

Research Report No. 62

**UKRAINIAN LITERATURE IN ENGLISH:  
1980-1989**

**An annotated bibliography**

Marta Tarnawsky

Canadian Institute of Ukrainian Studies  
University of Alberta

Edmonton and Toronto 1999

Canadian Institute of Ukrainian Studies  
University of Alberta

Occasional Research Reports

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# Introduction

## *General Plan*

*Ukrainian Literature in English, 1980–1989* is the third 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. [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, book reviews for the period.

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

- 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 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 during the 1980s. 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 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, 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% 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%; it would probably be unrealistic ever to expect 100% 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, and 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 article 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 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 decade of the 1980s witnessed a dramatic increase in both the quantity and quality of English-language materials on Ukrainian literature. This was due in large measure to five factors: 1/ renewed activities of some publishers (especially Dnipro in Soviet Ukraine, the Harvard Ukrainian Research Institute, the Canadian Institute of Ukrainian Studies, and Bayda Books in the West); 2/ the publication in Toronto of the first two volumes of the *Encyclopedia of Ukraine*; 3/ the creative efforts of a younger, Western-educated generation of Ukrainian literary scholars; 4/ systematic translations of Ukrainian prose and poetry by the journals *Ukraine* (Kyiv) and *Ukrainian Canadian* (Toronto); and 5/ persecution of Ukrainian writers in the USSR and the resulting publicity in Western media. High-level literary scholarship is still not too abundant, and a serious English-language journal devoted exclusively to Ukrainian literature is still conspicuous by its absence. In comparison to earlier periods, however, the improvement is rather remarkable, and the present bibliography bears witness to this welcome development.

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Philadelphia, September 1996

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- Zbirnyk prats' Iuvileinoho Kongresu = Jubiläumssammelwerk der Kongreßbeiträge* / Ed. Wolodymyr Janiw. München: Naukovyi Kongres u 1000-littia Khryshchennia Rusy-Ukrainy u spivpratsi z Ukrain's'kym Vil'nym Universytetom, 1988/1989.
- Zhinochyi svit = Woman's World* (Winnipeg).



# Books and Pamphlets

## A

**B001. *The Adventures of a Shepherd*:** Ukrainian folk tale. Translated from the Ukrainian by Serhiy Vladov. Illustrated by Lyudmila Mitchenko. Kiev: Dnipro, 1989. 22 p. col. illus. [incl. 9 full-page]. Translation of the folk tale *Pro pastukha, u iakoho bulo 99 ovets*'.

**B002. *Anthology of Soviet Ukrainian Poetry*** / Compiled by Zakhar Honcharuk. Translated from the Ukrainian. Kiev: Dnipro, 1982. 462 p. ports.

**Contents:** Pavlo Tychina: Harps ringing, harps ringing. — Enharmoniques: The Sun (Birds of paradise somewhere feed on). Wind (Bird—a river—greening legumes). Rain (The serpents writhe in someone's hand). Fog (Over swampland like spun milk fog goes). — Pastels: I. (Runs by a bunny). II. (It has supped on hearty wine). III. (Trills like flutes rang on horizons). IV. (Oh, wrap me up well. Oh, wrap me). Tr. by Gladys Evans. — The plough (Wind). Tr. by Walter May. — On the square (In front of the church on the square). Tr. by Gladys Evans. — Wind from the Ukraine (Nothing do I love so fine). — La bella fornarina (By Tiber's side strolled Rafael). — We live and toil communally (I. VI. X.) Tr. by Walter May. — From *In the cosmic orchestra*: I. (Blessed are). II. (I am a spirit, the spirit of eternity, of matter—the muscles that move the dawn). III. (In the great cosmic orchestra). V. (Along eternity's steep bank). VI. (The earth goes circling round the sun). VIII. (Humanity proclaims its creed). Tr. by Dorian Rottenberg. — Tractor girl's song (Smoke and dust fly by from machines). — One family feeling (My soul is deep, resilient, rich). — Song of John Ball (They may be kings and courtiers). Tr. by Walter May. — Funeral of a friend (The hues of eve had changed to wistful tones). Tr. by Gladys Evans. — I grow strong (I am the folk, the Truth's my crown). — Sword dance (We were received in Aberdeen). Tr. by Walter May. — **Maxim Rylsky:** \*\*\* (Swallows now are flying, fly to try their wings). — \*\*\* (Sign of Libra—sign of the new age). — The competition (In sunny Florence once upon a time). — Friendship (He made his scenic exit—mad King Lear). — Chant of my native land (Blest be the wondrous day and time). — Cup of friendship (Rings through lullabies when dusk has fallen). — Fidelity (All was reflected in the placid stream). 2 (She touched with soft and gentle hand, so pleading). 3 (The joys of eventide are faint bells ringing). — Pigeons over Moscow (The growth of Moscow gladdens the eye). — Late nightingales (The spring has finished its wassailing). — Wild carnations in the wood (In the wood near wild carnations). — Grapes and roses (A tired girl came home from fieldwork: then with hoe). — The bells of Avignon (Chimes rise and fall in Avignon). — Rio de Janeiro: I. (The screech of yellow birds, long-beaked). II. (Mulatto! Dressed in rags and tatters). — Thirst: From the poem *A Vision* (excerpt) (We thirst). — Fairy tale (A kindly fairy threw a golden ball). Tr. by Gladys Evans. — **Vasil Chumak:** Spring hubbub (Little lily-cups clinked, dashed with rain). — May (Keep silent. Just stroll. Why the path? Take the gulley. The thicket.) — The call (Wake, no grouses). — Boundary (Daybreak. Dewdrops. Dreaming. Silence). — Asters (What faded splendour). — Cornflowers (Yesterday for amusement). — Tempered poetry (Hammer). Tr. by Walter May. — **Vasil Ellan-Blakitny:** Forward (Not a word that we're tired! Not a word about rest). — Hammer blows (Beating hammers, beating hearts). — Letter (I have come to say to you goodbye). — Forgive me (Forgive me love, little girl, I ask your grace). Tr. by Walter May. — **Volodimir Sosyura:** Oh no, 'twas not in vain ('Twas not in vain, oh no, the steppe with gunfire shuddered). Tr. by John Weir. — The red winter (O Lisichansk! Donetsk! My smoky factory). — \*\*\* (No one loved so before. In a thousand years once). — \*\*\* (As a night train goes rumbling afar). Tr. by Dorian Rottenberg. — \*\*\* (I recall the cherries ripening, swinging). Tr. by Gladys Evans. — To Maria (If all the loves on earth were blended into one). Tr. by John Weir. — Cornflowers (All over the field, you see blue cornflowers growing). Tr. by Gladys Evans. — A letter to my fellow-countrymen (In our cities and villages, forests and valleys, where once). Tr. by Dorian Rottenberg. — \*\*\* (Joy of victory and making a right-about). Tr. by Gladys Evans. — Love your Ukraine (As you love the bright sun, Ukraine you must love). Tr. by John Weir. — My Donbas (The long night's done, my Donbas... Love is in its heyday). — \*\*\* (Sunflower past the fence there, heavy head drooped long). — \*\*\* (Hear the nightingale—it's my land of nightingales). — \*\*\* (I love the ancient world of trees). — \*\*\* (What are trees whispering of within the evening darkness). Tr. by Gladys Evans. —

**Dmitro Zahul:** I gaze afar (I gaze afar on stormy seas). — Changing motifs (No poet is formed where rules tranquillity). — The trumpeter (It's not the archangel's Last Trump blasting). — The sun and the heart (O Sun on high! Such golden flaming light). Tr. by Gladys Evans. — **Valerian Polishchuk:** First snow (A yellow leaf on the ground). — The Colossus of Memnon (When the sun emerged and bounded). — To my father (For glory and freedom and honour we die). Tr. by Walter May. — **Mikola Tarnowsky:** To our brothers overseas (As spilled our people's woes across the planet). — My beautiful Ternopil (Ternopil! City of militant glory). — Let seed be sown ("Let seed be sown and grain be grown!" we say today). — Under my country's skies (Land of my birth, Ukraine, my motherland). Tr. by John Weir. — **Ivan Kulik:** Sowing (Eyes flashing lightning we'll sow the horizon with stars). — Fifth letter (My son said yesterday: "You're old now, daddy). — Sixth letter (Well no, from ancient Balaklava). Tr. by Walter May. — **Mikola Tereshchenko:** Light from the east (Down from beyond the meadows). — A girl from the Ukraine (I met a girl from the Ukraine). — Harvest (Clouds vanish beyond the horizon). — Kibalchich's testament (This night will be my last. Will I have time). Tr. by Dorian Rottenberg. — **Pavlo Usenko:** Spring song (And today it is spring, just as then). — Letter (Our dear secretary-girl). — For our Ukraine (Our flasks of water). — I'll bind, embrace, and close entwine. — \*\*\* (Snowdrops all are gone). — My spring (My own perennial enchantress). — \*\*\* (From this earth I'll not be parted). Tr. by Walter May. — **Mikhailo Yohansen:** \*\*\* (A new Atlantis arose from blue abyss). — The Commune (Do you really think that's a Commune). — The Red Army (No White-Guard heroism here). — Spring (On a winter poem where no word was seen). — September (A September day is like a sword). Tr. by Gladys Evans. — **Mikola Bazhan:** The trooper's song (The troop cavalcade moved out, horses neighed). Tr. by Gladys Evans. — Hoffmann's night (Into a dark abyss, down steps worn-down, rough-carven). — The wind from the East (From *A Stalingrad Notebook*) (O turbulent east wind, you breathe and you smell). — The break-through (From *A Stalingrad Notebook*) (In houses knocked askew, shot through, bashed in). — The Cliffs of Dover (From *English Impressions*) (So here it is, that chalk so widely famous). — Before Michelangelo's statues (From *Italian Encounters*) (The rabid boiling of magma, eruptions of ore primeval). 2 (On great blocks of marble he chiselled the features). 3. Pieta (All alien here to me: these towering vaults). — On Sardinia (From *Italian Encounters*) (Where heat-waves choke, where rusty grassblades poke). 2. (Peopleless wastes without end). — Second variation (From *Stories of Hope: Variations on a theme from R. M. Rilke*) (Through the worm-eaten pineboard partition, through rag-plugged crannies and cracks). — The gods of Greece (From *Memories of Uman*) (Clashing, sparkling, glistening). — Shostakovich: Seventh symphony (Ashes lay red. Ruins remained of homes). — Leontovich's well (He stopped short in the steppe and he listened, intent, to the groan and the moan). Tr. by Dorian Rottenberg. — **Yevhen Pluzhnik:** Lenin (Decades pass, in time's day-measured paces). — \*\*\* (I know that ploughshares are beaten out of swords). — \*\*\* (To learn wisdom—others don't employ). — \*\*\* (Night world in beauty wrought). — \*\*\* (Oh, when September golden comes to pass). — \*\*\* (Just a small town. But climb up the bell-tower). — \*\*\* (Night... a boat—like a silver bird). — \*\*\* (Blue madness yonder! With the sea beneath me). — \*\*\* (Evenfall. And seaward fog is rising). Tr. by Gladys Evans. — **Olexa Vlizko:** \*\*\* (Rich red blood, and my strength, open-handed). — Ninth symphony (Fire! Fire of superhuman love). — I speak for all: I (From towers tall we view the world). II. (We shall not cry! To no pot-house fly). III. (Oh yes! We'll grow! We'll grow and grow). — Irony overture (With the stiff north wind from the mountains). — Roadstead (Beyond the silo—the lighthouse tower). — Ballad of "The Flying Dutchman" (The heavy cruiser goes out on her course). Tr. by Walter May. — **Teren Masenko:** To my mother's memory (Where the boundless Black Sea lies). — Premonition (I dreamt there was a heavy shower). — Meditation (I've lived half a century now). Tr. by Peter Tempest. — **Vasil Misik:** The spirit of today (Thus in Boyan's age too, no doubt). — Wormwood (Wormwood, I'm longing to know). — Cranes of Hiroshima (If you yourself were a physician). — The path (Who was the first with wary gait). — The planet (Our planet we must care for, doing). — \*\*\* (The twenties... Long those autumns were). — The heart of Burns (To singing his beloved's praises). — Chornotrop (A rare good fortune is yours). — The drop (It's dark in the room here from shelves overburdened). — Conscience (A man came along who said). Tr. by Peter Tempest. — **Sava Holovanivsky:** Maples (I would like to turn into a roadside maple). — Meeting sunrise on Chernecha hill (For a while on the hilltop we stood without whisper or murmur). — A song about my Ukraine (Where wide-spreading poplars bow low in a wind-storm). — Harkusha (That selfsame Harkusha who just came from battle back home). — Lady Godiva (I have travelled a lot and seen many a wonder). Tr. by Dorian Rottenberg. — **Yevhen Fomin:** Shchors (I see bold Shchors upon his horse). — Ocean etude (Ocean, for long you've not gladdened my vision). — Landscapes: I. (There's a landscape—a slender pine). II. (Above the cliff stand oaks, their heads like clouds). III. (Above Taurian steppe the storm struck out). Tr. by Walter May. — The Dnieper (I know not how the Seine flows on with blueing waters). Tr. by Michelle MacGrath. — Golden Slavic soul (O golden Slavic heart and soul). Tr. by Walter May. — **Leonid Pervomaisky:** \*\*\* (Ah, for a taste of bitter apples). — Earth (An autumn road... A muddy autumn road). Tr. by Dorian Rottenberg. — Song (From the Syan to the banks of the Don the road lies). — Master (Rules may forbid it, but look—he's taking). Tr. by Peter Tempest. — The two giants (They are coming back from a walk, both in the prime of their might). Tr. by Dorian Rottenberg. — \*\*\* When a fir tree falls in the forest). Tr. by Peter Tempest. — The tree of life (Beaten by thunderstorms unbending tree). — François Villon (Dig into rags, curl up and close your



eyes). Tr. by Dorian Rottenberg. — \*\*\* (The past brooks no denial). — Lessons of poetry (For drinking and eating I've lost the knack). Tr. by Peter Tempest. — **Vasil Bobinsky**: Song of the winged centaurs (We break into gallop with a song). — Black earth: I. (You are brimful of sweat poured off hands of the farmer). II. (Hey, black-earth there! Hey, black-earth there). III. (Black of night, you go into the steppe lone and bare). — Sunlight against show-windows (Sunlight crackles to splinters against the show-windows). — To far lands (O remote distant seas where the billows are tossed green and silver). Tr. by Gladys Evans. — **Ivan Honcharenko**: That was not your daughter stood there (Once a mother was conversing). — Obelisks (On all roads from the Volga to Elbe). — Now the ploughland revives. Tr. by Walter May. — **Yuri Yanovsky**: \*\*\* (Hail to you, sea! A steamer's course). — Son ("What's a sail like—a big wide shawl"). — In port (Let happy day sleep sound and fast). — Dedication (High in the sky swift falcons veered). — Ten years (With sharp steel swords, and not with tears). Tr. by Dorian Rottenberg. — **Lyubomir Dmiterko**: Arkan (Like the Prut cascading free). — Dance above crossed swords (Not on crossed swords, but on a deadly mine-field). — Olvia (Most ancient city, thrusting from the earth). Tr. by Walter May. — Prelude (In the nighttime of March). Tr. by Michelle MacGrath. — The singer (Upon the Vosges Square there lies). — Porik's grave (A stone is not unfeeling rock). Tr. by Walter May. — **Serhiy Voskresenko**: Double-faced (We hear him speaking very often). — A thief at confession (The priest said strictly to the thief). Tr. by Walter May. — **Petro Doroshko**: \*\*\* (I drink water from the clear pure spring). — \*\*\* (Way beyond some gay horizon there). — Upon the Kola Peninsula (The strung-out track runs on unspanned). — Girl from Polissya (Maiden, o maiden). — Aerodromes (The aerodromes are just like nervous centres). — Orioles in my orchard (Orioles in my orchard here). — 'Mid the pines in the forest dark is the night. Tr. by Walter May. — **Mikola Nahnbida**: Out at sea (By my hand my Grandad led me). — The shirt (My mother once sewed me a shirt). Tr. by Dorian Rottenberg. — Montenegro (This took place in far Montenegro). — Bonfires (The bonfires smoke above the water). — The bells of Khatyn (excerpt) (The singing rain). Tr. by Walter May. — To veterans of the war (Tell all the truth about it to your sons). Tr. by Dorian Rottenberg. — To Katerina (Don't lose yourself within the human sea). Tr. by Mary Skrypnyk. — **Kost Herasimenko**: Ditty (Ah, I've tramped the pathway). — Story about a song (All flooded in spingtime sunshine). — Affirmation (Already the roads are drying). — Just a yarn (I don't know: the truth, or a tale invented). Tr. by Walter May. — **Mikola Shpak**: Happiness (Daughter on one arm). — \*\*\* (Above the village an aeroplane). — My native land (The whole earth steams). — The wish (You so desired a son). Tr. by Walter May. — **Ihor Muratov**: Bread (A captive wounded soldier lay). — My love and my hate (Oh, nothing could make me deviate). — Eyes (Peoples' eyes may differ—dark or blue). — Autumn trumpets (The blazing leaf-fall lifts its voice). — Orioles (Orioles, orioles, birds that nest—out my way). — \*\*\* (Have you the knack of reading people's eyes). Tr. by Gladys Evans. — **Ivan Virhan**: Warrior's glory (A mortal wound beneath his breast). Tr. by Walter May. — To Olenka (Walking again through fields rolling). — Girl with a balloon (Through pale blue streets amidst the crowd thick milling). Tr. by Michelle MacGrath. — End of summer (No longer combines rumble on the steppe-lands). — The red guelder-rose tree (How fine here for me, the red guelder-rose tree). — Poplar down (One white ball of poplar down). Tr. by Walter May. — \*\*\* (When yesterday I came to you in darkness). Tr. by Michelle MacGrath. — **Abram Katsnelson**: Confession (I'm getting greedier and greedier for beauty). — \*\*\* (In our villages steep obelisks). — A ballad about a globe (The school was closed. In classrooms horses whinnied). — I'm earth (Fair curls peeped from beneath the saucy beret). — A maple leaf on the asphalt (A fancy-shaped, five-fingered maple leaf). Tr. by Dorian Rottenberg. — **Andriy Malishko**: Motherland (You have raised me up since childhood's day). — The stork (He comes here flying from a distant strand). — Trumpeter (A cherry-red glow foretells a fine dawn of day). — The carpenters (The carpenters spanned with their bridges the Dnieper). — Katya (She went out quite early, before the sun-rising). — The Grey (A horse, called "The Grey," an old battery nag). — The word (At times above the crowd it sounded out). — \*\*\* (I lived not those years stuck behind a stone-deaf solid wall). — Of desert heat and dust I don't complain. Tr. by Walter May. — **Valentina Tkachenko**: Forests (A pine drips needles on the trail). — Story of a dove (When parting from you hurt in painful measure). — Mountain profiles (These mountains pictures call to mind). — Autumn's just beginning (From the clouds with rich donations). — Snowfall (Heavy the snowfall last night that came falling). Tr. by Gladys Evans. — **Oleksandr Levada**: The appointed hour (The appointed hour strikes plain). — Cosmonaut's monologue before Lenin's mausoleum (Again dawn calls, with impetuous pitch). — Four Yaroslavnas (Out of the trembling darkness). Tr. by Walter May. — **Platon Voronko**: In the name of your sweet freedom. — Partisan ballad (Devilish night). — I am he who burst the dams. — Rain has passed. — "Beloved field" (In Albert Hall they sang "Beloved Field"). — Sleepless nights (All the words I've sorted long ago). Tr. by Walter May. — Swan-flight (I know not if a swan sings, as they say). Tr. by Gladys Evans. — \*\*\* (Here sat Boyan. He must have sat just here). Tr. by Walter May. — **Vasil Shvets**: The wind gone grey (And there is silence, soundless still). Tr. by Michelle MacGrath. — A girl from Moscow (The girl from Moscow sleeps—my darling Lida). — \*\*\* (The immortelle protects the marjoram). Tr. by Walter May. — Snow (Over fields midst the wheat of cold winter). Tr. by Michelle MacGrath. — The moon is rocking (To you in legend or tale I am calling). — Demeter (In its own time the cruel course of seasons). Tr. by Walter May. **Stepan Oliynik**: The "emperor" ("Last autumn, so well my old tractor I'd driven"). — A bit too crafty (Late one night a puffing train). Tr. by Dorian Rottenberg. — Our mothers (Let's remember, dearest

children). Tr. by Mary Skrypnyk. — **Oleksandr Pidsukha**: Mother rocked me in my cradle. — 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). — Early spring (The sky is clear, and pure as a tear). Tr. by Walter May. — **Yaroslav Shporta**: Zaporizhya (Greetings to you, Zaporizhya, steel-clad). — Ballad about light (To his motherland Gurgin came back). — Ballad about a small seed (Upon our fire-swept soil's dry crust). — The book with steel pages (Each word in that book I should like now to properly know). Tr. by Walter May. — **Rostislav Bratun**: Volyn song to the accordion (Wherever I have travelled). — Remember (No, the blood-stained secret can't be hidden). — \*\*\* (Should you go out and leave the city). — Lilies-of-the-valley make a landing (Do not trample). — Fairy tale about my town (Out of the night sailed Castle High). Tr. by Walter May. — **Viktor Kochevsky**: Landing night (Pale-blue Gelendzik came to see off the Black Sea squadron). — In your name there are seven letters (In the quiet fire-glow of morning). — Conversation with the sky (Upon two birches). — Barev, my Armenia (Like some wide rainbow, which supports the sky). Tr. by Walter May. — **Anatoliy Kosmatenko**: Philoxenes and Dionysus (In those past days, when crowds of flattering lackeys). Tr. by Walter May. — The Golden Gates (A scrounger suddenly found out). Tr. by Michelle MacGrath. — Essence and effervescence (In order to study human natures). Tr. by Walter May. — **Zakhar Honcharuk**: Pigeon dawn (In the window). — Zaporozhian oratorio (From the poem *Titan*): (I'll play the organ). — Adriatic aquarelles (The sun comes up behind the hills). II. (Thin and sharp-pointed as a spear). III. (In hospitable Cetinje). — Pastorale (My thoughts are browsing). — Newton's binomial equation (My memory singles out your voice). Tr. by Dorian Rottenberg. — **Dmitro Pavlichko**: Mount Ararat (How Mt. Ararat calls with its sails). II. (I flew up to that mountain of ice). — \*\*\* (From what source is this web due). — Nostalgia (That woman haunts me. Always standing there). Tr. by Gladys Evans. — Hands (Look closely at your hands. Look near). Tr. by Michelle MacGrath. — Oświęcim (From Oświęcim I will not return). Tr. by Walter May. — In Hemingway's house near Havana (I went in and my spirit stood still). Tr. by Michelle MacGrath. — Lighthouse (Whose heart is that). Tr. by Walter May. — The heart of the matter (And for my coffin wood shall never want). Tr. by Michelle MacGrath. — Ernesto Che Guevara: I. (Like smoke upon the earth Guevara fell). II. (Well, burn him then, or give him to the ants). Tr. by Walter May. — The sea (The frosty rime is laid on seas autumnal). Tr. by Gladys Evans. — **Vasil Bondar**: The first from the left in the line (Came the hiss of barbed wire and clanking of iron). — \*\*\* (Oh, how I'd like to have two hearts... Look you). — The Italian (We were walking phantoms or their shadows). Tr. by Gladys Evans. — **Mikhailo Klimenko**: My orchard (This orchard). — Awakening (How fine to wander where the snow is thawing). — Polissya. Tr. by Walter May. — **Mikhailo Tkach**: Son, the ducks are flying (At daybreak a mother). — Mirage (I gazed into the mirror of Baikal). Tr. by Mary Skrypnyk. — Living earth (It's war). Tr. by Walter May. — O beautiful ash trees. Tr. by Mary Skrypnyk. — Taras' dream (O blessed dreamlet, thought-child so long lying). Tr. by Gladys Evans. — **Tamara Kolomiyets**: The cranes' sorrow (Two broad wings has a crane and a nest in the marsh). Tr. by Dorian Rottenberg. — The girl white-washed the cottage. — \*\*\* (Morning comes on grey steeds prancing). — To a mother (When you rock your children without rest). Tr. by Mary Skrypnyk. — On the hill of Batu Khan (As fair Kyiv golden lay). Tr. by Michelle MacGrath. — **Volodimir Brovchenko**: The veterans were returning from the war (When the veterans returned from the war). — \*\*\* (Again the steppe arises from the depths). — \*\*\* (Beneath the plum-tree "Uhorka"). Tr. by Mary Skrypnyk. — **Yevhen Letyuk**: Who's stirring the stars around up there (Who's stirring the stars around up there with a hand as big as a shovel). — \*\*\* (I've seen high wires trailing, torn loose by Big Gun battle spells). Tr. by Gladys Evans. — **Stanislav Strizhenyuk**: The sunflower (Once a lad and a sunflower grew up). Tr. by Dorian Rottenberg. — Odessa (A dry lagoon). Tr. by Walter May. — White gull seagull (The wind is weeping at our parting). — Mamayev mound (Some dreams more bitter far than wormwood bite). Tr. by Michelle MacGrath. — The field (An AN-2). Tr. by Dorian Rottenberg. — **Volodimir Luchuk**: Dawn (I ran to darkness cold and chilling deep). — Ballad of the hands outstretching (And I bless all the hands held outstretching). — In sun encircled (So full of life and love in sun encircled). — The sun (Scooping, palms cupping, deep waters). Tr. by Michelle MacGrath. — **Volodimir Kolomiyets**: Vernal dowry (Fill the vernal cup a-brimming). Tr. by Gladys Evans. — The arms of Venus de Milo (In the statue hides the centuries' secret). — A soldier's medals (Beneath the glass, in their green frame). Tr. by Walter May. — \*\*\* (The sun is now my visitor). — Spiky thoughts or heart of a hedgehog (And fingers brushed keyboard, a woodland seeking). Tr. by Michelle MacGrath. — **Mikola Sinhayivsky**: My native land (If not for you, my woods and fields). — Daily bread (The sun in the window—an omen gay). — \*\*\* (Underneath the Polissian sky). Tr. by Dorian Rottenberg. — **Mikola Karpenko**: \*\*\* (The weight of years upon my back I feel). — \*\*\* (Like water, minute after minute). — \*\*\* (You remember how we loved to listen). — Once I dreamed (Once I dreamed that the earth was all rubble and smoke). — While Vesuvius sleeps (Vesuvius awakes—Pompeii's gone). Tr. by Dorian Rottenberg. — **Vitaliy Korotich**: Flight No. S-957, May 26, 1976 (Upon my fortieth birthday a YAK-40). — Eternity (A person's age can't be defined). — Traces (It's you who passed here. Melting snow). — Autumn geese in Koncha Ozerna (Leaving the imprints of their feet upon the barren sands). — The old minstrel (Ah, people, lead me there, across the square). — Summer in Kutaisi (How early blooms this year the linden tree). — The painter Pirosmeni's self-portrait (I hear quite well—stop shouting at me, stop). Tr. by Dorian Rottenberg. — **Robert Tretyakov**: Pull of the heart (What marvels grand and glorious rose). — \*\*\* (Oh



no, no infant cradles then). — \*\*\* (My father has a wound that's old). — Portraits (For scientist or poet comes a time). — \*\*\* (Carpathian beech, steppeland Lombardy poplar). Tr. by Gladys Evans. — **Vasil Simonenko**: Millstones (Those everstraining hands). Tr. by Gladys Evans. — \*\*\* (Native land of mine! My mind is brighter). Tr. by Michelle MacGrath. — A mother's entreaty (Out of dreamy mist arise wings of rosy swans). Tr. by Mary Skrypnyk. — \*\*\* (Ever shall I bless despite the sorrow). — \*\*\* (Awake your new Magellan, fine Columbus). Tr. by Michelle MacGrath. — **Boris Oliynik**: \*\*\* (On jagged rocks they bound him in duress). Tr. by Gladys Evans. — Bachelor's ballad (I flew off like a handsome devil). Tr. by Walter May. — \*\*\* (From where the ages sleep in tombs along the Nile). Tr. by Gladys Evans. — \*\*\* (The years now no longer speed by as wild horses swift run). — Song about mother (She richly sowed cornfields of life with the years of her living). Tr. by Michelle MacGrath. — \*\*\* (I'd have always lain peaceful as ages passed by). Tr. by Gladys Evans. — My debt (I am in debt, that I was born Ukrainian). — The lesson (excerpt from the poem) (All around just as it should be). Tr. by Walter May. — **Ivan Drach**: The ballad of the sunflower (The sunflower once was all arms and legs). — Women and storks (Women in August differ. They're different women). — The ballad of Karmelyuk (They bound him tightly, with ropes they secured him). — The mystery (A funeral there was, and speeches). — Maria of the Ukraine—No. 62276 from Oświęcim to the Chornobyl Nuclear Power Station (Maria Yaremivna leads us beyond Yaniv station). — In the society of the bumble-bee (The bee that bumbled yesterday now quiet lies). — The Korolis-welders (This wonderful double family fascinated me). — A girl's fingers (Heavens, how many groans in fingers). Tr. by Peter Tempest. — **Hanna Svitlichna**: Father (Father walks among beds in the garden). — Joy (Out in the yard on a snowladen twig). — Red blizzard (Again October's blizzard blows). — The colour print (I lay awake and in the quiet of home). Tr. by Dorian Rottenberg. — **Mikola Vinhranovsky**: Sistine Madonna (Mined by Hitler, below in the black cellar's water piled). — To my sea (The time has come to meet again). — On the golden table (The crimson cliff o'er the world's abyss). Tr. by Walter May. — The first lullaby (Sleep, my little baby, lulla-bye). Tr. by Dorian Rottenberg. — Star prelude (Evening hay filled the sea scent spray). Tr. by Michelle MacGrath. — **Roman Lubkivsky**: Golden sowing (The Hammer and Sickle—a Star which won't dim). Tr. by Walter May. — The sweetbriar (The girls and boys run off to school). Tr. by Dorian Rottenberg. — The parable of passing time (A boy's young hands try hard to capture passing time). Tr. by Michelle MacGrath. — \*\*\* (And when in the last attack he fell). Tr. by Walter May. — **Viktor Korzh**: Land of my fathers (The window in the shadow burns with roses). — Wild thyme (How resounds the height). — Flowers of memory (Chi dren of post-war years don't forget). Tr. by Walter May. — Faith (Blackest leaves of trees in slumber deep). Tr. by Michelle MacGrath. — **Petro Skunts**: Birthtime (Ah, that we never should have known such times). — A ballad in a trench-coat (A common night. Just night. No special date). — Hoverla (Oh, help me to retrace your destiny). Tr. by Dorian Rottenberg. — **Irina Zhilenko**: Speak to me of fields (The break of dawn... The cool of morning tethers). — Spring (The spring is here. On breathing in bark moisture). — Self portrait (This moment now is mine. And no one ever); 2 (Around my brow streams out a violet aura). Tr. by Gladys Evans. — **Petro Osadchuk**: \*\*\* (My Ukraine begins and extends). — \*\*\* (I awoke from the nightingales' song at dawn). Tr. by Dorian Rottenberg. — **Volodimir Zabashkansky**: Faith in man (Men need metal and clothing and bread). — The stone-hewer (Uncle Ivan, if you'll kindly permit me). — Sonny (In this world he hasn't yet a worry). Tr. by Dorian Rottenberg. — **Leonid Talalai**: Song (The branches dripped). — Girl with buckets (Girl with buckets). — Eluard's word (To find one word out of millions). Tr. by Dorian Rottenberg. — **Svitlana Yovenko**: On translating poetry (Are not our human cares identical). — Woman (Men I have never envied). — In defence of Goethe's late love (Who was it said love's light will perish). Tr. by Peter Tempest. — **Petro Perebiynis**: My heirlooms (I try for size). Tr. by Gladys Evans. — A master-craftsman's love (I bow to you). — The earth's palette (If your spirit is dead, nought will save you). — Glazed horses (A grey-haired potter at the market offers). Tr. by Dorian Rottenberg. — **Volodimir Zatulyviter**: Birth debt (The bird-cherry rejoices, meeting May Day). — A theory of wings (Arise, O Father! Ploughs fly back to fields). — Rodin: a sonnet (I learn from stone. It's only now at last). — The stellar message (Constellations illumine the heavens). Tr. by Dorian Rottenberg.

An unsigned editorial note says that "this anthology covers the past 65 years representing 73 Soviet Ukrainian poets of different generations in all of their thematic, technical, and temperamental diversity." With bio-bibliographical notes and b/w portraits for each poet in the anthology. For identifications of individual titles, see Index.

**B003. Antonenko-Davydovych, Borys.** *Behind the Curtain*. Tr. from Ukrainian by Yuri Tkach. Doncaster, Australia: Bayda Books, 1980. 173 p.

Translation of the novel *Za shyrmou*. Translator's preface on p. 7 provides some bio-bibliographical data about the author, who was a victim of the Stalinist terror and spent many years in a Soviet labor camp. A brief "dictionary" of medical, Uzbek and Ukrainian terms is added on p. 173.

**B004. Antonenko-Davydovych, Borys. *Duel*.** Tr. from the Ukrainian by Yuri Tkach. Melbourne: Lastivka Press, 1986. 136 p.

Translation of the novel *Smert'*. Introduction (p. 5–7) by Dmytro Chub.

**B005. Asher, Oksana. *Letters from the Gulag: the life, letters and poetry of Michael Dray-Khmara* / by Oksana Dray-Khmara Asher.** New York: R. Speller, 1983. 164 p., illus., port.

**Contents:** About the author. — Part 1: Who was Michael Dray-Khmara. — Part 2: My mother's story. — Part 3: My father's letters (1936–38). — Part 4: Dray-Khmara as a poet. — Footnotes. — Index.

A collection of personal letters written by the poet Mykhailo Dray-Khmara to his family from the Soviet labor camps in 1936 (19 letters), 1937 (22 letters) and 1938 (8 letters), supplemented with his wife's memoir and his daughter's introductory and concluding articles about Dray-Khmara as a poet. Includes fragments of Dray-Khmara's poetry in translation. Illustrated with family portraits. Oksana Asher, the poet's daughter, has written extensively about her father in Ukrainian, English and French. Among her English-language writings is the 1959 book *A Ukrainian Poet in the Soviet Union* [see *ULE: Books and Pamphlets, 1890–1965*, B3] and a series of articles in the *Ukrainian Quarterly* in 1957 [see *ULE: Articles in Journals and Collections, 1840–1965*, A17, A18, A19].

## B

**B006. Bahmut, Ivan. *A Piece of Cake: a Christmas Story from the Past*.** Tr. by Mary Skrypnyk. Ill. by Ambroz Zhukovskiy. Kiev: Dnipro, 1988. 14 p. col. illus. [incl. 6 full-page].

Translation of the short story "Shmatok pyroha."

**B007. Bas, Vitalii. *Shevchenkiv krai = Shevchenko Land* / Viti ly Bas. *Fotoputivnyk*.** Kiev: Mystetstvo, 1989. 262 p. illus., part. col.

A richly illustrated tourist guide to places in Ukraine associated with the life and work of Taras Shevchenko, the national poet. The text is mainly in Ukrainian, but major English summaries are provided at the end of individual chapters. All captions for illustrations (including maps) are bilingual, Ukrainian and English. The English summaries appear in the book at the following pages: pp. 14–17 (general introduction); p. 27 (Moryntsi); pp. 48–49 (Kyrlyivka, now called Shevchenkove); p. 63 (Pedynivka, Tarasivka, Khlypnivka, Maidanivka, Borovykove, Zelena Dibrova); p. 73 (Vilshana, Budyshe, Verbivka, Voronivka); p. 83 (Zvenyhorodka, Hudzivka, Kniazha, Kozats'ke); p. 91 (Shpola, Burty, Lebedyn); p. 101 (Lysianka, Ryzne, Rusalivka); p. 123 (Uman', Tal'ne); p. 141 (Korsun'-Shevchenkivskiy, Harbuzyn, Stebliv, Kvityk); p. 153 (Horodyshche, Mliiv); p. 159 (Smila); p. 169 (Kam'ianka, Luzanivka, Zhabotyn); p. 177 (Mel'nyky, Medvedivka); pp. 184–185 (Subotiv); p. 195 (Chyhyryn); p. 213 (Cherkasy); p. 219 (Moshny); p. 223 (Zolotonosha); p. 227 (Moisivka); p. 233 (Prokhorivka); p. 241 (Mezhyrich, Pekari, Khmil'na); p. 251 (Kaniv); pp. 260–262 (Taras Shevchenko Museum in Kaniv). Place names sometimes appear in a slightly different spelling (e.g., Chihirin, Lisyanka); here they are transliterated directly from the Ukrainian according to the accepted standard.

**B008. *Before the Storm: Soviet Ukrainian Fiction of the 1920's*.** Ed. by George Luckyj. Tr. by Yuri Tkacz. Ann Arbor: Ardis, 1986. 266 p.

**Contents:** Introduction. — The woodcocks [excerpt] / Mykola Khvylovy. — The radio ham / Hryhorii Epik. — The provocateur / Geo Shkurupiy. — Kostriha / Arkadiy Liubchenko. — The sailor [excerpt] / Yuriy Yanovsky. — Black lake [excerpt] / Volodymyr Gzhytsky. — In the infirmary / Valerian Pidmohylny. — Stone grapes / Oleksa Slisarenko. — Politics / Hryhorii Kosynka. — Notes of a flunky / Ivan Senchenko. — The journey of the learned doctor Leonardo and his future mistress, the beautiful Alceste, into Slobodian Switzerland [excerpt] / Mike Yohansen. — Doctor Seraficus [excerpt] / Viktor Domontovych. — Sirko / Oles Dosvitny. — Along the broken road / Mykhailo Ivchenko. — The life and deeds of Fedko Huska / Yukhym Vukhnal. — My autobiography / Ostap Vyshnia. — Shadows of forgotten days / Borys Antonenko-Davydovych. — Notes on the authors.

In his introduction George Luckyj characterizes the 1920s as "the golden decade of modern Ukrainian literature" with "an unprecedented outburst of creativity." For the first time, according to Luckyj, poetry which had always predominated in Ukrainian literature was "rivalled by some excellent prose writers." The present collection of the decade's prose includes different genres: the short story, excerpts from novels, reportage, and an essay-monologue and is, in Luckyj's words, "striking in its diversity, its multi-faceted rather than unified character." The introduction

provides critical comments on each of the works included in the collection. Brief bio-bibliographical data about the authors is given on pp. 265–266.

Contains translations of: *Val'dshnepy* [an excerpt] by Mykola Khvylovyi. — “Radioamator” by Hryhorii Epik. — “Provokator” by Geo Shkurupii. — “Kostryha” by Arkadii Liubchenko. — *Maister korablia* [an excerpt] by Iurii Ianovs'kyi. — *Chorne ozero* [an excerpt] by Volodymyr Gzhyts'kyi. — “V epidemichnomu baratsi” by Valerian Pidmohyl'nyi. — “Kaminnyi vynohrad” by Oleksa Slisarenko. — “Polityka” by Hryhorii Kosynka. — “Iz zapysok kholuia” by Ivan Senchenko. — *Podorozh doktora Leonardo po Slobozhans'kii Shvaitsarii* [an excerpt] by Maik Iohansen. — *Doktor Serafikus* [an excerpt] by Viktor Domontovych. — “Sirko” by Oles' Dosvitnyi. — “Porvanoiu dorohoii” by Mykhailo Ivchenko. — “Zhyttia i diial'nist' Fed'ka Husky” by Iukhym [Iurii] Vukhnaal'. — “Moia avtobiohrafiiia” by Ostop Vyshnia. — “Tam, de tini zabutykh dnyv” [an excerpt from *Zemleiu ukrains'koiiu*] by Borys Antonenko-Davydovych.

**B009. Berdnyk, Oles'.** *Apostle of Immortality: Ukrainian science fiction.* / Tr. from the Ukrainian by Yuri Tkach. Toronto, Chicago, Melbourne: Bayda Books, 1984. 129 p. Port.

**Contents:** Oles Berdnyk's science fiction / Walter Smyrniw. — A journey to the antiworld. — The alien secret (an excerpt). — Two abysses. — The Constellation of Green Fish. — A chorus of elements. — The apostle of immortality.

Translations of “Podorozh v antysvit, Katastrofa” [an excerpt], “Dvi bezodni,” “Suzir'ia zelenykh ryb,” “Khor elementiv” and “Apostol Bezsmertia.” With the author's b/w portrait on p. 6.

