest.

- T287. Pavlychko, Dmytro.** "\*\*\*\* (Poetry—mission in life for the young)" / Dmytro Pavlychko. Tr. Tom

Botting. *Soviet Literature*. 5 (302) (1973): 158. port.

A translation of the poem "Poeziia — tse mova molodykh" in an issue devoted to the literature of Soviet Ukraine. The author's b/w portrait appears on p. 157 and a bio-bibliographical note about him on p. 208.

**T288. Pavlychko, Dmytro.** "A song about wheat (The sun warms, the wind blows, and the water flows).

• The hoop (A young lad, with golden topknot, like a chick). • The pool (I love to stare into the pool)." Tr. Mary Skrypynyk. *Ukrainian Canadian*. 29.599 (93) (April 1977): 34–35. illus.

A translation of the poems "Pisnia pro psheynysiu," "Obruch" and "Pleso," published in the "Junior UC" section.

**T289. Pavlychko, Dmytro.** "Two colours (When as a youth, in spring I left my home)" / D. Pavlychko.

Tr. Anne Kay. *Ukrainian Canadian*. 22.507 (1) (November 1968): [16].

A translation of the poem "Dva kol'ory (Iak ia malym zbyravsia navesni)." Parallel texts, Ukrainian and English, with music by O. Bilash on pp. 14–16 and a note about the translator ("A new dimension to Ukrainian songs") on p. 17.

**T290. Pavlychko, Dmytro.** "\*\*\*\* (With a fair-headed maiden the wind was enamoured)." Tr. Tom Botting.

*Soviet Literature*. 9 (243) (1968): 143. port.

A translation of the poem "Zakokhavsia viter u divcha rusiave" in an issue devoted to Ukrainian literature.

**T291. Permiak, Ievhen.** "The conceited galoshes" / by Yevhen Permyak. *Ukrainian Canadian*. 25.565 (58) (January 1974): 26–27. illus.

A translation of a story published in the "Junior UC" section.

**T292. Pervomais'kyi, Leonid.** "Another person's happiness." / Leonid Pervomaisky. Tr. Hilda Perham.

*Soviet Literature*. 5 (290) (May 1972): 163–67. port.

A translation of the short story "Chuzhe shchastia" in the anthology "Twenty-five short stories by Soviet writers, 1960–1970." The author's portrait appears on added pages. A bio-bibliographical note is on p. 198.

**T293. Pervomais'kyi, Leonid.** "The coming of spring (Spring comes, and I bask in its mellowing glow)"

/ Leonid Pervomaisky. Tr. Irina Zheleznova. *Soviet Literature*. 5 (302) (1973): 159. port.

A translation of a poem in a special issue devoted to the literature of Soviet Ukraine. The author's portrait is on p. 157 and a bio-bibliographical note about him on p. 208.

**T294. Pervomais'kyi, Leonid.** "The coming of spring (Spring comes, and I bask in its mellowing glow)"

/ Leonid Pervomaisky. Tr. Irina Zheleznova. *Ukrainian Canadian*. 30.609 (103) (March 1978): 23.

A translation of a poem, with a note about the author and his portrait. Apparently a reprint from *Soviet Literature* [cf. T293].

**T295. Pervomais'kyi, Leonid.** "Katerina's new house." / Leonid Pervomaisky. Tr. Eve Manning. *Soviet Literature*. 9 (243) (1968): 24–39, 42–65. port.

A translation of the short story "Kateryna i ii novyi dim." With a bio-bibliographical note and a portrait of the author on p. 24. This issue of SL is devoted to Soviet Ukrainian literature and art.

**T296. Pervomais'kyi, Leonid.** "Melnikov street." / Leonid Pervomaisky. Tr. Eve Manning. *Soviet Literature*. 6 (240) (1968): 93–103. port.

A translation of the short story "Vulytsia Mel'nykova," with a bio-bibliographical note and b/w portrait of the author on p. 93.

**T297. Pervomais'kyi, Leonid.** "The story of mankind." / by Leonid Pervomaisky. From *Stories of Soviet Ukraine*. *Ukrainian Canadian*. 26.571 (64) (July/August 1974): 33–35, 37. illus.

An unattributed translation of the short story "Istoriia liudstva."

**T298. Pipash-Kosivs'kyi, Vasyl.** "How the Carpathian mountains were born." A Ukrainian legend. As

told to Vasil Pipash-Kosivsky. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 27.581 (74) (July/August 1975): 36–38, illus.

Published in the "Junior UC" section.

**T299. Pluzhnyk, Ievhen.** "Lenin (Decades pass, in time's day-measured paces)." / Evgen Pluzhnik. Tr. Gladys Evans. *Soviet Literature*. 9 (243) (1968): 138. port.

A translation of the poem "Vin (Promynut' po dniakh tysiachyrichchia)" in an issue devoted to Ukrainian literature.

**T300. "Poems from Ukraine."** Tr. Vera Rich. *Ukrainian Review* (London). 19.2 (Summer 1972): 70–77.

**Contents:** **Ihor Kalynets'**: To Valentyn Moroz (I would wish this book might become). • Introduction to the cycle "The Stone Windmill" (Whenever I recollect Thine image). • Threnody (Once again walking over the Via Dolorosa) [First to Tenth Station, with a translator's note on p. 74]. • **Valentyn Moroz**: Ukraine (Crimson of sunshine and heavy blackness). • Belated flight (The muscles call to roam). • The bowstring (The wind, grey grandson of Svaroh, sounds trumpets). • **Vasyl' Symonenko**: \*\*\* (Carry me upon your wings, my happiness, and come). • Elegy for a corn-cob that died at the depot (There is no wailing heard. The orchestras grow rusty). • **Hryhoriy Chubay**: Kosmach 1970 (Our dwellings and shrines are all in the valley). • **Vasyl' Stus**: In memory of Alla Horska (Burst into spring, my soul, and do not wail).

For identifications of individual poems, see the Index.

**T301. "Poems from Ukraine: Poems by Vasyl' Stus: \*\*\*** (From burned-out watchfires smoke still quivers).

• In memory of Alla Horska (Burst into spring, my soul, and do not wail). • Sleepless night (I am gleaning thoughts like grains). Tr. Vera Rich. • **Poems by Lina Kostenko**: \*\*\* (I shall walk, run, or fly, and accomplish my aim). • \*\*\* (Life is like a railway station). Tr. Vera Rich. • **Poems by Anatoliy Lupynis**: \*\*\* (I have seen how mother was disgraced). Tr. Orysia Prokopiw." *Ukrainian Review* (London). 20.2 (Summer 1973): 55–58.

For identifications of individual poems, see the Index.

**T302. "Poetry: V. Korotych:** Monologues of love (IV. I'm tired. IX. Those whom you loved). • **Dmytro Pavlychko**: By the sea (I'll go to the sea to drown my sorrow). • **Ivan Drach**: Loneliness (That—you call loneliness?)" Poems tr. by Martha Bohachevsky-Chomiak. *Forum*. 1.3 (Fall 1967): 19.

For identifications of individual poems, see the Index.

**T303. "Poetry from behind the barbed wire."** Tr. Bohdan Yasen. *Ukrainian Review* (London). 24.3 (Autumn 1977): 39–42.

**Contents:** **Iryna Senyk**: Shameful deeds (Faces square). • Immovable wall (Evening Kyiv growing calm). • Fate (To walk the edge of a precipice). • **Iryna Stasiv-Kalynets**: The ballad of the guelder-rose twig (Once a boy brought home a guelder-rose twig). • **Stefaniya Shabatura**: To come and die on one's own land (There will yet be enough of lifetime left).

For identifications of individual poems, see the Index.

**T304. "Poetry from behind the barbed wire."** *Ukrainian Review* (London). 24.4 (Winter 1977): 83–85.

**Contents:** **Iryna Senyk**: Blossoms of reminiscence (The cherries' heady inflorescence). • Lviv's magical elegy (How rare it is that the victoria-regia blooms in the gardens). • The high Carpathians (Down in the valley). • \*\*\* (Scattered 'round Bratsk). • **Iryna Stasiv-Kalynets**: Fairy tales (Upon the stage). • The wells of my life (At the bottom of my life—a curative well).

The translations, by Bohdan Yasen, are reprinted from the book *Invincible Spirit*. [cf. B039].

For identifications of individual poems, see the Index.

**T305. "Poetry of Ukrainian women political prisoners in the USSR."** Tr. B. Yasen. *Zhinochyi svit=Woman's World*. 28.9 (327) (September 1977): 21.

**Contents:** **Iryna Stasiv-Kalynets**: The dewdrops fall in starry clusters. • Sultry summer. • **Iryna Senyk**: I plunge into your Septemberness.

Translations of two poems by Iryna Kalynets': "U ketiahakh zir kholonut' rosy. • Vzhe lito liteple" and one poem by Iryna Senyk: "Ia vboluiius' u tvoiu veresnevisht'."

- T306. Polowy, Hannah.** "Three scenes from *Adam's Sons*, based on Olga Kobylanska's *Zemlya*." A new play by Hannah Polowy and Mitch Sago. *Ukrainian Canadian*. 22.510 (4) (February 1969): 40–46. illus. With an unsigned introductory article about the play. It says, among other things: "What started out as an English translation of the popular stage version of the story by playwright V.S. Vasilko, for Ukrainian audiences, finally ended as a new play." According to this article, Vasyli'ko's *Zemlia* "received its North American premiere in the city of Toronto on April 30, 1955." "In the new, English version," says the note, "Hannah Polowy and Mitch Sago try to retain the dynamics of Kobylanska's perceptive writing and the creative quality of Vasilko's Ukrainian stage play." The translation is illustrated with photographs from the stage and movie versions of Kobylanska's novel. There is also an epilogue about the descendants of Sava Zhizhian, the protagonist of the novel.
- T307. Polynok, Valentyna.** "Coloured raindrops (On the grass the rain is green)" / by Valentina Poliniuk. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 26.589 (82) (May 1976): 35. A translation of "Kol'orovi doshchovi krapli," an eight-line poem for children in the "Junior UC" section.
- T308. "The poor lad and the rich merchant Marko.** A Ukrainian folk tale. Tr. Anatole Bilenko. *Ukrainian Canadian*. 26.569 (62) (May 1974): 72–75. illus. With five b/w woodcuts by Hrihoriy Yakutovich. Published in the "Junior UC" section.
- T309. "The poor man and his sons."** Transcarpathian folk tale. Tr. Anatole Bilenko. Drawings by I. Belei. *Ukraine*. 2 (1970): 20–21, 24. illus.
- T310. "The poor man and his sons."** Transcarpathian folk tale. Tr. Anatole Bilenko. Drawings by I. Belei. *Ukrainian Canadian*. 25.558 (51) (May 1973): 34–37. illus. Published in the "Junior UC" section. Apparently a reprint from *Ukraine* [cf. T309].
- T311. "The poor man and the Raven Czar."** Ukrainian folk tale. Tr. Anatole Bilenko. *Ukrainian Canadian*. 29.597 (91) (February 1977): 32–36. illus. Illustrated with drawings by Roman Adamovich. Published in the "Junior UC" section.
- T312. Prokopenko, Irena.** "Holiday in the forest." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.530 (24) (December 1970): 30–31. illus. A translation of the story "Sviato v lisi," published in the Junior UC section.
- T313. Prokopenko, Irena.** "How the birch tree gave away her leaves." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 32.626 (120) (October 1979): 38. illus. A children's story in the "Junior UC" section.
- T314. Prokopenko, Irena.** "The sun, the ladybug, and the sunflower." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.613 (107) (July-August 1978): 34. illus. A children's story in the "Junior UC" section.
- T315. Pryhara, Mariia.** "The Cossack Holota." / by M. Prihara. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 22.507 (1) (November 1968): 33–35. Illus. A translation of the story "Kozak Holota."
- T316. Pryhara, Mariia.** "Descending night discloses dream-filled eyes (Descending night discloses dream-filled eyes)" / Maria Prihara. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.612 (106) (June 1978): 10. illus. A translation of a poem, with a note about the author and her b/w portrait.
- T317. Pryhara, Mariia.** "Marusya Bohuslavka" / by Maria Pryhara. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 22.513 (7) (May 1969): 39–46. illus. A translation of the story "Marusia Bohuslavka," reprinted from the book *The Cossack Holota*. Illustrated with engravings by H. Yakutovich. Accompanied by an article on p. 38 entitled "A heroine in song and story," which deals with Marusia Bohuslavka as a heroine of folk ballads, of a 1897 play by M. Staryts'kyi, and of a ballet by the composer Sverchnikov to the libretto of N. Skorul'ska and V.