Smyrniw, in his introduction, considers Berdnyk to be the leading figure of Ukrainian science fiction and characterizes him as “a writer endowed with an unusual imagination,” “unorthodox and provocative.” Main themes of Berdnyk's science fiction, according to Smyrniw, are “man's quest for immortality, contacts with alien life forms from distant regions of space, man's extraordinary journeys through inner and outer space, dreams and accomplishments of bold individuals who dare to deviate from the prevailing patterns in life and perception of reality, and accounts of dissident scientists who challenge or reject the established scientific precepts and through their radical approaches achieve quite extraordinary results.” Smyrniw discusses Berdnyk's novels *Shliakhy tytaniu*, *Strila chasu*, *Dity bezmezghia* and *Zoriani i korsar*.

**B010. Blyznets', Viktor.** *In the Land of the Living Lights. The Singing Gossamer: tales* / Viktor Bliznetz. Tr. from the Ukrainian by Victor Ruzhitsky. Ill. by Svitlana Lopukhova. Kiev: Dnipro, 1987. 134 p. col. ill. [8 full-page].

**Contents:** In the land of the living lights. — The singing gossamer: The silvery little man. — The bogey. — The flying trees. — Adam. — Nina. — Gawker and marble. — The long-legged doctor. — The singing gossamer. — Everything sails away.

Translation of “Zemlia svitliachkiv,” “Zvuk pavutynky.”

**B011. Bodnarchuk, Ivan.** *The Generations Will Get Together: novel.* Editing and introduction: Yuriy Klynovy. Edmonton: Ukrainian Canadian Writers' Association “Slovo,” 1986. 132 p. Illus., port.

Translation of *Pokolinnia zhidut'sia*. Tr. by Yuriy Tkach. Translator indicated on book jacket only. “Introduction” consists of three sentences excerpted from a foreword to the Ukrainian edition.

**B012. Boychuk, Bohdan.** *Memories of Love: the selected poems of Bohdan Boychuk.* Ed. by Mark Rudman and tr. by David Ignatow and Mark Rudman in collaboration with the author. Riverdale-on-Hudson, NY: Sheep Meadow Press, 1989. 101 p.

**Contents:** Introduction / Mark Rudman (7–14). — **I.** Three dimensional love: One (1. When you stretch out in the shade. 2. drained of memory. 3. On summer afternoons). — Two (1. Stretched on a fallen vine. 2. you anticipate. 3. Sensing her footsteps). — Three (1. You will dream that birch-white leaves. 2. you dream of whitewashed walls. 3. I always dreamt of her body). — Four (1. Spreading the night. 2. you rip off your damp shirt. 3. Water foamed under the rocks). — Five (1. She'll lean over, inhale you. 2. merciful sister. 3. She was bending). — Six (1. When petals freckle her face. 2. her body. 3. A patch of light). — Seven (1. She'll spread her voice, embrace. 2. you enter. 3. As she sang quietly). — Eight (1. When her image shakes your senses. 2. when your senses are pummeled. 3. When the sun fell). — Nine (1. When night sneaks a glance. 2. when the night falls. 3. Her face shone). — Ten (1. Her long back. 2. her body. 3. The coolness of the evening). — Eleven (1. She'll shed the night's percale. 2. tearing apart her cotton dress. 3. In the monastery). — Twelve (1. You'll dip your brow in white. 2. you fade. 3. The next afternoon). — Thirteen (1. She will fill you, rock you. 2. every morning and night the same. 3. On the third day). — Fourteen (1. Your voice will thicken in your mouth. 2. having rubbed your face. 3. I looked for her). — Fifteen (1. She will scoop out. 2. you embezzle your feelings. 3. Did her beauty startle the moon). — Sixteen (1. You will gasp. 2. the heat. 3. A final silence) / M. R. — **II.** The blood of the forests (Here the wind soaked the oak-bark) / M. R. — Graves (They tumble across the ages) / D. I. — Stone women (Sunk to



their thighs in graves) / D. I. — The blind bandura players (They go through the steppes) / M. R. — A noon (Under the hot sun) / D. I. — Third fall (Sun withers) / D. I. — The evening (Fever scorches the earth) / M. R. — III. Embattled garden (They both are lonely in the garden) / D. I. — Letters (We are strangers) / M. R. — A fairy tale (Once upon) / D. I. — Prescriptions for solitude (1. When you are gone. 2. When I think of you. 3. Swallowing. 4. Restless. 5. I try. 6. All signs) / M. R. — Rue (November stars) / D. I. — A single woman (In a trunk she stored) / D. I. — Married couples (The years snuff out) / M. R. — Almost a lullaby (Mommy, will the sun sleep on that pine) / M. R. — A journey after loves (1. ripe years redden ahead. 2. flowers wither. 3. my memories are like spasms. 4. all roads led to you. 5. I choked on your body. 6. I gave myself away. 7. my life is torn into strophes. 8. now I stand in the wind) / D. I. — A nun (Into the black silk) / M. R. — For my mother (1. For everything. 2. With hands. 3. Tears streaming from. 4. I've seen an icon over her head. 5. And I brought her) / D. I. — Old age (So few memories) / D. I. — Look into the faces of dead poets (The cheek bones protrude) / D. I. — Five poems on one theme (1. Whoever can smell. 2. Whoever can taste. 3. Whoever has eyes. 4. Whoever has a voice. 5. Whoever has ears) / D. I. — You came (without knowing why you'll leave) / M. R. — IV. The green light in Aschaffenburg (Roof tiles shrink under green moss) / M. R. — Landscapes (Landscapes pass through you) / M. R. — Snapshots from airports (1. A little girl. 2. A boy. 3. A woman. 4. An old man) / M. R. — A snapshot with my sons (I stand in an uncertain pose) / M. R. — One more snapshot from the airport (With each spring) / D. I. — Late spring (In 1980) / D. I. — Taxco (Time pauses halfway up) / M. R. — A short journey (1. Virginia. 2. South Carolina. 3. Georgia) / M. R. — A summer mass (Late summer) / D. I. — The stone and spring (Spring lightning strikes) / D. I. — A lamp (brightens) / D. I. — A lake (The lake) / M. R. — A mirror (Every day you disfigure) / M. R.

With brief notes about the author and the translators on p. 101. Cover design by Wongi Sul. "Praise for the poetry of Bohdan Boychuk" (by David Ignatow and Sven Birkerts) and the author's b/w photo appear on the back cover.

"Boychuk is not a cosmopolitan poet," says Mark Rudman in his introduction. "No matter how closely observed his poems about Ukrainian peasant life, myth, and ritual may seem, they were written from a distance of time and space... Desire in Boychuk's work includes a concealed longing for his mother country. The early mythic poems are both metaphysical and deeply personal..." According to Rudman, "Boychuk is an existential poet with a religious edge: his vision of life is spun out of the absence of religion, the absence of god. He interrogates 'the creator' about the meaning of his creation yet trembles in front of the unknown..." Rudman considers "Three Dimensional Love" "the central triumph of the book and one of the great modern poetic sequences." On the back cover Ignatow calls *Memories of Love* "a book of deliverance" and Birkerts says that "Bohdan Boychuk's poems resound with the music of sorrow suffered and sorrow surpassed." For identifications of individual titles, see Index.

**B013. Brett, Jan.** *The Mitten: A Ukrainian folk tale adapted and illustrated by Jan Brett.* New York: G. P. Putnam, 1989. unpaginated [i.e., 30 p.], col. illus.

A free adaptation for children of the Ukrainian folk tale *Rukavychka*. Described on the inside of the book jacket as "a dramatic and beautiful picture book" with illustrations that "are full of visual delights and details faithful to the Ukrainian tradition from which the story comes."

## C

**B014. Chub, Dmytro.** *New Guinea Impressions: In the Footsteps of Myklukho-Maklay.* Newport, Australia: Lastivka, 1981. 104 p. illus.

**Contents:** About the author / Yuri Tkach. — Dreams of New Guinea. — In the land of our dreams. — On the road to Kundiawa. — In the township of Minj. — Across Mount Ialibu to Mendi. — On the road to Mount Hagen. — Off to the MacLay Coast. — From the biography of Myklukho-Maklay. — By road to Garagassi and Bongu. — Farewell, Papua New Guinea.

A travelogue. Translation of *Z novogvinei's'kykh vrazhen'*. Translator not indicated. Contains translations of: Z mriiamy pro Novu Gvineiu. — Pered namy omriiana kraina. — Idemo do Kundiavy. — U mistechku Mindzh. — Cherez Mont Ialibu do sela Mendi. — V dorozhi do mista Mont Hagen. — Do berehiv Myklukhy-Maklaia. — Vantazhnyh avtom do Garagasi ta Bongu. — Proshchai Papua, Nova Gvineie! Note about the author almost identical to the one in **B016**.

**B015. Chub, Dmytro.** *Shevchenko the Man: the intimate life of a poet.* / Tr. from the Ukrainian by Yuri Tkach. Toronto; Chicago; Melbourne: Bayda Books, 1985. 159 p. illus., port.

Translation of a series of biographical essays on Taras Shevchenko published originally under the title *Zhyvvyi Shevchenko*. "The aim of this book," says the author in his foreword, "is to give readers of various nationalities an insight into the private life of Taras Shevchenko: what he was like, his tastes, views, likes and dislikes, his character and wit, his romantic interludes and attempts at marriage, his love for his language and his people and his hatred of its oppressors." The back cover of this paperback edition has a brief note by Marko Pavlyshyn describing the book as "a lively and informative introduction to Shevchenko's life and age."

**Contents:** Foreword. — A brief biography. — Shevchenko the man. — A small chest of poems. — The attackers and defenders of Shevchenko's works. — Foreigners about Shevchenko. — The women in Shevchenko's life. — Ingenuity, wile and adventures. — Shevchenko and children. — Knowledge of languages, literature and writers. — Love for Ukraine and hatred of enemies. — Favourite songs. — The poet's arrest. — Along the paths of captivity. — The tiger hunt. — Shevchenko on stage. — Hopes and meetings. — On the wings of fame. — In Ukraine again. — A new edition of the *Kobzar*. — Illness and death. — Glossary. — About the author.

- B016. Chub, Dmytro.** *So This Is Australia*: the adventures of a Ukrainian migrant in Australia. Doncaster, Australia: Bayda Books, 1980. 101 p. illus.

**Contents:** About the author / Yuri Tkach. — Farewell Pompeii. — The Australian bear. — Pursued by death. — Aborigines live near us. — Snake island. — An incident at work. — Those who go about in lap-laps. — Conversations with a Papuan. — This happened in Australia. — The baby crocodile. — Alla. — A nocturnal encounter. — In the bush. — Youko. — Hop-hop, the domesticated kangaroo.

Translation of the collection published originally under the title *Tse trapylosia v Avstralii*, supplemented with additional travelogue sketches and a brief biographical note about the author. Dmytro Chub, whose real name is Dmytro Nytchenko (born 1906), lives in Australia and is the author of a number of books in Ukrainian (poetry, short stories, travelogues, biographical studies, reminiscences). The translator is not named, but it is, apparently, Yuri Tkach. For identifications of individual stories, see Index.

- B017. Chub, Dmytro.** *West of Moscow*: memories [sic] of World War Two and German prisoner-of-war camps. Newport, Australia: Lastivka, 1983. 110 p. port. (War memoirs).

Translation of *V lisakh pid Viaz'moiu*, a book of war memoirs by the Ukrainian writer Dmytro Nytchenko who writes under the pseudonym Dmytro Chub. Translator not indicated.

- B018. Chubenko, Vladyslav.** *The Man From DP Camp* / V. Chubenko, Ya. Tumarkin. Kiev: Publishing House of the Political Literature of Ukraine, 1985. 205 p.

The translation, by Vadim Kastelli, is from the Ukrainian, but the title in the colophon is identified only in Russian as *Chelovek iz lageria "di-pi"*. The authors are identified as Vladislav Vasil'evich Chubenko and Iakov Mendelevich Tumarkin. The cover design is by T. Smolyakova. The book is characterized by the publisher in the following words: "The documentary story about the hard times of a youngster from a Carpathian village who fell under the influence of the bourgeois Ukrainian nationalists and thus became an accomplice of the enemies of the Ukrainian people. During the Great Patriotic War 1941–1945, he was deported to Germany and having been recruited by the British Intelligence Service was sent to the Soviet Union as a spy...."

- B019. Come Out, Come Out, Sun-Beaming:** Ukrainian folk songs for children. Comp. by V. Turbovsky. Tr. from the Ukrainian by Gladys Evans. Kiev: Muzychna Ukraina, 1981. 76 p. color illus., music.

A parallel-text edition (Ukrainian and English) of the collection *Vyidy, vyidy sonechko*, with musical arrangements by L. Revuts'kyi, M. Krasiev, M. Dremliuha, Ia. Stepovyi, K. Stetsenko, H. Kompaniiets', O. Andriieva, M. Verykivs'kyi, V. Rozhdestvens'kyi, V. Kosenko, V. Stupnyts'kyi and A. Kolomiiets'.

**Contents:** In the woods grow red berries (= *Oi iest' v lisi kalyna*). — Through the garden Galya went skipping (= *Halia po sadochku khodyla*). — Come out, come out, Sun-beaming (= *Vyidy, vyidy, sonechko*). — Jolly Goose ganders (= *Veseli husy*). — Belling hounds racing (= *Oi dzvony dzvoniat'*). — Shuffle-shuffle (= *Dyby-dyby, dyby-dyby*). — Now the winter's gone away (= *Oi mynula vzhe zyma*). — Little birdies merrily (= *Shchebetala ptashechka*). — The willow deck (= *Verbovaia doshechka*). — Goat am I, angry-eyed (= *Ia koza iariaia*). — On the hill rye growing (= *Oi na hori zhyto*). — Gray old spider, hairy spider (= *Pavuk siryi, volokhatyi*). — Two big roosters (= *Dva pivnyky*). — Once lived a crane (= *Buv sobi zhuravel'*). — Reaper-boy, sickle-boy (= *Zhenychok-brenychok*). — Land of the poppy vale (= *Krai dolyny mak*). — Song of Spring time (= *Iahilochka*). — Patter, raindrops (= *Idy, idy, doshchyku*). — Maiden of Podillya (= *Des' tut bula podolianochka*). — Sunshine's creeping, through streets peeping (= *Khodyt' sonko po vulytsi*). — Tabby-gray, my puss-cat (= *Kotyku siren'kyi*). — Missis Bob-White Quail came (= *Pryletila perepilon'ka*). — Waters brimming over (= *Rozmylysia vody*). — Summertime we wait for (= *Iak dizhdemo lita*). — Nightingale parson, pardon, pardon (= *Soloveichku, svatku, svatku*). — Crane-Old Scratch—Bustle of spring (= *Shum*). — Maiden Cornelia (= *Divka*

Iavdoshka). — Princelet (= Korol'ok). — Ivan boy-o (= Ivanchyku-bilodanchyku).

- B020. *The Cossack Mamariha: Ukrainian Folk Tale*.** Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Yuli Kryha. Kiev: Dnipro, 1980. 15 p. col. illus. [incl. 6 full page].  
Translation of the folk tale "Kozak Mamaryha."

- B021. Cundy, Percival. *Marko Vovchok*.** Augsburg, Ottawa, Bad Schwalbach, 1984. 16 p. illus., port. (Slavistica, no. 84).

A reprint of an article published originally in the *Ukrainian Quarterly* in Winter 1947 [For annotation see *ULE: Articles in Journals and Collections, 1840-1965, A106*]. A portrait of Marko Vovchok painted by Kateryna Antonovych is reproduced on p. 14 and on the cover. There is, in addition, on p. 15, a reproduction of a Library of Congress card on Marko Vovchok and an editorial note correcting her date of birth to December 10, 1833.

## D

- B022. Dimarov, Anatolii. *In Stalin's Shadow* / Anatoly Dimarov.** Tr. from the Ukrainian by Yuri Tkach. Melbourne: Bayda Books [c1989]. 199 p.

**Contents:** About the author / Yuri Tkach. — Translator's preface. — Revenge. — Black Maria. — The hungry thirties. — Gods for sale.

Translations of four stories: Popil Klaasa. — Chorny voron. — Trydtsiati (Prytcha pro khlib). — Bohy na prodazh. In his one-page note about the author Yuri Tkach characterizes Dimarov in the following words: "Because he has not lauded the Soviet system and written merely about the lives and tribulations of ordinary people, Dimarov has been 'forgotten' by Soviet literary critics, achieving none of the fame of his fellow writers. Drawing on a rich personal experience in tackling intricate conflicts, Dimarov's uncomplicated, though often highly psychological prose has won a wide following in Ukraine and beyond. Its appeal transcends national borders."

The book has a cover designed by Julie-Anne Sykley. Author's b/w portrait appears on the back cover with the following caption: "Stalin was responsible for the deaths of millions through famine, execution and Siberian exile. Many millions more were scarred for life by his reign of terror. These deeply psychological stories are about the ordinary people, their suffering and survival."

- B023. Dmytrenko, Mariia. *Mykhailyk* (Mikey):** a story about a teen-aged boy, a mere child, who served on active duty as an Ukrainian Insurgent Army scout / M. Dmytrenko. Tr. by W. Nicholson Skorkhid. Hamilton: W. Nicholson Skorkhid, 1981. 55 p. illus.

A brief note by B. Hoshovsky (p. 6-7) provides some data about the author, who was a member of the Ukrainian Partisan Army (UPA) and was killed by the Soviet secret police on December 29, 1948, at the age of 30. She was the author of several literary articles and stories and two short novels, *Uchytel'ka* and *Mykhailyk*, published under the pseudonym Mariia Dmytrenko in underground editions in 1948 and 1949.

- B024. Dniprova Chaika. *The Maiden Seagull: a Ukrainian Legend*.** Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Nina Denisova. Kiev: Dnipro, 1983. 9 p. col. illus. [incl. 8 full-page].

Translation of the short story "Divchyna-chaika." Dniprova Chaika was a literary pseudonym of Liudmyla Vasylevs'ka (1861-1927).

- B025. Dovzhenko, Olexandr. *The Enchanted Desna*:** a film story by Olexandr Dovzhenko. Tr. from the Ukrainian by Anatole Bilenko. Ill. by Olexandr Ivakhnenko. Kiev: Dnipro, 1982. 71 p. illus.

Translation of *Zacharovana Desna*. Bio-bibliographical note about the author on verso of title page. B/w illustrations in text and on cover.

- B026. *Down Singing Centuries*:** folk literature of the Ukraine. Tr. by Florence Randal Livesay. Comp. and edited by Louisa Loeb with the generous assistance of Dorothy Livesay. Ill. by Stefan Czernecki. Winnipeg: Hyperion, 1981. 204 p. illus., 12 plates in color.

**Contents:** Foreword / Governor General of Canada. — Preface / Dorothy Livesay. — Introduction / Jaroslav B. Rudnyckyj. — **The translations of Florence Randal Livesay:** \**The dumy* [intro.: pp. 18-22]; — Vasko. — The



flight of the three brothers from Azov. — Escape of Samilo Keeshka. — Baida. — Olexa Popovich. — Marusia Bohuslavka. — Cossack Nechai. — Captive mothers. — Hanja Andiber. — The dying kobzar. — The devil fallen in love; a Zaporogian Cossack legend / by Storozhenko. — Song of the forest / by Lesia Ukrainka. — \*Traditions and folklore: The religion of ancient Ukraine in the light of archeology and folklore. [pp. 129–133] — \*Art [p. 134]. — \*Hutuzian ornament [pp. 134–135]. — National song of the Hutuzs. — \*Ukrainian literature [pp. 136–138]. — \*Fragments from Ukrainian anthology [pp. 138–140]. — \*The witches and russalki of the Ukraine [pp. 140–141] — \*The rusalki [p. 142]. — \*Song [p. 143]. — Kolada or Christmas song. — \*Kolomeyki. — I sat spinning, spinning. — Frolic song (Oh, thou beauty, sweetheart). — Zaporogian Cossack (Falls the rain, falls the rain). — The red-haired wife (I would go along the forest). — The black-browed Katerina. — Violin (Violin in village roadway). — Petrus (Petrus I love, love him so well) / by Kotlarevsky. — The floating barque (A barque is floating). — On the greenwood hill. — The widow (A young widow I have loved). — The widow (Oi, beneath the wooded hill-top). — Oh, Sivaya Zazulenchka (Oh, my gray one, Zazulenchka). — By the river (A little Kniahynia, a lovely little queen). — Warning: Poppies (Poppies redly blooming in the fields). — The carefree maiden (I am singing, dancing, singing). — \*Ukrainian dance in Canada. — \*Wedding customs and songs [pp. 155–170]. — Marusenka's wedding (Oh, my father, dear soul). — The orphan. — Florence Randal Livesay / by Louisa Loeb [includes a poem, "Whisper of Spring (Proveseegn) (The orchard slept in snow)," by Paul Crath in F. R. Livesay's translation]. — Glossary. — Bibliography.

A collection that includes translations from Ukrainian poetry, prose, and drama as well as articles and comments on Ukrainian literature and folklore and biographical material about Florence Randal Livesay. Among the translations are several *dumy*, *koliadky* and other folksongs, Storozhenko's short story *Zakokhanyi chort*, and Lesia Ukrainka's drama *Lisova pisnia*.

The preface (pp. 11–12) is by the translator's daughter, Dorothy Livesay, a Canadian poet, who relates how her mother, charmed by the songs of her immigrant Ukrainian maids, learned to read Ukrainian and began to translate Ukrainian folk songs and poetry. Jaroslav B. Rudnyckyj in his introduction (pp. 13–14) calls Florence Randal Livesay "the first English Canadian to offer English-speaking fellow Canadians the treasures of Ukrainian folktale and literature in general." Louisa Loeb's essay on Florence Randal Livesay (pp. 172–196) gives an extensive detailed biography of the pioneer translator who was born in 1874 in Compton, Quebec and died in Toronto in 1953. The essay also provides a profile of F. R. L. as "A champion of Ukrainian culture" against a panorama of Ukrainian-Canadian life. To distinguish the translator's introductions and commentaries from texts translated, the former are marked in the contents by an asterisk (\*) and paging is indicated.

**B027. Drach, Ivan.** *Orchard Lamps*. Edited and introduced by Stanley Kunitz. With woodcuts by Jacques Hnizdovsky. Translated by Daniel Halpern, Stanley Kunitz, Paul Nemser, Mark Redman [*sic*, i.e., Rudman], Paula Schwartz and others. Toronto: Exile Editions, 1989. 71 p. illus.

**Contents:** Introduction / Stanley Kunitz. — **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 head 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.

"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.

The book includes 17 full-page woodcuts by Jacques Hnizdovsky in text plus a woodcut used for the book's cover. A brief note about Drach appears also on the back cover of this paperback edition. For identifications of individual poems, see Index.

- B028. Drozd, Volodymyr.** *The Road to Mother*: a biographical novel / Volodimir Drozd. Tr. from the Ukrainian by Vadim Castelli and Serhiy Vladov. Kiev: Dnipro, 1987. 299 p.

Translation of *Doroha do materi*, a biographical novel about Sofiia Bohomolets' (1856–1892) and her son Oleksandr Bohomolets' (1881–1946).

## E

- B029. Ewach, Honore.** *The Call of the Land*: a short story of life in Canada. [Tr. by Roy Serwylo]. Winnipeg: Trident Press, 1986. 79 p. illus.

Translation of *Holos zemli*, a novel consisting of 31 brief chapters and dated Winnipeg, 1937. There is a preface by Michael Ewanchuk and a note about the translator on pp. 5–6. Says Ewanchuk in his preface: "Ewach's major work in literature is this short novel which has autobiographical content when the writer presents us with life of the Ukrainian settlers on the Eastern Slopes of the Duck Mountains... The story takes place in Garland, Manitoba..."

## F

- B030. Fizer, John.** *Alexander A. Potebnja's Psycholinguistic Theory of Literature: a Metacritical Inquiry*. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, [1987?]. viii, 164 p.

The first English-language study of Oleksandr Potebnia (1835–1891), an outstanding Ukrainian linguist and literary scholar. According to Fizer, Potebnia "not only greatly affected literary and linguistic scholarship in the Russian Empire and later in the Soviet Union, but, arguably, inaugurated formalist and structuralist theories in this century." The multilingual bibliography (pp. 141–160) lists works by and about Potebnia, as well as related sources.

**Contents:** Preface. — Introduction. — Ch. 1. The essential being of the work of poetic art. — Ch. 2. The structure of the work of poetic art. — Ch. 3. The modality of poetic forms. — Ch. 4. Functional determination of the work of poetic art. — Ch. 5. Potebnja's theory: axiomatic system or a set of observational propositions. — Conclusion. — Bibliography. — Index.

- B031. Franko, Ivan.** *The Hedgehog and the Rabbit. The Vixen and the Crab*. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Valentin Hordiychuk. Kiev: Dnipro, 1982. unpaginated, col. illus. [incl. 7 full-page].

Translations of the fables *Zaiats' i izhak* and *Lysychka i rak*.

- B032. Franko, Ivan.** *Ivan Vyshensky*: a poem. Tr. by Roman Orest Tatchyn. With an intro. by Leonid Rudnytsky. New York: Shevchenko Scientific Society, 1983. 166–212.

Offprint from the *Memoirs* of the Shevchenko Scientific Society, v. 198, published as *Ivan Franko: The Artist and The Thinker* [cf. B051]. Translation of the complete text of Franko's long poem *Ivan Vyshens'kyi*. Rudnytsky's introductory article "Ivan Franko's dramatic poem *Ivan Vyshensky*: an interpretation" appears on pp. 167–177. Franko, according to Rudnytsky, was fascinated by the life and work of Ivan Vyshens'kyi and wrote, in addition to the long poem, five scholarly articles on the subject. The poem itself might have been influenced, in addition to the historical Ivan Vyshens'kyi and his work, also by Shevchenko's poem "Chernets'" and Conrad Ferdinand



Meyer's verse cycle *Huttens letzte Tage*, says Rudnytzky. He characterizes Franko's narrative poem as "a drama of a human soul and its quest for salvation." The structure of the poem, according to Rudnytzky, "is essentially that of a five act play." The work, like a traditional play, has "a division into five acts and a prologue, a turning point which occurs approximately in the middle of the work (Canto VI), a well developed dialogue which enhances the work's dramatic tension, a dramatic climax and a denouement, and even three classical unities." Tatchyn's translation of the poem covers pp. 178–212 and begins with the lines "Like a greenstone tetrahedron" (Canto 1).

- B033. Franko, Ivan. *Moses and Other Poems*.** Tr. from the Ukrainian by Adam Hnidy. New York: Vantage Press, 1987. 146 p., port.

**Contents:** Acknowledgments. — Introduction. — Ivan Vyshensky in the context of history. — Ivan Vyshensky (Like a pyramid of verdure). — Ivan Franko's religious *Weltanschauung* / Louis J. Shein. — Yahweh and Yahwism in the poem *Moysey* by Ivan Franko / Oleksander Dombrovsky. — Moses (O People mine, divided, deathly tired). — Lordly jests (Go on and jest; God keep you, children). — Fox Mykyta (Spring arrived at last; resplendent).

Includes translations of the full text of the poems *Ivan Vyshens'kyi*, *Moisei*, *Pans'ki zharty* and *Lys Mykyta*. With a note about the translator and his photo on the back cover. Franko's portrait appears as the frontispiece; there is an additional half-page note about Franko at p. [149]. The translator's introduction (pp. 1–6) provides some historical and bio-bibliographical background and comments on the translations. Shein's article (pp. 23–28) makes the claim that "Franko's literary, social and political activities were deeply rooted in his religious *Weltanschauung* whose source was the Bible." Dombrovsky focuses on Franko's anthropomorphic and naturalistic depictions of the deity and the demonological elements in *Moisei*.

- B034. Franko, Ivan. *The Painted Fox*:** A fable. Tr. from the Ukrainian by Victor Ruzhitsky. Ill. by Serhiy Artyushenko. Kiev: Veselka, 1987. 22 p. col. illus. [incl. 6 full page].

Translation of the fable *Farbovaniyi lys*.

- B035. Franko, Ivan. *Selections: Poems and Stories*.** Tr. from the Ukrainian by John Weir. "The Pencil" translated by Helen Weir. Kiev: Dnipro, 1986. 214 p.

**Contents:** [Introductory note]. — "Paver of the way" / Fedir Pohrebennik. — [Poems:] Spirit of revolt (Deathless spirit of revolt). — Pavers of the way (I dreamed a wondrous dream. Before my eyes unfolded). — To the comrades from prison (One by one all the shackles we're shedding). — From the prisoner's dock (My judges, pass your sentence now). — Decree against famine (Famine struck the Persian nation). — A parable about foolishness; (One time a foolish hunter). — The emigrants (If to your ears, deep in the night, should come). — The fortune teller ("Read my future, sloe-eyed gypsy"). — [Prose:] Oleksa Dovbush settles an account [A chapter from the novel *Petrii i Dovbushchuky*]. — A tale about prosperity — The serf's bread [Slightly abridged] — Forests and pastures — The budget of the beasts. — Les's widow's household. — The pencil. — Penmanship. — The constitution for pigs. — To the light [Slightly abridged]. — The plague. — Borislav is laughing [excerpts].

Pohrebennik's article provides some biographical data and general descriptions of Franko's main literary publications. "The more we study Franko's heritage, the more convinced we become of its lasting importance not only to Ukrainian literature but to the belles-lettres of the world," says Pohrebennik.

All prose pieces have brief notes by the translators. For identifications of individual titles see Index.

- B036. Franko, Ivan. *When the Animals Could Talk*:** fables / Tr. from the Ukrainian by Mary Skrypnyk. "The painted fox" tr. by Wilfred Szczesny. Ill. by Yuli Kryha. Kiev: Dnipro, 1984. 86 p. col. ill.

**Contents:** The Donkey and the Lion. — How past favors are forgotten. — The Vixen and the Crane. — The Vixen and the Crab. — The Fox and the Blackbird. — The Hedgehog and the Rabbit. — The Kingbird and the Bear. — The Wolf as a reeve. — The Rabbit and the Bear. — Three sacks of cunning. — The war between the Dog and the Wolf. — Godmother Vixen. — The Crow and the Snake. — The painted Fox. — The Wolf, the Vixen, and the Donkey. — How the animals brought the people to court. — A fable about fables.

Translation of *Koly shche zviri hovoryly*. For identification of individual fables, see Index.

- B037. Franko, Ivan. *When the Animals Could Talk*:** fables. Tr. from the Ukrainian by Mary Skrypnyk. "The painted fox" tr. by Wilfred Szczesny. Ill. by Yuli Kryha. Kiev: Dnipro, 1987. 100 p. col. ill. [incl. 23 full page].

**Contents:** The Donkey and the Lion. — How past favours are forgotten. — The Vixen and the Crane. — The Fox and the Blackbird. — The Hedgehog and the Rabbit. — The Wolf as a Reeve. — The Vixen and the Crab. — The war between the Dog and the Wolf. — Godmother Vixen. — The Rabbit and the Bear. — The Kingbird and the Bear. — The Wolf, the Vixen, and the Donkey. — The painted Fox. — The Crow and the Snake. — Three sacks of cunning. — How the animals brought the people to court. — A fable about fables.

Translation of *Koly sluche zviri hovoryly*. A slightly revised version of the 1984 edition [cf. B036]. For identifications of individual fables, see Index.

- B038. Franko, Ivan. *Zakhar Berkut***; a picture of life in thirteenth-century Carpathian Ruthenia. Tr. from the Ukrainian by Mary Skrypnyk. Kiev: Dnipro, 1987. 225 p. illus.

Translation of the novel *Zakhar Berkut*. An unsigned one-page note "About the author" on p. 227. Illustrations by V. V. Rudenko.

## G

- B039. Grabowicz, George G. *The Poet as Mythmaker***: a study of symbolic meaning in Taras Ševčenko. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, 1982. x, 170 p. (Harvard Ukrainian Research Institute Monograph series).

A systematic analysis of the symbolic nature of Shevchenko's Ukrainian poetry based on concepts borrowed from the structural anthropology of Claude Lévi-Strauss and Victor Turner. Grabowicz argues that "myth constitutes a fundamental code of Ševčenko's poetry," that Shevchenko is both a "myth-carrier" and a "mythmaker." Shevchenko's treatment of history, says Grabowicz, is "fundamentally mythical." Ukraine in Shevchenko's mythical thought, according to Grabowicz, is an idealized state of existence, a utopia that existed in the past and is to be resurrected in the future, a community of love and ideal equality without structure, authority or hierarchy. This idealized Ukraine in Shevchenko's poetry, says Grabowicz, "merges into a vision of an ideal humanity."

- B040. Grabowicz, George G. *Toward a History of Ukrainian Literature***. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, 1981. 101 p. (Harvard Ukrainian Research Institute Monograph series).

A review and critique of Dmytro Chyzhevskiy's *A History of Ukrainian Literature: From the 11th to the End of the 19th Century*. Edited with a foreword by George S. N. Luckyj. (Littleton, CO: Ukrainian Academic Press, 1975). Grabowicz's book is a slightly revised version of a review article published originally in *Harvard Ukrainian Studies* [1.4 (December 1977): 402–523]. Grabowicz takes issue with Chyzhevskiy'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."

- B041. Gzhyts'kyi, Volodymyr. *Night and Day*** / Volodymyr Zenonovych Gzhytsky. Tr. and edited by Ian Press. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1988. xiii, 242 p.

Translation of the novel *Nich i den* with the translator's preface (v-vi), introduction (vii-xiii), notes (235–238), and a bibliography covering works by and about Gzhyts'kyi up to 1979 (239–242). The following is the translator's characterization of the novel: "*Night and Day* is the third novel in a trilogy tracing the life of Mykola Stepanovych Haievsky, both a self-portrait of Gzhytsky and of a Galician intellectual of the first half of the twentieth century. The title of the first part, *Into the Wide World*, conveys the entrusting by Haievsky of his fate to the nascent Soviet Union, and that of the second part, *Great Hopes*, reaffirms, with accompanying evil omens, his faith in the future of the Soviet Union. The title of the third part, *Night and Day*, conveys several possible ideas: the disillusionment of imprisonment and exile followed by renewed hopes (explicit in the final words), the constant unremitting and repetitive sequence of night and day in the North, with overtones of Gzhytsky's love of nature, the white nights and 'black days,' the more general implications of the inseparability of good and evil and the great power of fate and, though this is most certainly an exaggeration, the relations between man and woman, a theme given prominence throughout the trilogy and particularly so in this third part with its setting in the camps." The original Ukrainian titles of the first two parts of the trilogy are *U sviit shyrokyi* and *Velyki nadii*.

## H

- B042. Hai-Holovko, Oleksa.** *Duel with the Devil* / Oleksa Hay-Holowko. Winnipeg: Communigraphics, 1986. viii, 236 p.

Unattributed translation of *Poiedynok z zdyavolom*. The memoirs of the Ukrainian poet Hai-Holovko focus on his adventures in Austria and Germany immediately after World War II where he was caught by and eventually escaped from the Soviet officials of the Repatriation Commission. No bio-bibliographical information about the author is provided.

- B043. A History of Russian Literature, 11th-17th Centuries.** General editor: Dmitry Likhachev. Translated [from the Russian] by K.M. Cook-Horujy. Moscow: Raduga [c1989]. 606 p. illus. (part. col.). Bibliographies.

Chapter 1 (pp. 43–175) and parts of Chapter 2 (pp. 184–192) of this textbook deal with the literature of Kyivan Rus'. In his introduction, Likhachev discusses the peculiarities, literary conventions and traditions of the old literature, its medieval historicism, and its patriotism, and says: "The reader should bear in mind that the Russia of the tenth to thirteen centuries was not yet modern Russia, and the Russians of the same period were the Eastern Slavs as a whole, the ancestors of the modern Russians, Ukrainians and Byelorussians..." The author of the first chapter, entitled "The Literature of Kievan Russia (Eleventh to Early Thirteenth Centuries)," is Oleg Tvorogov. He surveys and analyzes the first translations of the Byzantine and Bulgarian books, the earliest original literature: chronicles, sermons, lives of the saints, the Kyiv Crypt Patericon, the pilgrimage of Abbot Daniel and, in considerable detail, *Slovo o polku Ihorevim*, which in this translation is called "The Lay of Igor's Host." Chapter 2, entitled "Literature of the Second Quarter to the End of the Thirteenth Century," was written by Lev Dmitriev. Among the materials discussed in this chapter are the "Galich-Volhynian Chronicle" (*Halys'ko-volyns'kyi litopys*) and "The Supplication of Daniel the Exile" (*Moleniie Danyla Zatochnyka*). The book is richly illustrated with reproductions of illuminations from medieval manuscripts and frescoes, as well as contemporary photographs of medieval churches. There are extensive bibliographical references after each chapter, and, in addition, two separate bibliographies of Russian and foreign works arranged by topics of individual chapters.

- B044. Honchar, Oles'.** *The Cathedral*: a novel. Tr. from the Ukrainian by Yuri Tkach and Leonid Rudnytsky. Edited and annotated by Leonid Rudnytsky. Washington: St. Sophia Association of Ukrainian Catholics, 1989. xiii, 308 p., port. (Translation series, no. 2).

Translation of the novel *Sobor*. With Leonid Rudnytsky's introductory article: "Oles' Honchar: the man and his mission" (pp. vii–xiii) and "Explanatory notes" (pp. 303–308). Cover design by Yuri Hura. Full-page b/w photo of Oles' Honchar on p. v.

In his introductory article Rudnytsky characterizes Honchar as an author with an "almost religious reverence for the glorious past of his nation, a finely-tuned social consciousness, and a warm, vibrant love for his fellow man..." The novel *Sobor* was first published in 1968 and was severely criticized by Soviet critics. Rudnytsky calls it Honchar's masterpiece, "a multi-faceted work of art that addresses numerous contemporary problems in the Soviet Union and their impact on the individual and on the collective." It is, says Rudnytsky, "a human interest story dealing with real people as well as with abstract concepts, with individual hopes and dreams as well as with societal concerns and aspirations."

- B045. Honchar, Oles'.** *Man and Arms*: a novel / Oles Honchar. Tr. from the Ukrainian by Anatole Bilenko. Ill. by Vasil Perevalskiy. Kiev: Dnipro, 1985. 362 p. illus., port.

Translation of *Liudyna i zbroia*. Author's portrait, a drawing, in army uniform. Unsigned "About the author" note on p. 5. Seven full-page b/w illustrations in text.

- B046. Honchar, Oles'.** *The Shore of Love* / Oles Honchar. Tr. from the Russian by David Sinclair-Loutit. Moscow: Progress, 1980. 259 p. illus.

Translation of the novel *Bereh liubovi*. Iu. Barabash in his introductory essay, "An uninterrupted advance" (pp. 5–10), surveys Honchar's novels *Praporonostsi*, *Liudyna i zbroia*, *Tsyklon*, *Tavriia*, *Perekop* and *Tronka* and finds some recurring themes: the war, love of life, "affirmation of spiritual beauty," keen attention to moral problems, faith in man's spiritual resilience. Another of Honchar's major themes is that of history, the continuity of time, says Barabash. "Honchar's man is always a historical man, a person profoundly conscious of being personally involved in mankind's history and in his people's heroic past." Honchar, according to Barabash, has a rare "combination of integrity and dynamism" that allows him to remain true to himself while changing constantly.



- B047. *How Ivan Went to See the Sun*:** Ukrainian folk tales. Tr. from the Ukrainian by Anatole Bilenko. Ill. by Rafael Bagautdinov, Valentina Melnichenko, Lyudmila Mitchenko, Olga Yakutovich and Florian Yuryev. Kiev: Dnipro, 1989. 259 p. col. illus. [21 full-page].

**Contents:** Kotihoroshko. — The realm of stone. — Mamariha the Cossack. — The czar of the sea. — How Ivan went to see the sun. — Mare's head. — The poor man and the raven czar. — The magic egg. — Ivan the peasant's son. — The fountain of youth. — The poor man's fortune. — Ivan Holik and his brother. — The seven rook brothers and their sister. — The true friend. — Kirilo Kozhumiya. — Iron wolf. — Herasim's dream. — The poor man and his sons. — The fearless lad. — Ivan-of-the-winds. — Petro and the king's trusty sword. — The lad who gave the sun, the moon and the stars back to the people. — The mountain that reached to the sky. — Czarevich Ivan and the beautiful maiden.

- B048. *How the Carpathian Mountains Were Born*:** A Ukrainian legend / Tr. by Mary Skrypnyk. Ill. by Nadia Kirilova. Kiev: Dnipro, 1984. 25 p. [Col. illus., incl. 18 full-page].

Translation of *lak vynykly Karpaty*.

## I

- B049. *Ianovs'kyi, Iurii. The Horsemen*:** a novel / Yuri Yanovsky. Tr. from the Ukrainian by Serhiy Sinhayivsky. Ill. by Olena Ovchinnikova. Kiev: Dnipro, 1989. 147 p. illus., port.

Translation of *Vershnyky*. An unsigned note "About the author" and his portrait opposite the title page. The note characterizes *The Horsemen* as "an established classic," as a novel with "the distinctive features of an epic" about the Civil War, "its known and unknown heroes, and the burning aspirations of the people for freedom and a new, happy life."

**Contents:** The double ring. — Childhood. — The boat in the sea. — The barefoot battalion. — A letter to eternity. — The long road home. — A way of armies. — Adamenko.

- B050. *Iarmysh, Iurii. The Magic Wand*:** tales by Yuri Yarmish. Tr. by Victor Ruzhitsky. Ill. by Svitlana Lopukhova. Kiev: Dnipro, 1989. 94 p. col. illus. [13 full-page].

Translation of the collection *Dva maistry: kazky*.

**Contents:** The Little Hare's story-book. — How Baby Nightingale lost his voice. — Crocodile tears. — The wolf who had to wear glasses. — The bear-cub becomes a boxer. — The sea captain's pipe. — The curious sunray. — Two craftsmen. — My friend little screw. — The autumn tale. — Baby Dolphin and Yurko the Boy. — The silver boat. — The golden cage. — The night alarm. — The elephant and the little mouse. — The lazy hippo. — The orange and the sun. — Little elephant learns to dance. — The Bear-cub and the North star. — The same old story. — The magic wand.

- B051. *Ivan Franko: The Artist and the Thinker: Ivan Franko—mystets' i myslytel'*:** A collection of papers commemorating the 125th anniversary of the birth and the 65th anniversary of the death of Ivan Franko / Eugene Fedorenko, editor. New York: Shevchenko Scientific Society, 1981. 212 p. illus. (Memoirs of the Shevchenko Scientific Society, v. 198).

Selected papers in English and Ukrainian delivered at two scholarly conferences held in honor of Ivan Franko in New York on 9 November 1976 and 6 June 1977, sponsored by the Shevchenko Scientific Society and the Alumni Association of the Ukrainian Free University, Munich, Germany. **Contents of the English-language material:** From the editor. — The effect of Ivan Franko's world view on his aesthetic principles / Wasyl Jaszczun. — Franko's dramatic works: a reappraisal / Leonid Rudnytsky. — Ivan Franko's impact on the study of Slavic folklore / Wolodymyr T. Zyla. — A note on Franko's prose / Valentina Kompaniec-Barsom. — Rhythm in Ivan Franko's early poetry / Dan B. Chopyk. — Franko's contribution to onomastics / Anna Vlasenko-Bojczun. — Ivan Franko's dramatic poem 'Ivan Vyshensky': an interpretation / Leonid Rudnytsky. — 'Ivan Vyshensky' / Tr. into English by Roman Orest Tatchyn.

Jaszczun (pp. 1-15) analyzes "the effect of Franko's world view on his aesthetic principles" and criticizes various Soviet Franko scholars for their "distorted and tendentious appraisals of Franko's *Weltanschauung*." Rudnytsky (pp. 36-46) places his critical analysis of Franko's plays in a comparative context and argues that Franko's "entire dramatic oeuvre can be viewed as a product of Franko's quest to create a national repertory for a national Ukrainian theater." Zyla (pp. 47-58) discusses Franko's contributions to Slavic folklore studies, his views

about the origin of *byliny*, his interest in the history of the Russian folk theater, and his scholarly contacts with Polish, Russian, Czech, Bulgarian and Serbo-Croatian folklore specialists. Kompaniec-Barsom (pp. 59–64) writes about “an astonishing diversity of themes, genres, subjects, images and characters” of Franko’s prose, and claims that his short stories show that “he possessed a rare artistic skill at grasping and developing a moment of crisis and in synthesizing all the components of the story so as to produce a single artistic effect.” Chopyk (pp. 65–76) discusses Franko’s versification techniques and provides graphic representations of rhythm profiles of some of Franko’s poems. Vlasenko-Bojczun (pp. 120–127) discusses Franko’s scholarly articles on onomastics, which dealt with the origin of the name *boiko*, with Ukrainian surnames and nicknames, and with Ukrainian vestiges in Transylvania. The volume contains also a full translation by Roman O. Tatchyn of Franko’s long poem *Ivan Vyhshens’kyi* and Rudnytsky’s interpretation of the poem. [For annotation, see offprint B032].

## K

**B052. Kepley, Vance, Jr.** *In the Service of the State: the Cinema of Alexander Dovzhenko*. Madison, WI: University of Wisconsin Press, 1986. xi, 190 p. illus., port.

**Contents:** Acknowledgments. — A note on transliteration. — I. Introduction. — II. The formative years. — III. Early efforts. — IV. *Zvenigora* — V. *Arsenal* — VI. *Earth* — VII. *Ivan* — VIII. *Aerograd* — IX. *Shchors* — X. *Michurin* — XII. Conclusion. — Appendix 1: A Dovzhenko chronology. — Appendix 2: Dovzhenko credits. — Notes. — Bibliography. — Index.

Dovzhenko, says Kepley, “is at once the lyrical poet and the modern polemicist, the spokesman for tradition and the advocate of revolutionary change.” For all the films analyzed (with the exception of *Zvenyhora*) Dovzhenko was not only the director, but also the scriptwriter. Kepley’s book is an attempt “to grasp the topical nature of Dovzhenko’s fiction films and to explore just how the films might have drawn much of their richness from specific historical circumstances.” By using a methodology derived from the literary theorists Pierre Macherey and Terry Eagleton, Kepley’s study places Dovzhenko’s films in their original historical contexts, showing how he drew on particular issues of the moment and shaped such material into dramatic form. The book has 22 illustrations from Dovzhenko’s films, two Dovzhenko satirical cartoons and his self-portrait, which serves as the frontispiece.

**B053. Kharchuk, Borys.** *A Measure of Life and a Measure of Death / stories* by Boris Kharchuk. Tr. from the Ukrainian by Olexandr Panasyev. Ill. by Vladislav Hrinko. Kiev: Dnipro, 1989. 237 p. illus.

Translation of *Shliakh bez zupynok: povisti*.

**Contents:** A measure of death. — The unhappy living and the happy dead. — How about that? — A measure of life.

**B054. Khvyly'ovyi, Mykola.** *The Cultural Renaissance in Ukraine: Polemical pamphlets, 1925–1926.* / Mykola Khvylovy. Tr., ed. and introduced by Myroslav Shkandrij. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1986. xi, 266 p.

**Contents:** Foreword / George S. N. Luckyj. — Preface / Myroslav Shkandrij. — Introduction: Mykola Khvylovy and the Literary Discussion / Myroslav Shkandrij. — Glossary of acronyms, terms and abbreviations. — **Polemical pamphlets by Mykola Khvylovy: Quo vadis?:** Author’s foreword. — On “Satan in a barrel,” or on graphomaniacs, speculators and other Prosvita-types (A first letter to literary youth). — On Copernicus of Frauenburg, or The ABC of the Asiatic renaissance in art (A second letter to literary youth). — On waters of demagoguery, or The real address of Ukrainian Voronskyism, free competition, VUAN, etc. (A third letter to literary youth). — **Thoughts against the current:** Author’s foreword. — A foreword to the Chapter “Two forces.” — Two forces. — Psychological Europe. — Cultural epigonism. — Addendum: The “Authormobile” of the present day, or Valerian Polishchuk in the role of lecturer at the Communist university: A lyrical introduction. — **Apologists of scribbling (On the problem of cultural revolution).** — **Ukraine or Little Russia?** — Notes. — Index.

The fascination of Khvyly'ovyi’s writings, says George Luckyj in his foreword, lies in Khvyly'ovyi’s “extraordinary mixture of Marxism, nationalism, universalism and pro-Europeanism.” His pamphlets have left “an indelible mark” on Ukrainian intellectual history and, according to Luckyj, “Their impatience with native Philistinism and red *prosvita* alone has earned them a permanent place of honour. So has their thrust toward intellectual independence from dogma.”

Shkandrij’s lengthy introduction (pp. 1–26) provides a socio-political background for the literary discussion of the 1920s and analyzes Khvyly'ovyi’s pamphlets in some detail. According to Shkandrij, “On Satan in a barrel” was

Khvylovyy's response to an article published in *Kul'tura i pobut* (30 April 1925), where the author, H. Iakovenko, expressed his view that "proletarian literature ought to be elementary and simple, but healthy and useful..." Khvylovyy, says Shkandrij, "ridiculed Iakovenko as a representative of all that was uncultured, boorish and humiliatingly backward in Ukrainian society," where would-be writers "unable to provide anything worthy of the name literature... substitute ideological debate for artistic competence." The second and third pamphlets ("On Copernicus of Frauenburg..." and "On waters of demagogu..." are expositions of Khvylovyy's own ideas on literature. They are characterized by Shkandrij as "a passionate exhortation to Ukrainian youth to set demanding goals, to study and to create a new movement in art that befitted a young nation and a historic social revolution." Among the ideas advanced by Khvylovyy were a Western orientation; a future "Asiatic renaissance"—a political and cultural revival of once oppressed Asian countries in which Ukraine, as a once oppressed nation on the boundary between East and West, would play a special role; and art as the highest vocation, the product of human genius, "not to be understood as the propagation of convenient political slogans, but as the playful composition of profound ideas and complex imagery." These ideas were developed further in Khvylovyy's later pamphlets, and became the ideological foundations of VAPLITE, the Free Academy of Proletarian Literature. "Although his first two series of pamphlets, *Quo vadis?* and *Thoughts Against the Current*, elicited a startling response with over 600 books, pamphlets and articles in the first year of the Discussion," says Shkandrij, "it was his third series, *Apology of pysaryzmu* (Apologists of Scribbling), which caused the greatest sensation." In the third series the problem of Russian chauvinism was attacked openly and Khvylovyy's exhortation to Ukrainian literature was not to be a slavish imitator of Russian literature, but "to flee as quickly as possible from Russian literature and its styles."

"Ukraine or Little Russia," Khvylovyy's unpublished treatise that brings his ideas to their final conclusion, appears in the book in Shkandrij's "partial reconstruction...based entirely on quotations contained in hostile reviews..." and the arrangement of these fragments "rest[s] upon the recollection of Hryhorii Kostyuk, who read the treatise when it circulated among the student body at Kharkiv University in the twenties."

**B055. Khvylovyy, Mykola.** *Stories from the Ukraine* / Mykola Khvylovy. Tr. with an intro. by George S. N. Luckyj. New York: Philosophical Library [1984? c1960]. 234 p. (A Philosophical Paperback).

**Contents:** Introduction. — Puss in Boots / Tr. by N. B. Jopson and D. S. Mirsky. — My self (Romantica) / Tr. by C. H. Andrusyshyn. — A sentimental tale / Tr. by C. H. Andrusyshyn. — The inspector-general / Tr. by G. and M. Luckyj. — Ivan Ivanovich / Tr. by G. and M. Luckyj. — His secret (Reminiscences) / Arkady Lyubchenko.

An unchanged photomechanical reprint in paperback of the 1960 Philosophical Library edition [For annotation see *ULE: Books and Pamphlets, 1890–1965, B27*]. Contains translations of Khvylovyy's short stories *Kit u chobotiakh*. — *Ia* (Romantika). — *Sentymental'na istoriia*. — *Revizor*. — Ivan Ivanovich and an abridged translation of Arkadii Lyubchenko's reminiscences about Khvylovyy, originally entitled *Ioho taiemnytsia*. The back cover of the paperback edition has the following note: "Mykola Khvylovy was the shining light of Soviet Ukrainian literature. But in the early 1930s the Communist Party began a campaign of terror against Ukrainian peasants and intellectuals. Khvylovy shot himself in despair and disillusionment, but not before he left us these stories which chronicle his progress from talented revolutionary to bitter cynic. *Stories from the Ukraine* is the study of a failed idealism. Its picture of growing disenchantment with totalitarian society is as pertinent today as when these tales were first written." The paperback edition has no date of publication indicated. Its ISBN no. is 8022-0850-9. It is distributed by Kampman & Co. in New York. The cover is by Blumrich Illustration Inc.

**B056. Klymasz, Robert B.** *The Ukrainian Folk Ballad in Canada*. Musical transcriptions by Kenneth Peacock. New York: AMS Press, 1989. 332 p. music (Immigrant communities & ethnic minorities in the United States & Canada: No. 65).

A collection of 56 Ukrainian folk songs recorded in Western Canada in 1963–1965, with music, parallel Ukrainian and English texts, an 11-page introduction, and explanatory notes after each folk song.

**Contents:** Foreword. — Preface. — **Part I.** An introduction to the Ukrainian folk ballad in Canada. — **Part II: Ukrainian folk ballads recorded in Canada: The family circle: The mother works against her son's beloved:** 1. Grebenjuska rode off to fight in a great war. — 2. A kozak rode off to fight in a gruelling war. — 3. A mother had a son whom she married off at an early age. — 4a. Down by the green grove. — 4b. Down by the green grove. — 5. There once lived a widow who had one son. — **The unwilling daughter as a hapless bride:** 6a. What are you doing mother, what are you drinking. — 6b. An elderly mother was walking through the garden. — 7. Is it possible, dear mother, to love a man one doesn't like. — 8a. A father had one daughter. — 8b. There was a mother who had a daughter. — 8c. In the field there's a grave-mound. — **The wife takes her own life:** 9. He drank away the sheep because of whiskey. — **The husband slays his wife:** 10a. When Vasyi' goes to the tavern. — 10b. This one night, at midnight, before the cocks had begun to crow. — 10c. Late last night, before the cocks began to crow. — 11. O your red cranberry tree, do not bend so to the ground. — 12a. Ah, me—I have problems. — 12b. O you noisy chatterbox. — 13. A master tradesman once hired some cobblers to sew up some



boots. — 14. In a wide field Ivan is ploughing. — 15. There is no one who has grieved me. — 16. A mother had an only daughter. — **The husband is slain:** 17. Roman did not love his wife. — 18. O'er the hill, o'er the hill the wheat is coming up. — 19. On yonder hill Ivan is saddling his horse. — **Incestuous relationships:** 20. On a hill, up on a hill there were soldiers riding. — 21a. In the field stands blackthorn berry trees—there aren't anymore except that one. — 21b. High up on a hill. — **From the Turkish cycle:** 22. There is a field where Roman was ploughing. — **II. Among lovers and paramours: Maidens in and out of love:** 23. In the city market square. — 24. Once a young fellow was ploughing in the green field. — 25. As Ivan walks along the Danube he plays upon his flute. — 26. Handzja went into the green grove. — 27. Up by the green grove. — 28. O Ivan, dear Ivan. — 29. I shall go for water to the stream. — 30. Marusja would sit in the cherry orchard. — 31a. Three kozaks came riding up. — 31b. The sun is red both when it rises. — 32. Whither are you riding and departing, O young kozak? — 33a. There by the forest, there by the grove. — 33b. There in the square, at the market place. — 34. In a field there stood a tavern. — 35. In the city of Jaroslav a shocking thing happened. — 36. O in the forest grows a small oak-tree. — **Social inequality:** 37. There in the city a disgraceful thing happened. — 38. In Horodyn'ci town at the fair a wonderful dance is going on. — 39. O in the green, green grove. — 40. A star did fly o'er the middle of the sea. — 41. [When] the red cranberry tree bloomed forth all in white. — **The fatal accident:** 42. In Horodyn'ci-town at the fair Vasyl' had drunk his fill. — 43. I shall go into the garden and pick some flowers. — 44. I'll go outside. — **The suicidal lover:** 45. O the evening draws near. — 46. Through the wood, through the wood there's a well-worn path. — List of the singers and their ballads. — Bibliographical notes. — Appendix: A classified index of Ukrainian folk ballads recorded in Canada. — Index.

**B057. Kobyljans'ka, Ol'ha.** *Sadly Sway the Pines:* a fantasy by Olha Kobyljanska. Philadelphia: 1982. unpaginated [i.e., 8 p.], illus.

A translation of *Smutno kolyshut'sia sosny*. The publication was designed by Maria Holinaty and produced by the Graduate Graphic Design Department, Tyler School of Art, Temple University. A brief note identifies the translation as one done by a group of students (including Maria Holinaty) at Rutgers University. The designer's objective, as stated, was "to incorporate another translation to this work: the dimension of the visual language."

**B058. Kocherha, Ivan.** *Jaroslav the Wise:* a drama in verse. Tr. from the Ukrainian by Walter May. Ill. by Heorhiy Yakutovich. Kiev: Dnipro, 1982. 128 p. illus.

Translation of *Iaroslav Mudryi*.

**B059. Kotsiubyns'kyi, Mykhailo.** *Brother-Months:* fairy tale / Mikhailo Kotsyubinsky. Tr. from the Ukrainian by Walter May. Ill. by Yuli Kryha. Kiev: Dnipro, 1983. 22 p. col. illus. [incl. 16 full page].

A rhymed verse translation of *Braty-misiatsi*.

**B060. Kotsiubyns'kyi, Mykhailo.** *Fata Morgana and Other Stories* / Mikhailo Kotsyubinsky. Kiev: Dnipro, 1980. 406 p.

Translated from the Ukrainian. **Contents:** [Introduction] / Vasyl Yaremenko. — *Fata Morgana* / Tr. by Arthur Bernhard. — *Pe Koptyor* / Tr. by Victor Ruzhitsky. — *The witch* / Tr. by Oles Kovalenko. — *The chrysalis* / Tr. by Victor Ruzhitsky. — *At a high price* / Tr. by Lari Prokop and Olexiy Solohubenko. — *On the rocks.* — *The duel.* — *Apple blossoms.* — *Laughter.* — *He is coming* / Tr. by Abraham Mistetsky. — *Persona grata* / Tr. by Anatole Bilenko. — *Intermezzo.* — *The dream.* — *The birthday present.* — *The horses are not to blame* / Tr. by Abraham Mistetsky. — *In praise of life* / Tr. by Lari Prokop and Olexiy Solohubenko.

Translations of the following stories: *Fata morgana.* — *Pe kopt'or.* — *Vid'ma.* — *Lialechka.* — *Dorohoioi tsinoiu.* — *Na kameni.* — *Poiedynok.* — *Tsvit iabluni.* — *Smikh.* — *Vin ide.* — *Persona grata.* — *Intermezzo.* — *Son.* — *Podarunok na imenyny.* — *Koni ne vynni.* — *Khvala zhyttiu.*

The introduction by Vasyl' Iaremenko provides a critical silhouette of Kotsiubyns'kyi with brief characterizations of the works included in the book. Kotsiubyns'kyi is a realist, claims the author, and his realism "lies in his new attempts to expand expressive endeavors by creatively employing modernistic methods, especially impressionism." Iaremenko also writes about Kotsiubyns'kyi's satirical methods, which "permitted the writer under conditions of strict censorship to clearly express his ideas," and of his association "with the beginning and development or romantic elements in Ukrainian classical literature." "Remaining a writer-realist," says Iaremenko, Kotsiubyns'kyi "creatively used romantic methods as well as modernistic."

**B061. Kotsiubyns'kyi, Mykhailo.** *The Fir Tree* / Mikhailo Kotsyubinsky. Tr. from the Ukrainian by Mary Skrypnyk. Illus. by Vasil Yevdokimenko. Kiev: Dnipro, 1984. 14 p. illus. [incl. 5 full-page plates in color].

Translation of the short story *Ialynka*.

- B062. Kotsiubyns'kyi, Mykhailo.** *The Magic Song: a story* / Mikhailo Kotsiubynsky. Tr. from the Ukrainian by Mary Skrypnyk. Illus. by Katerina Shtanko. Kiev: Dnipro, 1988. 10 p. col. illus. [incl. 6 full page].

Translation and adaptation of an excerpt from the novel *Tini zabutykh predkiv*.

- B063. Kotsiubyns'kyi, Mykhailo.** *Shadows of Forgotten Ancestors* / Mykhailo Kotsiubynsky. Tr. by Marco Carynnyk. With notes and an essay on Mykhailo Kotsiubynsky by Bohdan Rubchak. — Littleton, CO: Ukrainian Academic Press for the Canadian Institute of Ukrainian Studies, 1981. 127 p. port.

Translation of the novel *Tini zabutykh predkiv*. "Editorial note" (p. 7) signed by George S. N. Luckyj characterizes Mykhailo Kotsiubyns'kyi as "one of the foremost European writers in Ukrainian literature, attuned to the spirit of the *fin-de-siècle*." The translation (p. 9–42) is followed by exhaustive "Notes on the text" (p. 43–75) explaining the customs and mythology of the Hutsuls and an essay on Mykhailo Kotsiubyns'kyi entitled "The music of Satan and the bedeviled world" (p. 79–121). Both the notes and the essay are by Bohdan Rubchak. A five-page bibliography (p. 123–127) lists standard editions of Kotsiubyns'kyi's works, the author's sources for *Tini zabutykh predkiv*, and translations of Kotsiubyns'kyi's works into English, German and French, as well as biographical and critical studies in Ukrainian, Russian, Polish and English.

Rubchak's essay is a major critical study of Kotsiubyns'kyi's art. Rubchak writes of the "conflict between a sense of duty, bordering on self-sacrifice and the barely repressed longing to escape the demands of other people into the unbounded freedom of poetic reverie" as a major force in Kotsiubyns'kyi's life and "a dialectical pattern for many of his stories." He hypothesizes that for Kotsiubyns'kyi, a person of calm reserved exterior who had "a profound sense of loneliness," "the openly passionate spirits of the Hutsuls" represented perhaps "an externalization of his own secretly passionate nature, thus promising an emotional and creative catharsis, and some miraculous rebirth." The basic thematic structure in Kotsiubyns'kyi, says Rubchak, is the "triangle of the dreamer, his catalyst, and the world." Rubchak finds and analyzes this basic structure in a number of Kotsiubyns'kyi's stories. *Shadows of Forgotten Ancestors*, according to Rubchak, is not a "departure from Kotsiubynsky's usual style and thematic concern," as claimed by some critics, but "a confirmation and even a synthesis of the philosophical and psychological interests which occupied Kotsiubynsky throughout his mature career." The pastoral and sociological aspects of the novel, according to Rubchak, are "a dynamic canvas that serves as a backdrop for Kotsiubynsky's triangular structure of opposing forces—the poet's thirst for the ultimate horizons of existence, catalyzed by an outside force of inspiration, versus the cruelly inhibiting horizons of the world." The "mysterious, magical power of the poetic word" is "the music of Satan": art as a pact with the devil, says Rubchak, is a frequent motif not only in Hutsul mythology, but also in Western literature.

- B064. Kuskov, Vladimir.** *A History of Old Russian Literature*. Moscow: Progress Publishers, 1980. 354 p.

Translation (by Ronald Vroon) of *Istoriia drevnerusskoi literatury*, originally published in Russian in 1977. Most of the introductory material, and the whole first part of Kuskov's book, entitled "Literature of the medieval Russian state in the 11th and 12th centuries" (pp. 57–140), deal with the literature of Kyivan Rus'. Separate chapters discuss "The Tale of Bygone Years," "The panegyric sermon," "Vladimir Monomakh's *Instruction*," "Hagiography," "The Pilgrimage of Abbot Daniil," "The Lay of Igor's Host," "Translated literature," "Military tales" and "Didactic tales." The introduction gives an overview of the scholarship on the old literature, discusses the basic themes, genres, artistic method, periodization, etc.

- B065. Kyievo-pechers'kyi pateryk: The Kiev Caves Paterikon.** Tr. from the Russian by Lazar Puhalo and Varlaam Novakshonoff. Chilliwack, B.C.: Synaxis Press [c1979, 2d printing 1987]. ii, 68 p. illus.

At head of title: "Commemorating the One Thousandth Anniversary of the Baptism of Rus'."

Translation of the lives of the saints from *Kyievo-pechers'kyi pateryk*. The "Foreword by Saint Polikarp the Hagiologist" is from the *Pateryk* itself; there is no introductory material from either the publisher or the translators, except for a brief note appended to the table of contents. According to this note, "narratives relating to the building of the monastery church, the painting of its ikons and certain miracles which had occurred in the monastery," which are also part of the *Pateryk*, were not included in this translation because, in the opinion of the translators, these "were merely extracted from the lives of the various Saints which appear in the Paterikon, and so they were repetitions of information already given." The copyright of this edition is held by the Monastery of All Saints of North America, of which the translators are archimandrite (Puhalo) and hieromonk (Novakshonoff). The following statement appears on the title page: "This volume is lovingly dedicated to all those monastics whose martyred blood continues to witness to the Ancient Faith of Christ in the face of the godless power which has enslaved the lands of Rus'."



- B066. *Kyievo-pechers'kyi pateryk: The Paterik of the Kievan Caves Monastery.*** Tr. by Muriel Heppell. With a pref. by Sir Dimitri Obolensky. Cambridge, MA: Distributed by the Harvard University Press for the Ukrainian Research Institute of Harvard University [c1989]. lii, 262 p. map. (Harvard library of early Ukrainian literature. English translations, v. 1).

**Contents:** Editorial statement. — Preface by Sir Dimitri Obolensky [p. xvii]. — Abbreviations. — Introduction by Muriel Heppell [p. xvii-lii]. — Map. — The *Paterik* of the Kievan Caves Monastery [p. 1-230]. — Bibliography. — Index of Biblical references. — Index of Greek terms. — Index of Slavonic terms. — Index.

Described by Obolensky as "a collection of stories, mostly stemming from the eleventh and early twelfth century, about monks who lived in the Kievan Caves Monastery," the *Kyievo-pechers'kyi pateryk*, according to Heppell, its translator and the author of the introduction, "is concerned not only 'with the spiritual struggles and aspirations of the monastery's inhabitants' and 'provides a wealth of details about the monastery as a religious institution,' but 'because its monks were intimately involved in the political and social life of the city of Kiev, it also furnishes interesting glimpses of life beyond the monastery's walls.'" Heppell provides a detailed analysis of the contents and literary form of the *Paterik* and discusses its authorship and the history of the text's transmission. The English translation of the Church Slavonic text is based on what the translator calls "the essential critical edition," i.e., *Kyievo-pechers'kyi pateryk*, edited by D. Abramovych and published in Kyiv in 1930.

- B067. Kyriiak, Illia. *Sons of the Soil* / Illia Kiriak.** Winnipeg: St. Andrew's College, 1983. 302 p.

Translation of the novel *Syn y zemli*. "Second printing." Translator not indicated. First edition was published in 1959. [For annotation see *ULE: Books and Pamphlets, 1890-1965*, B33].

## L

- B068. *The Lame Duckling*.** Ukrainian folk tale. Tr. from the Ukrainian by John Weir. Ill. by Valentina Melnichenko. Kiev: Dnipro, 1982. 13 p. col. illus. [incl. 7 full-page].

Translation of *Kryven'ka kachechka*.

- B069. Lasovs'ka-Kruk, Myroslava. *Volodymyr Velykyi: Istorychna drama na 3 dii = Volodymyr the Great*:** a historical drama in three acts. / Miroslava Lassowsky-Kruk. Tr. into English by Anna Stepaniuk Trojan. Ill. by Bohdan Holowacki. Toronto: [Homin Ukrainy?], 1988. 95 p. illus. (Millenium ed., 1000 numbered copies).

This is a large-format, illustrated, parallel-text edition: Ukrainian and English. An introduction by Valerian Revutsky (pp. 7-10) appears only in Ukrainian; Preface by James Reaney (p. 11)—only in English. The Ukrainian text of the play is printed side by side with the English translation on the same page. Notes (p. 90-91) appear also in both languages. The book is illustrated with 9 full-page b/w drawings (portraits of Prince Volodymyr, Princess Olha, Prince Sviatoslav, Malusha, etc.). A map of Kyivan Rus' is used as endpapers. The drama is written in prose, except for prologues to each of the three acts, which are in verse.

- B070. Lenhoff, Gail. *The Martyred Princes Boris and Gleb: a Socio-cultural Study of the Cult and the Texts.*** Columbus, OH: Slavica, 1989. 168 p. (UCLA Slavic studies, v. 19).

A study of the various texts devoted to the Saints Borys and Hlib in the medieval literature of Kyivan Rus'. The study was conceived as "a test case, illustrating the potential of a protogenetic approach and providing a concrete picture of the writing process in the Kievan period." From the standpoint of the protogenetic theory, according to the author, "the process of literary analysis...begins with the identification of a work's socio-cultural context, its provenance, and its probable function for the community."

- B071. Likhachov, Dmitry. *The Great Heritage*:** the Classical Literature of Old Rus. Moscow: Progress, 1981. 348 p.

Says Likhachov in the preface to this English edition of his *Velikoe nasledie*: "Out of the thousand years during which Russian literature has existed, at least seven hundred years belong to the period we conventionally call 'Old Russian,' and out of these seven hundred years three hundred belong to the period when the Old Ukrainian, Old Byelorussian, and Old Great Russian literatures were not yet distinguishable from each other." More than half of Likhachov's book is devoted to the literature of Kyivan Rus', with separate chapters on such topics as "Hilarion's *Discourse on the Law and Grace*," "The Tale of Bygone Years," "The Writings of Prince Vladimir Monomakh," "The Lay of Igor's Host," and "The Supplication of Daniel the Exile." In discussing the old literature in general,

Likhachov says that it is "woven into a single fabric thanks to its unity of themes, the identity of literary time with historical time, as a result of fixing the subject of a given work to a real geographical area, as a result of one work leading into another with all the ensuing generic links and, lastly, due to the unity of literary etiquette." The translation into English is by Doris Bradbury.

- B072. Luckyj, George S. N. *Keeping a Record: Literary Purges in Soviet Ukraine (1930s)*:** a bio-bibliography. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, in assoc. with Ukrainian Famine Centre, Toronto, Ontario, 1988. xli, 50 p. Ports. (Occasional research reports. Research report no. 17, 1987).

The bio-bibliography includes an introduction (p. v-xxiv), a prefatory note (p. xxv-xxvi), bio-bibliographical data and portraits of B. Antonenko-Davydovych, V. Bobyns'kyi, M. Cherniavs'kyi, O. Dosvitnii, M. Drai-Khmara, H. Epik, D. Fal'kivs'kyi, M. Filians'kyi, P. Fylypovych, V. Gzhyts'kyi, S. Iefremov, M. Iohansen, M. Irchan, M. Ivchenko, H. Khotkevych, M. Khvyl'ovyi, H. Kosynka, A. Kryms'kyi, M. Kulish, I. Kulyk, I. Mykytenko, V. Pidmohyl'nyi, Ie. Pluzhnyk, V. Polishchuk, S. Pylypenko, Ia. Savchenko, M. Semenko, G. Shkurupii, O. Slisarenko, L. Staryts'ka-Cherniakhivs'ka, V. Svidzins'kyi, B. Teneta, O. Vlyz'ko, M. Voronyi, V. Vrazhlyvyi, O. Vyshnia, D. Zahul and M. Zerov.

Literary purges in Ukraine coincided with the man-made famine of 1932-33; Luckyj calls this time "a period of literary mass murder and police intervention in Ukrainian culture." He discusses the 1930 trial of the so-called Union for the Liberation of Ukraine (Spilka Vyzvolennia Ukrainy), the court-martial of December 1934 that led to the execution of 12 Ukrainian writers, repression of Ukrainian literary movements, the purging of VAPLITE members and other writers, etc. Luckyj provides statistical data on those who perished and a bibliographical survey of gradual rehabilitations of these writers and their works in the Soviet Union.

- B073. Luckyj, George S. N. *Panteleimon Kulish*:** a sketch of his life and times / George Luckyj. Boulder: East European Monographs, 1983 (Distributed by Columbia University Press). viii, 229 p. (East European monographs, no. 127).

**Contents:** Introduction. — 1. The promise. — 2. The suspension. — 3. The fulfillment. — 4. The decline. — 5. The recovery. — Notes. — Selected bibliography. — Index.

The first book-length biography in English of Panteleimon Kulish, the most controversial figure, in Luckyj's view, of nineteenth-century Ukrainian literature. "During his long life (1819-97) and even after his death he was perceived as inconsistent in action and as an egotist who came to reject some basic assumptions of the Ukrainian movement which he helped to found," says Luckyj of Kulish. "At the same time there was agreement as to his importance in and his dedication to this movement." Throughout the book the emphasis is on biographical details, Kulish's social and political views, his friends and contemporaries, rather than on analysis of his literary and historical works.

- B074. Luzhnyts'kyi, Hryhor. *Twelve Letters from Fr. Andrey Sheptytsky to His Mother*** / Arranged and annotated by Hryhor Meriam-Luznycky. An epistolary novel translated from the Ukrainian by Roman Orest Tatchyn. Foreword by Bishop Robert Moskal. Philadelphia: Ukrainian Catholic Archdiocese of Philadelphia, 1983. 88 p. ports.

Translation of *Dvanadtsiat' lystiv o. Andreia Sheptyts'koho do materi*, a fictional biography of Andrei Count Sheptyts'kyi (1865-1944), Metropolitan Archbishop of Lviv and spiritual leader of Ukrainian Catholics. The biography is composed as a series of letters of the young Sheptyts'kyi to his mother. According to the foreword by Bishop Robert Moskal, "Almost all memorable characters and events that comprise the substance of this book did exist in one way or another in the world of reality, and, as the notes appended to the text indicate, they were generally known to the people close to the Metropolitan. Meriam-Luznycky, however, does provide us with his poetic interpretation of these events..." "Notes and explanations" (pp. 69-85) and "Bibliography" (pp. 86-87) provide excerpts of documents with annotations and bibliographical data about other sources used by the author. B/w portraits of Andrei Sheptyts'kyi and of his mother, Sophia Countess Fredro Sheptyts'ka, are used as illustrations.

## M

- B075. *The Magic Crystal and Other Short Stories in Ukrainian and English*.** Translation by Zonia Keywan. Illustrations by Jeanette Orydzuk. Prince George, B.C.: Yalenka Ukrainian Cultural Society, 1988. 100 p. illus.

This collection of stories for young readers was published as a "Millenium Project" by the Yalenka Ukrainian Cultural Society in British Columbia, Canada. It contains 14 short stories or prose excerpts whose texts appear both in translation and in the original Ukrainian. There is no introductory material of any kind.

**Contents:** The magic crystal / V. Vladko [Tr. of "Plivka na okuliarakh"]. — Talent / L. Liashenko [sic, i.e., Liashchenko. Tr. of "Talent"]. — October / V. Shewchuk [sic] [Tr. of "Zhovten' misiats', sad'"]. — Methuselah's descendant / M. Dashkiv [Tr. of "Nashchadok Mafusaila"]. — The Christmas tree / M. Kotsubynskij [Tr. of "Ialynka"]. — Horpyna / M. Vovchok [Tr. of "Horpyna"]. — The elk / E. Hutsalo [Tr. of "Los'"]. — The stone cross / V. Stephanyk [sic] [Tr. of "Kaminnyi khrest"]. — The Gadabout / I. Nechuj-Levytskij [Tr. of "Vitrohon"]. — Journey by sleigh / B. Lepkij [Tr. of "San'my'"]. — My crime / I. Franko [Tr. of "Mii zlochyn'"]. — Little Myron / I. Franko [Tr. of "Malyi Myron'"]. — The thief / B. Hrinchenko [Tr. of "Ukrala'"]. — Zahar Berkut (excerpt) / I. Franko [Tr. of *Zakhar Berkut*].

- B076. Makaryk, Irena R.** *About the Harrowing of Hell (Slovo o zburenii pekla):* A seventeenth-century Ukrainian play in its European context. Translated, with an introduction and notes, by Irena R. Makaryk. Ottawa: Dovehouse Editions; Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1989. 213 p. illus. (Carleton Renaissance plays in translation; 15).

Translation of the seventeenth-century religious drama in verse *Slovo o zburenii pekla* with an extensive introduction, textual notes and a 19-page selected bibliography. The text is printed both in the unrhymed English translation (pp. 149–166) and in the original rhymed Ukrainian (pp. 167–184). The introduction consists of the following chapters: The text. — The period: Baroque. — Origins: Biblical, liturgical, apocryphal sources and analogues. — Iconography and symbolism. — *Slovo* and the harrowing play in Western and Central Europe. — Conclusion. The book's cover depicts in color the icon "Descent into Hell" from the St. Nicholas Ukrainian Catholic Church in Toronto. A page from the manuscript of *Slovo* reprinted from Mykhailo Vozniak's *Istoriia ukrains'koi literatury* (1924) is used as an illustration.

- B077. Malyk, Volodymyr.** *The Cossack Ambassador:* a tale of excitement and adventure. / Volodimir Malik. Tr. from the Ukrainian by Serhiy Sinhaivsky. Kiev: Dnipro, 1985. 486 p. illus.

**Contents:** Book 1: The Confidential agent. — Book 2: The Sultan's decree.

Translation of the novel *Posol Urus-Shaitana*. B/w illustrations in text (6 full-page) and on endpapers. Artist's name not indicated. Brief note on verso of title page describes book as "a gripping action-packed adventure story about Zaporozhian Cossacks."

- B078. The Miracle of the Stone Mountain:** a folk tale from Western Ukraine. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Vitaly Hubenko. Kiev: Dnipro, 1986. 8 p. col. ill. [incl. 7 full-page].

Translation of *Dvo kaminnoi hory*.

- B079. Mishchenko, Dmytro.** *The Siverianians:* a novel / Dmytro Mishchenko. Tr. from the Ukrainian by Oles Olexiv. Kiev: Dnipro, 1986. 236 p.

Translation of *Siveriany*. A brief note about this novel, which is set in the ninth century, appears on verso of the title page.

- B080. The Mitten:** Ukrainian folk tale. Tr. from the Ukrainian by Viktor Ruzhytsky. Ill. by Valentyna Melnychenko. Kiev: Veselka, 1986. unpaginated. col. illus.

Translation of *Rukavychka*.

- B081. Mudrak, Myroslava M.** *The New Generation and Artistic Modernism in the Ukraine.* Ann Arbor, MI: UMI Research Press, c1986. x, 282 p. illus. (Studies in the fine arts: The Avant-garde, no. 50).

**Contents:** List of figures. — Acknowledgments. — Introduction. — Part One: Panfuturism: 1. Mykhailo Semenko. — 2. The New Generation. — Part Two: The painted image: 3. The beginnings of formalism. — 4. From futurism through constructivism. — Part Three: The printed page: 5. Typography and the visual arts. — *Nova generatsiia*. — Conclusion. — Appendix A: Manifest Panfuturyzmu. — Appendix B: Platform and Environment of Leftists. — Appendix C: M. Matyushin, "An attempt at a new sensation of space." — Notes. — Bibliography. — Index.

A revision of a Ph.D. thesis completed at the University of Texas (1980). Panfuturism, according to Mudrak, "was a stance developed in 1920 by young Ukrainian writers and poets who, looking beyond the mere national or regional confines of their culture, wished to broaden those horizons by directing their attention at the international community of artists." The chief promoter of Panfuturism in Ukraine was the poet Mykhail Semenko (1892–1937),



and the high point of the movement was the journal *Nova generatsiia*, which, in Mudrak's view, "represented the culmination of all vanguard strivings in modern Ukrainian art, and served as a focal point for national and international cultural integration." The emphasis in Mudrak's book is on art rather than literature. Even the poet Semenko is considered not for his poetry or for his impact on the literary scene, but because "his unlimited energy in the realm of publishing helped to mold the truly ultraleftist directions in all aspects of modern Ukrainian culture." Among the 57 b/w illustrations of the book we find also reproductions of the following "poezo-paintings" by Mykhail Semenko: Cablepoem abroad, Village landscape, Longing for the animal, Barber, Panfuturists, I am not mother, as well as a page from "The apparatus for the construction of meta-art." Chapter 5 (Typography and the visual arts) is interspersed with translated fragments from Semenko's poetry [cf. T445]. The appendices contain translations of Mykhail Semenko's *Manifest Panfuturyzmu* (1922), *Platforma i otchennia livitykh* (1927) and M. Matiushin's *Sproba novoho vidchuttia prostorony* (1928).

- B082. Mushketyk, Iurii.** *Cruel Mercy: A novel* / Yuri Mushketik. Tr. from the Ukrainian by Olexander Panasyev. Kiev: Dnipro, 1986. 276 p.

Translation of the novel *Zhorstoke myloserdia*.

## N

- B083. Nechui-Levyts'kyi, Ivan.** *Mikola Dzheria: a long story* / Ivan Nechuy-Levitsky. Tr. from the Ukrainian by Oles Kovalenko. Ill. by Volodimir Poltavets. Kiev: Dnipro, 1985. 161 p. illus.

Translation of the novel *Mykola Dzheria*. Five b/w full-page illustrations in text. No introductory note of any kind.

- B084. Nestaiko, Vsevolod.** *In the Land of the Sunbeam Bunnies; a fairy tale.* / Tr. from the Russian by Anatoly Bilenko. Designed by Olga Pushkareva. Moscow: Raduga, 1986. 94 p. col. illus.