Chahovets', first presented in Moscow in 1951.

**T318. Pryhara, Mariia.** "The squirrel's kerchief" / Maria Pryhara. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 27.576 (69) (January 1975): 32–34. illus.

A translation of the story "Bilchyna khustynka," published in the "Junior UC" section.

**T319. Pushyk, Stepan.** "Musical trio (Three grasshoppers in green sweaters)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 28.589 (82) (May 1976): 35.

A translation of a children's poem, "Muzychne trio," in the "Junior UC" section.

## R

**T320. Rebro, Petro.** "How the turkey nearly drowned (Why the uproar, why the din?)" / Tr. Mary Skrypnyk. *Ukrainian Canadian*. 31.622 (116) (May 1979): 36. illus.

A children's poem in the "Junior UC" section.

**T321. Riznyk, Hryhorii.** "The rabbit's Christmas tree." / Story and pictures by Hrehory Riznyk. *Ukrainian Canadian*. 30.606 (100) (December 1977): 32–34. illus.

A translation of "Zaiacha ialynka." No translator named. Published in the "Junior UC" section.

**T322. "Rollipea."** *Ukrainian Canadian*. 25.561 (54) (September 1973): 28–31. illus.

A b/w comic strip based on the Ukrainian folk tale "Kotihoroshko" from a cartoon film (Hrihory Huzhva, scriptwriter; Boris Khranevich, director; Yuri Skirda, art producer).

**T323. Rudans'kyi, Stepan.** "Friends everywhere (A granny came to church one day)" / by Stepan Rudansky. Tr. John Weir. *Ukrainian Canadian*. 25.558 (51) (May 1973): 40. port.

A translation of the poem "Baba v tserkvi (Pryishla v tserkvu stara baba)" with the author's b/w portrait and a brief bio-bibliographical note.

**T324. Rudenko, Mykola.** "It's all so simple—you'll write a repentance." Tr. H.D. Schieber. *Vira=Faith*. 5.4 (16) (October–December 1979): 18.

A translation of the poem "Tak prosto vse: napyshesh kaiattia," quoted in an untitled article about Mykola Rudenko. [cf. A1493].

**T325. "Russian and Ukrainian."** *A Treasury of the World's Finest Folk Song*. Collected and arranged by Leonard Deutsch. With explanatory text by Claude Simpson. Lyrics versified by Willard Trask. Guitar chords by Michael Jaffee. Illustrations by Emery I. Gondor. New York: Crown Publishers [1967]. 187–209. music. [large format 31 cm].

A collection of folk songs with music. The English versions of the songs are printed alongside the original texts (texts of Ukrainian and Russian songs are transliterated). The introduction (pp. 187–90) discusses Russian and Ukrainian songs in the same chapter. A paragraph on p. 189 says: "Folk music among the Ukrainians differs in some details from what we have just described. The inhabitants of Galicia and Ruthenia are markedly Western.... Equally important in the national character has been the traditional anti-Muscovite feeling of the Ukrainians, who have a genuine Southern pride in their history and folkways, and who fought bitterly against absorption in the old Russian Empire." In spite of this statement, Russian and Ukrainian songs are published together, without distinction or identification. The following Ukrainian songs are included: Ah, that day (All the other girls and fellows) [=Pijsov ja raz na ulycju] • Elder blooming ("I will tell you! Take your answer) [=Červonaja kalynon'ka]. • The letter writer (He's a scribe, a letter-writer) [=Kolib mati ne byla]. • One is high and one is low (Here at home my sweetheart has fine cows and land and riches) [=Odna hora vysokaja, a druhaja nyzka]. • Cossack's farewell (Tell me, tell me, sweetheart) [=Kozak odjiždaje]. • You are a bride ("Charms I had woven, woven of flowers) [=Oj, ty, divčyno zaručenaja].

The general introduction to the book by Leonard Deutsch includes the following explanation: "The

translator has endeavored to make each song singable as well as intelligible and has therefore sometimes had to correct, retouch, abbreviate and interpret the meaning of the available original.... The original meaning of the poems has been preserved as literally as possible and nowhere has the meaning been changed radically."

- T326. Rybak, Natan.** "A time of hope and achievement (An excerpt from the novel)." / Tr. Alice Ingman. *Soviet Literature*. 5 (302) (1973): 64–78.  
An excerpt from the novel *Chas spodivon' i zvershen'* in an issue devoted to Soviet Ukrainian literature. The author's portrait appears on p. 64, with a bio-bibliographical note on p. 208.
- T327. Ryl's'kyi, Maksym.** "Coachman's cottage, Yasnaya Polyana (One heavy night, before a hoary dawn).  
• The war of the roses (Warm rain has soaked the lawn from hedge to hedge)." / Maxim Rylsky. Tr. Dorian Rottenberg. *Fifty Soviet Poets*. Comp. by Vladimir Ognev and Dorian Rottenberg. Moscow: Progress Publishers, 1969. 382–89. port.  
Translations of two poems: "Kuchers'ka v Iasnii Poliani" and "Viina chervonoii i biloi troiandy (Buv teplyi den', v travi stoit' voda)," with a bio-bibliographical note and a b/w portrait of Ryl's'kyi on p. 382. There are parallel texts of the poems on p. 384–86 and 388—not of the Ukrainian originals, but of unattributed Russian translations. The note says: "Maxim Rylsky's songful lyricism is astutely psychological, his hues are reminiscent of a delicate water-colour and his picturesque descriptions are vivid and evocative."
- T328. Ryl's'kyi, Maksym.** "Friendship (I know a flower—they say it's called)." / Maxim Rylsky. Tr. Dorian Rottenberg. *Soviet Literature*. 9 (243) (1968): 136–37. port.  
A translation of the poem "Druzhba (Ie kvitky, shcho zvut' morozom)" in an issue dedicated to Soviet Ukrainian literature and art.
- T329. Ryl's'kyi, Maksym.** "Friendship (I know a flower—they say it's called)." / Maxim Rylsky. Tr. Dorian Rottenburg [sic, i.e., Rottenberg]. *Ukrainian Canadian*. 23.518 (12) (November 1969): 21.  
A translation of the poem "Druzhba (Ie kvitky, shcho zvut' morozom)."
- T330. Ryl's'kyi, Maksym.** "Friendship (I know a flower—they say it's called)." / Maxim Rylsky. Tr. Dorian Rottenberg. *Soviet Literature*. 11 (November 1972): 123.  
A translation of the poem "Druzhba (Ie kvitky, shcho zvut' morozom)" in an anthology of one hundred Soviet poets. Ryl's'kyi is identified as a poet from Ukraine.
- T331. Ryl's'kyi, Maksym.** "Native tongue (The tsar's jesters and executioners)." *Ukrainian Review* (London). 14.2 (Summer 1967): 4.  
Eleven lines of Ryl's'kyi's poem quoted in an unattributed translation in V. Chaplenko's article "The struggle against the Russification of the Ukrainian language (The end of the 1950's—the beginning of the 1960's)."
- T332. Ryl's'kyi, Maksym.** "Reciprocal gifts (The gurgling water flows along the bough)." / Maxim Rylsky. Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 29.3 (March 1972): 26.  
A translation of the poem "Dar i viddarunok (Shumyt' voda po lysti, po hilli)," reprinted from *The Ukrainian Poets, 1189–1962* [cf. ULE: *Books and Pamphlets, 1890–1965, B2*].
- T333. Ryl's'kyi, Maksym.** "Red wine (In golden light the elm trees bend)." / Maxim Rylsky. *Nashe zhyttia=Our Life*. 30.6 (June 1973): 26.  
A translation of the poem "Chervone vyno (Stoiat' hraby prozoro-zhovti)" reprinted from *The Ukrainian Poets, 1189–1962*. [cf. ULE: *Books and Pamphlets, 1890–1965, B2*]. The translators, C.H. Andrusyshen and W. Kirkconnell, are not named. With a note on Maksym Ryl's'kyi on p. 27.
- T334. Ryl's'kyi, Maksym.** "To our native land (O Native land—our pride and splendour)." / Maxim Rylsky. Tr. Gladys Evans. *Soviet Literature*. 11 (1967): 16. port.  
A translation of the poem "Vitchyzni," published in the section dedicated to the fiftieth anniversary of the October Revolution.

- T335. Ryl's'kyi, Maksym.** "Toil (Love then your vineyard and your noisy spade). • \*\*\* (Some build gods temples, mansions for the rich)." / Maksym Rylsky. *Zhinochyi Svit=Woman's World*. 25.7-8 (295) (July-August 1974): 23.  
Two poems. Translations of "Trud (Liuby svii vynohrad i zastup svii dzvinkyi)" and "Khto khramy dlia bohiv, bahatyriam chertohy." The poems appear to have been translated by C.H. Andrusyshen and Watson Kirkconnell.
- T336. Ryl's'kyi, Maksym.** "Winter tales (They still walk amongst us and at meetings)" / Maxim Rylsky. Authorized translation from the Ukrainian by Herbert Marshall. *Bulletin of the Center for Soviet and East European Studies*. 9 (Spring 1972): [2].  
A translation of the poem "Zymovi zapysy," accompanied by a brief biographical note and the Ukrainian text (in Cyrillic and in transliteration).

## S

- T337. Sago, Mitch.** "The pencil." Stage play by Mitch Sago based on the autobiographical short story of the same name by Ivan Franko. *Ukrainian Canadian*. 25.560 (53) (July-August 1973): 24-30. illus.  
Based on Franko's story "Olivets'."
- T338. Sago, Mitch.** "The signature." A one-act play by Mitch Sago. Based on a short story of the same name by Vasyl Stefanyk. *Ukrainian Canadian*. 25.566 (59) (February 1974): 34-36.  
Based on Stefanyk's short story "Pidpys."
- T339. Sahaidak, Maksym.** "Ask me, ask! (Why am I sad and gloomy)." / Maksym Sahaydak. Tr. O. Saciuk and B. Yasen. *Zhinochyi svit=Woman's World*. 27.11-12 (319) (November-December 1976): 18.  
A poem. A translation of "\*\*\*\* (Zapytai, zapytai!)"
- T340. Sahaidak, Maksym.** "The way (I'll not repent)." / Maksym Sahaydak. Tr. Olena Saciuk and Bohdan Yasen. *Zhinochyi svit=Woman's World*. 27.10 (318) (October 1976): 26.  
A translation of the poem "Doroha (Ia kaiatys' ne budu)."
- T341. "Schedrik: Carol of the bells** (Hark how the bells, sweet silver bells)." / English lyrics by P. S. Wilhousky. *Ukrainian Canadian*. 22.508 (2) (December 1968): 26.  
An English adaptation of "Shchedryk, shchedryk, shchedrivochka," with parallel text in Ukrainian, as well as the music by M. Leontovych on pp. 26-27.
- T342. "Season's greetings: Ukrainian carols.** Tr. Anne Kay and Mary Skrypnyk. *Ukrainian Canadian*. 23.519 (13) (December 1969): inside front cover. illus.  
**Contents:** Come sing a song. • In an open meadow, beyond the happy village. • Is the master in his home?  
English adaptations of Ukrainian Christmas carols.
- T343. "The seven rook brothers and their sister.** A Ukrainian folk tale." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 29.593 (87) (October 1976): 30-35. illus.  
A translation of the folk tale "Pro simokh brativ haivoroniv i ikhniu sestru." Published in the "Junior UC" section.
- T344. Shcherbak, Iurii.** "The little soccer team: oratorio for vocal soloist and children's choir." / Yuri Shcherbak. Tr. from the Ukrainian by Anatole Bilenko. Verses translated by Gladys Evans. *Soviet Literature*. 3 (336) (1976): 90-111. port.  
A translation of "Malen'ka futbol'na komanda." With an untitled introductory article by V. Drozd [cf. A278] and the author's portrait on p. 91.

- T345. Shevchenko, Taras.** "Both the valley stretching wide." *Nashe zhyttia=Our Life*. 32.3 (March 1975): 25.  
An unattributed translation of the poem "I shyrokiui dolynu."
- T346. Shevchenko, Taras.** "By a spring a sycamore (By a spring a sycamore)." Tr. Irina Zheleznova. *Ukrainian Canadian*. 31.620 (114) (March 1979): 34.  
A translation of the poem "Teche voda z-pid iavora," published in the "Junior UC" section.
- T347. Shevchenko, Taras.** "The dream (In servitude she harvested the wheat)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 25.567 (60) (March 1974): 26. illus.  
A translation of the poem "Son (Na panshchyni pshenytsiu zhala)," with a brief note entitled: "Commemorating the birth of Taras Shevchenko, March 9, 1814."
- T348. Shevchenko, Taras.** "Drowsy waves, sky unwashed and dirty." / Tr. Vera Rich. *Zhinochyi svit=Woman's World*. 26.3 (301) (March 1975): 21. port.  
A translation of the poem "I nebo nevmyte, i zaspani khvyli." With Shevchenko's portrait.
- T349. Shevchenko, Taras.** "Haidamaki (an excerpt) (I sing—and waves dance on the sea)." Tr. John Weir. *Ukrainian Canadian*. 22.514 (8) (June 1969): 24.  
A twenty-eight-line excerpt from the long poem "Haidamaky."
- T350. Shevchenko, Taras.** "I care not (I care not, shall I see my dear)." *Zhinochyi svit=Woman's world*. 30.3 (342) (March 1979): 20. port.  
An unattributed translation of the poem "Meni odnakovo, chy budu." With Shevchenko's portrait.
- T351. Shevchenko, Taras.** "I was thirteen (I was thirteen. I herded lambs)." Tr. John Weir. *Ukrainian Canadian*. 22.511 (5) (March 1969): 34-35. illus.  
A translation of the poem "Meni trynadtsiatyi mynalo." With illustrations by I. Vasylchenko.
- T352. Shevchenko, Taras.** "It does not touch me (It does not touch me, not a whit)." Tr. Vera Rich. *Zhinochyi svit=Woman's World*. 25.3 (291) (March 1974): 19.  
A translation of the poem "Meni odnakovo, chu budu."
- T353. Shevchenko, Taras.** "\*\*\*\* (It is all one to me indeed, if I)." Tr. C.H. Andrusyshyn [sic] and Watson Kirconnel [sic]. *Nashe zhyttia=Our Life*. 25.3 (March 1968): 19.  
A translation of the poem "Meni odnakovo, chy budu."
- T354. Shevchenko, Taras.** "It is indifferent to me (It is indifferent to me, if I) ..." Tr. C. Andrusyshen and Watson Kirkconnell. *Zhinochyi svit=Woman's World*. 17.3 (195) (March 1966): 15.  
A translation of the poem "Meni odnakovo, chy budu."
- T355. Shevchenko, Taras.** "The lily ("Why did to me from childhood days)." Tr. John Weir. *Ukrainian Canadian*. 27.578 (71) (March 1975): 40.  
A translation of the poem "Lileia (Za shcho mene, iak rosia ia)." Published with a note: "Commemorating the birth of Taras Shevchenko, March 9, 1814."
- T356. Shevchenko, Taras.** "The matchmakers: an excerpt from Act 1 of Taras Shevchenko's 'Nazar Stodolya.'" Tr. Jerry Shack and Marlene Kobylansky. *Ukrainian Canadian*. 23.518 (12) (November 1969): 42-43. illus.  
The translation of this excerpt from the play *Nazar Stodolia* is in rhymed verse; the opening line is "From Turkey we came, we are both Cossacks free." Illustrations are by V.O. Novykyivsky.
- T357. Shevchenko, Taras.** "My testament (When I am dead, then bury me)." / Taras H. Shevchenko. Tr. John Weir. *Ukrainian Canadian*. 23.533 (54) (March 1971): 24.  
A translation of the poem "Zapovit (Iak umru, to pokhovaite)."

- T358. Shevchenko, Taras.** "\*\*\*\* (On Easter day among the straw)." Tr. C.H. Andrusyshyn [sic] and Watson Kirconnel [sic]. *Nashe zhyttia=Our Life*. 26.3 (March 1969): 17.  
A translation of the poem "Na Velykden', na solomi."
- T359. Shevchenko, Taras.** "On Easter Day (On Easter-Day among the straw)." / Tr. C.H. Andrusyshen and W. Kirkconnell [sic]. *Zhinochyi svit=Woman's World*. 27.4 (312) (April 1976): 19.  
A translation of the poem "Na Velykden', na solomi."
- T360. Shevchenko, Taras.** "On Easter Day (On Easter Day among the straw)." / Tr. C.H. Andrusyshen and W. Kirkconnel [sic]. *Promin'*. 18.4 (April 1977): 18.  
A translation of the poem "Na Velykden', na solomi."
- T361. Shevchenko, Taras.** "On Easter Day on the straw (Out in the sun on Easter Day)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 31.620 (114) (March 1979): 33.  
A translation of the poem "Na Velykden', na solomi."
- T362. Shevchenko, Taras.** "Selected quotes from the Bard of Ukraine." *Ukrainian Canadian*. 22.511 (5) (March 1969): 36.  
Brief translated quotations from Shevchenko's poetry and diary.
- T363. Shevchenko, Taras.** "The servant woman: Prologue (Early on a Sabbath day)." / T.H. Shevchenko. Tr. Olga Shartse. *Ukrainian Canadian*. 22.511 (5) (March 1969): 38–44. illus.  
A translation of "Naimychka."
- T364. Shevchenko, Taras.** "Such is her fate (She is so ill-fated ... Dear Lord in your heaven)." / T.H. Shevchenko. English translation: Mary Skrypnyk. *Ukrainian Canadian*. 22.511 (5) (March 1969): 25.  
A translation of the poem "Taka ii dolia ... O, Bozhe mii mylyi!" with parallel text in Ukrainian and a musical arrangement by V. Zarembo.
- T365. Shevchenko, Taras.** "The sun is setting and the hills grow dim." *Nashe zhyttia=Our Life*. 34.3 (March 1977): 25.  
A translation of the poem "Sontse zakhodyt', hory chorniut'." No translator indicated.
- T366. Shevchenko, Taras.** "To the eternal memory of Kotlyarevsky (Sunlight growing and wind blowing)." Tr. Vera Rich. *Ukrainian Quarterly*. 25.4 (Winter 1969): 334–36.  
A translation of the poem "Na vichnu pamiat' Kotliarevs'komu (Sontse hriie, viter viie)."
- T367. Shevchenko, Taras.** "Unfold, my field, fold in furrows." Tr. J. Weir. *Ukrainian Canadian*. 23.535 (56) (May 1971): 31.  
A translation of a poem published under the title: "A legacy of Taras Shevchenko—an inspiration to us."
- T368. Shevchenko, Taras.** "You lie, oppressors and tyrants! (Kholodny Yar)." *Ukrainian Canadian*. 22.514 (8) (June 1969): 25.  
A quotation of ten lines from "Haidamaky" in D. Mishko's article "Who were the haidamaki?" Reprinted from the newspaper *News from Ukraine*. No date or translator indicated.
- T369. Shurko, Iliia.** "The Northern Lights: a fairy tale" / by Ilya Shurko. *Ukrainian Canadian*. 32.627 (121) (November 1979): 34–35. illus.  
A children's story in the "Junior UC" section. No translator indicated.
- T370. Shymanskyi, Arkadii.** "My forefather's trail": a humorous story by Arkadiy Shimansky. Tr. Mar Pinchevsky. *Ukraine*. 1 (17) (1974): 28.  
Ukrainian original not identified.
- T371. Skliarenko, Semen.** "Friendship's grains of gold: Ira Aldridge." / A short story by Semen

Sklyarenko. Tr. Anatole Bilenko. *Ukraine*. 1 (25) (1976): 21–31. illus., port.

A translation of "Aira Oldridzh." With an unsigned article about Ira Aldridge, the black American actor, and his friendship with Shevchenko, illustrated with Aldridge's portrait painted by Shevchenko in 1858. "The fascinating friendship between Shevchenko and Aldridge," says the anonymous author, "has caught the imagination of many a modern artist or author. It is reflected in the drawings and paintings of Leonid Pasternak and Heorhiy Melikhov, in the stories of Semen Sklyarenko and Olexandr Ilchenko, in the poetry of Maxim Rylsky, Olexa Novitsky and Leonid Vysheslavsky." The article provides details of Aldridge's life and cites Shevchenko's impressions of the Shakespearean actor.

T372. Slavutych, Yar. "The night (Beside the fence a scented lovage fern)." *Forum*. 1.1. (Winter 1966/1967): 8.

An unattributed translation of the poem "Nich (P'iany' zelom kraiy tynu draholiub)."

T373. Slavutych, Yar. [Poetry]. *Volvox*. Poetry from the unofficial languages of Canada ... in English translation. Editor: J. Michael Yates. Assoc. ed.: Charles Lillard. Managing ed.: Ann J. West. Port Clements, BC: Sono Nis Press, 1971. 237–45.

**Contents:** Your eyes (Your eyes reflected the warm sky) / Tr. from the Ukrainian by the author and M.P. O'Connor. • Sap swells in the belly of memory (I'd rather rot in soggy ground) / Tr. from the Ukrainian by the author and M.P. O'Connor. • The house (Voice II: On a summit ascending the banks of the Dnieper's) / Tr. from the Ukrainian by Myra Haas. • Epilogue (No wreaths were plaited to your name) / Tr. from the Ukrainian by the author. • The days are short (The days are short, the nights are shorter still) / Tr. from the Ukrainian by the author.

For identifications of individual poems, see the Index. A bio-bibliographical note about the author appears on p. 256.

T374. Slovo o polku Ihorevim. "The Lay of Igor's Host: excerpts." *Ukrainian Canadian*. 24.540 (33) (October 1971): 40–43. Illus.

A partial unattributed prose translation illustrated with b/w reproductions of the art work of Vladimir Favorsky.

T375. Slovo o polku Ihorevim. "Slovo o polku Igoreve. The Lay of Igor's Campaign—of Igor the Son of Svyatoslav and the Grandson of Oleg (Would it not be fitting, brothers, for us to begin in the manner of the ancient lays ...)." *The Heritage of Russian Verse*. Introduced and edited by Dimitri Obolensky. With plain prose translations of each poem. Bloomington and London: Indiana University Press [1976, ©1962, 1965]. 1–22.

The full text of the *Slovo o polku Ihorevim* in the original Old Church Slavonic, with an English prose translation *en face*. Obolensky's introduction (pp. xxxi–liii) says: "The beginnings of Russian literature are recognizable in the first half of the eleventh century.... The cultural achievements of the Kievan age had as their background the young Russian nation's ceaseless struggle to survive." Obolensky considers the *Slovo o polku Ihorevim* "the greatest work of medieval Russian literature" and "one of the great heroic poems of the world." He provides a two-page commentary on the poem (pp. xxxii–xxxiii).