Translation of *V kraini soniashnykh zaichykh*. Seventeen full-page col. illus. plus endpapers and col. illus. in text.

- B085. Nestaiko, Vsevolod.** *Two Toreadors from Vasukovka Village.* Tr. by Fainna Glagoleva. Ill. by Vladimir Surikov. Moscow: Raduga, 1983. 310 p. col. illus.

**Contents:** The adventures of Robinson Cuckoorusoe and his faithful friend and classmate Pavlik Zavgorodny in school, at home and on a desert island near Vasukovka Village. — The stranger from Apt. 13, or The crooks track down the victim; an adventure story, as told by Java Ren and Pavlik Zavgorodny.

Translation of *Nadzvychnai pryhody Robinzona Kukuruza ta ioho virnogo druha i odnoklasnyka Pavlushi Zavhorodn'oho v shkoli, doma ta na bezliudnomu ostrovi poblyzu sela Vasiukivky* and of *Neznaiomyi z tryndatsiatoi kvartyry*.

- B086. Novychenko, Leonid.** *Taras Shevchenko—Poet and Humanitarian: an essay.* / Leonid Novichenko. Tr. from the Ukrainian by Teresa Polowy. Poetry tr. by John Weir, Gladys Evans, Mary Skrypnyk, Irina Zheleznova. Kiev: Dnipro, 1983. 183 p. illus.

**Contents:** The age, the country, the precursors. — A legendary destiny. — The poetic descent upon the dark forces of tsarism. — "I'm punished and I suffer, but I don't repent!" — Looking to the future. — Life everlasting.

Translation of *Taras Shevchenko—poet, borets', liudyna*. 18 p. of b/w illustrations in text, mostly Shevchenko portraits or reproductions of his paintings and drawings. Essay interspersed with excerpts of Shevchenko's poetry in translation. A one-page introductory note appears on p. 5. The book has an epigraph from Ivan Franko (beginning: "He was the son of a poor peasant who became a master in the realm of the spirit...").

Novychenko presents Shevchenko's life and work in the context of Ukrainian and Russian history, as seen and interpreted from the Soviet Marxist viewpoint. [See also annotation under B087].

- B087. Novychenko, Leonid.** *Taras Shevchenko: Ukrainian poet (1814–61)* / Leonid Novichenko. Paris: UNESCO, 1985. 134 p. illus., port. (Prominent figures of Slav culture).

**Contents:** Preface. — Glossary of Ukrainian words. — Foreword. — A legendary life story. — A poet takes up arms against the 'Kingdom of darkness.' — 'I suffer, I am in torment...but still I do not repent.' — Thoughts of the future. — The legacy. — Bibliography.



Illustrations include two portraits of Shevchenko, Shevchenko's drawing of his childhood home and a facsimile of his autograph of the poem "To Marko Vovchok." Quotations from Shevchenko's poetry cited in the essay are reproduced from his *Selected Works: Poetry and Prose* (Moscow: Progress, 1964). Other "prominent figures of Slav culture" in this UNESCO series include: Krleža, Skorina, Pushkin, Novomeský, Nezval, Botev, Herzen.

The book is apparently an unattributed English translation of a revised version of Novychenko's *Taras Shevchenko—poet, borets', liudyna*. [See annotation under **B086**, for an earlier English translation published in Kyiv]. The UNESCO publication differs in style and emphasis, but the Soviet Marxist viewpoint remains unchanged. The following samples are characteristic of the author's ideological attitude: "Taras Shevchenko joined the Russian literary and political movement as a son of the Ukraine" (p. 9); "The historic agreement of Pereyaslav was a turning point in the life of the Ukrainian people.... From then onwards, the destiny of the Ukraine was for ever linked to that of the Russian people..." (p. 9); "It was only after the October Revolution that Shevchenko's works became accessible to the public at large without the mutilations of censorship" (p. 132); "In his rejection of idealism in aesthetics, in his affirmation of the pre-eminent role of life and reality as the foundations of pure art, the Ukrainian poet revealed his close kinship with Belinsky, Herzen, Chernyshevsky and Dobrolyubov" (p. 108).

## O

**B088. Odrach, Fedir. *Whistle Stop: and Other Stories*.** Tr. by Erma Odrach. Cornwall, Ont.: Canada: Vesta Publications, 1984. 125 p.

**Contents:** The witness. — The stranger. — The factory. — The interrogation. — The haunted hotspring. — The mad brigade. — The survivor. — Crane dance. — Whistle stop. — The apparition. — The nylons. — Lickspittles. — The traveller.

Translation, by the author's daughter, of the following short stories: Svidok. — Liudyna bez doli. — Trybunal. — Zavorozhena krynytsia. — Nesamovytyi reid. — Nevdala vyprava. — Tanok zhuravliv. — Pivstanok za selom. — Pani v bilom. — Perekhony za viknom. — Botokudy. — Turyst. All of these were published originally in Ukrainian in a collection entitled *Pivstanok za selom* (Buenos Aires: Serediak, 1959). There is one additional translation of an unidentified short story [The Factory].

A brief biographical note about the author, who was born in Ukraine in 1912 and died in Toronto, Canada, in 1964 and a note of acknowledgment from the translator are appended. The paperback's cover was designed by Ruta Odrach.

**B089. *On Taras Mount*:** Picture book on the Shevchenko Museum complex in Kanev, Cherkassy region, Ukrainian SSR. Kiev: Mistetstvo, 1981. unpaginated [i.e., 96 p.] illus., part col.

Title, text and captions in Ukrainian, Russian and English. Edited by T. F. Bazylevych and L. M. Iefymenko. Photographs by B. O. Mindel et al. The first stanza of Shevchenko's *Zapovir* (When I am dead, then bury me) in three languages appears on the first page of text. Mostly illustrations. English text = 4 p. Title in Ukrainian: *Na Tarasovii hori*.

**B090. *On the Fence*:** an anthology of Ukrainian prose in Australia. Tr. from Ukrainian by Yuri Tkach. Assembled, with an intro. by Dmytro Chub. Melbourne: Lastivka Press, 1985. 151 p.

**Contents:** Ukrainian publishing in Australia / **Dmytro Chub**. — The great race / **Lesia Bohuslavets**. — In the whirlpool of combat (an excerpt) / **Yurij Borets**. — They liked us from the start / **Opanas Brytva**. — An unexpected visitor / **Dmytro Chub**. — Castle on the Voday (an excerpt) / **Serhij Domazar**. — 1933 / **Klavdiya Folts**. — The twilight of this world / **Yevhen Haran**. — Look after your health / **Nevan Hrushetsky**. — Son of a kulak (An excerpt) / **Kuzma Kazdoba**. — Christmas Eve / **Zoya Kohut**. — The young Judas / **Liuba Kutsenko**. — Hetman Rozumovsky (An excerpt) / **Mykola Lazorsky**. — From the other world / **Yaroslav Lishchynsky**. — The ballad of an overcoat / **Olha Lytvyn**. — A letter from the past / **Fedir Mykolayenko**. — Nightmare years / **Nadia Petrenko**. — My Bulgaria / **Bohdan Podolianko**. — The strange boss / **Stepan Radion**. — The idiot / **Volodymyr Rusalsky**. — The promise / **Ivanna Sirko**. — Farmsteads aflame / **Ivan Stotsky**. — Rain / **Pylip Vakulenko**. — The gift of love / **Hrytsko Volokyta**. — The power of beauty / **Vadym Zhuk**. — Biographical notes.

Includes also a story by A. Liakhovych originally written in English.

Translations of the following stories: Velyki perekhony / **Lesia Bohuslavets**. — U vyri borot'by / **Iurii Borets**. — Vony nas poliubly spochatku / **Opanas Brytva**. — Tse trapylosia v Avstralii / **Dmytro Chub**. — *Zamok nad Vodaem* (excerpt) / **Serhii Domazar**. — 1933 rik / **Klavdiia Fol'ts**. — Sutinky ts'oho svitu / **Ievhen Haran**. —

Dbaimo pro zdorov'ia / Nevan Hrushets'kyi. — Syn kurkulia / Kuz'ma Kazdoba. — Sviatyi vechir / Zoia Kohut. — Molodyi Iuda / Liuba Kutsenko. — *Het'man Rozumovs'kyi* (excerpt) / Mykola Lazors'kyi. — Z toho svitu / Iaroslav Lishchyns'kyi. — Baliada pro opanchynu / Ol'ha Lytvyn. — Lyst iz mynuloho / Fedir Mykolaenko. — Strashni roky / Nadiia Petrenko. — Moia Bolhariia / B. Podolianko. — Khymernyi bos / Stepan Radion. — Idiot / Volodymyr Rusal's'kyi. — Obitsianka / Ivanna Sirko. — Horiat' hospodarstva / Ivan Stots'kyi. — Doshch / Pylyp Vakulenko. — Dar liubovy / Hryts'ko Volokyta. — Syl'a kras'y / Vadym Zhuk.

D. Chub's introductory article traces the beginnings of Ukrainian literary activity in Australia to July 1949, when the first Ukrainian newspaper in Australia, *Vil'na dumka*, began to be published. Chub claims that "in spite of the small number of Ukrainians (over 35,000) scattered throughout Australia, they have made a great impact on Ukrainian émigré literature in diaspora."

## P

**B091. Palij, Lydia.** *Land of Silent Sundays* by Chrystia Hnatiw, Gloria Kupchenko Frolick, and Lydia Palij. Stratford, Ontario: Williams-Wallace, 1988. 77 p. illus. Cover by Mary Firth; art work: Vera Yurchuk.

**Partial contents:** **Lydia Palij** [bio-bibliographical note]. — **My strange new home:** It hurts no more (On stifling nights). — **Polarities** (My city lives on the square). — **Early autumn in the city** (Full moon clocks rise). — **Crows holding a wake** (On neighbouring trees). — **Moon** (Moon wearing a black mask). — **Strange birds** (Yesterday strange birds). — **First snow on the Humber** (Wind shattered). — **On Lake Ontario** (White blotter sky). — **Winter in black and white** (Parachutes of black snow). — **Spring carnival** (Maple blossoms). — **Nostalgia** (Clouds weigh down lilac bushes). — **Alone again:** Seed of pain (I shouldn't have imprisoned you). — **Abandoned** (Sunray and Moonbeam). — **Sadness** (We walked the night streets). — **Blue-eyed cat** (Sun wipes cff). — **Cold sun** (While your eyes radiate sunniness). — **Autumn letters I** (I sought you). — **Autumn letters II** (Under the geranium scented sun).

Lydia Palij's poems, translated from the Ukrainian by the author, appear on pp. 55-77. The two co-authors of this collection, Chrystia Hnatiw and Gloria Kupchenko Frolick, write in English and thus are outside the scope of this bibliography. Excerpts from critical reviews by Darlene Madott, Patricia Morley and Anneli Susanne Pekkonen are printed on the back cover of the book. For identifications of Ukrainian titles of Lydia Palij's poems, see Index.

**B092. Pan Kotski, the Puss-o-Cat:** Ukrainian folk tale. Tr. from the Ukrainian by Anatole Bilenko. Ill. by Valentyna Melnychenko. Kiev: Veselka, 1987. unpaginated. col. illus.

Translation of *Pan Kots'kyi*.

**B093. Piaseckyj, Oksana.** *Bibliography of Ukrainian Literature in English and French: Translations and Critical Works (1950-1986)*. Ottawa: University of Ottawa Press, 1989. xii, 386 p. (University of Ottawa Ukrainian studies, no. 10).

A bibliography of English and French translations of Ukrainian poetry, prose, drama and of critical studies about Ukrainian literature and about individual Ukrainian writers published in English and French between 1950 and 1986. The material is organized in broad chronological categories, each of which has a separate additional listing of general critical works. The main body of the bibliography within each broad category is arranged alphabetically by author and the Ukrainian titles of his/her works, followed by critical articles about the writer. Retrieval is through two separate name indexes: one for the authors [i.e., the Ukrainian writers], the other for critics, with page references. English and French titles appear side by side. Entries are not annotated. There is a three-page preface by the author.

**Contents:** Preface. — Approach to bibliography of translations. — General anthologies of translations. — General critical works. — Ukrainian literature of the Kievan period. — Ukrainian literature from the 13th to 18th centuries. — Modern Ukrainian literature. — Soviet Ukrainian literature. — Ukrainian literature of the diaspora. — Bibliographies consulted. — Reference books consulted. — Journals surveyed. — Index to authors. — Index to critics.

**B094. Poetry of Soviet Ukraine's New World:** an anthology. Woodchurch, Ashford, Kent: UNESCO, Paul Norbury, 1986. xii, 240 p. ports. (UNESCO collection of representative works. European series).

**Contents:** Foreword / Dmitro Pavlichko. Tr. by Anatole Bilenko. — **Pavlo Tychina:** Harps ringing, harps ringing. — **Enharmoniques:** The Sun (Birds of paradise somewhere feed on). Wind (Bird—a river—greening

legumes). Rain (The serpents writhe in someone's hand). Fog (Over swampland like spun milk fog goes). — Pastels: I. (Runs by a bunny). II. (It has supped on hearty wine). III. (Trills like flutes rang on horizons). IV. (Oh, wrap me up well. Oh, wrap me). Tr. by Gladys Evans. — The plough (Wind). Tr. by Walter May. — On the square (In front of the church on the square). Tr. by Gladys Evans. — Wind from the Ukraine (Nothing do I love so fine). — La bella fornarina (By Tiber's side strolled Rafael). — We live and toil communally (I. VI. X.). Tr. by Walter May. — From *In the cosmic orchestra*: I. (Blessed are). II. (I am a spirit, the spirit of eternity, of matter). III. (In the great cosmic orchestra). V. (Along eternity's steep bank). VI. (The earth goes circling round the sun). VIII. (Humanity proclaims its creed). Tr. by Dorian Rottenberg. — Song of John Ball (They may be kings and courtiers). Tr. by Walter May. — One family feeling (My soul is deep, resilient, rich). — Sword dance (We were received in Aberdeen). Tr. by Walter May. — **Maxim Rylsky**: \*\*\* (Swallows now are flying, fly to try their wings). — \*\*\* (Sign of Libra—sign of the new age). — The competition (In sunny Florence once upon a time). — Fidelity (All was reflected in the placid stream. 2 (She touched with soft and gentle hand, so pleading). 3 (The joys of eventide are faint bells ringing). — Late nightingales (The spring has finished its wassailing). — Wild carnations in the wood (In the wood near wild carnations). — Grapes and roses (A tired girl came home from fieldwork: then with hoe). — The bells of Avignon (Chimes rise and fall in Avignon). Tr. by Gladys Evans. — **Vasil Chumak**: Spring hubbub (Little lily-cups clinked, dashed with rain). — May (Keep silent. Just stroll. Why the path? Take the gully. The thicket). — The call (Wake, no grouses). — Boundary (Daybreak. Dewdrops. Dreaming. Silence). — Asters (What faded splendour). — Cornflowers (Yesterday for amusement). — Tempered poetry (Hammer). Tr. by Walter May. — **Vasil Ellan-Blakitny**: Forward (Not a word that we're tired! Not a word about rest). — Hammer blows (Beating hammers, beating hearts). — Forgive me (Forgive me love, little girl, I ask your grace). Tr. by Walter May. — **Volodimir Sosyura**: Oh no, 'twas not in vain ('Twas not in vain, oh no, the steppe with gunfire shuddered). Tr. by John Weir. — The red winter (O Lisichansk! Donetsk! My smoky factory). — \*\*\* (No one loved so before. In a thousand years once). — \*\*\* (As a night train goes rumbling afar). Tr. by Dorian Rottenberg. — \*\*\* (I recall the cherries ripening, swinging). Tr. by Gladys Evans. — To Maria (If all the loves on earth were blended into one). Tr. by John Weir. — Cornflowers (All over the field, you see blue cornflowers growing). Tr. by Gladys Evans. — Love your Ukraine (As you love the bright sun, Ukraine you must love). Tr. by John Weir. — \*\*\* (Sunflower past the fence there, heavy head drooped long). — \*\*\* (I love the ancient world of trees). — \*\*\* (What are trees whispering of within the evening darkness). Tr. by Gladys Evans. — **Dmitro Zahul**: I gaze afar (I gaze afar on stormy seas). — Changing motifs (No poet is formed where rules tranquillity). — The trumpeter (It's not the archangel's Last Trump blasting). — The sun and the heart (O Sun on high! Such golden flaring light). Tr. by Gladys Evans. — **Ivan Kulik**: Sowing (Eyes flashing lightning we'll sow the horizon with stars). — Fifth letter (My son said yesterday: "You're old now, daddy"). Tr. by Walter May. — **Mikola Tereshchenko**: Light from the east (Down from beyond the meadows). — A girl from the Ukraine (I met a girl from the Ukraine). — Harvest (Clouds vanish beyond the horizon). — Kibalchich's testament (This night will be my last. Will I have time). Tr. by Dorian Rottenberg. — **Pavlo Usenko**: Spring song (And today it is spring, just as then). — Letter (Our dear secretary-girl). — For our Ukraine (Our flasks of water). — My spring (My own perennial enchantress). — \*\*\* (From this earth I'll not be parted). Tr. by Walter May. — **Mikhailo Yohansen**: \*\*\* (A new Atlantis arose from blue abyss). — The Commune (Do you really think that's a Commune). — Spring (On a winter poem where no word was seen). — September (A September day is like a sword). Tr. by Gladys Evans. — **Mikola Bazhan**: The trooper's song (The troop cavalcade moved out, horses neighed). Tr. by Gladys Evans. — Hoffmann's night (Into a dark abyss, down steps worn-down, rough-carven). — The Cliffs of Dover (From *English Impressions*) (So here it is, that chalk so widely famous). — Before Michelangelo's statues (From *Italian Encounters*) (The rabid boiling of magma, eruptions of ore primeval), [2] (On great blocks of marble he chiselled the features), 3. Pieta (All's alien here to me: these towering vaults). — Second variation (From *Stories of Hope*. Variations on a theme from R.M. Rilke) (Through the worm-eaten pineboard partition, through rag-plugged crannies and cracks). — The gods of Greece (From *Memories of Uman*) (Clashing, sparkling, glistening). — Shostakovich: Seventh symphony (Ashes lay red. Ruins remained of homes). — Leontovich's well (He stopped short in the steppe and he listened, intent, to the groan and the moan). Tr. by Dorian Rottenberg. — **Yevhen Pluzhnik**: Lenin (Decades pass, in time's day-measured paces). — \*\*\* (I know that ploughshares are beaten out of swords). — \*\*\* (To learn wisdom—others don't employ). — \*\*\* (Night world in beauty wrought). — \*\*\* (Oh, when September-golden comes to pass). — \*\*\* (Just a small town. But climb up the bell-tower). — \*\*\* (Night... a boat—like a silver bird). — \*\*\* (Blue madness yonder! With the sea beneath me). — \*\*\* (Evenfall. And seaward fog is rising). Tr. by Gladys Evans. — **Olexa Vlizko**: \*\*\* (Rich red blood, and my strength, open-handed). — Ninth symphony (Fire! Fire of superhuman love). — I speak for all: I. (From towers tall we view the world). II. (We shall not cry! To no pot-house fly). III. (Oh yes! We'll grow! We'll grow and grow). — Ironie overture (With the stiff north wind from the mountains). — Roadstead (Beyond the silo—the lighthouse tower). Tr. by Walter May. — **Vasil Misik**: Wormwood (Wormwood, I'm longing to know). — Cranes of Hiroshima (If yourself were a physician). — The path (Who was the first with wary gait). — The planet (Our planet we must care for, doing). — \*\*\* (The twenties... Long those autumns were). — The heart of Burns (To singing his beloved's praises). —



Chornotrop (A rare good fortune is yours). — The drop (It's dark in the room here from shelves overburdened). Tr. by Peter Tempest. — **Sava Holovanivsky**: Maples (I would like to turn into a roadside maple). — Harkusha (That selfsame Harkusha who just came from battle back home). — Lady Godiva (I have travelled a lot and seen many a wonder). Tr. by Dorian Rottenberg. — **Leonid Pervomaisky**: \*\*\* (Ah, for a taste of bitter apples). — Earth (An autumn road... A muddy autumn road). Tr. by Dorian Rottenberg. — Song (From the Syan to the banks of the Don the road lies). — Master (Rules may forbid it, but look—he's taking). Tr. by Peter Tempest. — The two giants (They are coming back from a walk, both in the prime of their might). Tr. by Dorian Rottenberg. — \*\*\* When a fir tree falls in the forest). Tr. by Peter Tempest. — The tree of life (Beaten by thunderstorms unbending tree). — François Villon (Dig into rags, curl up and close your eyes). Tr. by Dorian Rottenberg. — \*\*\* (For drinking and eating I've lost the knack). Tr. by Peter Tempest. — **Yuri Yanovsky**: \*\*\* (Hail to you, sea! A steamer's course). — Son ("What's a sail like—a big wide shawl"). — In port (Let happy day sleep sound and fast). — Dedication (High in the sky swift falcons veered). Tr. by Dorian Rottenberg. — **Lyubomir Dmiterko**: Dance above crossed swords (Not on crossed swords, but on a deadly mine-field). Tr. by Walter May. — Prelude (In the nighttime of March). Tr. by Michelle MacGrath. — The singer (Upon the Vosges Square there lies). — Porik's grave (A stone is not unfeeling rock). Tr. by Walter May. — **Petro Doroshko**: \*\*\* (I drink water from the clear pure spring). — \*\*\* (Way beyond some gay horizon there). — Aerodromes (The aerodromes are just like nervous centres). — Orioles on my orchard (Orioles in my orchard here). Tr. by Walter May. — **Mikola Nahnbida**: Bonfires (The bonfires smoke above the water). Tr. by Walter May. — To the veterans of the war (Tell all the truth about it to your sons). Tr. by Dorian Rottenberg. — To Katerina (Don't lose yourself within the human sea). Tr. by Mary Skrypnyk. — **Kost Herasimenko**: Ditty (Ah, I've tramped the pathway). — Story about a song (All flooded in spingtime sunshine). — Affirmation (Already the roads are drying). Tr. by Walter May. — **Ihor Muratov**: My love and my hate (Oh, nothing could make me deviate). — Eyes (Peoples' eyes may differ—dark or blue). — Autumn trumpets (The blazing leaf-fall lifts its voice). — Orioles (Orioles, orioles, birds that nest—out my way). — \*\*\* (Have you the knack of reading people's eyes). Tr. by Gladys Evans. — **Ivan Virhan**: Warrior's glory (A mortal wound beneath his breast). Tr. by Walter May. — To Olenka (Walking again through fields rolling). — Girl with a balloon (Through pale blue streets amidst the crowd thick milling). Tr. by Michelle MacGrath. — The red guelder-rose tree (How fine here for me, the red guelder-rose tree). Tr. by Walter May. — \*\*\* (When yesterday I came to you in darkness). Tr. by Michelle MacGrath. — **Abram Katsnelson**: \*\*\* (In our villages steep obelisks). — A ballad about a globe (The school was closed. In classrooms horses whinnied). — I'm earth (Fair curls peeped from beneath the saucy beret). — A maple leaf on the asphalt (A fancy-shaped, five-fingered maple leaf). Tr. by Dorian Rottenberg. — **Andriy Malishko**: The stork (He comes here flying from a distant strand). — Trumpeter (A cherry-red glow foretells a fine dawn of day). — The carpenters (The carpenters spanned with their bridges the Dnieper). — Katya (She went out quite early, before the sun-rising). — The Grey (A horse, called "The Grey," an old battery nag). — The word (At times above the crowd it sounded out). — \*\*\* (I lived not those years stuck behind a stone-deaf solid wall). — Of desert heat and dust I don't complain. Tr. by Walter May. — **Platon Voronko**: In the name of your sweet freedom. — Partisan ballad (Devilish night). — I am he who burst the dams. — Rain has passed. — Sleepless nights (All the words I've sorted long ago). Tr. by Walter May. — **Vasil Shvets**: The wind gone grey (And there is silence, soundless still). Tr. by Michelle MacGrath. — \*\*\* (The immortelle protects the marjoram). Tr. by Walter May. — **Stepan Oliynik**: The "emperor" ("Last autumn, so well my old tractor I'd driven). Tr. by Dorian Rottenberg. — **Oleksandr Pidsukha**: Mother rocked me in my cradle. — One in age (Father, you and I are one in age). — \*\*\* (Specially for me, and on my birthday too). Tr. by Walter May. — **Yaroslav Shportar**: Ballad about light (To his motherland Gergen came back). — Ballad about a small seed (Upon our fire-swept soil's dry crust). Tr. by Walter May. — **Rosislav [sic] Bratun**: Remember (No, the blood-stained secret can't be hidden). — \*\*\* (Should you go out and leave the city). — Fairy tale about my town (Out of the night sailed Castle High). Tr. by Walter May. — **Zakhar Honcharuk**: Pigeon dawn (In the window). — Zaporozhian oratorio (From the poem *Titan*): (I'll play the organ). — Newton's binomial equation (My memory singles out your voice). Tr. by Dorian Rottenberg. — **Dmitro Pavlichko**: Hands (Look closely at your hands. Look near). Tr. by Michelle MacGrath. — Oświęcim (From Oświęcim I will not return). Tr. by Walter May. — In Hemingway's house near Havana (I went in and my spirit stood still). Tr. by Michelle MacGrath. — Lighthouse (Whose heart is that). Tr. by Walter May. — The heart of the matter (And for my coffin wood shall never want). Tr. by Michelle MacGrath. — Ernesto Che Guevara: I. (Like smoke upon the earth Guevara fell). II. (Well, burn him then, or give him to the ants). Tr. by Walter May. — **Tamara Kolomijets**: The cranes' sorrow (Two broad wings has a crane and a nest in the marsh). Tr. by Dorian Rottenberg. — The girl white-washed the cottage. — \*\*\* (Morning comes on grey steeds prancing). Tr. by Mary Skrypnyk. — **Volodimir Kolomijets**: A soldier's medals (Beneath the glass, in their green frame). Tr. by Walter May. — \*\*\* (The sun is now my visitor). Tr. by Michelle MacGrath. — **Vitaliy Korotich**: Flight No. S-957, 26 May 1976 (Upon my fortieth birthday a YAK-40). — Eternity (A person's age can't be defined). — Traces (It's you who passed here. Melting snow). — Autumn geese in Koncha Ozerna (Leaving the imprints of their feet upon the barren sands). — The old minstrel (Ah, people, lead me there, across the square). — Summer in Kutaisi (How early blooms this year the linden tree).

Tr. by Dorian Rottenberg. — **Robert Tretyakov**: Pull of the heart (What marvels grand and glorious rose). — \*\*\* (Oh no, no infant cradles then). — Portraits (For scientist or poet comes a time). — \*\*\* (Carpathian beech, steppeland Lombardy poplar). Tr. by Gladys Evans. — **Vasil Simonenko**: Millstones (Those everstraining hands). Tr. by Gladys Evans. — \*\*\* (Native land of mine! My mind is brighter). Tr. by Michelle MacGrath. — A mother's entreaty (Out of dreamy mist arise wings of rosy swans). Tr. by Mary Skrypnyk. — \*\*\* (Ever shall I bless despite the sorrow). — \*\*\* (Awake your new Magellan, fine Columbus). Tr. by Michelle MacGrath. — **Boris Oliynik**: \*\*\* (On jagged rocks they bound him in duress). Tr. by Gladys Evans. — Bachelor's ballad (I flew off like a handsome devil). Tr. by Walter May. — \*\*\* (From where the ages sleep in tombs along the Nile). Tr. by Gladys Evans. — \*\*\* (The years now no longer speed by as wild horses swift run). — Song about mother (She richly sowed cornfields of life with the years of her living). Tr. by Michelle MacGrath. — \*\*\* (I'd have always lain peaceful as ages passed by). Tr. by Gladys Evans. — My debt (I am in debt, that I was born Ukrainian). — Tr. by Walter May. — **Ivan Drach**: The ballad of the sunflower (The sunflower once was all arms and legs). — Women and storks (Women in August differ. They're different women). — The ballad of Karmelyuk (They bound him tightly, with ropes they secured him). — The mystery (A funeral there was, and speeches). — Maria of the Ukraine—No. 62276 from Oświęcim to the Chornobyl Nuclear Power Station (Maria Yaremivna leads us beyond Yaniv station). — In the society of the bumble-bee (The bee that bumbled yesterday now quiet lies). — A girl's fingers (Heavens, how many groans in fingers). Tr. by Peter Tempest. — **Mikola Vinhranovsky**: Sistine Madonna (Mined by Hitler, below in the black cellar's water piled). — To my sea (The time has come to meet again). Tr. by Walter May. — The first lullaby (Sleep, my little baby, lulla-bye). Tr. by Dorian Rottenberg. — Star prelude (Evening hay filled the sea scent spray). Tr. by Michelle MacGrath. — **Roman Lubkivsky**: Golden sowing (The Hammer and Sickle—a Star which won't dim). Tr. by Walter May. — The sweetbriar (The girls and boys run off to school). Tr. by Dorian Rottenberg. — The parable of passing time (A boy's young hands try hard to capture passing time). Tr. by Michelle MacGrath. — \*\*\* (And when in the last attack he fell). Tr. by Walter May. — **Viktor Korzh**: Land of my fathers (The window in the shadow burns with roses). — Wild thyme (How resounds the height). Tr. by Walter May. — Faith (Blackest leaves of trees in slumber deep). Tr. by Michelle MacGrath. — **Volodimir Zabashtsky**: Faith in man (Men need metal and clothing and bread). — The stone-hewer (Uncle Ivan, if you'll kindly permit me). Tr. by Dorian Rottenberg. — **Svitlana Yovenko**: Woman (Men I have never envied). — In defence of Goethe's late love (Who was it said love's light will perish). Tr. by Peter Tempest. — **Petro Perebiynis**: My heirlooms (I try for size). Tr. by Gladys Evans. — The earth's palette (If your spirit is dead, nought will save you). — Glazed horses (A grey-haired potter at the market offers). Tr. by Dorian Rottenberg. — **Volodimir Zatulyviter**: Birth debt (The bird-cherry rejoices, meeting May Day). — A theory of wings (Arise, O Father! Ploughs fly back to fields). — Rodin: a sonnet (I learn from stone. It's only now at last). — The stellar message (Constellations illumine the heavens). Tr. by Dorian Rottenberg.

According to Pavlychko's foreword (pp. v-vii), this anthology contains "samples of civic, philosophical and intimate lyrics written between 1917 and 1977." Pavlychko considers Tychyna "undoubtedly the most outstanding Ukrainian poet of the 20th century" and provides brief comments about Sosiura, Ryl'skyi and Bazhan. For additional quotes from the foreword, see annotation under **A1149**. This edition has a UNESCO 1986 copyright and the statement "First published in English 1986 by Paul Norbury Publications..." In fact, however, it is a revised and much abbreviated version of the *Anthology of Soviet Ukrainian Poetry* published in Kyiv by Dnipro Publishers in 1982. [cf. **B002**]. There are bio-bibliographical notes and b/w portraits for each of the poets included. For identifications of individual poems see Index.

**B095. Ponedilok, Mykola. *Funny Tears***: short stories. Selection and intro. by Yuri Klynovy. Tr. by Yuri Tkacz. Jersey City: Svoboda, 1982. 230 p. illus., port.

**Contents**: Mykola Ponedilok—the Ukrainian Bob Hope / Yuriy Klynovyj. — A good turn. — Anniversary. — To Canada. — In search of carp. — Fishing contest. — No applause. — Conscripted. — It's better in the kitchen. — Only the fields talk. — Together. — My friends are going to the dogs. — I beseech a beggar. — Don't wake me. — Grief, oh my grief. — Save my soul. — On a Ukrainian farm. — An adventurous excursion. — A meeting on the highway. — The thief. — Customs inspection. — Healthy feet on the open road. — Wishing you wealth, happiness, and snow. — Apples worth their weight in gold. — Misfortune. — Despair. — A genuine landlord. — The price of a bird's life. — Wonder of wonders. — Spring beauty. — My school days. — Elizabeth. — Inflation.

With author's b/w portrait. Illustrations by Edvard Kozak and Halyna Mazepa. In his introduction, Klynovyi writes of "two streams—the humorous and lyrical" in the work of Mykola Ponedilok. Ponedilok, according to Klynovyi, perceived events "through the eyes of a humorist who considerably ridiculed people's vices without malice, or through the eyes of a true lyricist who could never forgive Russian Communism the crimes it had committed against his people." For identifications of translated short stories, see Index.

**B096. *The Poor Lad and the Cruel Princess***: Ukrainian folk tale. / Tr. from the Ukrainian by John Weir. Illus. by



Yuli Kryha. Kiev: Dnipro, 1980. 21 p. col. illus.

Translation of the folk tale *Pro bidnoho parubka i tsarivnu*.

**B097. Pryhara, Maria.** *The Cossack Holota*: stories based on ancient Ukrainian ballads. / Maria Prihara. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Heorhiy Yakutovich. Kiev: Dnipro, 1985. 113 p. illus. (part col.)

**Contents:** The Cossack Holota. — How three brothers fled from Azov. — About Ivas Konovchenko, the widow's son. — About Fesko Hanzha Andiber. — Marusya Bohuslavka. — About Fedir Bezridny, the Cossack without kin. — Escape from bondage. — On a graveyard in the steppe.

Translation of the book *Kozak Holota: opovidannia za motyvamy ukrains'kykh narodnykh dum*, which includes the following stories: Kozak Holota. — Iak try braty z Azova tikaly. — Pro Ivasia vdovychenka Konovchenka. — Pro Khves'ka Handzhu Andybera. — Marusia Bohuslavka. — Pro Khvedora Bezridnoho. — Z nevoli. — V stepu, na mohyli. Illustrations include 9 full-page color plates.

**B098. Prymak, Thomas M.** *Mykhailo Hrushevsky: the Politics of National Culture*. Toronto: University of Toronto Press, 1987. 323 p. illus. port.

A biography of Mykhailo Hrushevs'kyi, foremost Ukrainian historian and the first President of the Ukrainian National Republic. Hrushevs'kyi was also a literary historian, literary critic, initiator and first editor of the *Literaturno-naukovy visnyk*, and in his youth also a writer of Ukrainian poetry and prose. The book contains—on unnumbered preliminary pages—35 b/w full-page illustrations with lengthy explanatory captions. The illustrations include several portraits of Hrushevs'kyi, group photos of his family, friends, collaborators and rivals, historical photos from the period of the Ukrainian national revolution, and facsimile reproductions of some title pages, as well as full-page portraits of Ivan Nechui-Levyts'kyi, Volodymyr Antonovych, Ievhen Chykalenko, and A. Iu. Kryms'kyi.

**Contents:** Acknowledgments. — Abbreviations. — [Illustrations] — Introduction. — Youth and education 1866–1894. — The young professor 1894–1897. — Galician Piedmont 1897–1905. — The shift back to Kiev 1905–1914. — The shift continues 1905–1917. — The struggle for a Ukrainian state 1917–1918. — The Ukrainian People's Republic 1918. — The liberation struggle at home and abroad 1918–1924. — The All-Ukrainian Academy of Sciences (VUAN) 1924–1927. — The party attacks 1928–1930. — Last years and death 1931–1934. — Conclusion. — Appendix A: The fate of the Hrushevsky family. — Appendix B: The fate of Hrushevsky's school and of his colleagues from the Ukrainian Academy (Some examples). — Appendix C: The Hrushevsky legend in the Soviet Union 1934 to the present. — Bibliography. — Index.

## R

**B099. Romaniv'ska, Mariia.** *Fairy Tales* / Maria Romanivska. Tr. by Anatole Bilenko. Illustrated by Valentin Malinka. Kiev: Dnipro, 1985. 22 p. col. illus. [incl. 10 full-page].

**Contents:** The "nightingale" of the bog. — The ants' victory. — Varka the liar and the viper-sorceress. — The rose palace. — Lyuba's travel.

Fairy tales for children. No introductory note of any kind.

**B100. Rudenko, Mykola.** *The Cross*: a poem / Tr. from the Ukrainian by Roman Tatchyn. Intro. by Leonid Rudnytsky. Washington: St. Sophia Religious Association of Ukrainian Catholics, 1987. 29 p. port. (St. Sophia Religious Association of Ukrainian Catholics. Translation series, no. 1).

**Contents:** Mykola Rudenko: Christian poet in a Marxist world / Leonid Rudnytsky. — The Cross: Introduction (No, I don't rue my having been a Marxist). — I. (In morning dews a frozen star). — II. (But beyond far fences). — III. (Softly the wheatfields deepen). — IV. (Myron's dark locks turned white by morning). — V. (The day expires. The steppe's horizon). — VI. (It seemed that Myron should have dropped, suppliant). — VII. (The grassland's moist, prolific bosom). — VIII. (And he whose heart has spurned all ruth and feeling).

Translation of the long poem *Khrest*. Rudnytsky in his introductory essay (pp. 7–10) speaks of Rudenko's "spiritual metamorphosis, his evolution from Marxism to Christianity which led him to question Soviet policies, to speak out against Soviet human rights violations, and to protest the denial of national rights to the Ukrainian people." Rudenko, says Rudnytsky, "restores human conscience to its position of primacy and rejects all totalitarian coercion of the human spirit." The dramatic poem *Khrest*, according to Rudnytsky, "conveys not only the author's unwavering commitment to his religious credo, but also his own, original perception of the tragedy of his native Ukraine."



- B101. Rudnyckyj, Jaroslav B.** *Egypt in Life and Work of Lesya Ukrainka*. Cairo and Ottawa: 1983. 16 p. illus., port. (Slavistica, no. 83).

This pamphlet has the following statement with the author's hand-written signature on the verso of the title page (marked as p. 2): "This issue of *Slavistica* marks the 70th anniversary of Lesya Ukrainka's stay in Egypt in 1912/13. Cairo, 27.3.1982."

The text is subdivided into five brief chapters. The first provides a bio-bibliographical note on Lesya Ukrainka. The second deals with Lesya Ukrainka's interests in Africa and in Egypt prior to her first visit to Egypt. Chapters 3 and 4 focus on her works with Egyptian themes written during her three stays in Helwan, near Cairo, in the years 1909–1913. The last chapter deals with Lesya Ukrainka's planned but unfinished novel "Ekbal-hanem," the beginning of which was published, after the author's death, in *Literaturno-naukovyj vistnyk* (v. 66, 1913, pp. 4–9). The pamphlet has quotations from Lesya Ukrainka's poetry [cf. **T616**], from her letters and from the memoirs about her by Mykola Ohrymenko [p. 12]. The Ukrainian summary on p. 4 traces the origin of the pamphlet to the author's article written in Ukrainian and published in the collection *Lesya Ukrainka, 1871–1971* (Philadelphia, 1980).

- B102. Ryl's'kyi, Maksym.** *Selected Poetry* / Maxim Rylsky. Tr. from the Ukrainian by Gladys Evans. Kiev: Dnipro, 1980. 164 p. illus.

Parallel texts: Ukrainian and English. The unsigned and untitled introductory note on p. 10–11 characterizes Ryl's'kyi as "a patriot and an internationalist," "a bard who sang of the friendship of peoples and of peace on earth," "a humanist who had a profound understanding of the human heart, and a poet of tender lyrics."

**Contents of the English-language material:** [Untitled introductory note]. — My motherland (My motherland's not a palatial estate). — The road (Endless stretches the road). — No brilliant-glancing imaged Beatrice stirs me. — The dew fell on white buckwheat flower. — Ripe and juicy apples, crimson glowing apples. — Fields shade to black. — Once I dreamt: I'm a miller, live in an old mill. — Old, my gray old mother. — The boat (A fisherman through a leafy forest passes). — Come, finish your cigars. — I'm somewhat tired of exotic things. — The bees on dancing, gauze-transparent wings. — Rain (Long awaited, beneficial). — A trembling poplar, darkling silver, rises. — Each person has a perfect right to choose. — Works and days (The tender greening sprouts are spread like fleece). — Noon (The bumble-bee upon the crimson thistle). — For vibrant hues and tones aspire. — Sign of Libra—sign of the new age. — Lenin (Lofty beyond all measure). — Franko (A blacksmith's son was Ivan). — Beethoven (When human cries no longer reached the ear). — Chopin (A Chopin waltz... Who hasn't played one once). — Friendship (He made his scenic exit—mad King Lear). — Ukraine (The centuries with dust are covered). — Moscow (Heart of the people, brain of our land). — Son of the land of Soviets—I. — Chant of my native land (Blest be the wondrous day and time). — Cup of friendship (Rings through lullabies when dust has fallen). — Stalingrad (A grandchild once upon his granddad's knee). — Leningrad (I oft remember a resplendent). — Inscription (In lovely green Irpin, in my own cottage small). — Yanka Kupala (Whoever knew him never could forget it). — The apple tree—and mother (Oh, water well this tree). — To Pushkin (A monument not-made-by-hands you self-erected). — To friends all over the world (I'd shake the hand of every one on earth who labours). — Late nightingales (The spring has finished its wassailing). — When all is still (So long I have not heard the cry of quails at night). — When ill winds blow and you are caught. — The war of the red and white roses (Warm rain has fallen). — Grapes and roses (A tired girl came home from fieldwork). — Good advice (A wise old gardener once advised me so). — The Sistine Madonna (Who said you were not human flesh and blood). — Venus de Milo (Your beauty is of earth and not divine). — The wild cherry after rain (Once on a time... it happened, rolled away). — The third blossoming (By this sweet name the gardeners call the time of year). — When harvest-time for potatoes comes. — The bells of Avignon (Chimes rise and fall in Avignon). — On quenching your deep thirst from folklore springs. — Rio de Janeiro: I. The screech of yellow birds, long-beaked. — II. Mulatto. Dressed in rags and tatters. — The heart believes a bit in superstition. — Somewhere there's a poem by Verlaine. — Darkness wraps the room in velvet shadows. — Sun ray (It so may be: dark night without endures). — The crimson eve has died away. — Notes.