T376. Smolych, Iurii. "The champ"; a short story by Yuri Smolich. Tr. Anatole Bilenko. *Ukraine*. 4 (20) (1974): 20–22. illus., port.

A translation of "Chempion," reprinted from the collection *Valor*: short stories by Soviet Ukrainian writers about the Great Patriotic War of 1941–1945. [cf. B115]. A bio-bibliographical note on Smolych and his portrait in color appear in an insert on p. 21. The story is illustrated with a reproduction of the book cover.

T377. Smolych, Iurii. "How I turned farmer." A story. / Yuri Smolich. Tr. Eve Manning. *Soviet Literature*. 5 (302) (1973): 10–19. port.

A translation of the short story "Iak ia buv khliborobom" in an issue devoted to Soviet Ukrainian literature. The author's b/w portrait is on p. 10 and a bio-bibliographical note about him on p. 208.

T378. Smolych, Iurii. "Patron of arts Knyaz Kovsky." / Yuri Smolich. Tr. Vladimir Leonov. *Soviet Literature*. 9 (243) (1968): 5–17.

Apparently an excerpt from Smolych's memoirs. With a bio-bibliographical note and a portrait of the author on p. 5 in an issue devoted to Ukrainian literature.

- T379. Sniehirov, Helii.** "Bear me three sons." / Evgeni Snegiryov. Tr. Eve Manning. *Soviet Literature*. 7 (241) (1968): 110–22. port.  
A translation of the short story "Narody meni tr'okh syniv," with a bio-bibliographical note and a b/w portrait on p. 110.
- T380. "The Snow Maiden."** *Ukrainian Canadian*. 29.598 (92) (March 1977): 30–31. illus.  
A story in the "Junior UC" section. No translator indicated.
- T381. Sochivets, Ivan.** "Horse radish." Tr. N. Demidenko. *Ukrainian Canadian*. 24.543 (36) (January 1972): [25]. illus.  
A translation of a humorous story about a New Year's celebration.
- T382. Sosiura, Volodymyr.** "\*\*\* (Above the busy cranes and trucks)." / Vladimir Sosyura. Tr. Dorian Rottenberg. *Soviet Literature*. 9 (243) (1968): 137. port.  
A translation of a poem in an issue devoted to Ukrainian literature.
- T383. Sosiura, Volodymyr.** "Leaves (The loud winds hold the boughs in thrall)" / Wolodymyr Sosiura. Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 32.10 (November 1975): 22.  
A translation of the poem "Lystky (Shumyt' derev zelenyi svit)," reprinted from *The Ukrainian Poets, 1189–1962*. [cf. *ULE: Books and Pamphlets, 1890–1965, B2*].
- T384. Sosiura, Volodymyr.** "Love Ukraine! (Love Ukraine, love it like the sun)" / by Volodymyr Sosyura. *Forum*. 8 (Spring 1969) 13. port.  
An unattributed translation of the poem "Liubit' Ukrainu (Liubit' Ukrainu, iak sontse liubit')." With a portrait of the author.
- T385. Sotnik, Y.** "The swimming coach." *Ukrainian Canadian*. 22.515 (9) (July/August 1969): 46–47. illus.  
An abridged short story in the "Junior UC" section. No translator indicated.
- T386. Stefanyk, Vasyi'.** "An ancient melody." *Nashe zhyttia=Our Life*. 33.11 (December 1976): 29–30.  
A translation by J. Wiznuk of the short story "Brattia (Davnia melodiia)," reprinted from the collection *The Stone Cross* [cf. B093].
- T387. Stefanyk, Vasyi'.** "Katrusia." / Wasyl Stefanyk. Tr. Jerry Shack. *Ukrainian Canadian*. 23.533 (54) (March 1971): 35–37. illus.  
A translation of the short story "Katrusia."
- T388. Stefanyk, Vasyi'.** "Maple leaves" / A short story by Wasyl Stefanyk. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.527 (21) (September 1970): 38–43. illus.  
A translation of "Klenovi lystky."
- T389. Stefanyk, Vasyi'.** "The news." / Vasil Stefanik. Tr. Mark Pinchevsky. *Ukraine*. 2(6) (1971): 13.  
A translation of the short story "Novyna."
- T390. Stefanyk, Vasyi'.** "The pious one." / Wasyl Stefanyk. Tr. Jerry Shack. *Ukrainian Canadian*. 23.531 (25) (January 1971): 24–25. illus.  
A translation of the short story "Pobozhna."
- T391. Stefanyk, Vasyi'.** "The stone cross." / Wasyl Stefanyk. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.535 (56) (May 1971): 72–77, 79–83. illus.  
A translation of the short story "Kaminnyi khrest."

- T392. Stel'makh, Mykhailo.** "The blizzard (A chapter from the novel "Thought of you")." / Mikhailo Stelmakh. Tr. Eve Manning. *Soviet Literature*. 5 (302) (1973): 25–33.  
A translation of an excerpt from the novel *Duma pro tebe* in an issue devoted to Soviet Ukrainian literature. With the author's b/w portrait on p. 25 and a bio-bibliographical note about him on p. 208.
- T393. Stel'makh, Mykhailo.** "The blizzard (Chapter 1 from the novel "Thoughts of You")" / by Mikhailo Stelmakh. Tr. Eve Manning. *Ukrainian Canadian*. 27.582 (75) (September 1975): 41–46. illus.  
A translation of chapter 1 of the novel *Duma pro tebe*. Apparently a reprint from *Soviet Literature* [cf. T392].
- T394. Stel'makh, Mykhailo.** "Flight of the swan geese." An excerpt from the novel by Mikhailo Stelmakh. *Ukrainian Canadian*. 27.577 (70) (February 1975): 37–41. illus.  
A translation of an excerpt from "Husy-lebedi letiat'." Translator not indicated.
- T395. Stel'makh, Mykhailo.** "New Year's Eve" / by Mikhailo Stelmakh. *Ukrainian Canadian*. 24.542 (35) (December 1971): 38–43. illus.  
An unattributed translation of "Shchedryi vechir," a chapter from the book of the same title, reprinted from *Stories of the Soviet Ukraine*. [cf. B096].
- T396. Stoian, Mykola.** "People" / a short story by Mikola Stoyan. Tr. Anatole Bilenko. *Ukraine*. 4 (16) (1973): 21. illus.  
A translation of a short story.
- T397. Stoian, Mykola.** "The red and blue ball." / Mykola Stoyan. *Ukrainian Canadian*. 23.536 (57) (June 1971): 30–31. illus.  
An unattributed translation of the short story "Chervono-synii miachyk."
- T398. Sukhomlyn's'kyi, Vasyli.** "Why didn't you look for my glasses yesterday?" / Vasili Sukhomlinsky. *Soviet Woman*. 2 (1975): 10. illus.  
A translation of a miniature children's story. No translator or language of the original indicated. Illustrated with a drawing by V. Chizhikov.
- T399. Symonenko, Vasyli.** "Ballad of a stranger (On a green day of feasting) / Tr. D. Struk. • Choir of the elders from the poem "Fiction" (Our kind is sapient from birth). / Tr. M. Bohachevsky-Chomiak. • Thief (Grandpa was found out, was caught) / Tr. M. Bohachevsky-Chomiak." *Problems of Communism*. 17.5 (September-October 1968): 111–12.  
Translations of the following poems: Balada pro zaishloho cholovika (Na sviato zelene z hustykh zaplav). • Khor stariishyn z poemy "Fiktsiia" (Poroda nasha mudra vid pryrody) • Zlodii (Diad'ka zatrymaly, chy vpiimaly). With a bio-bibliographical note about Symonenko on p. 118.
- T400. Symonenko, Vasyli.** "Ballad of the outlander (One Whitsun, from out of where dense rushes grow). • The Ukrainian lion (My thoughts now are swelling, to words they are growing)." Tr. Vera Rich. *Ukrainian Review* (London). 20.1 (Spring 1973): 83–84.  
Translations of two poems: Baliada pro zaishloho cholovika (Na sviato zelene z hustykh zaplav). • Ukrains'kyi lev (Bubniaviut' dumky, prorostaiut' slovamy).
- T401. Symonenko, Vasyli.** "The court (Sections sat sternly at the table)." Tr. M. Bohachevsky-Chomiak. *Nashe zhyttia=Our Life*. 30.5 (May 1973): 26.  
A translation of the poem "Sud (Parahrafy prysily bilia stolu)."
- T402. Symonenko, Vasyli.** "The law court (Legal articles settled down on the table). • Loneliness (Often I am as lonely as Robinson Crusoe)." *Ukrainian Review* (London). 13.2 (Summer 1966): 48.  
Translations of two poems: Sud (Parahrafy prysily bilia stolu). • Samotnist' (Chasto ia samotnii, niby Kruzo). Translator not indicated.
- T403. Symonenko, Vasyli.** "\*\*\* (Often I stand alone, like Crusoe). • \*\*\* (You are a person). • The trial (The

paragraphs sat down behind the table." Tr. Volodymyr Slez. *Ukrainian Review* (London). 25.2 (Summer 1978): 44–45.

Translations of the following poems: Samotnist' (Chasto ia samotnii, niby Kruzo). • \*\*\* (Ty znaiesh, shcho ty — liudyna). • Sud (Parahrafy prysily bilia stolu).

**T404. Symonenko, Vasyl'.** "The people are already as one bleeding wound. • My nation exists, my nation will always exist." *ABN Correspondence*. 19.4 (July-August 1968): 27–28.

Fragments from Symonenko's poems "Hranitni obelisky, iak meduzy," published sometimes under the title "Prorotstvo 1917 roku," and from the untitled poem "\*\*\*\* (De zaraz vy, katy moho narodu?)," quoted by Wolfgang Strauss in his article, "The new wave of anti-colonialism." No translator indicated.

**T405. Symonenko, Vasyl'.** "Poems by Symanenko [sic]: I do not fear to die (People frequently live after death). • I gaze into your lovely eyes (I gaze into your lovely eyes)" / Vasyl Symonenko. Tr. from Ukrainian by L. Lishchyna. *Forum*. 7 (Fall 1968): 14.

Translations of two poems, "Liudy chasto zhyvut' pislia smerti" and "Zadyvliaius' u tvoji zinytsi."

**T406. Symonenko, Vasyl'.** "Poems from Ukraine: Vasyl Symonenko." Tr. Vera Rich. *Ukrainian Review* (London). 19.4 (Winter 1972): 78–83.

**Contents:** The Gate (Unknown forms and images disordered). • Chorus of elders from the poem "Fiction" (Our race is wise; that is a law of nature). • \*\*\* (I am fleeing from self, from pain and exhaustion). • The ballad of happiness (Into the entry she stumbled). • \*\*\* (Deep into your eyes, now, I am gazing). • Terror (Granite obelisks crawled like medusas).

With a few footnotes by the translator. For identifications of individual poems, see the Index.

**T407. Symonenko, Vasyl'.** "The poet and nature (The thunderstorm is past—again the summer prose). • \*\*\* (People often live after dying). • Native land! My brain brightens." Tr. from the Ukrainian by R.F. Kersting. *Hyperion*. 4 (Winter 1971): unpaginated.

A translation of three poems: Poet i pryroda (Proishla hroza — i znovu litnia proza). • Liudy chasto zhyvut' pislia smerti. • Zemle ridna! Mozok mii svitliie. With parallel Ukrainian texts. The issue is unpaginated.

**T408. Symonenko, Vasyl'.** "The poet and nature (The thunderstorm is past—again the summer prose). • People often live after dying. • Native land! My brain brightens." From the Ukrainian of Vasyl Andriiovych [sic] Symonenko tr. by Richard Kersting. *Hyperion*. 5 (May 1976): 144–45.

A translation of three poems: Poet i pryroda (Proishla hroza — i znovu litnia proza). • Liudy chasto zhyvut' pislia smerti. • Zemle ridna! Mozok mii svitliie. Reprinted from the Winter 1971 issue [cf. T407], this time without the Ukrainian originals. This issue of *Hyperion* is a "Translation Special," consisting of translations only. In the contents, the Symonenko translations are listed under the category "Russian."

**T409. Symonenko, Vasyl'.** "Rose petal wine." / A short story by Vasil Symonenko. Tr. Anatole Bilenko. *Ukraine*. 1 (13) (1973): 12–13. illus.

A translation of the short story "Vyno z troiand." Illustrated with a b/w photograph by Oleg Burbovsky.

**T410. Symonenko, Vasyl'.** "The swans of motherhood (Dreamingly they float from out the foggage)." Tr. Andrew M. Freishyn-Chirovsky. *Zhinochyi svit=Woman's World*. 25.5 (293) (May 1974): 13.

A translation of the poem "Lebedi materynstva (Mriiut' krylamy z tumanu lebedi rozhevi)."

**T411. Symonenko, Vasyl'.** "Vasil' Simonenko. Ukraine." Translations: Michael M. Naydan. *Modern Poetry in Translation*. 30 (Spring 1977): 18.

**Contents:** People are beautiful. • Everything was there. The road began to scream. • In my soul.

Translations of three poems: Liudy prekrasni. • Vse bulo. Doroha zakrychala. • U dushi moii.

The bio-bibliographical note, apparently provided by the translator, says the following about Symonenko: "Many consider him a traditionalist and not an innovator as a poet, but his lyricism transcends any kind of label with expression of highly intimate thoughts on an all-pervading theme of loneliness and rejection." There is also a brief note about the translator.

- T412. Symonenko, Vasyl.** "You're a person (You know that you're a person)." Tr. Andriy M.Fr. Chirowsky. *Nashe zhyttia=Our Life*. 35.10 (November 1978): 22.  
A translation of the poem "Ty znaiesh, shcho ty — liudyna."
- T413. Synhavis'kyi, Mykola.** "My comrade and my friend—the international (We always think of you, who perished in the war)." / Mikola Syngaevsky. Tr. Evgeni Felgenhauer. *Soviet Literature*. 5 (302) (1973): 160–61.  
A translation of the poem "Tovarysh mii — internatsional (My dumaiemo pro vas, khto ne vernuvsia z bytvy)" in a special issue dedicated to Soviet Ukrainian literature. A portrait of the author appears on p. 159 a bio-bibliographical note on p. 208.
- T414. Syzonenko, Oleksandr.** "The Seelow Heights." / Alexander Sizonenko. Tr. Vladimir Leonov. *Soviet Literature*. 9 (243) (1968): 96–103. port. on 104.  
A translation of the short story "Zeelovs'ki vysoty," with a bio-bibliographical note and a portrait of the author on p. 104 in an issue devoted to Ukrainian literature.
- T415. Syzonenko, Oleksandr.** "Watermelons." / Alexander Sizonenko. *Ukrainian Canadian*. 23.536 (57) (June 1971): 41–43. illus.  
An unattributed translation of the short story "Kavuny," reprinted from *Stories of the Soviet Ukraine* [cf. B096], with a brief note about the author.
- T416. Syzonenko, Oleksandr.** "Winter waltz: a story." / Alexander Sizonenko. *Soviet Woman*. 1 (January 1970): 13. illus.  
A translation of a short story. Illustrated with a drawing by A. Shults. Neither the translator nor the language of the original is indicated.

## T

- T417. Tarnavs'ka, Marta.** "Das ewig Weibliche (I am the earth)." *Nashe zhyttia=Our Life*. 29.7 (September 1972): 26.  
A translation of the poem "Das ewig Weibliche (Ia — zemlia)." With an editorial bio-bibliographical note about the author on p. 27. The translation is the author's own.
- T418. Tarnavs'ka, Marta.** "A flirtation (I laugh: you are but an electric spark)." *Nashe zhyttia=Our Life*. 32.6 (June 1975): 21.  
The author's English translation of her poem "Zalytsiannia (Smiialas' ia: ty — iskra elektrychna)," the original Ukrainian version of which is printed on p. 12 of the same issue.
- T419. Tarnawsky, Yuriy.** "Ukraine (It isn't over steppes nor across mountains)." / by George Tarnawsky. *Forum*. 20 (1972): 26.  
The author's English version of a Ukrainian original, or possibly an original poem in English.
- T420. Tarnawsky, Yuriy.** "Thoughts about my death (The evening burns with a blue flame)" / from the volume "Life in the City" by George Tarnawsky. *Forum*. 21 (1973): 18.  
The author's English version of part IV of his Ukrainian poem "Dumky pro moi smert'," beginning "Vechir horyt' synim polum'iam."
- T421. "Telesik (The Ukraine)."** Tr. Susan Henderson et al. *Soviet Literature*. 8 (377) (1979): 145–50. illus.  
A translation of the folk tale "Telesyk" in an issue devoted to "Folk tales of the peoples of the USSR."
- T422. Teliha, Olena.** "An evening song (Outside the panes the day grows cold)." *Nashe zhyttia=Our Life*. 32.4 (April 1975): 20.  
An unattributed translation of the poem "Vechirnia pisnia (Za viknamy den' kholone)."

- T423. Teliha, Olena.** "The homecoming (It shall be thus: one crystal day in autumn)." *Nashe zhyttia=Our Life*. 36.6 (June 1979): 25.  
No translator named. A translation of the poem "Povorot (Tse bude tak: v osinnii den' prozoryi)."
- T424. Teliha, Olena.** "Life (Ill-omened clang of days to fragments broken)." Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 29.1 (February 1972): 26.  
A translation of the poem "Zhyttia (Zlovishchyi briazkit dniv, shcho b"iut'sia na kavalky)."
- T425. Teliha, Olena.** "1933–1939 [Nineteen-thirty three] (Unknown to us the starting and the leaving)." *Nashe zhyttia=Our Life*. 31.2 (February 1974): 27.  
A translation of the poem "1933–1939 (Neznanyi nam pochatok i kinets)," reprinted from *The Ukrainian Poets, 1189–1962* [cf. *ULE: Books and Pamphlets, 1890–1965*, B2]. The translators are C.H. Andrusyshen and W. Kirkconnell.
- T426. Teliha, Olena.** "\*\*\*\* (Oh yes. I know, women should not advance)." Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 27.2 (February 1970): 26.  
A translation of the poem "Vidpovid' (O, tak, ia znaiu, nam ne do lytsia)," with a note about the author.
- T427. Teliha, Olena.** "\*\*\*\* (Oh yes. I know, women should not advance)." Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 28.8 (October 1971): 25.  
A translation of the poem "Vidpovid' (O, tak, ia znaiu, nam ne do lytsia)."
- T428. Teliha, Olena.** [Poems]. Tr. Zoria Orionna. *Ukrainian Review* (London). 18.2 (Summer 1971): 51–56.  
**Contents:** An evening song (Beyond the panes day is cooling). • Unnamed (It is not love, not whim, and not adventure). • The immortal (The light of lanterns fell amid). • 1933–1939 (They are unknown—beginning and the end). • \*\*\*\* (My keen eyes are not close [*sic*] in darkness). • \*\*\*\* (Just anything, but this! Not these calm days). • A reply (Oh yes, I know, 'tis not befitting us). • The traveller I. (You will rest and depart as always). II. (A wondrous bliss burns low, to ashes turning). III. (Oh, why is this, my heart with mallet pounding).  
With an editorial note about Olena Teliha on p. 56.  
For identifications of individual titles, see the Index.
- T429. Teliha, Olena.** "Poetry of Olena Teliha." Tr. Orysia Prokopiw. *Forum*. 22 (1973): 20–21. illus.  
**Contents:** To men (The word will not be fired as tempered steel). • An evening song (Beyond the pane day is cooling). • The immortal (The light of lanterns fell amid). • 1933–1939 (They are unknown—beginning and the end). • Unnamed (It is not love, not whim, and not adventure).  
Illustrated with a reproduction of an engraving by George Narbut. With editorial notes about the author, O. Teliha, and the translator, O. Prokopiw.  
For identifications of individual titles, see the Index.
- T430. Teliha, Olena.** "Some of Olena Teliha's poetry in translation." *Ukrainian Review* (London). 20.1 (Spring 1973): 67–70.  
**Contents:** An exclusive holiday (A burning day—at once the rye is ripe). • The fifth floor (Emigration) (Yes, in the morning, that same song incessant). • The return (It shall be thus: one crystal day in fall). Tr. Orysia Prokopiw. • To my contemporaries (No need for words! Now is the time for doing). Tr. Vera Rich. • To men (The word will not be fired as tempered steel). Tr. Zoria Orionna.  
For identifications of individual titles, see the Index.
- T431. Teliha, Olena.** "To my contemporaries (No need for words! Let there be only action)." Tr. Orysia Prokopiw. *Nashe zhyttia=Our Life*. 35.4 (April 1978): 23.  
A translation of the poem "Suchasnykam (Ne treba sliv! Khai bude til'ky dilo)," reprinted from the book *Boundaries of Flame* [cf. B102].
- T432. Teliha, Olena.** "Unknown to us the starting and the leaving." *Nashe zhyttia=Our Life*. 34.2 (February 1977): 23.  
A translation of the poem "1933–1939 (Neznanyi nam pochatok i kinets')." Translator not indicated.

According to a brief editorial note, the translation was published on the twenty-fifth anniversary of Teliha's death.

- T433. Tiutiunnyk, Hryhir.** "Back home" (A story) / Grigor Tyutyunnik. Tr. Peter Henry. *Soviet Literature*. 5 (302) (1973): 85–91. port.  
A translation of the short story "Na zharyshchi" in a special issue devoted to Ukrainian Soviet literature. The author's b/w portrait is on p. 85 and a bio-bibliographical note about him on p. 208.
- T434. Tiutiunnyk, Hryhir.** "Dinner at the Kravchinas." / Grigor Tyutyunnik. Tr. Eve Manning. *Soviet Literature*. 5 (290) (May 1972): 184–90. port.  
A translation of the short story "U Kravchyny obidaiut'" in the anthology "Twenty-five short stories by Soviet writers, 1960–1970." The author's b/w portrait appears on added pages, and a bio-bibliographical note about him is on p. 198.
- T435. Tiutiunnyk, Hryhir.** "Lasochka" / Hrihoriy [sic] Tiutiunnik. *Ukrainian Canadian*. 25.551 (44) (October 1972): 30–31. illus.  
An unattributed translation of the story "Lasochka" from the cycle "Stepova kazka."
- T436. Tiutiunnyk, Hryhir.** "Sieve, oh sieve!" / Grigor Tyutyunnik. Tr. Eve Manning. *Soviet Literature*. 9 (243) (1968): 124–29. port.  
A translation of the short story "Syto, syto." There is a bio-bibliographical note and a portrait of the author on p. 124. This issue of the journal is devoted to Ukrainian literature.
- T437. Tiutiunnyk, Hryhir.** "Spring mint" / by Hrehir [sic] Tyutyunnik. *Ukrainian Canadian*. 30.610 (104) (April 1978): 41–43.  
An unattributed translation of the short story "Kholodna m'iata," with a note: "From the collection *Stories of the Ukraine*." [cf. B096].
- T438. Tiutiunnyk, Hryhir.** "Three laments for Stepan." / Grigor Tyutyunnik. Tr. Cathleen Joyce. *Soviet Literature*. 9 (342) (1976): 107–16. port. on 108.  
A translation of the short story "Try plachi nad Stepanom." Tiutiunnyk is not identified as a Ukrainian writer.
- T439. Tiutiunnyk, Hryhir.** "Three laments for Stepan" / by Hrehir Tyutyunnik. Tr. Cathleen Joyce. *Ukrainian Canadian*. 29.598 (92) (March 1977): 36–41. illus.  
A translation of the short story "Try plachi nad Stepanom."
- T440. Tkachenko, Valentyna.** "The joy of life (So you do not love me. Well, so be it)." Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 29.8 (October 1972): 26.  
A translation of the poem "Radist' zhyttia." With a brief note about the author.
- T441. Tkachenko, Valentyna.** "Under the wings (Having said good-by you left the ground)." Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 32.5 (May 1975): 24.  
A translation of the poem "Pid krylamy (Poproshchavsia zi mnoiu. Zletiv litakom)."
- T442. Tomchaniy, Mykhailo.** "The stork" / by Mikhailo Tomchaniy. From *Stories of the Soviet Ukraine*. *Ukrainian Canadian*. 28.589 (82) (May 1976): 36–38. illus.  
A translation of the story "Chornohuz." With a brief note about the author on p. 37.
- T443. "Trembita: a Ukrainian folk tale."** *Ukrainian Canadian*. 23.529 (23) (November 1970): 24–25. illus.  
A translation of "Trem bratam." With a note about the trembita, a musical instrument. No author or translator indicated.
- T444. Tretiakov, Robert.** "\*\*\*\* (I want to speak to all of you of love)" / Robert Tretiakov. Tr. Tom Botting. *Soviet Literature*. 5 (302) (1973): 161–62.  
A translation of a poem in a special issue devoted to Ukrainian Soviet literature. The author's b/w

portrait is on p. 159 and a bio-bibliographical note about him on p. 208.