For identifications of original Ukrainian titles, see Index.

## S

- B103. Sambuk, Rostyslav.** *The Jeweler from Capuchins Street: An adventure story* / Rostislaw Sambuk. Tr. from the Ukrainian by Anatole Bilenko. Kiev: Dnipro, 1982. 246 p.

Translation of *Iuvelir z vulytsi Kaputsyniv*. Note about the author on verso of title page.

- B104. *The Seven Rook Brothers and Their Sister*:** Ukrainian folk tale. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Ivan Ostafiychuk. Kiev: Dnipro, 1986. 14 p. col. illus. [incl. 9 full-page].  
Translation of *Pro simokh brativ haivoroniv ta ikh sestru*.

- B105. Shcherbak, Iurii. *Chernobyl: a Documentary Story*.** Tr. from the Ukrainian by Ian Press. Foreword by David R. Marples. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1989. xvi, 168 p.

Iurii Shcherbak is a Ukrainian novelist and playwright. This "documentary story," however, is not a piece of fiction, but a journalistic reportage about the nuclear accident at Chornobyl, Ukraine, which took place on 26 April 1986. It consists of vivid testimonies of people directly involved in the disaster and its aftermath: firemen, first-aid workers, Communist party and government officials, journalists, medical and military personnel. The translation is of the Ukrainian version published in *Vitchyzna* in April and May 1988 under the title *Chornobyl': dokumental'na povist*. Shcherbak's documentary story was first published in the Russian journal *Iunost'* in the summer of 1987.

- B106. Shcherbak, Iurii. *Chernobyl: a Documentary Story*.** Tr. from the Ukrainian by Ian Press. New York: St. Martin's Press, 1989. xvi, 168 p.  
For annotation, see **B105**.

- B107. Shcherbak, Iurii. *Chernobyl: a Documentary Story*.** Tr. from the Ukrainian by Ian Press. Basingstoke: Macmillan in association with Canadian Institute of Ukrainian Studies, University of Alberta, 1989. xvi, 168 p.  
For annotation, see **B105**.

- B108. *Shevchenko and the Critics, 1861-1980*** / Ed. by George S. N. Luckyj. Tr. by Dolly Ferguson and Sophia Yurkevich. Intro. by Bohdan Rubchak. Toronto: Published in association with the Canadian Institute of Ukrainian Studies by University of Toronto Press, [1980]. xi, 522 p. col. port.

**Contents:** Editor's note [pp. ix-xi]. — Introduction / Bohdan Rubchak [pp. 3-54]. — Graveside oration / Panteleimon Kulish [pp. 55-56]. — Why Shevchenko is a poet of our people / Panteleimon Kulish [pp. 57-64]. — Excerpts from "Shevchenko, the Ukrainophiles and Socialism" / Mykhailo Drahomanov [pp. 65-90]. — Shevchenko and Ukrainian history / Volodymyr Antonovych [pp. 91-95]. — Foreword to Shevchenko's "Perebendia" / Ivan Franko [pp. 96-114]. — What were Shevchenko's national ideals? / Borys Hrinchenko [pp. 115-127]. — Shevchenko as a poet / Mykola Ievshan [pp. 128-134]. — Shevchenko's "Abandonment" / Kornei Chukovsky [pp. 135-144]. — Muzhik philosophy / Andrii Richytsky [pp. 145-167]. — Shevchenko and romanticism / Pavlo Fylypovych [pp. 168-189]. — Kulish and Shevchenko / Mykhailo Mohyliansky [pp. 190-211]. — Shevchenko in his correspondence / Serhii Iefremov [pp. 212-222]. — The genesis of Shevchenko's poem "At Catherine's" / Mykhailo Drai-Khmara [pp. 223-239]. — "O, why have you darkened?" / Stepan Smal-Stotsky [pp. 240-249]. — Shevchenko and religion / Dmytro Chyzhevsky [pp. 250-265]. — Some problems in the study of the formal aspect of Shevchenko's poetry / Dmytro Chyzhevsky [pp. 266-283]. — Shevchenko and Russian revolutionary-democratic thought / Mykola Hudzii [pp. 284-292]. — Shevchenko's ballad "At Catherine's" / Maksym Rylsky [pp. 293-302]. — Shevchenko and Belinsky / Victor Swoboda [pp. 303-323]. — The year 1860 in Shevchenko's work / George Y. Shevelov [pp. 324-354]. — Shevchenko in the Brotherhood of Saints Cyril and Methodius / Volodymyr Miiakovsky [pp. 355-385]. — The archetype of the bastard in Shevchenko's poetry / George S. N. Luckyj [pp. 386-394]. — Shevchenko's profiles and masks: the ironic roles of the self in the poetry of *Kobzar* / Bohdan Rubchak [pp. 395-429]. — An examination of Shevchenko's romanticism / Lisa Efimov Schneider [pp. 430-453]. — "The bewitched woman" and some problems of Shevchenko's philosophy / Leonid Plushch [pp. 454-480]. — A consideration of the deep structures in Shevchenko's works / George G. Grabowicz [pp. 481-496]. — Contributors. — Glossary. — Index.

This critical textbook for university students provides "a selection of the most significant Shevchenko criticism from the time of his death until the present." The editor describes the volume thus: "The reader is offered a wide spectrum of interpretations (Marxist—Richytsky; nationalist—Hrinchenko; socialist—Drahomanov). Some vital aspects of Shevchenko's biography and activities have also been taken into account (Miiakovsky on the Brotherhood of Sts Cyril and Methodius, Swoboda on Shevchenko and Belinsky, Mohyliansky on Shevchenko and Kulish, and Hudzii on Shevchenko and the Russian radicals). Much attention has been devoted to Shevchenko's poems, in the belief that any university study of literature must concentrate on the texts themselves (hence there are detailed analyses of poems in the articles by Franko, Drai-Khmara, Rylsky, Smal-Stotsky, and Shevelov). Two articles attempt to place Shevchenko within the framework of romanticism (Fylypovych, Schneider), while four others view him through well-known critical approaches (Rubchak, Chyzhevsky, Plushch, Luckyj). A not particularly scholarly but incisive approach to Shevchenko is represented by the work of Kulish, Ievshan, and Chukovsky."

Rubchak's introduction provides "an overall view of the problems of modern Shevchenko scholarship." The last



article, by George G. Grabowicz, attempts to investigate Shevchenko's imaginative universe, "the deep structures and the symbolic code in which they are couched," a topic hitherto untouched, in the author's view, by Shevchenko scholars.

Some articles are illustrated with quotations from Shevchenko's poetry, which are given in transliterated Ukrainian with a literal interlinear translation into English. The longer fragments are as follows (with beginning Ukrainian lines given in brackets): And you read Kollar ["I Koliara chytaiete"] (8 lines, p. 66, 367). — All my hope ["Vse upovaniie moie"] (7 lines, p. 74; 14 lines, p. 392). — When will you grant the weary leave to rest ["Koly zh odpochyt"] (9 lines, p. 85). — Consider everything and ask yourselves then ["Vse rozberit', ta spytaite"] (15 lines, pp. 89–90). — Those awaited will not return ["Ne vernut'sia spodivani"] (6 lines, p. 116). — That all Slavs will become ("Shchob usi slaviane staly") (8 lines, pp. 117–118). — Descendant of a stupid hetman ["Potomok het'mana durnoho"] (13 lines, p. 121). — Unmarked ["Ne verstovii"] (11 lines, p. 122). — Bury me and arise ["Pokhovaite ta vstavaite"] (8 lines, p. 124). — The people will grow up ["Liude vyrostut'. Umrut"] (6 lines, p. 124). — This tomb of a church ["Tserkva-domovyna"] (7 lines, p. 125). — Today I shall arise from the dead for their sake ["Voskresnu nyny, rady ikh"] (6 lines, p. 134). — In a foreign land ["U chuzhomu kraiu"] (13 lines, p. 146). — Were you to learn as you should ["Iakby vy vchyl's tak, iak treba"] (9 lines, p. 148). — More cruelly than the Pole do her own children ["Hirsha liakha svoi dity"] (10 lines, p. 150). — And the Muscovite is not to be sneezed at either ["Ta i moskal'—nezhirsha shuka"] (6 lines, p. 152). — The village! And the heart will rest ["Selo! I sertsie odpochyne"] (11 lines, p. 154). — To you, dear Lord, o, God almighty ["Molius' Tobi, Bozhe mylyi"] (6 lines, p. 156). — The prince makes merry, the guests make merry ["Huliaie kniaz', huliaiut' hosti"] (14 lines, pp. 157–158). — To the nobility you give, o Lord, our only God ["Daiesh Ty, Hospody, iedynyi"] (7 lines, p. 158). — And you, you all-seeing eye ["A ty, vsevydiashcheie oko"] (10 lines, p. 159; p. 419). — And she dreams: that son of hers, Ivan ["I snyt'sia ii: toi syn Ivan"] (8 lines, p. 161). — And do you see? Eyes, eyes! ["A on bachysh? Ochi, ochi"] (12 lines, p. 162). — Not from Zion came this grace ["Ne od Siona blahodat"] (6 lines, p. 164). — O, daughter mine ["Doniu moia!"] (13 lines, p. 165). — In a costly red mantle ["Odiahla ioho v chervonyi"] (6 lines, p. 166). — ...still I know not what I do ["...shche ne znaiu, shcho robliu"] (7 lines, p. 178). — The frost is severe, it even crackles ["Moroz liutue, azh skrypyt"] (16 lines, p. 181). — His clenched hand shook ["Ruka, szhimaia, drozhala"] (7 lines, p. 183). — Like a flying raven cawing out ["Nenache voron toi, letiachy"] (17 lines, p. 184). — Woe to you ["Hore z vamy"] (7 lines, p. 186). — The world is wide ["Svit shyrokyi"] (9 lines, p. 218–219). — The first says: Brother, if I were rich ["Odyn kazhe: Brate!"] (15 lines, p. 229). — O, why have you darkened, verdant field? ["Oi, choho ty pochornilo, zeleneie pole"] (10 lines, pp. 240–241). — Oh, if it could be that you would not return ["Okh, iak by to stalos', shchob vy ne vertalys"] (6 lines, p. 246). — ...and without an axe ["...i bez sokry"] (7 lines, p. 248). — For whom did You allow Yourself to be crucified ["Za koho zh Ty rozpiavsia"] (6 lines, p. 255). — My mother bore me ["Porodyla mene maty"] (6 lines, p. 267). — O, into the ravine for water I went ["Oi, pishla ia u iar za vodoiu"] (6 lines, p. 268). — If I had a pair of shoes ["Iakby meni cherevycky"] (6 lines, p. 268). — To the thicket I went for nuts ["U peretyku khodyla"] (7 lines, p. 269). — From behind the grove the sun rises ["Izza haiu sotsie skhodyt"] (9 lines, p. 276–277). — Upon a Sunday early in the morn ["U nediliu vrantsi rano"] (10 lines, p. 279). — As if at rest, the heart ["Niby sertsie odpochyne"] (9 lines, p. 279). — The wind in the grove does not play ["Viter v hai ne huliaie"] (10 lines, p. 280). — Catherine's house has a wooden floor ["U tiiei Kateryny"] (55 lines, pp. 297–302). — Amen to thee, O great man ["Iakby to ty, Bohdane p'iany"] (6 lines, p. 312). — We are enlightened! what's more, we want [from "Kavkaz"] (14 lines, p. 313). — Minstrels told us [from "Irzhavets"] (12 lines, p. 314). — Anywhere/Justice-Revenge will find you ["vsiudy/vas naide pravda-msta, a liudy"] (10 lines, p. 326). — Archimedes and Galileo ["I Arkhimed i Galilei"] (14 lines, p. 330). — There is no one with whom one could have a quiet talk ["Nema z kym tykho rozmovliaty"] (6 lines, p. 332). — Stay by yourself in the corner ["Sydy zh odyn sobi u kutku"] (8 lines, p. 333). — The sexton's daughter from Nemyriv ["Tytarivna-Nemyrivna"] (12 lines, p. 334). — We came together, married, became one ["Ziishlys', pobralys', poiednalys"] (10 lines, p. 335). — A sweet girl with black eyebrows ["Divcha liube, chornobryve"] (8 lines, p. 337). — On the cove of the Dnieper [from "Nad Dniprovoiu sahoiu"] (24 lines, pp. 338–339). — Look, how wide [from "Chy ne pokynut' nam, neboho"] (18 lines, p. 342, 349). — There had been wars and military feuds ["Buvaly voiny i viiskovii svary"] (15 lines, pp. 350–351). — All the young women ["Divchatochka na muzykakh"] (6 lines, p. 403). — The lamps are lit, the music sounds ["Ohni horiat', muzyka hraie"] (9 lines, p. 404). — And I grew up on exile ["I vyris ia na chuzhyni"] (8 lines, p. 414). — Only the devil's father knows why ["Na bat'ka bisovoho trachu"] (8 lines, p. 414). — [Fate] left the little boy ["...kynula maloho"] (8 lines, p. 415). — What are you sorry for? Do you not see? ["Choho tobi shkada? Khiba ty ne bachysh?"] (6 lines, p. 416). — But I shall fly to Siberia ["A ia polynu na Sybir"] (8 lines, p. 420). — Why did they torture and enchain Him in fetters ["I za shcho/Ioho, sviatoho, morduvaly"] (13 lines, p. 421). — You have really started some trouble, Christ ["Narobyyv ty, Khryste, lykha"] (9 lines, p. 422). — Because you brought me down from holy heaven ["Bo vy mene z sviatoho neba"] (9 lines, p. 424). — Glory! Glory! [from "Kavkaz"] (24 lines, pp. 461, 462, 463). — The Lord did not punish him ["Pokarav/Ioho Hospod' za hrikh velykyi"] (7 lines, p. 472). — Why does the Lord punish you ["Za shcho tebe Hospod' kara"] (5 lines, p. 472). — Cast your gaze upon this ["Hlian'te, podyvit' sia:



to konfederaty") (5 lines, p. 473). — The Polish priests came and set fire ["Pryishly ksiondzy i zapalyly") (5 lines, p. 474). — In Kiev, in the Podil ["U Kyievi na Podoli") (8 lines, p. 488). — ...see what [fate] has done ["...bach, shcho [dolia] narobyly") (10 lines, p. 489). — There was a time when the Zaporozhians ["Bulo kolys—zaporozhtsi") (6 lines, p. 492). — They heaped up the earth ["Nanosyly zemli") (15 lines, p. 493).

In addition to Shevchenko poems, the following are also quoted in literal prose translation: He is not a poet, for that is painfully insufficient ["Ne poet—bo tse do boliu malo"] by Evhen Malaniuk (4 lines, p. 3). — The storm howls, roars ["Buria vyie, zavyvaie"] by Amvrozii Metlyn's'kyi (8 lines from "Smert' bandurysta," p. 175) and The Three-leaved Herb (Three Cossacks riding from camp) ["Troizilie (Oi ikhaly kozaky z obozu") (65 lines of a Ukrainian folk song, pp. 236–238).

**B109. *Shevchenko and the World*.** Compiled by Vasyl Borodin. Kiev: Ukraina Society, 1988. 78 p. illus.

A collection of five scholarly articles about the dissemination outside Ukraine of Shevchenko's works and fame. With an introduction by the president of the Ukraina Society and 12 black/white reproductions of Vasyl Lopata's illustrations, which interpret Shevchenko's works.

**Contents:** Kobzar brings peoples closer together / Volodymyr Brovchenko. — An apostle of truth and knowledge / Ivan Dzyuba. — Taras Shevchenko in the cultural life of Slavic peoples / Hrihoriy Verves. — In the English-speaking domain / Roksoliana Zorivchak. — Shevchenko and Romance literatures / Yarema Kravets. — Shevchenko and literatures of the Orient / Yuri Kochybei [*sic*, i.e., Kochubei].

Brovchenko (pp. 4–8) writes about the delegations sent by the Ukraina Society to participate in the "Shevchenko Readings" in Canada. Dziuba's article (pp. 10–24) deals with non-Russian literatures of the peoples inhabiting the Russian Empire, Shevchenko's knowledge of them and their connections to Shevchenko: translations, studies, etc. Verves (pp. 26–37) discusses the influence on Shevchenko of Pushkin and Mickiewicz, Shevchenko's views on Polish, Russian and Czech culture, as well as the popularity of his works in Russia, Poland, Bulgaria, Serbia, Croatia, and Slovenia. Zorivchak (pp. 39–51) provides bio-bibliographical data on English-language translators of Shevchenko, such as William Morfill, Ethel Lillian Voynich, Percy Selver, Florence Livesay, A. Hunter, Percival Cundy, O. Ewach, Jack Lindsey, Padraic Breslin, Clarence A. Manning, John Weir, Mary Skrypnyk, Vera Rich, and Watsor Kirkconnell. Kravets (pp. 53–64) surveys Shevchenko studies and French, Italian and Romanian translations of Shevchenko's works. Kochubei (pp. 66–77) writes of Shevchenko studies and translations in China, India, Sri Lanka, Japan and the Middle East.

**B110. *Shevchenko, Taras. Povest' Tarasa Shevchenko "Khudozhnik": Illiustratsii, dokumenty = The Artist: a Story by Taras Shevchenko. Illustrations, documents*.** Kiev: Mystetstvo, 1989. 383 p. illus. (part col.)

A large-format, richly illustrated, bilingual parallel-text Russian-English edition of Taras Shevchenko's autobiographical novel *Khudozhnik*, written originally in Russian. The book was compiled by Liudmyla N. Sak and includes comments by Valentina Ye. Sudak and an introduction by Platon A. Beletsky [i.e., Bilets'kyi]. The translation into English is by A. N. Belenko [i.e., Anatole Bilenko]. The publisher's note provides the following comment: "A highly original work. Using the concrete facts of his biography and tinting them with a writer's fantasy, Shevchenko showed very convincingly the true life of a talented artist, whose childhood and youth were spent in serfdom." The story bears a date: January 25, 1856. The illustrations in this edition include views of St. Petersburg, pictures of buildings and interiors, reproductions of artistic works by Shevchenko from his Academy period and those done during the writing of the story, portraits of his contemporaries, works by Russian and Western European artists, photographs, documents, and autographs. All illustrations appear with bilingual captions.

**B111. *Shevchenko, Taras. Selected Poetry*.** Illustrated with reproductions of drawings, sketches, outlines, etchings and paintings by Taras Shevchenko. Tr. by John Weir, Irina Zheleznova, Olga Shartse & Gladys Evans. Foreword by Boris Oliynyk. Notes by L. F. Kodatska. Kiev: Dnipro, 1989. 558 p. illus., ports., part col.

Parallel texts: Ukrainian and English. A reissue on the occasion of the 175th anniversary of Shevchenko's birth of translations originally published in 1977, with a new foreword and notes. Richly illustrated with reproductions of Shevchenko's own artistic works and some autographs of his poems. Oliynyk's foreword is entitled "Shevchenko the prophet" ("Iasnovidets") and appears on pp. 6–13 in both languages. Oliynyk writes of Shevchenko's internationalism, of his "objective attitude towards his own people," of Lenin's interest in Shevchenko, of some of Shevchenko's prophetic ideas. Notes on the poetry appear in both languages on pp. 530–549. Pages 550–559 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. — \*\*\* (Thoughts of mine, thoughts of mine) (1847) / Tr. G. E. — The Princess (My evening star, rise in the sky) / Tr. O. S. — N. N. (I was thirteen. I herded lambs) / Tr. J. W. — The outlaw (Upon my wand'rings far from home) / Tr. O. S. — [Kings] (If, you, Apollo's aged sister) / 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. — Isaiah, Chapter 35 (Rejoice, o desert, arid wilderness) / Tr. J. W. — N. N. (A lily of as tender beauty) / Tr. I. Z. — 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 Index.

- B112. Shevchenko, Taras. *Selections: Poetry. Prose.*** Tr. from the Ukrainian and Russian by John Weir. Kiev: Dnipro, 1988. 338 p. illus., col. port.

**Contents: Poetry:** Katerina (O lovely maidens, fall in love). — Perebendya (Old Perebendya, minstrel blind). — Haidamaki (All flows and all passes—this goes on forever). — Hamaliya (Oh, the winds are mute, the tides do not carry). — A dream (Each man on earth has his own fate). — \*\*\* (Don't take yourself a wealthy bride). — The Heretic (Bad neighbour came and set afire). — The Caucasus (Mighty mountains, row on row, blanketed with cloud). — \*\*\* (The days go by, the nights go by). — My testament (When I am dead, then bury me). — The lily (Why did to me from childhood days). — N. N. (I was thirteen. I herded lambs). — \*\*\* (Young masters, if you only knew). — \*\*\* (The lights are blazing, music's playing). — \*\*\* (Dear God, calamity again). — The half-wit ('Twas in Tsar Sergeant-Major's reign). — Fate (You never played me false, o Fate). — \*\*\* (I'm not unwell, it's just that I). — Isaiah. Chapter 35 (Rejoice, o desert, arid wilderness). **Prose:** Autobiography. — The Artist. — Diary (excerpts).

Illustrations on flyleaf and frontispiece by Taras Shevchenko. There is an unsigned and untitled preliminary biographical note (of three and one-half pages) about Shevchenko, as well as occasional explanatory footnotes. For identifications of individual translations, see Index.

- B113. Shevchuk, Valerii. *The Meek Shall Inherit.*** A novel by Valery Shevchuk. Tr. from the Ukrainian by Victoria Kholmogorova. Kiev: Dnipro, 1989. 302 p. illus.

Translation of *Na poli smyrennomu, abo zh Novyi synaksyr kyivs'kyi pysanyi hrishnym Semenom-zatvornikom sviatoho Pechers'koho monastyrja*. The book's frontispiece is a detail from the 1651 drawing of the Kyivan Monastery of the Caves by Abraham van Westerveldt.

- B114. Shevchuk, Vasyli. *Blood Brothers:*** the adventures of two cossacks on land, sea, and under water / Vasyli Shevchuk. Tr. from Ukrainian by Yuri Tkach. Woodcuts by Vasyli Lopata. [Doncaster, Australia]: Bayda Books, [1980]. 288 p. illus.

Translation of *Pobratymy*. "Translator's preface" (p. 7) provides some biographical data about the author. "Foreword: The emergence of the Cossacks" (p. 11–14), which gives a historical background about the Zaporozhian Cossacks, is based on Dmytro Doroshenko's history of Ukraine. The illustrations (woodcuts by V. Lopata) include 14 full-page plates, endpapers, and the book's cover. There is a two-page glossary at the end of the book (p. 287–288).

- B115. Shevelov, George Y. *Two Orthodox Ukrainian Churchmen of the Early Eighteenth Century: Teofan Prokopovych and Stefan Iavors'kyi.*** Cambridge, MA: Ukrainian Studies Fund, Harvard University, 1985. 211–223; 40–62. (The Millennium series).

**Contents:** Foreword. — On Teofan Prokopovič as writer and preacher in his Kiev period. — Stefan Yavorsky and the conflict of ideologies in the age of Peter I.

A photomechanical reprint of two articles published originally in *Harvard Slavic Studies* (1954) and in *Slavonic and East European Review* (1951), with an added foreword by the Ukrainian Studies Fund. For annotation on the two original articles, see *ULE, Articles in Journals and Collections, 1840–1965 A629* (Prokopovych) and *A630* (Iavors'kyi).



- B116. Slavutych, Yar.** *The Conquerors of the Prairies*. Tr. by R. H. Morrison, Zoria Orionna, Roman Orest Tatchyn and Rene C. du Gard. Edmonton: Slavuta Publishers, 1984. 128 p.

Poems. Parallel Ukrainian-English ed. One translation in French [by R. du Gard]. English translations are, apparently, by R. H. Morrison, except where otherwise indicated. The book also contains five additional poems in Ukrainian without parallel translations into English. The added Ukrainian title page marks this as the third enlarged edition of the author's *Zavoiovnky prerii*, with an English translation.

**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. by 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. — 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 slithering. — 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. — Plaint (Revered Agapiy's long-lost trails I shadow). — I. (Razed with fury the oceanface rages). — II. (The Russian tsar, the sateless tsar). — III. (His fate behind him,—dark incarceration). — IV. (Turbulent news stir the slumbering nations). — V. (Columbus's discovered shores). — VI. (The ranges of frozen Alaska). — VII. (And halted on the shore the sage Agapiy). — VIII. (Then, all at once, great veils of thunder laced the sky). — Epilogue (Full fifty years have stilled the trembling horn) / Tr. by Roman Orest Tatchyn.

For identifications of individual poems, see Index.

- B117. Slovo o polku Ihorevim: The Lay of the Warfare Waged by Igor**. Tr. into modern Russian by Dmitry Likhachov. Tr. from Old Russian into English by Irina Petrova. Ill. by Vladimir Favorsky. Moscow: Progress, 1981. 122 p. illus.

**Contents**: Introduction / Dmitry Likhachov [pp. 9–24]. — Parallel texts: original and English [pp. 26–89]. — Text in modern Russian [pp. 93–112]. — Notes [pp. 115–123].

In his introduction, Likhachov discusses the history and authenticity of *Slovo*, its style and subject matter. The theme of the poem is described in the following words: "*The Lay* tells about the unsuccessful campaign undertaken for ambitious reasons in 1185 by Prince Igor Svyatoslavich of Novgorod-Seversky with a small company and without pre-arrangement with the other princes. The defeat he suffered was terrible, and *The Lay* is the author's appeal to the Russian princes for unity in their struggle against Russia's external enemies."

- B118. Soviet Ukrainian Short Stories**. Translated from the Ukrainian. Kiev: Dnipro, 1983. 243 p.

**Contents**: Andriy Holovko (1897–1973): Pilipko. — The red kerchief / Tr. by Thomas Evans. — Stepan Vasilchenko (1879–1932): The Guelder-Rose bridge / Tr. by Holly Smith. — Miroslav Irchan (1897–1937): Land to the poor / Tr. by Olexandr Panasyev. — Olexa Slisarenko (1891–1937): Avenita / Tr. by Vadim Kastelli. — Hrihoriy Kosinka (1899–1934): Politics / Tr. by Olexandr Taukach. — Ostap Vishnya (1889–1956): Sniping / Tr. by Vladimir Leonov. — Petro Panch (1891–1978): Tykhon's letter / Tr. by Olexandr Panasyev. — Olexandr Kopilenko (1900–1958): Brothers / Tr. by Anatole Bilenko. — Ivan Senchenko (1901–1975): Diogenes / Tr. by Olexiy Solohubenko. — Yuri Yanovsky (1902–1954): Chapai / Tr. by Serhiy Bezdvirny. — The problem of succession / Tr. by Olexandr Panasyev. — Ivan Mikitenko (1897–1937): The cake / Tr. by Olexandr Panasyev. — Leonid Pervomaisky (1908–1973): A fool / Tr. by Olexiy Solohubenko. — Yaroslav Halan (1902–1949): Punishment / Tr. by Olexiy Solohubenko. — Olexandr Dovzhenko (1894–1956): Across barbed wire / Tr. by Olexiy Solohubenko. — Mother / Tr. by Anatole Bilenko. — Oles Honchar (b. 1918): Modry Kamen / Tr. by Mar



Pinchevsky. — **Pavlo Zahrebelny** (b. 1924): The teacher / Tr. by Anatole Bilenko.

Book 1 [unnumbered] of a two-volume anthology [see also B119]. With a brief unsigned general note, authors' dates and authors' autographs on endpapers.

Translations of Andrii Holovko: Pylypko. — Chervona khustyna. — Stepan Vasyli'chenko: Na kalynovomu mosti (Osinne). — Myroslav Irchan: Pershyi rozpodil. — Oleksa Slisarenko: Avenita. — Hryhorii Kosynka: Polityka. — Ostop Vyshnia: Bekas. — Petro Panch: Tykhoniv lyst. — Oleksandr Kopylenko: Braty. — Ivan Senchenko: Diohen. — Iurii Ianovs'kyi: Chapai. — Dynastychnie pytannia. — Ivan Mykytenko: Tort. — Leonid Pervomais'kyi: Duren'. — Iaroslav Halan: Kara. — Oleksandr Dovzhenko: Na koliuchomu droti. — Maty. — Oles' Honchar: Modry Kamen. — Pavlo Zahrebel'nyi: Uchytel'.

**B119. Soviet Ukrainian Short Stories.** Translated from the Ukrainian. Kiev: Dnipro, 1985. 214 p.

Contents: **Irina Vilde** (1907–1972): Many. — **Mikola Rud** (b. 1912): Mail from the far islands. — **Vasil Kozachenko** (b. 1913): There were forty of them / Tr. by Anatole Bilenko. — **Semyon Zhurakhovich** (b. 1907): A prefab cage / Tr. by Olexandr Panasyev. — The poplars by the porch / Tr. by Serhiy Sinhayivsky. — **Yuri Zbanatsky** (b. 1914): Mother / Tr. by Vadim Kastelli. — **Olexandr Sizonenko** (b. 1923): Seelow hills. — **Yuri Mushketik** (b. 1929): When the track breaks off / Tr. by Anatole Bilenko. — **Ivan Chendei** (b. 1922): Seagulls fly East / Tr. by Serhiy Bezdvirny. — **Roman Ivanichuk** (b. 1929): The embarkment for Cythera / Tr. by Serhiy Sinhayivsky. — **Yevhen Hutsalo** (b. 1937): Nocturnal songs / Tr. by Volodimir Alexashin. Poetry tr. by Gladys Evans. — **Volodimir Drozd** (b. 1939): The onslaught / Tr. by Olexiy Solohubenko. — **Victor Bliznetz** (1933–1981): A man in the snow / Tr. by Volodimir Alexashin. — **Hrihir Tyutyunnik** (1931–1980): Ivan Sribny / Tr. by Vadim Kastelli. — Three laments over Stepan / Tr. by Anatole Bilenko. — **Yuri Shcherbak** (b. 1934): The law of conservation of good / Tr. by Olexandr Panasyev. — **Nina Bichuya** (b. 1937): Terra incognita / Tr. by Tatyana Chistyakova. — **Volodimir Yavorivsky** (b. 1942): A wedding party with cranes / Tr. by Volodimir Alexashin. — **Bohdan Sushinsky** (b. 1946): River at midnight / Tr. by Olexandr Panasyev.

Book 2 [unnumbered] of a two-volume anthology [see also B118]. With a brief unsigned general note. Authors' autographs on endpapers. Translations of: **Iryna Vil'de**: "Tovaryshka Mania." — **Mykola Rud**: "Poshta dalekykh ostroviv." — **Vasyl' Kozachenko**: "Ikh bulo sorok." — **Semen Zhurakhovych**: "Klitka z sukhoi shukaturky." — "Topoli bilia hanku." — **Iurii Zbanats'kyi**: "Maty." — **Oleksandr Syzonenko**: "Zeelovs'ki vysoty." — **Iurii Mushketyk**: "Koly uryvalet'sia slid." — **Ivan Chendei**: "Chaiky letiat' na skhid." — **Roman Ivanychuk**: "Podorozh na ostriv Tsiteru." — **Ievhen Hutsalo**: "Vechirni pismi." — **Volodymyr Drozd**: "Navala." — **Viktor Blyznets**: "Liudyna v snihakh." — **Hryhir Tiutiunnyk**: "Ivan Sribnyi." — "Try plachi nad Stepanom." — **Iurii Shcherbak**: "Zakon zberezhenia dobra." — **Nina Bichuya**: "Tera inkohnita." — **Volodymyr Iavorivskyi**: "Pid zhuravlynym krykom—vesillia." — **Bohdan Sushyns'kyi**: "Rika opivnochi."

**B120. Stefanyk, Vasyli'. Maple Leaves and Other Stories** / Vasil Stefanyk. Tr. from the Ukrainian by Mary Skrypyk. Kiev: Dnipro, 1988. 102 p. illus.

Contents: About the author. — Maple leaves. — The little blue book. — Alone-all alone. — The news. — The meeting. — Les's family. — Mummy's boy. — Autumn. — The stone cross. — Holy night. — The road. — The Basarabs. — Such a gentleman. — The nanny. — My word.

Translations of the short stories: Klenovi lystky. — Synia knyzhechka. — Sama samis'ka. — Novyna. — Zasadnannia. — Leseva familiia. — Mamyn synok. — Osin'. — Kaminnyi khrest. — Sviaty vechir. — Doroha. — Basaraby. — Taky panok. — Pistunka. — Moie slovo.

Unsigned bio-bibliographical note on p. [6] characterizes Stefanyk as "an outstanding master of the psychological story" who "brought into sharp focus the complex emotions of his personages and constructed his narrative on glaring socio-psychological contrasts."

B/w illustrations (including 10 full-page) by H. V. Yakutovich.

**B121. Strutsiuk, Iosif. Kolodezhnenskii literaturno-memorial'nyi muzei Lesi Ukrainki. Putevoditel' / Iosif Strutsiuk, Ivan Chernetskii' = Lesia Ukrainka Literary-Memorial Museum in Kolodezhnoye: Guide-book / Joseph Strutsiuk [sic], Iwan Chernetsku [sic].** Lviv: Kameniar, 1986. 69 p. illus., ports. (part col.)

A guide-book to the Lesia Ukrainka museum in the village of Kolodiazne, Volyn' oblast', Ukraine, where the poet lived from 1881 to 1907. The guide-book contains family photos from Lesia Ukrainka's childhood, b/w portraits with her mother, with Kobylins'ka, group portraits with parents and friends, with Ukrainian writers in 1903, two b/w Lesia Ukrainka portraits, her monuments in Luts'k, in Kyiv, in Surami, Georgia, on her graveside in Kyiv, facsimile of her autograph, of her books' covers, portrait of her uncle, Mykhailo Drahomanov, photos from the museum itself, etc. This bilingual Russian-English guide-book, however, despite the parallel title pages, has only a three-page summary in English and parallel Russian-English captions for illustrations. The summary, moreover, is an impressionistic article about the museum and the feelings it evokes in the visitor, and provides little factual

data about the life and work of Lesia Ukrainka. There is a notable abundance of typographical errors in the English text. A detailed description of the museum and a chronological table of Lesia Ukrainka's life and work appear only in the Russian version.

**B122. *Studies in Ukrainian Literature.*** Edited by Bohdan Rubchak. New York: Ukrainian Academy of Arts and Sciences in the U.S., 1986. 494 p. Port. (Annals of the Ukrainian Academy of Arts and Sciences in the U.S., 16. 41–42 [1984–1985]).

**Contents:** Contributors. — Editor's foreword. — **Part I:** An enthusiast of the Ukrainian revival; on Hryhorij Kostiuk's eightieth birthday / Iwan Koszeliwec. — Hryhorij Kostiuk: a bibliography (1972–1985). — **Part II:** Gogol's *Revizor* and the Ukrainian dramatic tradition / Irene Makaryk. — Images of center and periphery in the poetry of Taras Ševčenko / Bohdan Rubchak. — *Slavianskyi riky*: Ševčenko contra Puškin? / George Y. Shevelov. — Sir Walter Scott and Pantelejmon Kuliš / Romana Bahrij-Pikulyk. — Byelorussian-Ukrainian literary relations before 1917 / Arnold McMillin. — The modality of poetic forms in Alexander Potebnja's theory of literature / John Fizer. — Futurist polemics with Xvylovyj during the Prolitfront period / Oleh S. Ilnytskyj. — **Part III:** Volodymyr Vynnyčenko's ideas in the light of his political writings / Ivan L. Rudnytsky. Tr. by Bohdan Klid. — Vynnyčenko's moral laboratory / Danylo Husar Struk. — Vynnyčenko's philosophy of happiness / Eugene Lashchuk. — Predictions and prognoses in Vynnyčenko's *Sonjašna Mašina* / Walter Smyrniw. — Utopia, Eutopia or tutopia? / Larissa M. L. Zaleska Onyshkevych. — How to save your marriage and other matters of love (On the plays of Volodymyr Vynnyčenko and W. S. Maugham) / Valerian Revutsky. — The disinherited dramatist (On the reception of Vynnyčenko's plays in Germany) / Leonid Rudnytsky. — A note on Emma Gramatica and Volodymyr Vynnyčenko / Domenico A. Di Marco. — **Part IV:** Book reviews: *The Song of Prince Igor: Russia's Great Medieval Epic* (1979) / William E. Harkins. — Hryhorij Ja. Serhijenko. *T.H. Ševčenko i Kyrylo-Mefodijevs'ke Tovarystvo* (1983) / George S. N. Luckyj. — *Vybrani lysty Pantelejmona Kuliša, ukrajins'koju movoju pysani* (1984) / Iwan Koszeliwec. — Volodymyr Vynnyčenko. *Ščodennyk*, v. 1 (1980) / Larissa M. L. Zaleska Onyshkevych. — Hryhorij Kostiuk. *Volodymyr Vynnyčenko ta joho doba: Doslidžennja, krytyka, polemika.* (1980) / Bohdan Rubchak. — Oksana Dray-Khmara Asher. *Letters from the Gulag: The Life, Letters and Poetry of Michael Dray-Khmara* (1983) / V. Pavlovsky. — *Z hir karpats'kyx: Ukrajins'ki narodni pisni-balady* (1981) / William E. Harkins. — **Part V:** [Non-literary materials: Chronicle of the Academy, obituaries, list of periodicals in the library of the Ukrainian Academy of Arts and Sciences in the U.S.].

Volume dedicated to H. Kostiuk, on his 80th birthday. Kostiuk's b/w portrait appears on p. 19. Pt. II. includes one contribution in German (by Hans Rothe, "Die Literatur des Kiewer Höhlenklosters in der ostslavischen Kulturgeschichte"). All articles include bibliographical references. The selection of materials for this festschrift, according to the "Editor's Foreword," "demonstrates a variety of methodological approaches—from meticulously researched historical studies to bold interpretive readings of texts. It extends from early baroque Ukrainian literature to Kostiuk's particular field of interest—the literary processes of the 1920's and the early 1930's in Soviet Ukraine."

Part I. Ivan Koshelivets's (Koszeliwec's) tribute provides a biographical silhouette of Hryhorij Kostiuk against the literary and social background of his time, a critical assessment of Kostiuk's contributions to Ukrainian literature and to the historiography of contemporary Ukraine, and some personal observations on Kostiuk, the man. Kostiuk is characterized as "a man of letters, a literary historian, a critic" who is "irreproachably fair, incredibly hard-working and wholeheartedly dedicated to the cultural and political revival of Ukraine—that of the past, as well as that of the future." Kostiuk's bibliography on pp. 37–50 covers the years 1972–1985 and supplements an earlier bibliography of his works published in *Slovo: zbirnyk* 5 (1973), pp. 168–183.

Part II. Irene Makaryk examines Gogol's play *Revizor* and concludes that it was the Ukrainian dramatic tradition, particularly the *intermedii*, that "suggested to Gogol motifs, themes, a general structure, and comic devices for his play." Bohdan Rubchak takes as his point of departure the Shevchenko image *povid tynom*, which, in Shevchenko's world-view, according to Rubchak, embodies the periphery and "becomes the rich, multivalent symbol of banishment, exile, the state of being an outsider..." Rubchak attempts to show that "the spirit of the periphery...permeates and governs Ševčenko's work on all levels from broad philosophical concerns to specific questions of structure and diction." George Shevelov juxtaposes the lines from Pushkin's *Klevetnikam Rossii* about Slavic rivulets converging in the Russian sea with two lines from Shevchenko's poem *Shafarykovi* that resemble the Pushkin statement. In Shevelov's view, "the notion of a Slavic federation does not appear in Ševčenko's poem at all" and the quotation is neither a borrowing nor a rehash, but a polemic with Pushkin. Shevelov also proves through a semantic analysis that the words denoting German and Germans are frequently used in Shevchenko in reference not to Germans, but to Russians. Romana Bahrij-Pikulyk traces the great influence of Sir Walter Scott on the prose of Pantelejmon Kulish and provides some examples of parallel texts from Scott's *Quentin Durward* and Kulish's *Chorna rada*. Arnold McMillin discusses reciprocal influences in Belorussian and Ukrainian literature and lists a number of translations to and from Belorussian and Ukrainian. John Fizer presents the basics of



Potebnia's theory of literature, focusing on the fable and the proverb, both of which, in Potebnia's view, could serve as models for other poetical works. Oleh Ihnytskyj's article deals with the polemics between the journals *Nova generatsiia* and *Literaturnyi iarmarok* in the late 1920s and with what the author calls Mykola Khvylovyi's "crusade against the Futurists."