- T445. "Two daughters."** A Ukrainian folk tale. Tr. Natalia Kostiniuk. *Ukrainian Canadian*. 25.550 (43) (September 1972): 34–38. illus.
- T446. Tychyna, Pavlo.** "A girl embroiders ... (A girl embroiders and she weeps)." Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 26.6 (June 1969): 26.  
A translation of the poem "Haptuie divchyna i rydaie," with a brief note about Tychyna signed P. C.
- T447. Tychyna, Pavlo.** "Groves are rustling (Groves are rustling)." Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 26.7 (July/August 1969): 33.  
A translation of the poem "Hai shumliat'."
- T448. Tychyna, Pavlo.** "Little Ivan (Well now, since you ask me)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 22.510 (4) (February 1969): 31–33. illus.  
A translation of the verse story "Ivasyk-Telesyk," published in the "Junior UC" section.
- T449. Tychyna, Pavlo.** "On the anniversary of Kruty (In memory of the thirty) (Deep in the Mound of Askold)." / P. Tychyna. *Zhinochyi svit=Woman's World*. 25.1 (289) (January 1974): 17.  
An unattributed translation of the poem "Pam'iaty trydtsiaty (Na Askol'dovii mohyli)."
- T450. Tychyna, Pavlo.** "On the square (On the square, beside the church there). • The needs of the day (Into science, technique, into literature, too)." Tr. Tom Botting. *Soviet Literature*. 9 (243) (1968): 135–36. port. on 135.  
Translations of two poems, "Na maidani" and "Velinnia dnia," in an issue devoted to Ukrainian literature.
- T451. Tychyna, Pavlo.** "The sorrowful mother (She passed down the dreary fields)." / Pavlo Tichina. Tr. C.H. Andrusyshen and Watson Kirkconnell. *Nashe zhyttia=Our Life*. 29.4 (April 1972): 26.  
A four-stanza excerpt from the long poem "Skorbna maty (Prokhodyla po poliu)."
- T452. Tychyna, Pavlo.** "The sorrowful mother (She passed down the dreary fields)." Tr. into English verse by C.H. Andrusyshen and Watson Kirkconnell. *Zhinochyi svit=Woman's World*. 25.4 (292) (April 1974): 20.  
A translation of the four-part poem "Skorbna maty (Prokhodyla po poliu)."

## U

- T553. "Ukrainian carols: Is the master in his house? • In the open meadow, beyond the happy village. • Good evening to you, good master and host!"** *Ukrainian Canadian*. 25.564 (57) (December 1973): 28.  
Unattributed translations of Ukrainian Christmas carols.
- T454. "Ukrainian National Anthem (She lives on, our Ukraina!)"** / Tr. Florence Randal Livesay. • "Ukraine's new anthem (Nay, thou art not dead Ukraine)." Volodymyr Trembits'kyi. *Ukrains'kyi hymn ta inshi patriotychni pisni*. New York, Rome, 1973. (Analecta OSBM, sectio 1, series II). 57, 84.  
Two English translations of Pavlo Chubyn's'kyi's "Shche ne vmerla Ukraina" in a Ukrainian-language book about the history of Ukrainian national songs. The second abbreviated version (on p. 84) is an unattributed translation of the National Anthem adopted by the Republic of Ukraine and first published in the *New York Times* on 17 May 1918 at p. 22. See also an English résumé of the book [A1579].
- T455. "Ukrainian poetry in translation: Lina Kostenko: 1 (There are verses like flowers). • 2 (We with you—like the sea and sky). • 3 (Awaken me, awake me). • Dawn (Horses answering the aurora).** Tr.

- Bohdan Warchomij. • **Ivan Franko:** Moses (Prologue) (My nation, torment worn, of spirit wasted). Tr. Orysia Prokopiw. *Ukrainian Review* (London). 22.2 (Summer 1975): 68–70.  
Translations of Lina Kostenko's poems: "Ie virshi — kvity. • My z toboiu, iak more i nebo. • Rozbudy mene, rozbudy. • Svitank (Na zori obzvalysia koni)" and an excerpt from Ivan Franko's long poem "Moisei (Proloh) (Narode mii zamuchenyi, rozbytyi)."
- T456. "Ukrainian poetry in translation: Taras Shevchenko:** Haydamaky (from the Prologue) (It was long ago, when a little child)." Tr. Orysia Prokopiw. • **Yevhen Pluzhnyk:** "\*\*\*\* (A man, while reaping rye along the forest). • \*\*\* (I am like everyone. Trousers of cloth...). • \*\*\*\* (Judge me with your cruel judgment)." Tr. Orysia Prokopiw. *Ukrainian Review* (London). 24.2 (Summer 1977): 94–95.  
Translations of an excerpt from Taras Shevchenko's long poem "Haidamaky (Vse ide, vse mynaie, i kraiu ne maie)" and of Yevhen Pluzhnyk's poems: "Kosyvshy diad'ko na uzlyssi zhyto. • Ia — iak i vsi. I shtany z polotna. • Sudy mene sudom tvoim suvorym."
- T457. Ukrainka, Lesia.** "Adversity teaches" / Lesya Ukrainka. Tr. Mary Skrypnyk. Sketches by V. Litvinenko. *Ukrainian Canadian*. 23.532 (53) [sic] (February 1971): 32–35. Illus.  
A translation of the story "Bida navchyt'."
- T458. Ukrainka, Lesia.** "\*\*\*\* (And thou, like Israel once fought great battles)." / Lesya Ukrainka. Tr. Vera Rich. *Ukrainian Review* (London). 18.1 (Spring 1971): 2–3.  
A translation of the poem "I ty kolys' borolas', mov Izrail'," reprinted on the occasion of Lesya Ukrainka's birth centenary from *Lesya Ukrainka: Life and Work* by Constantine Bida and Vera Rich (1968), pp. 257–58 [cf. B113].
- T459. Ukrainka, Lesia.** "And yet, my mind (And yet, my mind flies back to thee again)." / Lesya Ukrainka. Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 25.4 (April 1968): 19.  
A translation of the poem "I vse taky do tebe dumka lyne."
- T460. Ukrainka, Lesia.** "Autumn [excerpts] (Autumn with fingers all bloodstained hastes on)." / Lesya Ukrainka. Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 26.8 (September 1969): 26.  
A translation of the poem "Osin' (Rvet'sia osin' rukamy kryvavymy) (Osinni spivy, 2)."
- T461. Ukrainka, Lesia.** "\*\*\*\* (Awake, who has life, whose thought is uprising!)" / Lesya Ukrainka. Tr. Tetiana Shevchuk. *Nashe zhyttia=Our Life*. 28.5 (May 1971): 27.  
A five-line excerpt from the poem "Dosvitni vohni (Nich temna liudei vsikh potomlennykh skryla)."
- T462. Ukrainka, Lesia.** "Contra spem spero (Thoughts, away, you heavy clouds of autumn!)" Tr. Vera Rich. *Promin'*. 22.2 (February 1971): 15. port.  
A translation of the poem "Contra spem spero (Het'te dumy, vy khmary osinni)." An unattributed drawing of Lesya Ukrainka appears with the caption "Budu zhyty!," but the author's name is not printed with the poem.
- T463. Ukrainka, Lesia.** "Contra spem spero (Upon my poor and melancholy fallow)." / Lesya Ukrainka. Tr. C.H. Andrusyshen and Watson Kirkonnel [sic]. *Nashe zhyttia=Our Life*. 28.5 (May 1971): 26.  
A partial translation of the poem "Contra spem spero (Het'te dumy, vy khmary osinni)."
- T464. Ukrainka, Lesia.** "Contra spem spero (Away, ye gloomy thoughts, ye autumn clouds!)" *Zhinochyi svit=Woman's World*. 24.9–10 (285–286) (September–October 1973): 31.  
An unattributed translation of the poem "Contra spem spero (Het'te dumy, vy khmary osinni)."
- T465. Ukrainka, Lesia.** "Epilogue (He who dwelt not among tempests)." / Tr. Vera Rich. *Zhinochyi svit=Woman's World*. 26.3 (301) (March 1975): 21.  
A translation of the poem "Epiloh (Khto ne zhyv posered buri)."
- T466. Ukrainka, Lesia.** "Epilogue (He who dwelt not among tempests)." / Lesya Ukrainka. Tr. Vera Rich.

*Zhinochyi soit=Woman's World*. 28.2 (321) (February 1977): 24.

A translation of the poem "Epiloh (Khoto ne zhyv posered buri)."

**T467. Ukrainka, Lesia.** "Fah (Fantasy, thou art the magic force)." / Lesya Ukrainka. Tr. Vera Rich. *Nashe zhyttia=Our Life*. 28.4 (April 1971): 26.

A translation of the poem "FA (Fantazii! Ty — sylo charivna)" from the cycle "Sim strun."

**T468. Ukrainka, Lesia.** "From the cycle Seven strings (For thee, O Ukraine, O our mother unfortunate, bound)" / Lesya Ukrainka. Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 26.4 (April 1969): 26.

A translation of the poem "Do (Do tebe, Ukraino, nasha bezdol'naia maty) (Sim strun, 1)."

**T469. Ukrainka, Lesia.** "Hope (Ill fortune and bondage are all that I own)." / Lesya Ukrainka. *Ukrainian Canadian*. 23.531 (25) (January 1971): 34.

A translation of the poem "Nadiia." The unattributed translation appears to be that of Mary Skrypnyk.

**T470. Ukrainka, Lesia.** "In a dark brooding cloud (In a dark brooding cloud did all my agony gather)" / Lesya Ukrainka. Tr. Irina Zheleznova. • "On a motif from Mickiewicz (I do not love you. And I do not dream of becoming your wife)" / Tr. Gladys Evans. *Ukrainian Canadian*. 24.544 (37) (February 1972): [25]. illus.

Translations of two poems: "U chornuiu khmaru zibralasia tuha moia" and "Na motyv z Mitskevycha (Ia ne kokhau tebe i ne prahnu druzhynoiu staty)." Illustrated with a full-page b/w photo of Vasyl' Borodai's monument to Lesya Ukrainka in Kyiv.

**T471. Ukrainka, Lesia.** "Iphigenia in Tauris; a dramatic scene." / Lesya Ukrainka. Tr. Vera Rich. *Ukrainian Review* (London). 18.2 (Summer 1971): 35–50.

A translation of "Ifiheniia v Tavrydi." With a note on the legend by Vera Rich.

**T472. Ukrainka, Lesia.** "Lesya Ukrainka's verse." *Ukraine*. 1 (5) (1971): 14–15.

A selection of Lesya Ukrainka's poetry on the occasion of her birth centennial. For other related material in the same issue, see A1099 and A1567.

**Contents:** At times (At times, when I keep working or even before) / Tr. Gladys Evans. • In a dark, brooding cloud (In a dark brooding cloud did all of my agony gather). / Tr. Irina Zheleznova. • On a motif from Mickiewicz (I do not love you. And I do not dream of becoming your wife). / Tr. Gladys Evans. • *Contra spem spero* (Get away, gloomy thoughts of the autumn). / Tr. Gladys Evans. • \*\*\* (Oh, I'll go to the darkened woods at twilight's turn of day). / Tr. Tom Botting. • A tragedy (from the cycle Legends) (As the knight, his rival facing). / Tr. Irina Zheleznova.

For identifications of individual poems, see the Index.

**T473. Ukrainka, Lesia.** "My burning heart (My heart is burning up as in a raging fire)." / Lesya Ukrainka. Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 28.3 (March 1971): 26.

A translation of the poem "Horyt' moie sertse, ioho zapalyla" from the cycle "Melodii, 3," reprinted from *Spirit of Flame* [cf. *ULE: Books and Pamphlets, 1890–1965*, B85].

**T474. Ukrainka, Lesia.** "On Christmas Eve: four 'portraits' translated from the Ukrainian of Lesya Ukrainka." *Forum*. 14 (Fall 1970): 2–3. illus., port.

An unattributed translation of "Sviatyv vechir (Obrazochky)."

**T475. Ukrainka, Lesia.** [Poetry]. *Soviet Literature*. 2 (275) (1971): 114–17.

**Contents:** At times (At times, when I keep working or even before) / Tr. Gladys Evans. • In a dark, brooding cloud (In a dark brooding cloud did all of my agony gather). / Tr. Irina Zheleznova. • On a motif from Mickiewicz (I do not love you. And I do not dream of becoming your wife). / Tr. Gladys Evans. • *Contra spem spero* (Against hope, I hope) (Get away, gloomy thoughts of the autumn). / Tr. Gladys Evans. • \*\*\* (Oh, I'll go to the darkened woods at twilight's turn of day). / Tr. Tom Botting. • A tragedy (from the cycle Legends) (As the knight, his rival facing). / Tr. Irina Zheleznova.

A selection of poetry to accompany an article about Lesya Ukrainka by Mykola Bazhan [cf. A053]. For identifications of individual poems, see the Index.

- T476. Ukrainka, Lesia.** [Poetry]. Tr. Mary Skrypnyk. *Ukrainian Canadian*. 23.532 (53 sic) (February 1971): 36–39. illus.  
**Contents:** Summer days will come again (Lovely summer days are past). • Mother ... Wintertime is here (Mother, wintertime is here). • Cherries (The ripe, red cherries shine and grow). • Evening hour (The sun has already rolled down from the sky).  
 These represent translations of the following poems: Lito krasneie mynulo. • Mamo, ide vzhe zyma. • Vyshen'ky (Poblyskuiut' chereshen'ky). • Vechirnia hodyna (Uzhe skotylos' iz neba sontse).
- T477. Ukrainka, Lesia.** "The quiet sea (In the midday heat of summer)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.613 (107) (July-August 1978): 38. illus.  
 A translation of the poem "Tysha mors'ka (U chas hariachyi, poludnevyi)," published in the "Junior UC" section.
- T478. Ukrainka, Lesia.** "Rhythms (O where have you gone, my vociferous words)." *Nashe zhyttia=Our Life*. 31.1 (January 1974): 26.  
 A translation of the poem "Rytmy I (De podilysia vy, holosnii slova)." The unattributed translation is apparently the work of C.H. Andrusyshen and W. Kirkconnell.
- T479. Ukrainka, Lesia.** "Settina (SEE, seven strings I pluck, string after string)." / Lesya Ukrainka. Tr. Vera Rich. *Nashe zhyttia=Our Life*. 28.1 (January 1971): 26.  
 A translation of the poem "SI (Sim strun ia torkaiu, struna po struni)" from the cycle "Sim strun," reprinted from *Lesya Ukrainka: Life and Work* [cf. B113].
- T480. Ukrainka, Lesia.** "Sing, o my song (Long has my song been held captive in silence)." / Lesya Ukrainka. Tr. Percival [sic] Cundy. *Nashe zhyttia=Our Life*. 28.2 (February 1971): 26.  
 A translation of the poem "Hrai, moia pisne (Dosyt' nevil'naia dumka movchala)" from the cycle "Kryms'ki spohady, 2."
- T481. Ukrainka, Lesia.** "Two poems by Lesya Ukrainka. Tr. Percival Cundy. *Promin'*. 18.2 (February 1977): 13. Illus.  
**Contents:** Where are the strings? (Where are the strings, where is the mighty voice). • Sing, o my song! (Long has my song been held captive in silence).  
 These represent translations of the poems "De tii struny, de holos potuzhnyi" and "Hrai, moia pisne (Dosyt' nevil'naia dumka movchala) (Kryms'ki spohady, 2)."
- T482. Ukrainka, Lesia.** "A tragedy (As the knight, his rival facing)." Tr. Irina Zheleznova. *Promin'*. 13.2 (February 1972): 15.  
 A translation of the poem "Trahediia (Chuie lytsar sered boiu)."
- T483. Ukrainka, Lesia.** "Untitled (And thou, like Israel, once fought great battles)" / Lesya Ukrainka. Tr. Vera Rich. *Promin'*. 12.5 (May 1971): 15. Port.  
 A translation of the poem "I ty kolys' borolas', mov Izrail," with a portrait of Lesya Ukrainka.
- T484. Ukrainka, Lesia.** "Where are the strings (Where are the strings, where is the mighty voice)." / Lesya Ukrainka. Tr. Percival Cundy. *Nashe zhyttia=Our Life*. 25.1 (January 1968): 15.  
 A translation of the poem "De tii struny, de holos potuzhnyi."
- T485. "Unbridle the horses (Take the bridle off your horses)." Tr. Anne Kay. *Ukrainian Canadian*. 23.535 (56) (May 1971): 44–45. music.  
 A translation of the folk song "Rozpriahaite, khloptsi, koni" (six four-line stanzas), with parallel Ukrainian text and music.**
- T486. "Unlucky Danilo. A Ukrainian folk tale." *Ukrainian Canadian*. 29. 602 (96) (July-August 1977): 30–33. illus.  
 No translator indicated.**

- T487. Upenyk, Mykola.** "That historic day (My country, when you celebrate)." / Mikola Upenik. Tr. Dorian Rottenberg. *Soviet Woman*. 11 (1977): 2.  
A translation of a poem. There is no indication of the language of the original.

## W

- T510. "The wheat-ear."** Ukrainian folk tale. Tr. Anatole Bilenko. *Ukraine*. 1 (13) (1973): [24]. illus.  
**T511. "Which is the most valuable?"** A Hutsul folk tale. Tr. Natalia Kostiniuk. *Ukrainian Canadian*. 22.514 (8) (June 1969): 28-29. illus.

## Y

- T512. Yemec, G.H.** "Among the snows (Deep in the Mordovian exiles)." *Ukrainian Review* (London). 23.3 (Autumn 1976): 57-58.  
An unattributed translation of a *samvydav* poem.

## Z

- T513. Zabashta, Liubov.** "Poems" / by Lyubov Zabashta. Tr. Walter May. *Ukrainian Canadian*. 29.598 (92) (March 1977): 35. port.  
Contents: That good custom let people write down in the country's laws. • Grandfather taught me: don't throw away crusts of bread.  
Translations of two poems, one of which is identified as "Posadym derevo." With a note about the author and her portrait.
- T514. Zabila, Natalia.** "December (Frozen mounds of snow now cover)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.606 (100) (December 1977): 35.  
A translation of the poem "Hruden' (Zmerzlym hrudiam skriz' i vsiudy)," published in the "Junior UC" section.
- T515. Zabila, Natalia.** "July (When the lindens are in blossom)." Tr. Mary Skrypnyk. *Ukrainian Canadian*. 30.613 (107) (July-August 1978): 38. illus.  
A translation of the poem "Lypen' (A koly rozkvitnut' lypy)," published in the "Junior UC" section.
- T516. Zahrebel'nyi, Pavlo.** "Companions on the road." / Pavel Zagrebelny. Tr. Eve Manning. *Soviet Literature*. 9 (243) (1968): 104-10. port.  
A translation of a short story, with a bio-bibliographical note and a portrait of the author on p. 104 in an issue devoted to Soviet Ukrainian literature and art.
- T517. Zahrebel'nyi, Pavlo.** "Roxolana" / an excerpt from the novel by Pavlo Zahrebelny. Tr. Anatole Bilenko. *Ukraine*. 2 (38) (1979): 14-15. col. illus., b/w port.  
An excerpt from the novel *Roksolana*. Includes an unsigned article about Pavlo Zahrebel'nyi entitled "History and contemporaneity." "The author wields a broad range of literary devices and forms against a rich historical and social background," says the anonymous critic. The novel *Roksolana*, in his view, "tells the story of the struggle waged by an ordinary girl and woman for her dignity, honor and self-preservation, a struggle which she follows by striking a note of self-assertion."  
Zahrebel'nyi, says the critic, made a three-dimensional character out of the historical Roksolana, who

until now "has been largely confined to the realm of Ukrainian mythology."

- T518. Zahrebel'nyi, Pavlo.** "The teacher" (A story). / Pavlo Zagrebelny. Tr. Glenys Rampley. *Soviet Literature*. 5 (302) (1973): 34-42. port.  
A translation of the short story "Uchytel'" in an issue devoted to the literature of Soviet Ukraine. The author's portrait is on p. 34 and a bio-bibliographical note on p. 208.
- T519. Zahrebel'nyi, Pavlo.** "The teacher." / Pavlo Zahrebelny. Tr. Glenys Rampley. *Ukrainian Canadian*. 27.578 (71) (April 1975): 40-45. illus.  
A translation of the story "Uchytel'," with the author's portrait and a note about him on p. 43. Apparently a reprint from *Soviet Literature* [cf. T518].
- T520. Zbanats'kyi, Iurii.** "Full buckets." / Yuri Zbanatsky. Tr. Michael Moor. *Soviet Literature*. 9 (243) (1968): 66-72. port.  
A translation of the short story "Z vidramy vpovni" in an issue devoted to Soviet Ukrainian literature and art. A bio-bibliographical note and a portrait of the author appear on p. 66.
- T521. Zbanats'kyi, Iurii.** "The young shoots reach for the sky (An excerpt from the novel)." / Yuri Zbanatsky. Tr. Alex Miller. *Soviet Literature*. 5 (302) (1973): 60-63. port.  
A translation of an excerpt from the novel *Khvyli*, with an editorial note about the novel, which was awarded the Shevchenko Prize in 1970. This excerpt appears in a special issue devoted to the literature of Soviet Ukraine. The author's portrait is on p. 60 and a bio-bibliographical note about him on p. 208.
- T522. Zemliak, Vasyi'.** "Sluggard" (A story) / Vasil Zemlyak. Tr. from the Ukrainian by Anatole Bilenko. *Soviet Literature*. 5 (302) (1973): 79-84. port.  
A translation of a short story in a special issue devoted to the literature of Soviet Ukraine. The author's portrait is on p. 79 and a bio-bibliographical note on p. 208.
- T523. Zemliak, Vasyi'.** "Sluggard" / a story by Vasil Zemlyak. Tr. Anatole Bilenko. *Ukrainian Canadian*. 28.592 (86) (September 1976): 32-35. illus.  
A translation of a short story. Apparently a reprint from *Soviet Literature* (cf. T522).
- T524. Zerov, Mykola.** "In the steppe (The high and even steppe. Gravemounds in a green string)." Tr. Vera Rich. *Ukrainian Review* (London). 16.2 (Summer 1969): 23.  
A translation of the poem "U stepu (Vysokyi, rivnyi step. Zelenyi riad mohyl)."
- T525. Zerov, Mykola.** "To Kiev (Be welcome, dreaming by a golden dome)." Tr. Yar Slavutyich. *Nashe zhyttia=Our Life*. 25.6 (June 1968): 19.  
A translation of the poem "Kyiv z livoho bereha (Vitai zamrianyi, zolotohlavyi)."
- T526. Zhurakhovych, Semen.** "The hundredth day of the war" / a story by Semen Zhurakhovich from *Stories of the Soviet Ukraine*. *Ukrainian Canadian*. 27.579 (72) (May 1975): 40-46. illus.  
A translation of the story "Buv sotyi den' viiny." Translator not indicated.
- T527. Zhylenko, Iryna.** "Winter holiday (The pavement rings as with rough-shod feet)" / By I. Zhylenko. Adapted from the Ukrainian by Mary Skrypnyk. *Ukrainian Canadian*. 25.553 (46) (December 1972): 37. illus.  
A translation of the poem "Zymovi kanikuly."
- T528. Zvychaina, Olena.** "Happy Hanna." / O. Zvychaina. *Zhinochyi svit=Woman's World*. 30.11/12 (348/349) (November/December 1979): 26-29.  
A translation of the short story "Shchaslyva Hanna." No translator indicated.