Part III. Ivan Rudnytsky examines Vynnychenko's book *Vidrozzennia natsii* and presents Vynnychenko's "interpretation of the Ukrainian Revolution and his own role in it," as reflected in that book. Danylo Husar Struk concentrates on the literary method used by Vynnychenko in exploring ethical dilemmas, and comes to the conclusion that, contrary to some opinions, Vynnychenko "did not propagate extreme individualism, total amorality, prostitution, falsehood, free love, or an animalistic abandon to lust. Instead, he attempted to test certain ideas that in theory sound so beautiful, to see if they were realizable and what their consequences would be." Eugene Lashchuk analyzes Vynnychenko's unpublished philosophical treatise "Konkordyzm—systema buduvannia shchastia," with a focus on Vynnychenko's views of happiness, health and morality. Vynnychenko's utopian novel *Soniashna mashyna* is the subject of Walter Smyrniw's article. In Smyrniw's view, the novel is prophetic, "no less perceptible, no less accurate and certainly no less entertaining than similar novels by H. G. Wells, Evgenij Zamiatin, Aldous Huxley and George Orwell," and thus "deserves greater recognition than it has received thus far." Larissa M. L. Zaleska Onyshevych's contribution is a comparative study of Vynnychenko and the Czech writer Karel Čapek, concentrating on four works: Vynnychenko's *Soniashna mashyna* and *Prorok* and Čapek's *R.U.R.* and *Tovarna na absolutno*. While neither Čapek nor Vynnychenko considered modern technology to be a threat to man, both writers were concerned with the political and social changes that resulted from the introduction of machines and both were interested in man's "attitudes to labor and the effects of such attitudes on his spirit and behavior...." says the author. Valerian Revutsky finds similarities and differences in the treatment of marriage in such plays of Vynnychenko as *Chorna pantera i bilyi vedmid'*, *Nad, Velykyi sekret*, and *Prorok* and the plays of the British writer W. S. Maugham *Penelope*, *The Bread-Winner*, *Our Betters*, and *Sheppey*. According to Leonid Rudnytsky, Vynnychenko's play *Brekhnia* was staged by Friedrich Kayssler, director of the Volksbühne in Berlin, and had 60 performances in 1922, while *Chorna pantera i bilyi vedmid'* was both staged and filmed. The critical appraisals of both plays in the German press, however, were mostly negative, says Rudnytsky. The final contribution to this festschrift, that by D. A. Di Marco, gives a profile of the Italian actress and theater director Emma Grammatica, who staged Vynnychenko's play *Brekhnia* in Italy in the early 1920s with herself in the role of protagonist. It was "through Emma Grammatica's initiative and hard work that Vynnychenko became famous, admired, and loved in Italy...." says the author.

- B123. Stus, Vasyli'. *Selected Poems*** / Translated and edited by Jaropolk Lassowsky. Intro. by George Y. Shevelov. Munich: Ukrainian Free University; New York: Larysa and Ulana Celewycz-Steciuk Memorial Foundation of the Women's Association for the Defense of Four Freedoms for Ukraine, 1987. xxx, 166 p. illus., ports.

Parallel texts: Ukrainian and English. Cover: Myron Levytskyj.

The translator's preface indicates that in 1984 an international committee was formed to nominate Vasyli' Stus for the 1986 Nobel Prize in Literature. It was at the request of this committee, headed by Jaroslav B. Rudnytskyj of the University of Manitoba, that the present collection of translations was made. The translator, for the sake of expediency, "selected only those poems of Stus that were written originally in *vers libre*." J. Lassowsky also provides a biography of V. Stus (pp. 149–162), with a focus on the poet's persecution by the KGB and his experiences and death in a Soviet labor camp. A critical analysis of Stus's poetry is given by George Shevelov in his introductory article (pp. xv–xxx). "The idea and theme of Ukraine pervades every poem of Stus," says Shevelov. "Always and everywhere, named or unnamed, the lost motherland appears as a sense of personal and national loss. Ukraine is a potion that intoxicates and possesses the poet, and it is a poison that leads him to his doom, killing him, body and soul..." "The poetry of Stus is thoroughly human and humane. It is full of exaltation and abasement, of despair and joy, of malediction and compassion, of shouts of pain and gnashing teeth, and of retreats into one's self and discoveries therein of the universe's boundlessness."

**Contents of English-language material:** Preface / J[aropolk] L[assowsky]. — Potion and poison / George Y. Shevelov. Tr. and annotated by Jaropolk Lassowsky. — Synoptic translations: A warm weariness descends. — In the concrete sewers of the city. — The night peers out from the dusk. — A sorrowful chorale next door. — When I am all alone. — The forest let me out of its embrace. — How can we know each other—soul to soul. — I know—we'll roam together, time and time again. — The sea—a black lump of sorrow. — It seems to me that I have lived forever. — It's wordless. — You used to curse at me, but now you just reproach me. — I will not sing. I'll speak. Thus. — You don't answer? you're silent? Mute? — Oh, slender-waisted poplar. — A sinner's way to paradise (While crawling through the needle's eye). — Meditation (Multiplied twofold, threefold, a hundredfold). — So much swishing of snowfall in the sky. — Solitude of solitudes. — Poor heart. — Are friends waiting for you? — The thousand-year-old Kyiv. — A conversation (He kept on looking at me. Kept on exhorting). — What love! A whole eternity has passed. — Under a wild sun (The willows are squatting in the water). — To V. P. (And



not so, just living—more). — What is the unity of souls? and truth? — Pop-eyed art experts. — The willows wallow in the sky, knee-deep. — With the face of a first grade schoolgirl. — Lonely turned the day. Gone all strength. — She listens inwardly. — Streams (You haven't changed, but I've become remote). — With bitterness (If you will try to tear yourself in half). — Yesterday, when, burning low among the pines. — Tranquility (I love the boundless freedom of the steppes). — And thus I live: an ape among the apes. — Learn to wait, my friend. — From the cycle 'Through oblivion' (I. The wife is at her job. — II. Thus lays my path). — In memory of Alla Hors'ka (Burn bright, my soul, burn bright, and do not weep). — To my son (You are somewhere beyond recall, in loss). — A pair of worried eyes. — Oh, memory of mine, return to me. — A rage immaculate I beg, oh, Lord. — Vasyl Stus / Jaropolk Lassowsky. — Notes. — The International Committee for the Nomination of Vasyl Stus to the Nobel Prize in Literature in 1986.

For identifications of individual poems, see Index.

## T

- B124. Tarnawsky, Marta.** *Ukrainian Literature in English: Books and Pamphlets, 1890–1965: An annotated bibliography.* Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1988. 127 p. (Occasional research reports. Research report no. 19).

An annotated bibliography of 91 books and pamphlets—translations from and critical studies of Ukrainian literature—published in English from the earliest verified publication in 1890 up to and including those published during 1965. The arrangement is alphabetical by main entry. Annotations include descriptive and critical comments and a complete listing of the contents for each individual book. The introduction describes the plan and scope of the work and its methodology. A detailed index provides retrieval by names of authors, co-authors, editors, translators and illustrators, as well as subject entries by name or topic. The index also contains identifications by their original Ukrainian titles of the translations included in the main body of the bibliography. There is an added chronological index to provide a historical overview. This volume is the first publication of a major bibliographical project on Ukrainian literature in English, which is envisioned as a comprehensive bibliography of books, as well as articles, translations and book reviews published in journals and collections.

- B125. Teslenko, Arkhyt.** *Stories / Arkhyt Teslenko.* Kiev: Dnipro, 1981. 231 p.

**Contents:** Farm girl / Tr. by Olexandr Panasyev. — To get a passport. — In town / Tr. by Oles Kovalenko. — Andriy's mother / Tr. by Olexandr Panasyev. — Old Omelko. — The 'Joys'. — The schoolboy. — Love thy neighbor / Tr. by Oles Kovalenko. — At the hermit's. — The lesson. — Forward to the grave. — Wasted life. — Mommy's gone. — Farewell to life. — In prison. — It's hard. — One's own kind. — How can it be? / Tr. by Lari Prokop and Olexiy Solohubenko. — Glory be to nonexistence / Tr. by Olexandr Panasyev. — In man's clutches / Tr. by Victor Kotolupov.

Translations of: Khutorianochka. — Za pashportom. — U horodi. — Maty. — Did Omel'ko. — 'Radoshchi.' — Shkoliar. — Liubov do blyzhn'oho. — U skhymnyka. — Nauka. — Pohaniai do iamy. — Strachene zhyttia. — Nemaie matusi. — Proshchai zhyttia. — V tiurmi. — Tiazhko. — Svii brat. — Iak zhe tak? — Da zdrazstvuiet nebytiie. — V pazuriakh u liudyny.

There is a brief unsigned biographical note about Arkhyt Teslenko (1882–1911). Teslenko, according to this note, "pays special attention to honest, hardworking people whose dreams of a better life are shattered by a harsh reality."

- B126. Tiutiunyyk, Hryhir.** *Cool Mint: a collection of stories / Hryhir Tyutyunnik.* Tr. from the Ukrainian by Anatole Bilenko. Kiev: Dnipro, 1986. 317 p.

**Contents:** A portrayer of truth / Oles Honchar. — Cool mint. — It's mealtime at the Kravchinas. — Three cuckoos with greetings. — Klimko. — The siege. — A blinking fire far on the steppe. — Death of a hero. — The red haze. — How they married off Katerina. — Three laments for Stepan. — Tales of the steppe: The abandoned shanty. When the marmot whistles. A dangerous friend. Trouble, pass by. The forest guard's shack. Singlewing. The nocturnal marauder. How the bully was caught. Back home, back home. The white spook. The she-stork. Lassochka the tidbiter. — The horizon: The trod. The pears from the spring well. For the benefit of others. The swing.

Translations of: Kholodna m'iata. — U Kravchyny obidaiut'. — Try zozuli z poklonom. — Obloha. — Vohnyk daleko v stepu. — Smert' kavalera. — Chervonyi morok. — Oddavaly Katriu. — Try plachi nad Stepanom. — Stepova kazka (Zabutiy kurin'). — Iak svysne Babak. — Nebezpechnyi pryiatel'. — Khody bida storonoiu. — Lisova

storozhka. — Odnokryl. — Nichnyi zlodii. — Iak spiimaly rozbyshaku. — Dodomu, dodomu... — Bila mara. — Bushlia. — Lasochka. — Krainebo (Proslidok. — Hrushy z kopanky. — Liudiam na dobro. — Kolyska).

In his introduction O. Honchar characterizes Tiutiunyk as "a brilliant writer of short stories" who portrays his characters "with authenticity" and depicts their actions and feelings with "superb craftsmanship."

- B127. Tiutiunyk, Hryhir.** *Lasochka*: short stories for children / Hrihir Tyutyunnik. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Olexandra Prakhova. Kiev: Dnipro, 1987. 16 p. col. illus.

**Contents:** The white ghost. — Heron. — Lasochka.

Translations of "Bila mara," "Bushlia" and "Lasochka" from the cycle "Stepova kazka."

- B128. Trublaini, Mykola.** *Little Natalochka and the Silver Fish*; a fairy tale / Mikola Trublaini. Tr. from the Ukrainian by Anatole Bilenko. Illus. by Gennady Kuznetsov. Kiev: Dnipro, 1988. 15 p. col. illus. [incl. 4 full plate].

Translation of the children's fairy tale *Pro divchynku Natalochku i sribliastu rybku*.

- B129. Tulub, Zinaida.** *The Exile*: a biographical novel of Taras Shevchenko, abridged. Tr. from the Ukrainian by Anatole Bilenko. Kiev: Dnipro, 1988. 395 p. illus.

Abridged translation of *V stepu bezkrait za Uralom*. With an unsigned article on pp. 5–6 entitled: "About the author and her novel." Cover design and one illustration by V. D. Kvitka.

- B130. Tychyna, Pavlo.** *Little Ivan* / Translated from the Ukrainian by Mary Skrypnyk. Ill. by Nina Denisova. Kiev: Dnipro, 1981. 14 p. col. illus.

Translation of *Ivasyk-Telesyk*.

- B131. Tychyna, Pavlo.** *Selected Poetry* / Pavlo Tychina. Tr. from the Ukrainian by Gladys Evans, Walter May and Dorian Rottenberg. Pref. by Oles Honchar. Kiev: Dnipro, 1987. 168 p. port.

Parallel texts: Ukrainian and English.

**Contents of the English-language material:** A hymn to man / Oles Honchar. — I am young (I am young, still young and free). — Clamouring woods (What clamouring woods). — Harps ringing, harps ringing. — O darling Inna (O darling Inna, gentle Inna). — \*\*\* (I won't live long). — Enharmoniques. The sun (Birds of paradise somewhere feed on). Wind (Bird—a river—greening legumes). Rain (The serpents writhe in someone's hand). Fog (Over swampland like spun milk fog goes). — Rhythm (Two slender maids go walking by—wearing poppies red). — Antistrophe (She gave the hungry children milk to drink—then sitting down). — On the square (In front of the church on the square). — He has fallen (He has fallen from his steed) / Tr. by Gladys Evans. — The plough (Wind) / Tr. by Walter May. — Rondels: I. (I go from work, from the factory). II. (The poplars rally as agreed on) / Tr. by Gladys Evans. — We live and toil communally: I. (We live and toil communally). VI. (O Dnieper, shall I read to you). X. (We live and toil communally). — La bella fornarina (By Tiber's side strolled Rafael) / Tr. by Walter May. — From "In the cosmic orchestra": I. (Blessed are). II. (I am a spirit, the spirit of eternity, of matter—the muscles that move the dawn). III. (In the great cosmic orchestra). V. (Along eternity's steep bank). VI. (The earth goes circling round the sun). VIII. (Humanity proclaims its creed) / Tr. by Dorian Rottenberg. — Reply to my compatriots (Like Dante in Inferno). — We say (We sometimes say: the sun is rising) / Tr. by Gladys Evans. — Wind from the Ukraine (Nothing do I love so fine) / Tr. by Walter May. — Three sons (Three sons came home to see their mother). — Lenin (Lenin! That sole word, just one). — Congress in defence of culture (Barbusse's speech so wrathful, like a spear) / Tr. by Gladys Evans. — Tractor girl's song (Smoke and dust fly by from machines). — Song of John Ball (From the poem) (There may be kings and courtiers). — One family feeling (My soul is deep, resilient, rich) / Tr. by Walter May. — On receiving an award (I've been given an award). — For the people's sake (We need Taras' voice. Let it ring loudly). — Oh, be sincere (Oh, be sincere! But trust not all with your heart's treasure). — O sing and be joyful (O sing and be joyful! A victory ringing!). — Funeral of a friend (The hues of eve had changed to wistful tones) / Tr. by Gladys Evans. — I grow strong (I am the folk, the Truth's my crown) / Tr. by Walter May. — Big in thought and action (We must grow so big in thought and action). — Ocean vast, brimming (A whole ocean—our folk. Singing praises invoke). — Moscow (The world knows warm words that responses forth-call) / Tr. by Gladys Evans. — Sword dance (We were received in Aberdeen) / Tr. by Walter May. — Our folk form one ocean (Hear it? The back-and-forth calling). — Youth's invincible spirit (Without a fuss, no boasting, no ovation). — \*\*\* (In crowds and work, I've inspiration). — How could I live (Well, how could I live if I lacked your sweet smile). — My heart within (If I don't sing about the guelder-rose) / Tr. by Gladys Evans.

Tychyna, according to Honchar, had "the gift of choosing from an endless flow of imagery only the most fresh,

the all-encompassing and the musical, so that the reader is impressed by the novelty of form and the deeply poetical synthesis of form with reality." There is a brief publisher's note and a full-page b/w author's portrait. Both the publisher's note and Honchar's introduction appear also in Ukrainian. For identifications of individual poems, see Index.

## U

- B132. *Ukraine and Ukrainians*.** By Peter Kardash. Edited by Brett Lockwood. With foreword by Jaroslav Rudnyckyj. Melbourne, Montreal, Washington, London: [Fortuna, 1988?] 220 p. col. illus.

This lavishly produced picture book on glossy paper contains popularly written biographies of Shevchenko, Franko and Lesia Ukrainka, as well as a number of color illustrations of literary interest. Partial contents: Taras Shevchenko, the bard and prophet of Ukraine / Hryhory Vyshnevyy [pp. 48–50]. — Taras Shevchenko's funeral / Peter Kardash [p. 50]. — Ivan Franko / Myroslav Moroz [pp. 74–75]. — Some notes on the life of Lesya Ukrainka / Anna Viasenko [sic]-Bojcun [pp. 122–123]. **Illustrations:** Shevchenko: self-portrait (p. 48), family cottage (p. 37), monuments in Kyiv (p. 28), Kaniv (+ inscribed plate on the grave, p. 50), Kharkiv (p. 87), Poltava (p. 107), Vinnytsia park (p. 130), Washington (p. 166), Winnipeg (p. 173), Buenos Aires (p. 190), Encarnation, Paraguay (p. 192); Franko: portrait (p. 74), monuments: Kyiv (p. 28), Lviv (p. 64 + grave and literary memorial museum—p. 65), Franko stone in Frankopole, Belgium (p. 198); Lesia Ukrainka: portrait (p. 122), monuments in Kyiv (p. 28, also graveside monument—p. 37), Yalta (p. 154), Toronto (p. 188); Skovoroda (portrait and monument—p. 30); Kobylins'ka: monument in Chernivtsi (p. 100), graveside monument (p. 102); Fed'kovich grave in Chernivtsi (p. 102); Kotliarevskiy: house, monument, museum, memorial stone—all in Poltava (p. 109–111); Kotsiubynskiy: museum and monument in Vinnytsia (p. 131).

- B133. *Ukrainian Folk Lullabies*.** Tr. by Walter May. Ill. by Valentina Melnichenko. Kiev: Dnipro, 1986. 20 p. col. illus. (12 full-page).

**Contents:** Oh, in forest green. — 'Neath the window goes a dream. — Lullaby, small son of mine. — Sleep, my child. — Hey then, tabby kitten. — And you, grey kitty-cat. — Oh you pussy-cat so funny. — Poor pussy. — Mother Crane. — Well-a-Day Young Master. — Rock-a-bye, baby. — Lulla-lulla-lullaby.

The original title of this collection of lullabies is given in the colophon as *Khody, sonku, v kolysonku*.

- B134. *Ukrainian Folk Tales*** / Tr. from the Ukrainian by Irina Zheleznova. Ill. by Yuli Kryha. Kiev: Dnipro, 1985. [c1981, 2d printing 1985]. 388 p. col. ill.

**Contents:** Nibbly-Quibbly the Goat. — The magic mitten. — The little round bun. — Sister Fox and brother Wolf. — The Little Straw Bull with the Tarred Back. — The Cat and the Cock. — Sir Cat-o-Puss. — The Fox and the Bear. — How the Dog found himself a master. — The Fox and the Crane. — Why the Stork eats frogs and the Wolf hunts sheep. — The Fox and her children and Nekhailo the loafer. — The Crow and the Snake. — Why geese bathe in water, cats wash on the top of a stove, and chickens take dust baths. — The mice and the cock. — The Lion and the mosquitoes. — The Bear and the Bees. — How a Squirrel helped a Bear. — The Ox, the Ram and the Cock. — The Wolf who wanted to be the village head. — The Goat and the Ram. — Sister Fox. — The Wolf and the kids. — Sirko. — The Lion who drowned in a well. — The Fox and the Crayfish. — The Heron, the Fish and the Crayfish. — The fly that ploughed a field. — The Swan, the Pike and the Crayfish. — The little Fish and the big fat bean. — Danilo-Burmilo the bear. — The bee and the pigeon. — The Lion who was made tsar. — Little Grey Wolf True-Beaten Black and Blue. — Telesik-Little Stick. — The frog princess. — The magic egg. — The seven brothers—seven ravens and their sister. — The brother, the sister and the Devil-Dragon. — Kirilo the Tanner. — Illya of Murom and Solovei the Whistler-Robber. — Ivan the Bohatyr. — The magic pumpkins. — The princess's ring. — Pea-roll along. — The pipe and the whip. — The soldier and the tsar. — Ivan the peasant's son. — How a Hutzul taught a princess to keep house. — Oh. — Ivan the Dragon Killer. — The fire-bird and the wolf. — The shepherd. — The flying ship. — Ivan-not-a-stitch-on and his brother. — The youth and the eagle. — Ivanko and Duliana the Wise. — Ivanko, tsar of the beasts. — The poor man and his sons. — The iron wolf. — The twelve brothers. — The blacksmith and the devil. — How a farmwife outwitted the devil. — The pipe, the fiddle and the dulcimer. — The old man's daughter and the old woman's daughter. — The greedy old woman and the lime tree. — The foster father. — The rich miser. — Death and the soldier. — The tsar's goats. — The serf and the devil. — Mistress death and the cossacks. — How a peasant got the better of a devil. — The clever maid. — The honest nephew and the dishonest uncle. — The man who ransomed an enemy of the king. — Sad songs and gay. — Ivan the fool.



- B135. Ukrainka, Lesia. *Adversity Teaches* / Lesya Ukrainka. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Petro Hulin. Kiev: Dnipro, 1981. 15 p. col. illus.**  
Translation of *Bida navchyt'*.

- B136. Ukrainka, Lesia. *Forest Song: a faery drama in three acts* / Lesya Ukrainka. Tr. from the Ukrainian by Gladys Evans. Kiev: Dnipro, 1985. 219 p. illus.**

Translation of *Lisova pisnia*, with parallel Ukrainian text. The book includes a six-page preface by Alexandr Deich, five full-page b/w illustrations of an unnamed artist in text and notes of Volyn folk melodies in the appendix. In his preface, Deich claims that it was not bookish influences but the "mythical fantastic realm" of Volyn, "the magic world of Volyn fairy tales and beliefs" remembered from childhood that had the deciding influence on Ukrainka's writing of *Lisova pisnia*, and he quotes the author herself to support his view.

- B137. Ukrainka, Lesia. *Hope: selected poetry* / Lesya Ukrainka. Tr. from the Ukrainian by Gladys Evans. Portrait of Lesya Ukrainka by Vasyl Chebanik. Kiev: Dnipro, 1981. [c1975]. 131 p. 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 on the added title page: *Nadiia: vybrani poezii*. The introduction by Arsen Ishchuk (pp. 7–[10]) appears in English only. He provides data about Lesya 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 Index.

- B138. Ukrainka, Lesia. *Lesia Ukrainka in Translations: English, German, Spanish, French, Croatian, Portuguese, Italian* / Editor: Natalia Pazuniak; associate editor: Bohdan Romanenchuk. Philadelphia: Commemorative Committee to Honor Lesia Ukrainka, 1988. 319 p. Ports.**

**Contents of English-language material:** Introduction / Natalia Pazuniak [pp. 7–12]. — In the wilderness. Tr. by Roxolana Stojko-Lozynskyj. Ed. by Larissa M. L. Onyshevych with the assistance of Dale Coye [pp. 913–102]. — Annotations on translations [pp. 308–312]; Notes on the translators [pp. 313–315]. — Ukrainian Canadian Women's Committee [pp. 316–319].

Translation of L. Ukrainka's drama *U pushchi*. A photo of M. Cheresniowsky's monument to Lesia Ukrainka erected in Toronto in 1975 appears as a frontispiece. Group portrait of the Ukrainian Canadian Women's Committee, the financial sponsor of this publication, is on p. 317. The non-English translations include the dramas *Blakytina troianda* (translated into German) and *Kaminnyi hospodar* (translated into Spanish), as well as fragments of *Lisova pisnia* (into Portuguese), plus a selection of dramatic and lyrical poetry translated into French, Croatian,

Portuguese and Italian. In her English-language introduction, Natalia Pazuniak characterizes L. Ukrainka's works in general and especially those contained in the volume. The dramatic poem "In the Wilderness," whose setting is the Puritan community in Massachusetts, deals, according to Pazuniak, with "man's conscious choice of a way of life." "This type of inner conflict reflecting individual choices," says Pazuniak, "may well make this dramatic poem one of the early examples of existentialist drama in Europe."

## V

- B139. Vasyl'chenko, Stepan.** *Stories* / Stepan Vasilchenko. Tr. from the Ukrainian by Oles Kovalenko. Ill. by Vasil Yevdokimenko. Kiev: Dnipro, 1984. 214 p. ill. (part col.).

**Contents:** Peasant 'rithmetic. — Vova. — At the manor. — Off for a strange land. — In the hamlet. — In the very beginning. — On the river Ros. — Father-in-law. — The rain. — The gull. — Talent. — The boy who came to stay. — Junior aviators' club.

Translations of: Muzhyts'ka arykhmytyka. — Vova. — Na khutori. — Na chuzhynu. — Doma. — Z samoho pochatku. — Nad Rossii. — Svekor. — Doshch. — Chaika. — Talant. — Prybluda. — Avaiatsiyny hurtok. "About the author" note on verso of title page.

- B140. Velychkovs'kyi, Paisii.** *The Life of Paisij Velychkovs'kyj*. Tr. by J. M. E. Featherstone with an intro. by Anthony-Emil N. Tachiaos. Cambridge, MA: Distributed by the Harvard University Press for the Ukrainian Research Institute of Harvard University [c1989]. xxxii, 172 p. (Harvard library of early Ukrainian literature. English translations, v. 4).

**Contents:** Editorial statement. — Introduction by Anthony-Emil N. Tachiaos [pp. xiii-xxxii]. — Translator's note [pp. xxxiii-xxxiv]. — Map. — The Autobiography of Paisij Velychkovs'kyj [pp. 1-89]. — The Biography of Paisij Velychkovs'kyj by Mytrofan [pp. 91-155]. — Bibliography. — Index of Biblical references. — Index.

Paisii Velychkovs'kyi (1722-1794) was a Ukrainian ascetic and spiritual teacher. His autobiography covers only twenty-four years of his life (1722-1746), from the time of his birth to his move to Mt. Athos. According to Tachiaos, this autobiography "even in its half-completed state, constitutes not only a source of rare value for the history of monasticism and religious life in the Ukraine and Moldavia during the first half of the eighteenth century, but an original and poetic narrative that to this day manages to captivate its readers." Mytrofan's biography of Velychkovs'kyi, according to Tachiaos, draws heavily on his teacher's autobiography for the early years, but supplements it with later developments until the monk's death. Says Tachiaos: "Mytrofan's Biography succeeds perfectly in its objective, namely, to provide an accurate depiction of Paisij's spiritual figure. Consequently, in both form and content Mytrofan's text is essentially a hagiographical work..."

- B141. Vinhranovs'kyi, Mykola.** *Summer Evening*: short stories / Mikola Vinhranovsky. Tr. from the Ukrainian by Anatole Bilenko. Ill. by Roman Adamovich. Kiev: Dnipro, 1987. 35 p. col. illus.

**Contents:** What makes the earth spin. — Shaggy. — The chest. — The gosling. — Good night. — Summer evening.

Translations of: Nyzen'ko zav'iazana. — Volokhan'. — Skrynja. — Huseniatko. — Na dobranich. — Litnii vechir.

- B142. The Vixen and the Crane:** Ukrainian folk tale. Tr. from the Ukrainian by Mary Skrypnyk. Illus. by Volodimir Holozubov. Kiev: Dnipro, 1986. 14 p. col. illus. [incl. 7 full-page].

Translation of the folk tale *Lysystia i zhuravel*.

- B143. Vladko, Volodymyr.** *Descendants of the Scythians*: a novel / Volodimir Vladko. Tr. from the Ukrainian by Olexandr Panasyev. Kiev: Dnipro, 1986. 387 p. illus.

Translation of *Nashchadky skifiv*. Annotation on verso of title page reads: "This is a gripping story of the bellicose Scythians, full of suspense and flights of imagination." There is no introductory note about the author. Illustrations, unattributed except in the colophon, are by H. S. Kopyanenko.

- B144. Vovchok, Marko.** *After Finishing School*: a story. Tr. from the Ukrainian by Oles Kovalenko. Ill. by Serhiy Adamovich. Kiev: Dnipro, 1983. 123 p. illus. (part col.).

Translation of *Instytutka*. Unsigned biographical note "About the author" (pp. 123-124) says: "Marko Vovchok's

realistic writings are based on her profound knowledge of the life of Ukrainian peasantry and permeated with a revolutionary-democratic spirit."

- B145. Vovchok, Marko.** *Karmeliuk*: a tale. Tr. from the Ukrainian by Oles Kovalenko. Kiev: Dnipro, 1981. 41 p. illus.

Translation of *Karmeliuk*. With an unsigned one-page introductory note about the author. Art work by V. A. Chekaniuk.

- B146. Vovchok, Marko.** *Melasia and the Bear*. Tr. into English by Mary Skrypnyk. Cover and illustrations: Valentina Ulyanova. Kiev: Veselka, 1980. 12 p. col. illus. [incl. 4 full-page].

Translation of the short story *Vedmid'*.

- B147. Vovchok, Marko.** *Ukrainian Folk Stories*. Tr. by N. Pedan-Popil. Ed. by H. B. Timothy. Saskatoon: Western Producer Prairie Books, 1983. 159 p. illus., port.

**Contents:** Translator's note. — Introduction / N. P-P. — The sister. — The Kozak girl. — The chumak. — Odarka. — The spell. — The dream. — Horpyna. — Redemption. — The mother-in-law. — Father Andriy. — Maksym Hrymach. — Danylo Hurch. — Instytutka. — The slacker. — Two sons. — Mismatched.

Translations of the short stories: Sestra. — Kozachka. — Chumak. — Odarka. — Chary. — Son. — Horpyna. — Vykup. — Svekrukha. — Otets' Andrii. — Maksym Hrymach. — Danylo Hurch. — Instytutka. — Ledashchysia. — Dva syny. — Ne do pary.

The translator's introduction [based, according to the author, on Marko Vovchok, *statti i doslidzhennia* (Kyiv, 1957)] provides a biographical sketch and a general characterization of Vovchok's work. Says N. Pedan-Popil: "All of Marko Vovchok's stories show her deep concern for the fate of the Ukrainian peasant woman of whose feelings and problems she wrote with great understanding and respect. In highly emotional fashion she reveals her heroines' hard lives as serfs and their sometimes difficult position in the family as housewives and mothers. She pities the unhappy lot of young peasant girls made victims of the dissolute behavior of their lords, and, in matters dealing strictly with peasant family relations, she stresses their fate under the prevailing stern patriarchal traditions."

- B148. Vovk, Vira.** *Mandala*: Texts and mandalas / Wira Vovk. Translation from Ukrainian: Aila de Oliveira Gomes. Rio de Janeiro: Companhia Brasileira de Artes Graficas, 1980. unpaginated [i.e., 120 p.], 30 [un-numbered] pasted col. plates.

Poems. Parallel Ukrainian, Spanish and English texts.

**Contents of English translations:** Mandala (The One with one-thousand names). — The poet (The One with one-thousand names). — The astrologer (He pierces the universe). — The sacred cow. — The fool (A fool cried out at the fair). — Our Lady of Shelter. — The beggar (If nobody hears). — The wiseman (Whoever wonders at the wiseman's). — The Samurai (The Samurai to his disciple). — Baskets (The Negro sells baskets). — Tears (The Indian woman taught the child). — The warrior (I walk under the sickle of death). — The shoemaker (At the street corner). — The lacemaker (The wrinkled maker of bobbin lace). — The jar (The cracked jar). — The blacksmith (If one is startled). — The fisherman (All night through). — The flamboyant (The Mandarin wanted to fell). — The hero (The hero renounced). — The sinner (When the just ran). — The magician (After the show). — Cloud (The same gold-tasseled cloud). — The snow-flake (To the temple dancer a snow-flake). — The mirror (The mirror asks). — The mountain (When the hermit). — The river (The young man was leaving). — The sea (The sailor read). — The rainbow (Do you know the rainbow). — Prayers (The Buddhist monk). — Myself (My house is a royal palace).

For identifications of individual poems, see Index.

- B149. Vyshnia, Ostap.** *Hard Times*: a collection of satire and humour. Tr. from Ukrainian by Yuri Tkach. [Doncaster, Australia]: Bayda Books, [1981]. 181 p. illus.

**Contents:** Translator's preface. — Making money. — Upkeeper of morals. — How to improve your household. — The best and surest way of becoming rich. — Guarding the state's wealth. — Hard times. — An alternative. — Those Ukrainian peasants. — Misfortune. — Searching Kharkiv for a tractor yard. — Our qualified graduates. — My merry galosh. — A jack of all trades. — How sad. — Ukraine, a lecture. — The clubhouse. — Choose one of your locals. — True Christians. — Trading in air. — Market day. — Breed more goats. — Sheep breeding. — Snipe. — How to cook and eat wild duck soup. — Carp. — How I went fishing. — Tried it? — The sexual problem. — Done with shame. — Gynecology. — Blue fen. — Tourists. — Crimean night. — Crimean moon. — Crimean sun. — Mountains. — The beach. — Summer riverside. — The news (1921). — Cooperative matters. — Travelling abroad. — The corruption of the bourgeoisie. — Berlin's museums. — Getting through customs. — My



autobiography. — Travelogue. — Kharkiv-Kiev (En route). — Telephone callers. — Glossary.

Translations of: Sprytnist'. — "Nravstvinna robota." — Iak polipshyty svoje hospodarstvo. — Prekrasnyi i naiprevnishyi sposib zabahatyty. — Berezhit' dobro derzhavy. — Kruti chasy. — Al'ternatyva. — Hore. — Iak ia v Kharkovi traktornoho dvoru shukav. — Teoriia bez praktyky. — Kalosha smialas'. — I VUTSVK, i Radnarkom, i Derzhplan, i UER, i...i.... — Sum obhortaie. — Deshcho z ukrainoznavstva. — Klub. — Vyberit' kohos' iz mistsevykh. — Spravzhni khrystyiany. — Povitriam torhuiut'. — Iarmarok. — Poshyrennia kozy sered naselennia. — Vivcharstvo. — Bekas. — Iak varty i isty sup iz dykoi kachky. — Korop. — Iak ia rybu lovyv. — Sprobuвав?! — Polova problema. — Het' sorom. — Hinekolohiia. — Synia triasovyna. — Turysty. — Kryms'ka nich. — Kryms'kyi misiats'. — Kryms'ke sontse. — Hory. — Pliazh. — "Visti" 1921 roku (Tini predkiv nezabutykh). — Spravy kooperatyvni. — Podorozhni vrazhennia. — Rozklad burzhuazii. — Berlins'ki muzei. — Iak pereikhaty mytnysiu. — Moia avtobiohrafia. — Poikhaly??. — Kharkiv-Kyiv (Dorohoiu). — Dzvoniari.

Includes also two unidentified translations: Those Ukrainian peasants; Summer riverside.

The translator claims in his preface that Vyshnia was "called by many the father of contemporary Ukrainian satire," that he "became the most-read author after Shevchenko" and that the present collection is "an attempt at disproving those literary critics who maintain that Ostap Vyshnia is impossible to translate into any non-Slavic language." Illustration on p. 8: "Ostap Vyshnia in real life," a caricature by O. Dovzhenko.

- B150. Vyshnia, Ostap.** *The Master's Christmas Tree* / Ostap Vishnya. Tr. from the Ukrainian by Mary Skrypnyk. Ill. by Olexandr Sholomiy. Kiev: Dnipro, 1984. 9 p. col. illus. [incl. 7 full-page].

Translation of *Pans'ka ialynka*. With a brief note about the author.

## W

- B151. The Witch Princess:** Jkrainian folk tale. Tr. from the Ukrainian by Serhiy Vladov. Ill. by Florian Yuryev. Kiev: Dnipro, 1989. 17 p. col. illus. [11 full-page].

Translation of *Tsarivna-vid'ma*.

- B152. Written in the Book of Life:** works by 19–20th century Ukrainian writers / [Tr. from the Ukrainian by Mary Skrypnyk]. Moscow: Progress [1982]. 326 p.

**Contents:** The mother tongue. Queen of the meadow (From the novel *Do the oxen low when mangers are full?*) / Panas Mirny. — The Cossack girl / Marko Vovchok. — The cure. A Christmas carol / Marko Cheremshina. — Lileya's grave or Dovbush's treasure / Yuriy Fedkovich. — Stretching the lie / Hrihoriy Kvitka-Osnovnyanenko. — Faithful love / Yevhenia Yaroshynska. — Bulanka / Mikhailo Staritsky. — To foreign lands. The stone kingdom / Stepan Vasylychenko. — Written in the book of life. Laughter / Mikhailo Kotsyubinsky. — Maple leaves. The stone cross / Vasyly Stefanyk. — Impromptu phantasie. On Sunday morning she gathered herbs (an excerpt from the novel) / Olga Kobyl'yanska. — Zakhar Berkut / Ivan Franko. — About the authors. — Notes.

Translations of: excerpts from Panas Myrnyi's novel *Khibia revut' voly, iak iasla povni?* — short stories: "Kozachka" by Marko Vovchok. — "Lik" and "Koliada" by Marko Cheremshyna. — "Lelii mohyla abo Dovbushiv skarb" by Iurii Fed'kovych. — "Pidbrekhach" by Hryhoriy Kvitka-Osnovnyanenko. — "Virna liuba" by Ievheniia Iaroshynska. — "Bulanko" by Mykhailo Staryts'kyi. — "Na chuzhynu" and "Za muramy" by Stepan Vasylychenko. — "Shcho zapysano v knyhu zhyttia" and "Smikh" by Mykhailo Kotsyubyn'skyi. — "Klenovi lystky" and "Kaminnyi khrest" by Vasyly Stefanyk. — The short story "Impromptu phantasie" and an excerpt from the novel *V nediliu rano zillia kopala* by Ol'ha Kobyl'yanska and the complete novel *Zakhar Berkut* by Ivan Franko.

## Y

- B153. Yarmarok:** Ukrainian writing in Canada since the Second World War. Ed. by Jars Balan and Yuri Klynovy. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1987. xxiii, 352 p. ports.

**Partial contents:** Preface. — Introduction: One anthology—two literatures. — Remembering Yuri (Klynovy) Stefanyk / Jars Balan. — **Ivan Bodnarchuk:** Upon the golden hills / Tr. by Tamara Romanuk [A story]. — **Marko Carynnyk:** Her rabbi prattled about love (not the way you) / Tr. by Jars Balan. — The falling of the light (above

and below below and above). — Barefoot in the head (at dawn we canoe the rapids). — The country we always visit (you are very simple) / Tr. by the author. — \*\*\* (what is to be done knowing what is not to be done) / Tr. by Jars Balan. — **Oleksandra Chernenko**: The new dwelling (Everything passes! And in every new instant) / Tr. by Oksana Jendyk. — Glorifying autumn (I. Because trace of the pathway was lost amid the prairie. II. The cloud's whiteness is caught like a sheep. III. Already the verdant dreams, in the dusk-filled air. IV. Praised be the life that has survived to harvest) / Tr. by Marco Carynnyk. — Encounter (You were opening wide the gates to all the roads. — May (Again it's May. Within the night's warm bedding). — Silence (The higher up I walked along the mountain pathway) / Tr. by Oksana Jendyk. — **Oleksa Hay-Holovko**: I fled from my home (I fled from my home glowing in gold) / Tr. by Watson Kirkconnell. — \*\*\* (The azure in the autumn sky is waning / Tr. by Orysia Kalinowsky. — \*\*\* (I like to go fishing on autumn days). — \*\*\* (The stars in the skies were in slumber) / Tr. by Zoria Orionna. — A song about Canada (I'm fond of Canada the wide domain) / Tr. by Watson Kirkconnell. — Night in the orchard (The moon beams gently cradle the rose) / Tr. by Ivan Dolinsky. — \*\*\* (Spring has come to me) / Tr. by M. H. Hykawy and Jars Balan. — **Maria Holod**: Trondheim (Traditional, old, modern, new). — Mirror (Old mirror in gilded frame). — Birthday meditation (Should I throw stones at my archfoes). — The bridge (Thoughts leave no trace). — The equinox of spring. — A starry tale (If I could only). — Reunion in September (Oh, how to keep). — Modern edifices (In concrete, in iron). — The sentimental feelings. — No wishes (Behind closed doors). — Too bad / Tr. by the author. — **Stefania Hurko**: The modernist (He sat on a stool). — Predestination (We met) / Tr. by Jars Balan. — Seals of premonitions. — \*\*\* (To perceive the imperceptible). — \*\*\* (The soul needs eternity). — \*\*\* (I praise the rectilinearity of the right angle). Tr. by the author and Jars Balan. — **Yuri Klynovy**: Tragedy and triumph in the Stefanyk family / Tr. by Jars Balan [Prose]. — **Dmytro Kozij**: The myth of Gyges, his ring and metamorphoses / Tr. by Roman Brytan and Jars Balan [Prose]. — **Svitlana Kuzmenko**: Roman tomatoes / Tr. by Jars Balan and Walter Barabash [A story]. — Every day. — Son (Son—says the mother). — The emigrant (A man walks the dividing line between the roads). — Spring (When the world puts on a new dress) / Tr. by Jars Balan. — **Myron Levytsky**: Portrait of Aurora d'Anville / Tr. by Jars Balan and Borys Hrybinsky, Jr. [A story]. — **Wasył Sofroniwy Levytsky**: Klikusha / Tr. by Jars Balan and Walter Barabash [A story]. — **Irena Makaryk**: Wilderness (In the dry moments of a March day). — The passion (It is I who am led to that hell). — Fury (You were Buj-Tur in the instant) / Tr. by the author. — **Theodore Matwijkenko**: Com rament (With garbage, sand and pebbles underfoot). — Springtide (The muddy springtide waters came streaming down). — It was so (In the beginning there existed only the spiritual world) / Tr. by Jars Balan. — **Bohdan Mazepa**: For Ukraine (How distant you are, blue-starred beauty) / Tr. by Jars Balan. — Autumn (Rain. Always rain. The streets are foul). — To a critic (You gaze upon my thorny words) / Tr. by Watson Kirkconnell. — A night in Banff (In gigantic cliffs marched the smiles of the constellations / Tr. by Jars Balan. — My songs (No longer do I hear the harps of spring). — Wail more quietly winds / Tr. by Zoria Orionna. — **Nina Mudryk-Mryc**: In the land of art / Tr. by Jars Balan and Walter Barabash [A story]. — **Borys Oleksandriv**: A dental story / Tr. by Jars Balan. — Doggish popularity / Tr. by Jars Balan and Orysia Ferbey. [Stories]. — \*\*\* (And so it is done. I burnt all your letters) / Tr. by Jars Balan. — \*\*\* (There are times this recedes like a wave from the gully). — Autumn strolls through the meadow (It all will come about too soon). — I believe in the bright, autumnal smiles (Through defeat and through tempest and downfall) / Tr. by Orysia Kalinowsky. — Evening bell (This thread—could it be gold, or silver, or plain white) / Tr. by Borys Hrybinsky, Jr. — A memory (Long eyelashes. Behind you—a lantern). — Easter thoughts (A bright spring day. Melodic tones and). — Waiting (My father is ever waiting) / Tr. by Orysia Kalinowsky. — \*\*\* (I didn't await either joy or escape). — Snow (In layer upon layer the gloom) / Tr. by Jars Balan. — **Todos Osmachka**: Red assassins / Tr. by Michael Luchkowich [Excerpt from the novel, with editorial note]. — **Lydia Palij**: Notes from an old ship / Tr. by the author [Prose]. — First snow on the Humber (Wind shattered). — Alone again (Sunray and Moonbeam). — \*\*\* (We walked the night streets). — Winter in black and white (Parachutes of black snow). — \*\*\* (I should not have imprisoned you). — \*\*\* (I circle like a satellite). — Early autumn in the city (Full moon clocks rise). — Lilacs (Clouds weigh down the lilac bushes). — Arriving in Canada (On stifling nights). — On Lake Ontario (The white blotter sky soaks up water) / Tr. by the author. — **Mykola Ponedilok**: On a Ukrainian farm. — Customs inspection. — An adventurous excursion. / Tr. by Yuri Tkacz. [Stories]. — **Nicholas Prychodko**: Good-bye Siberia / Tr. by Olga Prychodko [Excerpt from a novel, with editorial note]. — **Ulas Samchuk**: Moroz's manor / Tr. by Yuri Tkacz. [Excerpt from the novel, with editorial note]. — On the hard earth / Tr. by Constantine H. Andrusyshen with Jars Balan [Excerpt from the novel with editorial note]. — **Volodymyr Skorupsky**: Returning (May destiny once more abrasively command us). — Statue of an insurgent (They carved you: girded with grenades). — My time is swiftly passing (My time is swiftly passing, and I am unable). — The cry (There is an inarticulate cry). — In childhood (There are pranks and scary threats). — Kisses. — The most beautiful work of art (Madonna made of lilies and crystal). — Original sin (From Eden into exile we went) / Tr. by Jars Balan. — The gift (From mother I received as gifts) / Tr. by Anna Ostapowich and Lydia Palij. — Tell me (Tell me, sea). — \*\*\* (Hurry into the orchard that like an album). — Under the stone (Under the stone, the incorruptible dream). — Inimitability (Every dream). — At the cradle (The dream sneaks in on tiptoes). — The album (I merely turn a page). — The tree only sighs (The tree in

the orchard only sighs). — In April (In April—flowers) / Tr. by Jars Balan. — **Yar Slavutych**: The conquerors of the prairies (Not Corteses from some long-bygone day). — Alberta (The greenish prairies' black blood moves firm ground). — \*\*\* (A yellowish sun was shining) / Tr. by R. H. Morrison. — Epilogue (No wreaths were plaited to your name) / Tr. by Morse Manly. — The Solovetsky prisoners: Prologue (Uncultivated barren shores). I. In broken anguish bowed with sadness. II. When middle night, in polar thickness. III. Oh God, my maker! Heal my blindness. IV. The years ache by. The scars grow older. When Spring breathes in on weeks of lightness. Epilogue (The One, interred near thirty years) / Tr. by Roman Orest Tatchyn. — \*\*\* (Not these will be forgotten soon). — \*\*\* (Thus was Cree prophesy fulfilled: on wigwams). — \*\*\* (Beyond far Athabasca snow mounds rise) / Tr. by R. H. Morrison. — \*\*\* (Earth's craving, which slumbered in dreams) / Tr. by Jars Balan. — **Alexander Smotrych**: Dialectics. — A family story / Tr. by Jars Balan. — The gift / Tr. by Jars Balan and William Barabash. — **Danylo Husar Struk**: Sleepless night of March 30, 1974 (To cover the day with dreams). — Beckett's play (When you are watching lips). — A ritual of waiting (Somewhere on the crossroads of the lines). — Eternity in a circle (In sacrifice) / Tr. by the author. — **Yaryna Tudorikovetska**: Upon kissing the Plashchanytsia (With my knees toward the plashchanytsia which lies on the worn runner). — Woman (I rose at daybreak and watched the rosy bough). — The essence of jasmine (The jasmine in the garden is mortal, though with its white essence). — Mundus canis (My spine is supple with rings) / Tr. by Jars Balan. — **Oleh Zujewskyj**: Ars poetica (Narrow roads lead to words). — Sonnet à la Baudelaire (With its flood the spring day). — A lament for Ophelia (The stream is still murmuring there). — The end of Hemingway (All shadows are braiding into one shadow). — Shards (I have read about these shards) / Tr. by Jars Balan. — Proteus (From today on there will be no greeting) / Tr. by Patricia Kilina. — "Who knows whence, suddenly unawares." — Untitled (You longed for peace. But imperceptively) / Tr. by Volodymyr Derzhavyn. — Around the fish (Neither a leaf's mould nor commandment fables) / Tr. by Bohdan Rubchak.

Poems, unless otherwise indicated. Extensive bio-bibliographical notes on contributors on pp. 305–352. The volume contains also original work in English by Canadian writers of Ukrainian descent: Ruth Andrishak, Jars Balan, Candace Cael Carman, Brian Dedora, Ted Galay, Dennis Gruending, Maara Haas, Oksana Jendyk, Myrna Kostash, Janice Kulyk-Keefer, Vera Lysenko, George Melnyk, Nick Mitchell, George Morrisette, Michael John Nimchuk, Helen Potrebenco, George Ryga, Ray Serwylo, Andrew Suknaski, Bob Wakulich, Ron Wolosyn and Larry Zacharko. For identifications of Ukrainian titles, see Index.

The preface spells out the editorial criteria for the selection of material for this anthology (favoring Canadian themes or settings, pieces drawing on ethnic background or experience, aesthetic, historical and/or sociological considerations). The introduction discusses the bringing together in one anthology of two literatures: the works of Ukrainian writers living in Canada and the English-language works of Canadian writers of Ukrainian descent, and gives a brief historical survey of both literatures. Jars Balan's article is a personal memoir-tribute to Iurii Stefanyk (1909–1985), who wrote under the pen name Iurii Klynovyi and was one of the editors of this anthology. There is a b/w portrait of Iurii Stefanyk on p. xxi.

## Z

- B154. Zaitsev, Pavlo.** *Taras Shevchenko: a Life*. Ed., abridged and tr. with an introduction by George S. N. Luckyj. Toronto: Published for the Shevchenko Scientific Society by University of Toronto Press, 1988. xi, 284 p. illus., ports., part col.

**Contents:** Illustrations. — Introduction. — Part One: Childhood and youth, 1814–38. — Part Two: The maturing artist, 1838–43. — Part Three: The Ukrainian journeys, 1843–47. — Part Four: Arrest and exile, 1847–57. — Part Five: Back to freedom, 1858–61. — Glossary. — Selected bibliography of biographical studies. — Index.

An abridged translation of *Zhyttia Tarasa Shevchenka*. Illustrations include two self-portraits of Shevchenko, a number of Shevchenko's paintings and drawings, including four plates in color, portraits of Briullov, Zhukovsky, Barbara Repnina, Vasyl Tarnovsky, P. Kulish, Yakiv Kukharenko, Lykera Polusmakivna, Ira Aldridge, Fiodor Tolstoy, Marko Vovchok, Keikuatova. A third Shevchenko self-portrait appears on the book's jacket. The inside flap of the jacket contains a bio-bibliographical note about the author, translator and subject of the book.

- B155. Zemliak, Vasyl'.** *Green Mills*: a novel / Vasil Zemlyak. Tr. from the Ukrainian by Anatole Bilenko. Kiev: Dnipro, 1984. 532 p.

Translation of *Zeleni mlyny*. Bio-bibliographical note about the author on p. [534].

- B156. Zemliak, Vasyl'.** *The Swan Flock*: a novel / Vasil Zemlyak. Tr. from the Ukrainian by Anatole Bilenko. Kiev: Dnipro, 1982. 436 p. illus.



Translation of *Lebedyna zhraia*. A brief unsigned bio-bibliographical note about Vasyl' Zemliak (1923–1977) appears on p. [438]. The illustrations on the frontispiece and on the book's cover are, apparently, the work of V. Ie. Perevol's'kyi, who is identified in the colophon only.

# Articles in Journals and Collections

## A

- A001. "About the Great Bard."** *Ukraine* 7 (131) (July 1987): 41. illus.  
About UNESCO's publication in English and French of L. Novychenko's book about Shevchenko [cf. **B087**]. The unsigned article is illustrated with reproductions of the English edition's title page, frontispiece and Shevchenko's self-portrait.
- A002. "Adelheim, Yevhen."** *Encyclopedia of Ukraine* 1 (1984): 9.  
Bio-bibliographical data about the literary scholar and critic Ievhen Adel'heim, born 1907. (14 lines).
- A003. "Afanasiev-Chuzhbynsky, Oleksander."** *Encyclopedia of Ukraine* 1 (1984): 16. Port.  
Twenty-three lines of bio-bibliographical data about the poet Oleksandr Afanasiev-Chuzhbyns'kyi (1816–1875), with his b/w portrait.
- A004. Airikyan, Paruir Aranvirovych.** "Armenian nationalist calls for honoring of martyred Ukrainian poet Stus; pens open letter to Gorbachev." *Smoloskyp* 8.36 (Winter 1987): 9.  
The text of an appeal to Gorbachev to allow for Vasyl Stus's body to be reburied in Ukraine and to have his poetry published. With a brief editorial note.
- A005. "Akordy."** *Encyclopedia of Ukraine* 1 (1984): 45.  
About the anthology of Ukrainian lyric poetry published in 1903 in Lviv and edited by Ivan Franko.
- A006. "Alchevska, Khrystia."** *Encyclopedia of Ukraine* 1 (1984): 46. Port.  
Bio-bibliographical data about the poet and translator Khrystia Alchevs'ka (1882–1931), with her b/w portrait. (18 lines).
- A007. "Aleksander Pavlovyč (1819–1900)."** *Carpatho-Rusyn American* 4.3 (Fall 1981): 3. port.  
"Next to Aleksander Duchnovyč... Aleksander Pavlovyč is perhaps the best known and most popular Carpatho-Rusyn poet," says the anonymous author of this article. While most of Pavlovyč's poetry, according to this author, is "filled with themes of economic hardship, starvation and sadness...", he also wrote "a whole series of patriotic poems filled with expressions of love for the Beskyd Mountains..."
- A008. "Aleksandrov, Stepan."** *Encyclopedia of Ukraine* 1 (1984): 49.  
About the author of the poem *Vovkulaka* (1848) (7 lines).
- A009. "Aleksandrov, Volodymyr."** *Encyclopedia of Ukraine* 1 (1984): 49. Port.  
Bio-bibliographical data about the poet, playwright and translator Volodymyr Aleksandrov (1825–1894), with his b/w portrait. (17 lines).
- A010. "Aleksandrovsky, Hryhorii."** *Encyclopedia of Ukraine* 1 (1984): 49.  
About Hryhorii Aleksandrov's'kyi (1873–1936?), a literary scholar. (7 lines).
- A011. "Aleksandrovych, Mytrofan."** *Encyclopedia of Ukraine* 1 (1984): 49.  
About Mytrofan Aleksandrovych (1840–1881), author of ethnographic tales. (8 lines).

- A012. "Aleshko, Vasyl."** *Encyclopedia of Ukraine* 1 (1984): 49–50.  
Fifteen lines about the poet and prose writer Vasyl' Aleshko (born 1889).
- A013. "Andrella, Mykhailo."** *Encyclopedia of Ukraine* 1 (1984): 67.  
Bio-bibliographical data about Mykhailo Andrella (1637–1710), religious writer, polemicist. (17 lines).
- A014. "Andriiashyk, Roman."** *Encyclopedia of Ukraine* 1 (1984): 68.  
Sixteen lines of data about the writer Roman Andriiashyk, born in 1933.
- A015. "Andriichuk, Mykhailo."** *Encyclopedia of Ukraine* 1 (1984): 68.  
Mykhailo Andriichuk (1894–1938) was a journalist and short story writer. (11 lines of bio-bibliographical data).
- A016. "Andriievsky, Oleksii."** *Encyclopedia of Ukraine* 1 (1984): 69. Port.  
Eleven lines of data about Oleksii Andriievskiy (1845–1902), a historian and author of articles about Shevchenko.
- A017. "Andriievych, Marharyta."** *Encyclopedia of Ukraine* 1 (1984): 69–70.  
Fourteen lines of data about Marharyta Andriievych (born 1912), a playwright, translator and actress.
- A018. "Andrushchenko, Yurii."** *Encyclopedia of Ukraine* 1 (1984): 70.  
About the poet Iurii Andrushchenko (1910–1975). (8 lines).
- A019. "Andrusyshen, Constantine."** *Encyclopedia of Ukraine* 1 (1984): 71. Port.  
Fifteen lines of bio-bibliographical data about the scholar and translator Constantine Andrusyshen (1907–1983), with his b/w portrait.
- A020. Andrusyshen, Constantine H.** "Skovoroda, the seeker of the genuine man." *Ukrainian Review* (London) 28. 4 (Winter 1980): 86–96 plus back cover.  
Reprint of an article about Hryhorii Skovoroda published originally in the *Ukrainian Quarterly* in 1946. [For annotation, see *ULE: Articles in Journals and Collections, 1840–1965, A11*].
- A021. "Antonenko-Davidovič, Boris Dmitrievič (Antonenko-Davydovyč, Borys Dmytrovyč).** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 22.  
Bio-bibliographical note about Borys Antonenko-Davydovyč with a focus on his dissident activity. (20 lines).
- A022. "Antonenko-Davidovich, Boris Dmitrievich."** *Who's Who in the Soviet Union* (1984) : 21.  
Eleven lines about the novelist Borys Antonenko-Davydovyč, born 1899.
- A023. "Antonenko-Davydovich, Borys."** *Smoloskyp* 6.24 (Summer 1984): 2. Port.  
An obituary for the writer, who died in May 1984 in Kyiv at the age of 85. Antonenko-Davydovyč is characterized as "one of the thousands of victims of the Soviet regime's assault on Ukrainian literature and culture in the 1930's" who "spent many years in prisons, labor camps and exile."
- A024. "Appeal on behalf of Vasyl Stus."** *Smoloskyp* 3.14 (Winter 1982): 4.  
A news item about an open letter written by the German section of Amnesty International to the Procurator of the Ukrainian SSR protesting the persecution of Vasyl' Stus.
- A025. "An appeal to Mr. Francis King, President of International PEN concerning the commemoration of the late Ukrainian poet, Vasyl' Stus, on the 50th anniversary of his birth."** / Ievhen Sverstiuk, Ivan Svitlychnyi, Viacheslav Chornovil. *Soviet Ukrainian Affairs* 1.4 (Winter 1987): 11–15. Port.  
The appeal, signed by three honorary members of International PEN, requests a commemoration of Stus through UNESCO. The appeal provides biographical data about Stus and a critical characterization of his work and is interspersed with translated fragments of Stus's poetry [cf. **T537**]. With a photo of Stus in exile on p. 12.
- A026. "Appeal: To the Ukrainian Community gathered in [sic] the World Congress of Free Ukrainians and to Ukrainian publishers, to the President of the WCFU."** *ABN Correspondence* 40.2 (March-April 1989): 35.



A plea for technical and financial support of independent scholarly, artistic, and literary publications: *Ievshan zillia*, *Kafedra*, *Ukrains'kyi visnyk*, *Za porohamy* and *Snip*. The appeal, issued on behalf of the Ukrainian Association of the Independent Creative Intelligentsiia, is signed by I. Stasiv-Kalynets', V. Barladianu, M. Osadchyi, and ten other Ukrainian writers.

A027. "Arka." *Encyclopedia of Ukraine* 1 (1984): 111.

About the monthly journal of literature and art published in Munich from July 1947 to February 1948.

A028. "Aspys or Asotsiiatsiia pysmennykiv." *Encyclopedia of Ukraine* 1 (1984): 129.

Aspys was a Ukrainian writers' association in Kyiv in 1923–1924.

A029. "Association for the Advancement of Ukrainian Culture." *Encyclopedia of Ukraine* 1 (1984): 130.

About the Asotsiiatsiia diiachiv ukrains'koi kultury, a society active in the United States and Canada. (22 lines).

A030. "Association of Panfuturists." *Encyclopedia of Ukraine* 1 (1984): 131.

About the Asotsiiatsiia panfuturystiv, known also as Aspanfut, a literary group active in 1922–1925. (9 lines).

A031. "Association of Ukrainian Writers for Young People." *Encyclopedia of Ukraine* 1 (1984): 132.

About the *Ob'iednannia pratsivnykiv literatury dlia ditei i molodi* in. L. Hlibova, founded in Munich in 1946. (20 lines).

A032. "Atamaniuk, Vasyl." *Encyclopedia of Ukraine* 1 (1984): 134.

Seventeen lines of bio-bibliographical data about the poet, writer of short stories and critic, who lived from 1897 to 1940.

A033. "Australians honor Rudenko." *Smoloskyp* 4.16 (Summer 1982): 7. illus.

A facsimile, with a brief editorial note, of the International Valiant for Freedom Award given to Mykola Rudenko by the Freedom Coalition of Melbourne, Australia, on 23 January 1982.

A034. "Author of 'The Gadfly' in Galicia." *Ukrainian Canadian* 37.690 (184) (July/August 1985): 23.

An unsigned note, reprinted from *News from Ukraine*, about Ethel Lillian Voynich (1864–1960) and her stay in Lviv in 1895. E. L. Voynich, the British author of a number of novels, of which *The Gadfly* was the best known, gained fame also as a pioneer translator of Shevchenko. [See *ULE, Books and Pamphlets 1890–1965, B90*].

A035. "Authorities tell Sapelak his books are impounded." *Ukrainian Review* (London), 37.3 (Autumn 1989): 55.

Brief news item about books brought from the West by the writer Stepan Sapeliak that were confiscated by Soviet customs authorities at Moscow's Sheremetev airport.

A036. "Avanhard (Avant-garde)." *Encyclopedia of Ukraine* 1 (1984): 147.

About a writers' organization in Kharkiv in 1926–1929. (8 lines).

A037. "Avdykovych, Orest." *Encyclopedia of Ukraine* 1 (1984): 147.

Orest Avdykovych (1877–1918) was an author of short stories, novels and literary studies. (19 lines).

A038. "Avtomonov, Pavlo." *Encyclopedia of Ukraine* 1 (1984): 148.

Pavlo Avtomonov (born 1922) wrote short stories, novels and literary criticism. (20 lines).

A039. Aycock, Wendell. "Lesia Ukrainka and the Don Juan legend." *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovyi Komitet dlia Vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 125–143. [Parallel texts: Ukrainian and English. English text: 125, 127, 129, 131, 133, 135, 137, 139, 141, 143.]

Aycock examines Lesia Ukrainka's play *Kaninnyi hospodar* in comparison with some of the previous versions of the Don Juan legend, such as those by Tirso, Molière, Mozart and Pushkin, and states that even though Lesia Ukrainka "works within the frame of the legend and makes use of its basic elements," she creates at the same time "a substantially new version, one that reflects her own artistic viewpoints." Aycock discusses the setting and plot

of the play, the theme of freedom, the scenes of seduction, the dinner invitation to the stone statue, the stone imagery and the motif of disguise, but—in his view—"it is Lesia Ukrainka's conception and development of her characters that seem to make her drama strikingly different from the previous versions of the legend."

## B

- A040. "Babii, Oles."** *Encyclopedia of Ukraine* 1 (1984): 153. Port.

Twenty-seven lines about Oles' Babii (1897–1975), author of poetry, prose, plays and literary studies. With his b/w portrait.

- A041. "Babushkin, Oleh."** *Encyclopedia of Ukraine* 1 (1984): 154.

About the literary and film scholar born in 1918. (19 lines).

- A042. "Bacha, Yurii."** *Encyclopedia of Ukraine* 1 (1984): 154.

About Iurii Bacha (born 1932), Ukrainian poet, writer and critic living in Czechoslovakia. (16 lines).

- A043. "Badz'e, Jurij (Badz'o, Jurij)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 34.

Bio-bibliographical note about Iurii Badz'o (born 1936), with a focus on his dissident activity. (14 lines).

- A044. Badz'o, Iurii.** "Badz'o protests new harassment. Denied visit to mother, 82." *Smoloskyp* 8.36 (Winter 1987): 7–8. port.

A memoir by Iurii Badz'o about how he "was given permission to take leave from exile and spend one month in the village of Kopynivtsi in Transcarpathian Region" to visit his 82-year-old mother, and how this permission was revoked upon his arrival in Kyiv. With an editorial note and a b/w portrait of the author.

- A045. Badz'o, Iurii.** "An open letter to the Presidium of the Supreme Soviet of the USSR and the Central Committee of the CPSU from citizen of the Ukrainian SSR, Iurii Vasylovych Badzo." / Tr. from the Ukrainian by Roman Senkus. *Journal of Ukrainian Studies* 9.1 (Summer 1984): 74–94 and 9.2 (Winter 1984): 47–70.

The open letter is a summary of Badz'o's unfinished work "The Right to Live," the manuscript of which was confiscated in February 1979 during a police search of the author's apartment. According to Badz'o, "today's party-state ideology and policies in the sphere of national relations deprive the Ukrainian nation...of its fundamental and decisive right—the right to live." The author discusses what are in his view "conditions of ideological ethnocide, political injustice, cultural second-rateness, and spiritual inadequacy" forced upon Ukrainian people. Badz'o calls attention to the fact that government policies in the USSR have "resulted in the substantial forcing-out of the use of Ukrainian in all spheres of life" in Ukraine. He cites statistics and examples of Russification in education, in book publishing, in historical scholarship, in literature, theater and film, as well as instances of "endless repressions of those Ukrainians who oppose Russification..."

- A046. Badz'o, Iurii.** "The return of Ukrainian poet—Wasył Stus." *ABN Correspondence* 40.4 (July-August 1989): 15–17.

Translation of a letter written by Iurii Badz'o from his exile in Yakutia to the weekly *Literaturna Ukraina*. The letter, dated 5 December 1987, demands from the leadership of the Writers' Union of Ukraine to begin the process of civic rehabilitation of Wasył Stus, a poet who, according to Badz'o, spent 13 years "in concentration camps behind barbed wire and in exile" and died "on the night of 2nd-3rd March 1985, in his prison cell in the Urals." In Badz'o's view, Stus's place "comes close to that of Shevchenko." Badz'o proposes that Stus's works, hitherto available only outside the USSR, be published and that 6 January 1988, Stus's 50th birthday, be marked on the pages of *Literaturna Ukraina* as the first step in the poet's rehabilitation. The letter is accompanied by a brief note from UCIS.

- A047. Badz'o, Iurii.** "The right to life: the national issue" / by Yuriy Badz'o. *ABN Correspondence* 31.2 (March-April 1980): 8–13.

The text of an open letter addressed to "the Supreme Soviet of the USSR, foreign Communist parties and the democratic citizens of the world." Badz'o, a literary scholar arrested on 23 April 1979 for alleged crimes against

the state, analyzes Ukrainian history and Ukrainian-Russian relations, concluding that "the imperialist-chauvinist policy of the CPSU has denied the Ukrainian nation its right to life." With a brief editorial note.

- A048. Badz'o, Iurii.** "To everyone who is capable of hearing the cry of human suffering." Appeal by Yuriy Badzio. *ABN Correspondence* 38.6 (November-December 1987): 1-5. port.

According to the editorial note appended, the appeal was dated 31 August and reached the West via *samydyav* channels. Badz'o protests the treatment to which he was subjected while attempting to visit his ailing 82-year-old mother and appeals to the Secretary-General of the UN, Javier Pérez de Cuéllar, to US Senator Daniel Patrick Moynihan, to the writer Gabriel García Márquez and to Mother Theresa to intercede on his behalf with the Soviet authorities.

- A049. "Badzo, Yurii."** *Encyclopedia of Ukraine* 1 (1984): 158. Port. on 159.

Twenty-three lines of bio-bibliographical data about Iurii Badz'o, literary critic and writer (born 1936).

- A050. "Bagmut, Ivan Andrianovich."** *Who's Who in the Soviet Union* (1984): 35.

A bio-bibliographical note about Ivan Bahmut (13 lines).

- A051. "Bahattia."** *Encyclopedia of Ukraine* 1 (1984): 159.

About the literary almanac edited by I. Lypa and published in Odessa in 1905.

- A052. "Bahliuk, Hryhorii."** *Encyclopedia of Ukraine* 1 (1984): 159.

Hryhorii Bahliuk (1905-1938) was a writer and journalist, editor of the literary journal *Zaboi* (*Literaturnyi Donbas*) (8 lines).

- A053. "Bahmut, Ivan."** *Encyclopedia of Ukraine* 1 (1984): 159.

Ivan Bahmut (1903-1975) wrote travel books and books for children. (12 lines).

- A054. Bahrij-Pikulyk, Romana.** "The individual and history in the historical novel: P. Kulish's *The Black Council*." *Canadian Slavonic Papers* 24.2 (June 1982): 152-160.

*Chorna Rada* by Panteleimon Kulish has attracted attention primarily as a social study, says Bahrij-Pikulyk, and only Borys Neiman tried in 1927 "to demonstrate that *The Black Council* was a historical novel in the tradition of Sir Walter Scott." Bahrij-Pikulyk attempts to vindicate Neiman's classification in this article, based on her 1978 University of Toronto doctoral dissertation entitled "*Taras Bul'ba* and *The Black Council*: Adherence to and divergence from Sir Walter Scott's historical novel pattern."

- A055. Bahrij-Pikulyk, Romana.** "Superheroes, gentlemen or pariahs? The Cossacks in Nikolai Gogol's *Taras Bulba* and Panteleimon Kulish's *Black Council*." *Journal of Ukrainian Studies* 5.2 (Fall 1980): 30-47.

The author distinguishes between historical romances that "present illusionary worlds in which the heroes remain heroes and succeed in all sorts of incredible adventures and where the action consists of a fantastic succession of events" and historical novels that focus "on common, everyday, middle class reality," have "a non-heroic hero, a plot that issues from character, and a deromanticizing style." She discusses at length Gogol's *Taras Bul'ba*, which is classified as a historical romance, and P. Kulish's *Chorna rada*, which is, in the author's view, a historical novel with a historical framework.

- A056. Bahrij-Pikulyk, Romana.** "The use of historical sources in *Taras Bulba* and *The Black Council*." *Studia Ucrainica* 2 (1984): 49-64.

A revised and expanded version of a paper presented at the Canadian Association of Slavists' Conference at the University of Ottawa in June 1982. Kulish's *The Black Council*, says the author, was written as a refutation of and challenge to Gogol's *Taras Bul'ba*. "The only feature that these two works share is the romantic subject matter of the cossacks; yet, while Gogol's treatment of this subject is romantic, Kulish's is not. *Taras Bul'ba* is an inflationary, subjective and thoroughly romantic work written in the tradition of romance, whereas *The Black Council* is a deflationary and critical work belonging to the tradition of the Realist novel," says Bahrij-Pikulyk. Gogol's approach was mythical and subjective; Kulish, on the other hand, "made wide use of a variety of Ukrainian and non-Ukrainian historical and ethnographic sources," and the author makes an attempt to document this.



- A057. Bahry, Romana.** "J. J. Rousseau's *Émile* and P. Kulish's views on education." In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 57–79. Biblio.

"Like Rousseau, who in his *Émile* provides not just a manual on education but a 'philosophical treatise on the nature of man,' Kulish in his *Letters* and other essays presents his views on education in a philosophical framework which addresses such issues as the nature of man, ethics, and freedom," says Bahry. She claims that Kulish's views on the goodness of human nature and the dichotomy between the "heart" and the false exterior "are largely derived from Rousseau." Kulish's innovation, according to Bahry, "lies in his addition of the national dimension to education..."

- A058. "Baidebura, Pavlo."** *Encyclopedia of Ukraine* 1 (1984): 160.

Fourteen lines of bio-bibliographical data about Pavlo Baidebura (born 1901), author of short stories and books for children.

- A059. Baklanova, Lyubov.** "Bard of Bukovina: centennial of the death of Yuri Fedkovich." *Forum* 73 (Spring 1988): 23–25. illus., port.

A brief biography of Iurii Fed'kovych illustrated with a b/w portrait of the poet and accompanied by six of Fed'kovych's poems reprinted from *The Ukrainian Poets* (1963) [cf. T101]. Fed'kovych, according to Baklanova, "reflected in his works the exploitation in rural areas, asserted a firm belief in the strength of the people and in their inevitable victory over the oppressors."

- A060. Balan, B.** "Kysilevska, Olena." *Encyclopedia of Ukraine* 2 (1988): 735–736. Port.

About Olena Kysilevs'ka, née Simenovych (1869–1956), journalist, community activist and writer. With a b/w portrait by M. Dmytrenko.

- A061. Balan, Jars.** "Some notes towards the writing of a history of the Ukrainian literary institution in Canada." *Canadian Review of Comparative Literature* 16.[3/4] (September-December 1989): 745–762. Biblio. (Special issue: Literatures of lesser diffusion).

An overview of the development of Ukrainian literature in Canada, which, in Balan's view, "has been characterized by fairly consistent growth and a steady movement towards greater sophistication. Essentially, each generation of immigrants has made a distinctive contribution to the evolving literary culture and tradition and in the process transforming Ukrainian-Canadian belles-lettres from a cottage industry to a semi-professional activity." The scope of the article is limited to literary works written originally in Ukrainian. Rather than enumerating the works and authors who constitute the body of this literature, Balan offers critical observations on various trends and characteristics and makes a number of detailed suggestions for what he considers to be much-needed critical studies and English-language anthologies of this literature still to be published.

- A062. Balan, Jars.** "Ukrainian writing." *Oxford Companion to Canadian Literature*. Gen. ed.: William Toye. Toronto: Oxford University Press, 1983. 807–810.

A critical survey of Ukrainian literature in Canada from the first poem published in Ukrainian by Ivan Zbura (dated 1898) to the contemporary Ukrainian novelist Ulas Samchuk. Balan surveys the literary contributions of Ukrainians against the different social backgrounds of the four waves of Ukrainian immigration to Canada and singles out for special attention an anthology of indigenous Ukrainian folk poetry, *Pisni pro Kanadu i Avstriiu* (1908; 4th ed. under a changed title in 1927), which sold over 50,000 copies; Paul Crath (Krat) (1882–1952), "perhaps the most interesting writer of the pioneer generation," Andrii Babiuk (1897–1937), also known under his literary pseudonym, Myroslav Irchan, who, according to Balan, "wrote much that enriches both the tradition of Ukrainian writing in Canada and the larger Canadian literary heritage," Illia Kyriak (Kiriak) (1889–1955), the author of *Syny zemli*, "a well-told story that chronicles many of the important stages in the development of Ukrainian-Canadian life," and Ulas Samchuk (born 1905), "the foremost living author among the post-war immigrants." Other writers are mentioned briefly. Balan notes the role of the writers' association "Slovo" and devotes a separate paragraph to Ukrainian-Canadian authors writing primarily or exclusively in English.

- A063. Balla, Gyula.** "The poetry of the Ukrainian 'New Wave.'" *Acta Litteraria Academiae Scientiarum Hungaricae* 25.3–4 (1983): 387–394.

The poets of the 1960s "had to shoulder the responsibility of restoring the respectability of poetry," says Balla. The article concentrates on the work of Ivan Drach, "the most accomplished member of this group of poets." "In Ivan Drach's poetry, we can witness a peculiar interpretation and renewal of the balladistic form that transcends

the genre as it is," says the author. Interspersed with some unattributed translated fragments of Drach's poetry [cf. T077]. With a note about historical antecedents and about Ukrainian writers outside Ukraine proper.

A064. "Bandrivsky, Dmytro." *Encyclopedia of Ukraine* 1 (1984): 169–170.

Dmytro Bandrivs'kyi (b. 1897) was an author of short stories, poetry and articles. (19 lines).

A065. "Barabash, Yurii." *Encyclopedia of Ukraine* 1 (1984): 174.

Thirteen lines of bio-bibliographical data about Iurii Barabash, a literary scholar born in 1931.

A066. "Barahura, Volodymyr." *Encyclopedia of Ukraine* 1 (1984): 175.

Bio-bibliographical data about the journalist and author of juvenile books, born 1910. (13 lines).

A067. "Barvinok, Hanna." *Encyclopedia of Ukraine* 1 (1984): 180. Port.

Bio-bibliographical data about Oleksandra Bilozers'ka Kulish (1828–1911), who wrote short stories under the pseudonym Hanna Barvinok. With her b/w portrait. (12 lines).

A068. "Barvinsky, Volodymyr." *Encyclopedia of Ukraine* 1 (1984): 181. Port.

Volodymyr Barvins'kyi (1850–1883) was the author of short stories, novels and literary articles. (23 lines with b/w portrait).

A069. "Bash, Iakov Vasil'evich (real name: Bashmak)." *Who's Who in the Soviet Union* (1984): 41.

Bio-bibliographical entry about the writer Iakiv Bash (born 1908). (12 lines).

A070. "Bazhan, Mykola (Nikolai Platonovich)." *A Biographical Dictionary of the Soviet Union, 1917–1988* /

Jeanne Vronskaya with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 32.

A biographical profile of nine lines.

A071. "Bazhan, Mykola Platonovich." *Who's Who in the Soviet Union* (1984): 43.

Thirty-three lines of bio-bibliographical data about the poet Mykola Bazhan, born in 1904.

A072. "Bazhansky, Mykhailo." *Encyclopedia of Ukraine* 1 (1984): 188.

Mykhailo Bazhans'kyi (b. 1910) was the author of short stories and memoirs. (7 lines).

A073. Bazylevs'kyi, Volodymyr. "Lina Kostenko: poet as philosopher." *Soviet Ukrainian Affairs* 1.4 (Winter 1987): 21–24. Port. on 22.

Excerpts from the article "Poeziia iak myslennia," published originally in *Literaturna Ukraina* (10 September 1987). Lina Kostenko, says Bazylevs'kyi, "belongs to those poets who know how to perceive the national in the universal. Her subjects always have a second dimension which allows her to refute the view that history can only be interpreted from one perspective." Interspersed with some poetry fragments in interlinear translation. [cf. T239].

A074. "Bedzyk, Dmytro." *Encyclopedia of Ukraine* 1 (1984): 190.

Twenty-three lines of bio-bibliographical data about the writer and playwright (born 1898).

A075. "Bedzyk, Dmytro Ivanovich." *Who's Who in the Soviet Union* (1984): 44.

Bio-bibliographical data about the writer Dmytro Bedzyk, born 1898. (22 lines).

A076. "Bedzyk, Iurii Dmytrovych." *Who's Who in the Soviet Union* (1984): 44.

About the author Iurii Bedzyk, born 1925. (18 lines).

A077. "Belous, Dmytro Grigor'evich." *Who's Who in the Soviet Union* (1984): 46.

About the Ukrainian poet and satirist Dmytro Bilous, born 1920. (15 lines).

A078. Belska, Lidia. "In a family new and free." *Ukrainian Canadian* 36.675 (169) (March 1984): 22–23. illus.

About a forthcoming publication dedicated to the 170th birth anniversary of Shevchenko to be published by *Radians'kyi pys'mennyk*.

- A079. "Ben, Stepan." *Encyclopedia of Ukraine* 1 (1984): 201.

About Stepan Benduzhenko (1900–1939), a poet who wrote under the pen name Stepan Ben (9 lines).

- A080. Benedek, András S. "Some stylistic and thematic peculiarities of the contemporary Ukrainian prose." *Acta Litteraria Academiae Scientiarum Hungaricae* 26.1–2 (1984): 291–296.

A critical analysis of twentieth-century Ukrainian prose and its major trends. Benedek writes about the "heroic Romanticism depicting an idealized reality" of an earlier era and the "poetic prose that could express the life of the heart..." of the 1960s. He mentions the "ascetical" short story and documentarist novels and discusses the "traditional historical novel" and the innovative historical novel, which can, "beside the epic evocation of the past, detect the social and psychological processes that underlie the historical events." He writes about the intellectual or psychoanalytical prose that "poses the most pressing questions of our days" and is especially impressed with the "chimerical prose" that in Ukraine grew out of "rather rich and viable" "traditions of a grotesque realism." According to Benedek, "the chimerical novel that aspires toward higher peaks of literature does nothing else but reestablishes the once broken continuity of literary development arching from Kotlarevski through Kvitka-Osnovyanenko up to the writers of the present day, thereby incorporating a forgotten store of national culture." A number of writers are mentioned, some in unusual Hungarian transliteration, e.g., Khirir Tyutyunnik, Ievhen Khutsalo, Oles Khonchar, Pavlo Zakhrebelni and others.

- A081. Bennett, Virginia. "Mykola Khvylovyi's 'Redaktor Kark'—a fictional antecedent to his pamphlets." *Slavic and East European Journal* 31.2 (Summer 1987): 158–170.

Mykola Khvylovyi's short story "Redaktor Kark," written two years earlier than his pamphlets, expresses a number of ideas that were later integrated into Khvylovyi's polemical articles, says Bennett. She focuses on Khvylovyi's methods of conveying his political beliefs through the structure, plot and symbolism of "Redaktor Kark," discussing such things as the narrative organization and style of the short story, the impressionistic scenes and encounters, and the symbolic images used to convey observations and feelings.

- A082. "Berdnyk, Aleksander Pavlovič (Berdnyk, Oles' Pavlovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 48.

Bio-bibliographical data about Oles' Berdnyk, with a focus on his dissident activity. (12 lines).

- A083. "Berdnyk, Lytvyn sentenced." *ABN Correspondence* 31.2 (March–April 1980): 39–40. port.

Brief news item about Oles' Berdnyk, Iurii Lytvyn and M. Horbal', with Berdnyk's portrait on p. 40. According to this news item, Berdnyk was sentenced to six years of imprisonment and three years of exile, and Lytvyn to three years of imprisonment, while no data were available on Horbal's trial.