# Reviews in Journals and Collections

## A

- R001. A.Iu. Kryms'kyi: bibliohrafichnyi pokazhchuk, 1889–1971.** Uklady K.I. Skokan [et al.] Vid. red. O.Ie. Zasenko. Kyiv: Naukova dumka, 1972. 166 p.  
**R001.1** *Books Abroad*. 47.2 (Spring 1973): 387–88. (Stephan M. Horak).
- R002. Adrianova-Peretts, Varvara.** *Slovo o polku Igoreve i pamiatniki russkoi literatury*. Leningrad: Nauka, 1968. 200 p.  
**R002.1** *Soviet Literature*. 10 (256) (1969): 190–91. (Dmitri Moldavsky. "The Lay of Igor's Host and monuments of Russian literature of the 11th–13th centuries" / Varvara Adrianova-Peretz).
- R003. Amirian, Seda G.** *Armiano-ukrainskie literaturnye svyazi: bibliografiia*. / Sostavila S.G. Amirian; Akademiia nauk Armianskoi SSR, Institut literatury im. M. Abegiana. Erevan: Izd-vo AN Armianskoi SSR, 1976. 368 p.  
**R003.1** *Digest of the Soviet Ukrainian Press*. 21.3 (March 1977): 24–25. [Excerpts. Ukrainian original in *Literaturna Ukraina*, 24 December 1976]: 3]. (Oleksandr Bozhko. "Into the treasury of friendship." The *Digest's* title: "Armenian-Ukrainian literary relations classified in new bibliographic guide").
- R004. Andriiashyk, Roman.** "Dodomu nema vorottia." *Dnipro*. 1 (1969): 35–115.  
**R004.1** *Digest of the Soviet Ukrainian Press*. 13.10 (October 1969): 14–15. [Excerpts. Ukrainian original in *Zhovten'*. 6 (June 1969): 140–42]. (Borys Zahorulko. "A rich harvest." The *Digest's* title: "Novelist praised for portrayal of life in Bukovyna").
- R005. Andriiashyk, Roman.** "Poltva." *Prapor*. 8 (1969): 12–50; 9 (1969): 16–56.]  
**R005.1** *Digest of the Soviet Ukrainian Press*. 15.1 (January 1971): 4–6. (B. Dudykevych. "The pure sources of themes in the stream of subjectivity"). [Excerpts. Ukrainian original in *Radians'ka Ukraina*. (8 December 1970): 2. The *Digest's* title: "Novelist criticized for light minded treatment of Western Ukrainian revolutionary movement"].  
**R005.2** *Digest of the Soviet Ukrainian Press*. 15.3 (March 1971): 15–17. (I. Doroshenko. "What about the position of realism. More on Andriyashyk's novel *Poltva*"). [Excerpts. Ukrainian original in *Literaturna Ukraina*. (26 January 1971): 3. The *Digest's* title: "New salvo against Andriyashyk's *Poltva*").
- R006. Antolohiia ukrains'koi liryky, chastyna 1 — Do 1919.** Ed. Orest Zilyns'kyi. Oakville, ON: Mosaic Press, 1978. 439 p.  
**R006.1** *Journal of Ukrainian Graduate Studies*. 4.1 (Spring 1979): unnumbered [i.e., p. 135] [Annotation-Advertisement].  
**R006.2** *Journal of Ukrainian Graduate Studies*. 4.2 (Fall 1979): unnumbered [i.e., p. 121] [Annotation-Advertisement].
- R007. Antolohiia ukrains'koi poezii v Kanadi, 1898–1973.** Comp. Yar Slavutych. Edmonton: Slovo, 1975. 159 p.

- R007.1 *Forum*. 35 (Spring 1977): 29. (D.B. Chopyk).  
 R007.2 *Ukrainian Quarterly*. 34.2 (Summer 1978): 183–85. (Dan B. Chopyk).
- R008. **Antonych, Bohdan Ihor.** *Square of Angels*. Mark Rudman, Paul Nemser with Bohdan Boychuk, trans. Ann Arbor, Mich.: Ardis, 1977. xx, 69 p.  
 R008.1 *Journal of Ukrainian Graduate Studies*. 2.2 (Fall 1977): 125–30. (Oleh S. Ilnytskyj).  
 R008.2 *Library Journal*. 102.13 (July 1977): 1501. (Madeline G. Levine).  
 R008.3 *Ukrainian Quarterly*. 35.3 (Autumn 1979): 299–300. (Larissa M.L. Onyshkevych).  
 R008.4 *World Literature Today*. 51.4 (Autumn 1977): 645–646. (Vickie Babenko).
- R009. **Antonych, Bohdan Ihor.** *Zibrani tvory*. Sviatoslav Hordyns'kyi, Bohdan Rubchak, eds. New York: Ukrainian Writers' Association "Slovo," 1967. 400 p.  
 R009.1 *Books Abroad*. 42.1 (Winter 1968): 158. (John Fizer).
- R010. **Asher, Oksana.** *Draj-Chmara et l'école "néo-classique" ukrainienne*. Winnipeg: University of Manitoba, Dept. of Slavic Studies, 1975. ii, 324 p. (Readings in Slavic literature, no. 11).  
 R010.1 *Books Abroad*. 50.1 (Winter 1976): 198–99. (Eugene W. Fedorenko).  
 R010.2 *Ukrainian Quarterly*. 31.4 (Winter 1975): 425–26. (Jaroslaw B. Rudnyckyj).  
 R010.3 *Ukrainian Review* (London). 21 [i.e., 22].4 (Winter 1975): 95–96. (J.B. Rudnyckyj).
- R011. *Aus dem alten Russland: Epen, Chroniken und Geschichten*. Hrsg. und mit einem Nachwort versehen von Serge A. Zenkovsky. Übertragen von Hans Baumann (Gedichte) und von Elisabeth Kottmeier (Prosa) unter Mitarbeit von Eagher G. Kostetzky. München: Carl Hanser [©1968]. 730 p.  
 R011.1 *Slavic and East European Journal*. 14.1 (Spring 1970): 95. (Valerie A. Tumins).
- B**
- R012. **Babij, Mychajlo.** *Shevchenko's Heritage and Our Action for his Stamp*. [Cleveland: Publ. by the author, 1968]. 240 p. illus.  
 R012.1 *Forum*. 14 (February 1970): 23. (Unsigned).
- R013. **Barka, Vasyli'.** *Zemlia sadivnychykh*. Munich: Suchasnist', 1977. 190 p.  
 R013.1 *Terem*. 6 (1979): 111. (Victor O. Buyniak) (Reprint from *World Literature Today*).  
 R013.2 *World Literature Today*. 51.4 (Autumn 1977): 646. (Victor O. Buyniak).
- R014. **Bash, Iakiv.** *Hariachi pochuttia*. Kyiv: Dnipro, 1967. 320 p.  
 R014.1 *Books Abroad*. 42.2 (Spring 1968): 306–7. (W.T. Zyla).
- R015. **Bazhan, Mykola.** *Tvory v chotyry'okh tomakh*. Tom IV. *Statti, narysy*. Kyiv: Dnipro, 1975. 398 p.  
 R015.1 *Recenzija*. 6.2 (Spring-Summer 1976): 6–16. (Oleh S. Ilnytskyj).
- R016. **Bevzo, O.A.** *L'vov's'kyi litopys i Ostroz'kyi litopysets': dzhereloznavche doslidzennia*. Kyiv: Naukova dumka, 1970. 198 p.  
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# General Index

*Please note:*

This index contains names of authors, co-authors, editors, translators and illustrators, as well as subject headings by name or topic. Subject headings are based on *Library of Congress Subject Headings*, 8th ed. (1975). A list of subject headings as used in this bibliography is appended. Names of Ukrainian writers and the original titles of their works appear in a transliterated form, using the Library of Congress transliteration system (with the omission of diacritical marks). Names of editors, translators, illustrators, and non-Ukrainian writers appear as given in the publications: if more than one variant exists, one is chosen. Cross-references are provided from forms of names or subjects not adopted. Index entries for B(ooks), A(rticles), T(Translations) and R(eviews) are arranged according to the bibliography sequence, not in alphabetical order (i.e., not A-B-R-T, but B-A-T-R).

Translations of primary texts, if identified, appear under the author's name with a form subdivision "Translations, English" and the work's original Ukrainian title (transliterated). All unidentified translations can be found under the author's name with only the form subdivision - Translations, English. A distinction needs to be made between titles that appear as subject entries and titles that are texts in translation, e.g., Franko, Ivan.

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- Drach, Ivan - Translations, English - "Nizh u sontsi (Proloh: Moi viky slidom za mnoiu khodiat'. • **Persha chastyna** : Sertse navstizh : Bozhevil'na, Vrubel' i med (Svii bilyi plashch nakynuv ia na plechi). • Neznaiomyi (Ia — vichnyi chort. I lai mene i ne lai). • Ia (Kinchai — vyp"iu). • Pokhoron holovy kolhospu (Ioho nesly na zhylyvykh rukakh). • Nevydymi sl'ozy vesillia (Hei, u kolo, podorozhni! Charku im, boiary!) • Skrypka-Solomiia (Ia — divchyna, ia — skrypka tonkostanna. • Ukrains'ki koni nad Paryzhem (Tsei svit zhyvyi vytvoriuvav ne boh). • **Druha chastyna**: (My vytyahly siti, na palubu sypaly rybu). • Povidomlennia ahentstva Assoshieited press (Ameryka) (Slukhaite, slukhaite vsi). • Interv"iu Kheminhueia korespondentovi Frans press (Krov sontsia spalyt' vse na sviti). • Povidomlennia instytutu poranenhoho sontsia (Paryzh). • Epiloh (Cholo ia vytyrav i mchav siudy). B016
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- Drach, Ivan - Translations, English - "Protuberantsi sertsia (My chuiem trav zelenyi kryk)" B026
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 Strast' p'iata: iurodyvyi narodtsiu. Strast' shosta: bez zrady. Strast' s'oma: movchyt' nash otets'. Strast'  
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- Ukrains'ka kooperatyvna vydavnycha spilka* SEE *Knyhospilka*
- Ukrains'ka literaturna entsyklopediia*
- Ukrains'ka Vil'na Akademiia Nauk v SSHA* SEE Ukrainian Academy of Arts and Sciences in the United States
- Ukrains'kyi radians'kyi entsyklopedychnyi slovnyk*

*Ukrains'kyi visnyk*

United States. Congress.

United States. Congress. House of Representatives

VAPLITE

VAPLITE - Portraits, etc.

*Vil'na akademiia proletars'koi literatury* SEE VAPLITE

War and literature

Women authors

Personal names of authors, translators, editors etc. can also be used as subjects.