- A084. Berezny, Vasil. "The sower of wisdom." *Ukraine* 8 (84) (August 1983): 22–23. illus., part col.

A popularly written biography of Oles' Honchar, illustrated with a large color portrait of the writer, a color illustration showing Honchar's books translated into foreign languages, and a b/w snapshot of Honchar with the cosmonaut Yuri Gagarin. A number of Honchar's books are mentioned with an emphasis on the writer's popularity among his readers. The following brief passage is typical of this long article's style and substance: "The novel *Tronka* holds a special place in Honchar's legacy. Using literary devices characteristic only of his style, the author describes endless steppes of Ukraine and its people. "For me, reading *Tronka*," writes worker Shilyaev from Donetsk, "was like listening to music that moves you and fills your soul with the joy of life. The author has put a great deal of emotion into his creation, and it is truly a paean to the laborers of our land—honest, hard-working people."

There is no mention in the article of Honchar's novel *Sobor*.

- A085. "Bernshtein, Mykhailo." *Encyclopedia of Ukraine* 1 (1984): 210.

About the literary critic and historian, born 1911. (10 lines).

- A086. "Berynda, Stepan." *Encyclopedia of Ukraine* 1 (1984): 212.

About the seventeenth-century printer, engraver and poet. (11 lines).

- A087. Beryslavskiy, Mykola. "Excerpt from the Ukrainian Herald." *Soviet Nationality Survey* 5.4 (April 1988): 7–8.

A reader's response to questions about literary and cultural life in Ukraine raised originally by the literary journal *Zhovten'*, but published in the unofficial Ukrainian Herald (*Ukrains'kyi visnyk*). The author provides some statistical data about the publication of journals—literary, scholarly and popular—in Ukraine and in foreign



countries, deploring the fact that most scholarly journals and books are published not in Ukrainian but in Russian.

**A088. "[Beyond tradition: a symposium on contemporary Ukrainian poetry]." *Studia Ucrainica* 4 (1988): 1-128.**

A special issue of *Studia Ucrainica* edited by Irena R. Makaryk and consisting of selected papers read at a symposium at the University of Ottawa on 4-6 October 1985. The issue contains articles in English and Ukrainian. **Contents: articles in English on Ukrainian literature:** Preface / I. R. M. — Bilingualism in literature: some personal remarks on bilingual writing / Yuriy Tarnawsky. — Poetry and politics / Marco Carynnyk. — Language in the poems of Oleksander Smotrych / Marta Horban-Carynnyk. — The evolution of Mykola Rudenko's philosophy in his poetry / Victor Swoboda.

The preface states the objective of the symposium, which was "to assess the directions and achievement of Ukrainian poetry around the world." — Yuriy Tarnawsky, who writes both in Ukrainian and in English, discusses his works in both languages "in order to draw some conclusions about the influence of language on a literary work." [See also annotation under **A1540**]. His article is illustrated with three poems, each of which appears both in a Ukrainian and an English version. [cf. **T582**]. — Carynnyk's article is about the life and poetry of Vasyl' Stus [See also annotation under **A157**] and is illustrated with excerpts from Stus's diary and with two of his poems, both in the original and in translation. [cf. **T550**]. — Marta Horban-Carynnyk considers "the question of the changing relevance of the early criticism to Smotrych's poetry, by examining both the texts and the commentary on them." [See also annotation under **A507**]. — Swoboda provides a critical silhouette of Mykola Rudenko and traces his career from a successful Soviet writer and secretary of the Communist party organization of writers to a dissident and political prisoner. [See also annotation under **A1506**]. Translated excerpts of Rudenko's poetry appear as illustrations. [cf. **T430**].

**A089. Bezsmertnyi, Ivan. "Meet writer Valerii Shevchuk." *Soviet Ukrainian Affairs* 2.1 (Spring 1988): 31-33.**

Excerpts from an interview with Valerii Shevchuk published originally in Ukrainian in *Molod' Ukrainy* (8 March 1988). In response to questions posed by his interviewer, Shevchuk speaks about the Shevchenko Prize, which was awarded to him recently, about his interest in the Ukrainian classics, especially his work on Shevchenko, Skovoroda, and the Chronicle of Samiilo Vlychko, and about the routine of his working day and his family.

**A090. "Bibliography of the works of G. S. N. Luckyj." *In Working Order: Essays Presented to G. S. N. Luckyj* Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 1-8.**

A chronological listing of 87 books, journals and articles written or edited by G. S. N. Luckyj from 1949 to 1989. Many of the entries are in English and deal with Ukrainian literature. Book reviews are not included.

**A091. "Bida, Constantine." *Encyclopedia of Ukraine* 1 (1984): 222.**

Bio-bibliographical data about the literary scholar, who was born in 1916 and died in 1979. (14 lines).

**A092. Bilecki, Anthony. "Pathways of Ivan Franko." *Ukrainian Canadian* 39.706 (200) (January 1987): 36-40. illus.**

A travelogue.

**A093. Bilenko, Volodymyr. "Mission of friendship" / by Volodymyr Bilenko. *Ukraine* 8 (108) (August 1985): 18-19. col. illus.**

On publishing programs of Dnipro Publishers, by its director.

**A094. "Biletsky, Leonyd." *Encyclopedia of Ukraine* 1 (1984): 225. Port.**

Bio-bibliographical data about Leonid Biletskyi (1882-1955), literary historian and critic. (24 lines and b/w portrait).

**A095. Bilets'kyi, Platon. "The artist" / Platon Biletsky. *Ukraine* 8 (144) (August 1988): 40-[42]. illus., part col.**

About Taras Shevchenko and his story "Khudozhnik," an English translation of which is to be published by Mistetstvo Publishers of Kyiv in 1989. The article is illustrated with reproductions from the dustcover of the book, color reproductions of Vasilii Shternberg's painting "Ferry-place on the Dnieper at Kyiv" and his pencil drawing of Shevchenko, Shevchenko's painting "A gypsy telling fortune to a Ukrainian girl," and Karl Brüllow's (Brülov's) portrait of Vasilii Zhukovskii.

**A096. Bilinsky, Yaroslav. "Shcherbytskyi, Ukraine and Kremlin politics." *Problems of Communism* 32.4 (July-August 1983): 1-20. illus.**

Subsections of this article entitled "The language issue" and "Dissent" discuss on pp. 7-9 the work of Ukrainian

writers O. Honchar, L. Kostenko, V. Symonenko and M. Rudenko. Large b/w portraits of Honchar and Rudenko appear on pp. 8 and 9 respectively.

**A097. "Bily, Volodymyr."** *Encyclopedia of Ukraine* 1 (1984): 231.

Volodymyr Bilyi (b. 1894) was an ethnographer and literary scholar. (14 lines).

**A098. "Biographical notes."** *Ethnocide of Ukrainians in the U.S.S.R.* The Ukrainian Herald, issue 7–8 (Spring 1974): an underground journal from Soviet Ukraine. Comp. by Maksym Sahaydak. Intro. by Robert Conquest. Tr. from the Ukrainian and ed. by Olena Saciuk and Bohdan Yasen. 2d ed. Baltimore: Smoloskyp, 1981. 187–204.

Brief biographies of Ukrainian literary and art figures referred to in the text of the book. The following writers are covered (the book's original spelling appears in brackets in cases where the transliteration is different): Roman Andriiashyk (Andriyashyk), Borys Antonenko-Davydovych, Bohdan Antonych, Ivan Bahrianyi (Bahryany), Oles Berdnyk, Ivan Bilyk, Kost' Burevii (Bureviy), Vasil' Chaplenko, Viacheslav (Vyacheslav) Chornovil, Mykhailo Drai-Khmara (Mykhaylo Dray-Khmara), Ivan Dziuba (Dzyuba), Dmytro Fal'kivs'kyi (Falkivsky), Ivan Franko, Oleksa Hryshchenko, Roman Ivanychuk, Viktor Ivanysenko, Ihor Kalynets', Sviatoslav Karavans'kyi (Svyatoslav Karavansky), Mykola Khvylovyi (Khvylovy), Hryhorii (Hryhoriy) Kochur, Lina Kostenko, Hryhorii (Hryhoriy) Kosynka, Mykhailo Kotsiubyns'kyi (Mykhaylo Kotsyubynsky), Zinovii Krasivs'kyi (Zinoviyy Krasivsky), Ivan Krushel'nyts'kyi (Krushelnitsky), Mykola Kulish, Mykola Lukash, Anatolii (Anatoliy) Lupynis, Arkadii Liubchenko (Arkadiy Lyubchenko), Valentyn Moroz, Ivan Ohienko (Ohiyenko), Mykhailo Osadchyi (Mykhaylo Osadchy), Serhii (Serhiy) Plachynda, Ievhen (Yevhen) Pluzhnyk, Leonid Pliushch (Plyushch), Vasil' Ruban, Iryna Senyk, Markiiian (Markiyan) Shashkevych, Taras Shevchenko, Danylo Shumuk, Iryna Stasiv-Kalynets', Vasil' Stus, Ievhen Sverstiuk (Yevhen Sverstyuk), Ivan Svitlychnyi (Svitlychny), Vasil' Symonenko, Lesia Ukrainka (Lesya Ukrayinka), Oleksa (Oleksiyy) Vlyz'ko, Serhii Iefremov (Serhiy Yefremov), Mykola Zerov.

**A099. "Biographical notes on members of the Ukrainian Helsinki Group."** *The Human Rights Movement in Ukraine: Documents of the Ukrainian Helsinki Group, 1976–1980.* Ed. by Lesya Verba and Bohdan Yasen. Assoc. ed. Osyp Zinkewyc. Intro. by Nina Strokata. Pref. by Andrew Zwarun. Baltimore: Smoloskyp, 1980. At head of title: Helsinki Guarantees for Ukraine Committee. 251–265.

Brief biographical data on Ukrainian Helsinki Group members as of 20 October 1980. Among the founding members are writers Oles' Berdnyk (pp. 251–252) and Mykola Rudenko (pp. 253–254); writers Viacheslav Chornovil (pp. 255), Mykola Horbal' (p. 256), Sviatoslav Karavans'kyi (Karavansky, pp. 256–257), Zynovii Krasivs'kyi (Krasivsky, p. 257), Iurii Lytvyn (Yuriy Lytvyn, p. 258), Iryna Senyk (p. 260), Danylo Shumuk (p. 261–262), Ivan Sokul's'kyi (Sokulsky, p. 263) and Vasil' Stus (pp. 263–264) are listed as members.

**A100. "Birchak, Volodymyr."** *Encyclopedia of Ukraine* 1 (1984): 235. Port.

Birchak (1881–1945) was the author of short stories, novels and literary studies. (22 lines and b/w portrait).

**A101. Bird, Thomas E.** "Honchar, Oles." *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar, 1981–1984. 2 (1982): 390–391. Bibliography.

"Honchar's artistic development has paralleled a growth in national self-awareness," says Bird. "Despite his status as a pillar of Communist society, he has dealt in a forthright manner with moral dilemmas in his wartime and war-focused pieces, and with the question of cultural vandalism by unsympathetic bureaucrats in his postwar writing." Honchar's masterpiece—the novel *Sobor*, according to Bird, "is an indictment of the Russian authorities and their Ukrainian minions who are oblivious to the values of the Ukrainian past and ruthless in uprooting them." Honchar, says Bird, "has taken as his civic and literary task a serious, longterm, unrelenting assessment of his nation's present and past, distinguishing the healthy impulses from the pernicious, and postulating spiritual absolutes as the inescapable answer to current problems."

**A102. Birnbaum, Henrik.** "The Balkan Slavic component of medieval Russian culture." *Medieval Russian Culture*. Ed. by Henrik Birnbaum and Michael S. Flier. Berkeley: University of California Press, 1984. (California Slavic studies, 12): 3–30.

Bulgaria, says Birnbaum, "not only provided the linguistic vehicle for transferring a rich and sophisticated body of writing to Kievan Rus', but, in addition, the Bulgarian men of letters, by having selected, absorbed, and assimilated a specific portion of the Byzantine literary legacy, largely determined, at least initially, also the kind, amount, and content of literature that would find its way to the relatively small group of readers among the Eastern Slavs." The Serbian impact on Old Rus', according to Birnbaum, "came later than the Bulgarian influence," but was

of even broader scope, "since it affected not only the language and literature of Old Rus' but also its remarkable religious art."

- A103. Birnbaum, Henrik.** "Orality, literacy, and literature in Old Rus'." *Welt der Slaven* 30.1 n.F. 9.1 (1985): 161–196. (184–196: Bibliography).

A discussion of what the author calls "two contradictory prejudices" about "the extent, impact, and value of literature in medieval Russia," particularly "as it compares with medieval literature in Western and Central Europe."

- A104. "Biss, Yeva."** *Encyclopedia of Ukraine* 1 (1984): 237.

About Ieva Biss (b. 1921), Ukrainian playwright and writer in Czechoslovakia. (15 lines).

- A105. "Bitter confrontation at Kyiv writers' plenum."** *Ukrainian Review* (London). 37.2 (Summer 1989): 65–66.

UCIS brief news item about the 31 January plenum of the Kyiv branch of Ukrainian Writers' Union. The confrontation referred to was between the writers and the Communist Party's head of ideology, Leonid Kravchuk.

- A106. "Blakytny, Vasyl."** *Encyclopedia of Ukraine* 1 (1984): 247. Port.

About Vasyl' Ellan-Blakytnyi (1894–1925), (pseudonym of Vasyl Ellans'kyi), writer, poet and journalist. (24 lines and b/w portrait).

- A107. "Blokhyn, Yurii."** *Encyclopedia of Ukraine* 1 (1984): 248. Port.

About the literary scholar Iurii Blokhyn (b. 1909), who writes under the pseudonym Iurii Boiko. (18 lines + b/w portrait).

- A108. "Bobynsky, Vasyl."** *Encyclopedia of Ukraine* 1 (1984): 250. Port.

Vasyl' Bobyns'kyi (1898–1938) was a poet, translator and journalist. (27 lines + b/w portrait).

- A109. Bogatyrev, P. G.** "Dovbush, Oleksa." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 239.

Eighteen lines of data about Oleksa Dovbush, the leader of Carpathian *opryshky*, a hero of Ukrainian folklore and literature. With bibliographical references.

- A110. Bohachevsky-Chomiak, Martha.** "Kobrynska's feminist socialism." In her *Feminists Despite Themselves: Women in Ukrainian community life, 1884–1939*. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1988. 71–85.

A study of Nataliia Kobryns'ka (b. 1851), the author of feminist fiction and the editor of *Pershyi vinok*, the first Ukrainian women's literary almanac published in 1887. The focus of the study is on the writer's biography and her social and political views; Kobryns'ka's literary works are discussed, but not analyzed.

- A111. Bohachevsky-Chomiak, Martha.** "Natalia Kobryns'ka: a formulator of feminism." *Nationbuilding and the Politics of Nationalism: essays on Austrian Galicia* / Andrei S. Markovits and Frank E. Sysyn, eds. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, 1982. (Harvard Ukrainian Research Institute. Monograph series). 196–219.

An earlier variant of the study that eventually became a chapter in the author's book *Feminists Despite Themselves* (1988). [See annotation under **A110**].

- A112. Bohachevsky-Chomiak, Martha.** "Olha Kobylianska in literature: feminism as the road to autonomy." In her *Feminists Despite Themselves: Women in Ukrainian community life, 1884–1939*. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1988. 103–110.

"By viewing feminism as a striving toward individualism and self-esteem, Kobylianska strengthened the pragmatic bent of Ukrainian women, creating role models for them," says the author. This biographical study of Ol'ha Kobylianska (1863–1942) analyzes at some length the writer's feminist novel *Tsarivna* and discusses some of her other works. It provides also, as a background, additional silhouettes of the writers Uliana Kravchenko (Nementovs'ka), born Julia Schneider (1861–1947), and Ievheniia Iaroshyns'ka (1868–1904).

- A113. "Bohatsky, Pavlo."** *Encyclopedia of Ukraine* 1 (1984): 252–253. Port.

Pavlo Bohats'kyi (1883–1962) was a writer, literary scholar and bibliographer. (26 lines + b/w portrait).



- A114. Bohdan, Vasil.** "Rewarding good work and talent." *Ukraine* 5 (57) (May 1981): 3. illus.  
About Taras Shevchenko State Prizes of the Ukrainian SSR; an overview of 20 years.
- A115. "Bohdan Romanenchuk."** *Ukrainian Quarterly* 45.1 (Spring 1989): 90.  
A brief obituary of the literary scholar who died in Philadelphia on 13 January 1989 at the age of 83.
- A116. "Boieslav, Marko."** *Encyclopedia of Ukraine* 1 (1984): 261.  
Marko Boieslav was the pseudonym of an underground poet of the Ukrainian Insurgent Army (UPA). (9 lines).
- A117. "Boiko, Hryhorii."** *Encyclopedia of Ukraine* 1 (1984): 261.  
Hryhorii Boiko (1923–1978) wrote poetry for children. (8 lines).
- A118. Boiko, Iurii.** "*Lesia Ukrainka v shukanniakh styliu*" / Iu. Boiko. *Lesia Ukrainka, 1871–1971*. Philadelphia: *Svitovyi Komitet dlia Vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971–1980*. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 50.  
English summary of a Ukrainian article about the style of Lesia Ukrainka's works.
- A119. Boiko, Iurii.** "Ukrainian romanticism as a subject of research." / Yuriy Boyko-Blokhyn. *Ukrainian Review* (London). 32.2 (Summer 1984): 56–61.  
An essay about three periods of Ukrainian romanticism: the Kharkiv period, 1820–1840 (Sreznhev's'kyi, Metlyn's'kyi), the Kyiv period, 1840–1847 (Kostomarov, Kulish, Shevchenko), and the St. Petersburg period, 1850–1864 (Marko Vovchok), as well as about neo-romanticism in the works of I. Franko, L. Ukrainka and M. Khvylovyi.
- A120. "Boiko, Ivan."** *Encyclopedia of Ukraine* 1 (1984): 261.  
About the bibliographer and writer who lived from 1908 to 1970. (16 lines).
- A121. "Boiko, Vasil."** *Encyclopedia of Ukraine* 1 (1984): 261.  
Vasil' Boiko (1892–1938) was a literary scholar. (7 lines).
- A122. "Borduliak, Tymotei."** *Encyclopedia of Ukraine* 1 (1984): 273. Port.  
Nineteen lines of bio-bibliographical data about the prose writer and translator Tymotei Borduliak (1863–1936).  
With b/w portrait.
- A123. "Borolych, Yurii."** *Encyclopedia of Ukraine* 1 (1984): 275.  
About Iurii Borolych (1921–1973), a Ukrainian writer in Czechoslovakia. (14 lines).
- A124. "Borovykovsky, Levko."** *Encyclopedia of Ukraine* 1 (1984): 276. Port.  
Twenty-one lines of data about Levko Borovykovs'kyi (1806–1889), poet, writer, translator. With his b/w portrait.
- A125. "Borshosh-Kumiatskii, Iulii Vasil'evich."** *Who's Who in the Soviet Union* (1984): 57.  
About Iulii Borshosh-Kumiats'kyi, the poet, born 1905. (10 lines).
- A126. "Borshosh-Kumiatsky, Yulii."** *Encyclopedia of Ukraine* 1 (1984): 277.  
Fourteen lines about the poet Iulii Borshosh-Kumiats'kyi (1905–1978).
- A127. "Borys Antonenko-Davydovych."** *Ukrainian Quarterly* 40.2 (Summer 1984): 223–224.  
An obituary in the "Chronicle of Current Events" for the writer, who died at the age of 85. The obituary provides some data about the writer's private life. In the late 1960s, says this anonymous note, Borys Antonenko-Davydovych became "a mentor and father-figure to a new generation of nationally conscious Ukrainian poets, writers and intellectuals."
- A128. "Borys Antonenko-Davydovych dead."** *Ukrainian Review* (London), 32.3 (Autumn 1984): 57.  
Brief obituary note, unsigned.

- A129. "Borzenko, Serhii."** *Encyclopedia of Ukraine* 1 (1984): 281.  
About the writer and journalist Serhii Borzenko (1909–1972). (11 lines).
- A130. "Borziak, Dmytro."** *Encyclopedia of Ukraine* 1 (1984): 281.  
About the short story writer Dmytro Borziak (1897–1938). (16 lines).
- A131. Boshyk, Yury.** "Shevchenko: Ukraine's immortal bard (1814–1861)." *Forum* 61 (Spring 1985): 14–15. illus., port.  
"Although his poetry and writings also express the universal themes of love and betrayal, inhumanity and compassion, nature and man, Shevchenko once wrote that he wanted, through literature, to restore a sense of dignity and self-confidence to his people," says Boshyk. The article, written for the poet's anniversary, is illustrated with the 1859 Shevchenko photograph and other illustrations.
- A132. Boshyk, Yury.** "Taras Shevchenko (1814–1861): Commemorating the 125th anniversary of Shevchenko's death." *Zhinochyi svit / Woman's World* 37.3 (423) (March 1986): 23.  
Possibly, an unattributed reprint of **A131**.
- A133. Boss, Kim.** "Apt tribute to Taras Shevchenko." *Ukrainian Canadian* 36.677 (171) (May 1984): 12–13. illus.  
About a concert in Winnipeg's Ukrainian Labour Temple on 4 March 1984 to commemorate the 170th anniversary of Shevchenko's birth.
- A134. "Boychuk, Bohdan."** *Encyclopedia of Ukraine* 1 (1984): 288.  
Sixteen lines of bio-bibliographical data about the poet, critic and translator, born 1927.
- A135. "Bozhko, Sava."** *Encyclopedia of Ukraine* 1 (1984): 289.  
Sava Bozhko (1901–1947) was a writer and journalist. (17 lines).
- A136. "Bozhyk, Panteleimon."** *Encyclopedia of Ukraine* 1 (1984): 289.  
About the Ukrainian Canadian poet (1879–1944). (15 lines).
- A137. "Brasiuk, Hordii."** *Encyclopedia of Ukraine* 1 (1984): 290.  
A writer whose dates are 1899–1941. (11 lines).
- A138. "Bratun, Rostyslav."** *Encyclopedia of Ukraine* 1 (1984): 291.  
Poet and journalist, born 1927. (16 lines).
- A139. "Bratun, Rostyslav Andrievich."** *Who's Who in the Soviet Union* (1984): 58.  
Eleven lines of biobibliographical data about the poet Rostyslav Bratun', born 1927.
- A140. Brock, Peter.** "Ivan Vahylevych (1811–1866) and the Ukrainian national identity." *Nationbuilding and the Politics of Nationalism: essays on Austrian Galicia*. / Andrei S. Markovits and Frank E. Sysyn, eds. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, 1982. (Harvard Ukrainian Research Institute. Monograph series). 111–148.  
A study of life and work of Ivan Vahylevych, a member of the "Ruthenian Triad," who—together with Markiiian Shashkevych and Iakiv Holovats'kyi—was responsible for the publication in 1837 of *Rusalka Dnistrovaia*, the first Ukrainian-language literary anthology in Galicia. Unlike the other two, "Vahylevych was almost forgotten even before he died. Since then, only his association with these two friends of his youth has saved him from total oblivion," claims the author. According to Brock, the opinion that Vahylevych "became a renegade working against his own people" is "grossly unfair," because "Vahylevych remained until his death what he had always been—a Ukrainian cultural nationalist bent on defending the independent status of his native language and literature..." The article is reprinted from *Canadian Slavonic Papers*, 14.2 (1972): 153–190.
- A141. "Brovchenko, Volodymyr."** *Encyclopedia of Ukraine* 1 (1984): 306.  
About V. Brovchenko, the poet, born 1931. (15 lines).

- A142. Bruy, Liudmila.** "The old Rusiv is no more." *Ukrainian Canadian* 33.643 (137) (April 1981): 7–11. illus.  
An illustrated report about the birthplace and home of Vasil' Stefanyk.
- A143. "Budiak, Yurii."** *Encyclopedia of Ukraine* 1 (1984): 311.  
Iurii Budiak was the pseudonym of Iurii Pokos (1879–1943), poet and writer. (17 lines).
- A144. "Budzynovsky, Viacheslav."** *Encyclopedia of Ukraine* 1 (1984): 312–313. Port.  
About Viacheslav Budzynovs'kyi (1868–1935), writer and journalist, with his b/w portrait.
- A145. Bugayenko, Igor.** "Vasil Lopata's 'Shevchenko series.'" *Soviet Literature* 11 (488) (1988): 163–168. illus.  
Comments of an art critic about V. Lopata's illustrations to the works of Taras Shevchenko. Illustrated with Lopata's engravings on pp. 166, 167 and 185.
- A146. "Buldyn, Kost."** *Encyclopedia of Ukraine* 1 (1984): 323. Port. on 322.  
About the sculptor and writer Kost' Bul'dyn (1897–1966).
- A147. Burbela, Viktor.** "Chronicles of the patriotic war." *Ukraine* 10 (98) (October 1984): 10. col. illus.  
With a group photo in color of Ievhen Hutsalo, Oleksandr Syzonenko, Volodymyr Iavoriv's'kyi, Ivan Vlasenko and Volodymyr Drozd.
- A148. "Buriak Boris Spiridonovich."** *Who's Who in the Soviet Union* (1984): 62.  
"Author and literary historian," born 1913. (6 lines).
- A149. "Buriak, Borys."** *Encyclopedia of Ukraine* 1 (1984): 330–331.  
About the literary critic and writer born 1913. (20 lines).
- A150. Burstynsky, E. N.** "Preface" / E. N. B., R. L. In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): vii–x.  
The preface to this festschrift in honor of the eminent Canadian Slavist is a warm tribute by his students, colleagues and friends, who provide a detailed biographical profile of G. S. N. Luckyj, enumerating his major accomplishments and remembering his "endearing eccentricities."
- A151. Buyniak, Victor O.** "Constantine Henry Andrusyshen (1907–1983)." *Canadian Slavonic Papers* 25.3 (September 1983): 473–474.  
An obituary of the noted Canadian-Ukrainian Slavist and pioneer of Ukrainian studies, who died on 13 May 1983. Born in Winnipeg, educated at the universities of Manitoba and Toronto, Andrusyshen was for many years a professor at the University of Saskatchewan. Among his many contributions to Ukrainian studies are a comprehensive Ukrainian-English dictionary, *The Ukrainian Poets* [cf. *ULE: Books and Pamphlets, 1890–1965, B2*] and *The Poetical Works of Taras Shevchenko, the Kobzar* [cf. *ULE: Books and Pamphlets, 1890–1965, B59*].
- A152. Buzko, Dmytro.** *Encyclopedia of Ukraine* 1 (1984): 334–335.  
About the writer, born in 1891. (18 lines).
- A153. "Bychko, Valentin Vasil'evich."** *Who's Who in the Soviet Union* (1984): 63.  
Children's writer Valentyn Bychko was born 1912.
- A154. "Bychko, Valentyn."** *Encyclopedia of Ukraine* 1 (1984): 335.  
Valentyn Bychko, born in 1912, is the author of poetry, stories and plays, primarily for children (14 lines).

## C

- A155. "Calendric ritual folk poetry."** *Encyclopedia of Ukraine* 1 (1984): 343.  
About calendric festivals, rites and songs of Ukraine, which reflect the ancient world-view of the people. An unsigned 36-line article.



**A156. "Canadian PEN Club honors Horbal." *Smoloskyp*. 8.34 (Summer 1987): 7. port.**

The Canadian branch of the International PEN Club, according to this news item, has awarded honorary membership to Ukrainian poet Mykola Horbal', currently a prisoner in Soviet labor camp No. 36-1 in the Perm region.

**A157. Carynnyk, Marco. "Poetry and politics." *Studia Ucrainica* 4 (1988): 23-31.**

Most of Ukrainian poetry, says Carynnyk, is programmed poetry, i.e., it expresses a certain ideology, and programmed poets "have a dangerous tendency to veer off into codified abstractions." The Eastern European tradition of seeing the poet as a national bard and the conservative tastes of the Ukrainian reading public make for greater popularity of programmed poetry. Vasyl' Stus's poetry, says Carynnyk, is "unprogrammed, intensive rather than extensive, lyric rather than epic." His poetry is dominated by the Rilkean theme of the artist finding his essence "in a communion with the world and with things, so complete that it appears to be an interpenetration." Vasyl' Stus, according to Carynnyk, "refused to place his poetic talent at the service of any party or ideology." His life, his persecution by the Soviet regime and his death in a Soviet labor camp, however, prove how difficult is the distinction between pure and engaged poetry. The refusal of any political mission, says Carynnyk, citing Hans Magnus Enzensberger, is itself a political mission. The article is illustrated with two of Stus's poems in the original Ukrainian and in Carynnyk's English translation. [See T550].

**A158. Čendej, Ivan Mikhajlovič. "Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975 (1982): 84.**

Bio-bibliographical data about the writer Ivan Chendei (born 1922) with a focus on his dissident activity (9 lines).

**A159. Černovol, Vjačeslav Maksimovič (Čornovil, Vjačeslav Maksymovyč). "Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975 (1982): 87-88.**

Almost two full pages of bio-bibliographical data about the journalist Viacheslav Chornovil (born 1937) with a focus on his dissident activity.

**A160. "Chabanivsky, Mykhailo." *Encyclopedia of Ukraine* 1 (1984): 400-401.**

Mykhailo Chabaniv's'kyi was the pen-name of the writer and journalist M. Tsyba (1910-1973). (19 lines).

**A161. "Chahovets, Vsevolod." *Encyclopedia of Ukraine* 1 (1984): 401.**

Vsevolod Chahovets' (1877-1950) was a drama critic and scholar. (14 lines).

**A162. "Chaikovsky, Andrii." *Encyclopedia of Ukraine* 1 (1984): 402. Biblio.**

An unsigned 46-line article about the writer Andrii Chaikovs'kyi (1857-1935). According to this entry, Chaikovs'kyi's "historical novels about the Cossacks were written in a romantic style and had an important influence on the national consciousness and outlook of young people."

**A163. Chaikovs'kyi, Bohdan. "A 'captain' of inventiveness" / Bohdan Chaikovsky. *Ukraine* 9 (133) (September 1987): 34-35. col. illus., port.**

About Vsevolod Nestaiko, with his b/w portrait and color reproductions of the covers of Nestaiko's books translated into foreign languages. Nestaiko's novelette "The adventures of Robinson Cuckoorusoe," according to Chaikovs'kyi, "has been unrivalled in the children's fiction of the past two decades. It brims with vitality, wit and humor derived from folklore and the best creations of world fiction." An excerpt from Nestaiko's novelette "Mark one—for lying" appears in the same issue. [cf. T337].

**A164. Chakravorty, Jagannath. "Igor Gatha: the first Indian translation of *Slovo*." *Soviet Literature* 7 (460) (1986): 181-185.**

About the author's translation of *Slovo o polku Ihorevim* into Bengali.

**A165. "Chaly, Bohdan." *Encyclopedia of Ukraine* 1 (1984): 402-403.**

About Bohdan Chalyi (born 1924), a writer for children and young people. (8 lines).

**A166. "Chaly, Dmytro." *Encyclopedia of Ukraine* 1 (1984): 403.**

Dmytro Chalyi was a literary scholar born in 1904. (8 lines).

- A167. "Chaplenko, Vasyl."** *Encyclopedia of Ukraine* 1 (1984): 403.  
Twenty lines of bio-bibliographical data about the writer and literary critic, born in 1900.
- A168. "Charnetsky, Stepan."** *Encyclopedia of Ukraine* 1 (1984): 404. Port.  
Stepan Charnets'kyi (1881–1944) was a poet, journalist, theatrical producer and drama critic. (20 lines).
- A169. Chavaha, Konstantin.** "Linked by creative activity." *Ukraine* 8 (96) (August 1984): 13.  
On Canadian translator of Ukrainian literature Mary Skrypnyk and her contacts with Roksoliana Zorivchak of Lviv.
- A170. "Chechviansky, Vasyl."** *Encyclopedia of Ukraine* 1 (1984): 406.  
Vasyl' Chechvians'kyi was the pen name of the humorist V. Hubenko (1898–1938). (23 lines).
- A171. "Chendei, Ivan."** *Encyclopedia of Ukraine* 1 (1984): 414. Port. on 415.  
Born in 1922, Ivan Chendei is the author of novels, stories and film scripts. (18 lines).
- A172. "Chendei, Ivan Mikhailovich."** *Modern Encyclopedia of Russian and Soviet Literature* Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 4 (1981): 53.  
An unsigned bio-bibliographical note about the short-story writer Ivan Chendei (b. 1922), known in the West as the author of the film script for Serhii Paradzhanov's film "Shadows of Forgotten Ancestors," based on the novel by Mykhailo Kotsiubyn's'kyi.
- A173. Chepiha, Volodymyr.** "Leonid Sukhorukov's 'Instant wisdom'" / Volodimir Chepiha. *Ukraine* 2 (150) (February 1989): [44]. port.  
Sukhorukov is characterized as the author of "witty adages" "both profound and paradoxical at the same time."  
With a selection of Sukhorukov's aphorisms translated by Oles' Kovalenko [cf. T554].
- A174. "Cherednychenko, Varvara."** *Encyclopedia of Ukraine* 1 (1984): 415.  
About the writer and pedagogue, whose dates are 1896–1949. (15 lines).
- A175. Cherin', Hanna.** "Children's literature." *Ukraine: A Concise Encyclopedia*. Editorial staff: Halyna Petrenko et al. Clifton, NJ: Ukrainian Orthodox Church of the USA, United Ukrainian Orthodox Sisterhoods of the USA, 1987? 169–171. illus.  
A survey article that traces the origin of children's literature to folklore and provides some bio-bibliographical information on Ukrainian authors from Skovoroda to Bahrianyi who also wrote for children.
- A176. "Cherin, Hanna."** *Encyclopedia of Ukraine* 1 (1984): 416.  
About the poet and writer (born in 1924), whose real name is Halyna Hrybins'ka-Pan'kiv. (7 lines).
- A177. Cherlenii, Oleksandr.** "From a mother's song, from native roots" / Olexandr Cherleniy. *Ukraine* 8 (156) (August 1989): 22. col. illus., port.  
About Ivan Prosiannyk, a painter who is also a writer of short stories and poetry. Illustrated with three full-pages of Prosiannyk's art work in color.
- A178. "Cherkasenko, Spyrydon."** *Encyclopedia of Ukraine* 1 (1984): 416. Port.  
Spyrydon Cherkasenko (1876–1940) was a modernist poet, writer, dramatist, journalist and pedagogue who also wrote under the pseudonyms Petro Stakh and Provintsial. (22 lines).
- A179. Chernenko, Oleksandra.** "Abstract" in her *Ekspresionizm u tvorchosti Vasylia Stefanyka*. New York: Suchasnist, 1989. (Biblioteka Prolohu i Suchasnosty, no. 188). 275.  
A one-page abstract of a Ukrainian book (279 p.) about expressionism in the work of Vasyl' Stefanyk.
- A180. "Cherniavs'kyi, Mykola Fedorovych."** *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 4 (1981): 54.  
An encyclopedic article of 24 lines about Mykola Cherniavs'kyi (1867–1946), Ukrainian poet and prose writer. Includes bibliographical references.

- A181. "Chernov, Leonid."** *Encyclopedia of Ukraine* 1 (1984): 439.  
Pen name of L. Maloshyichenko (1899–1933), author of travel sketches and humorous stories. (18 lines).
- A182. "Chervonyi shliakh."** *Encyclopedia of Ukraine* 1 (1984): 444.  
About the socio-political and literary journal published in Kharkiv in 1923–1936. (13 lines).
- A183. "Chervonyi shliakh."** *Modern Encyclopedia of Russian and Soviet Literature* Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 4 (1981): 66.  
About the socio-political and literary journal published in Kharkiv in 1923–1936. Includes bibliographical references. (16 lines).
- A184. "Chinese writer wins Ivan Franko prize."** *Ukraine* 1 (149) (January 1989): 10. port.  
News item about the award of the 1988 Ivan Franko prize to Ke Pao-chuan, a Chinese writer and translator of Franko, Cheremshyna, Lesia Ukrainka, and Pavlo Tychyna.
- A185. Chirko, Ivan.** "Shevchenko's poetry in Chinese." *Ukraine* 7 (131) (July 1987): 40–41. illus.  
About Ke Pao-chuan, a Chinese translator of Shevchenko, Franko, Cheremshyna, Stefanyk, Lesia Ukrainka and Tychyna. Illustrated with a b/w portrait of the translator and two reproductions of book covers of his translations of Shevchenko and Franko.
- A186. Chirko, Ivan.** "Sulian Wenxue on Ukrainian fiction." *Ukraine* 2 (138) (February 1988): 34–35. illus.  
About a special issue of the Chinese magazine *Sulian Wenxue* (Soviet Literature) dedicated to Ukrainian letters. The issue contains translations of Ukrainian prose by Oles' Honchar, Pavlo Zahrebel'nyi, Hryhir Tiutiunyyk, Iurii Shcherbak and Alla Tiutiunyyk and of Ukrainian poetry by Lesia Ukrainka, M. Ryl'skyi, P. Voron'ko, Borys Oliinyk and Ivan Drach, as well as articles on Ukrainian literature by V. Koval', O. Honchar, Liu Ning, Tang Deling, Zeng Tian and Gao Mang. The illustrations include a portrait of Liu Ning, editor-in-chief of the journal and director of the Institute of Soviet Literature at the Pedagogical University of Beijing, a group portrait with Tang Deling, the executive editor, and reproductions of book covers of translations of works by Iurii Zbanats'kyi, Shevchenko, and the cover of *Sulian Wenxue*.
- A187. Chirovsky, Nicholas L.** "Christianity and early Ukrainian literary creativity" / Nicholas L. Fr.-Chirovsky. *The Millennium of Ukrainian Christianity*. Editor-in-chief: Nicholas L. Fr.-Chirovsky. New York: Philosophical Library, 1988. 462–472.  
About the literature of the Kyivan-Galician and Lithuanian-Rus' eras.
- A188. Chirovsky, Nicholas L.** "Literature." In his *An Introduction to Ukrainian History*. v. 1. Ancient and Kievan-Galician Ukraine-Rus' / Nicholas L. Fr.-Chirovsky. New York: Philosophical Library, 1981. 234–240.  
Part of Chapter 8 entitled "Spiritual and cultural life of the Kievan-Galician society."
- A189. Chirovsky, Nicholas L.** "Literature." In his *An Introduction to Ukrainian History*. v. 2. The Lithuanian-Rus' Commonwealth, the Polish domination and the Cossack-Hetman state / Nicholas L. Fr.-Chirovsky. New York: Philosophical Library, 1984. 74–79; 274–276.  
Pp. 74–79 are devoted to literature in Lithuanian-Rus' society, pp. 274–276 to literature in the Cossack-Hetman state.
- A190. Chirovsky, Nicholas L.** "Literature." In his *An Introduction to Ukrainian History*. v. 3: Nineteenth and Twentieth Century Ukraine / Nicholas L. Fr.-Chirovsky. New York: Philosophical Library, 1986. 71–80; 358–364. illus.  
Pp. 71–80 deal with Ukrainian literature from Kotliarev's'kyi to Stefanyk; pp. 358–364 with Ukrainian literature from Cheremshyna to Honchar and the émigré writers. Illustrated with b/w portraits of Franko, Shashkevych, Shevchenko, and a photo of the Lesia Ukrainka monument in Cleveland, Ohio on p. 60.
- A191. "Chmelov, Serhii."** *Encyclopedia of Ukraine* 1 (1984): 454.  
Sixteen lines of bio-bibliographical data about the humorist Serhii Chmelov (1896–1941).



- A192. Chopyk, Dan B.** "Calendar celebrations in Soviet Ukraine." *Ukrainian Quarterly* 37.3 (Autumn 1981): 272–287.  
About newly created Soviet customs and folklore in which ideological content is substituted for the old religious one, as in winter songs based on Christmas carols, spring festivities, burial rituals and memorial day celebrations.
- A193. Chopyk, Dan B.** "Epithet in Yar Slavutych's poetry." *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University, 1983. (Ukrainian Free University. Studia, 10). 884.  
English summary of a Ukrainian article.
- A194. Chopyk, Dan B.** "Meletii Smotryts'kyi's *Threnos* (375th anniversary)." *Ukrainian Quarterly* 43.3–4 (Fall–Winter 1987): 179–186.  
*Threnos* (The Lament) was written "on the model of the Eastern Slavic folk laments" and personifies the Orthodox Church, "betrayed by her children" after the Union of Brest (1596), says Chopyk. The article includes Chopyk's four-page English translation of Smotryts'kyi's text, beginning with the line "Woe to me, unfortunate."
- A195. Chopyk, D. B.** "Rozmir, rytmi i tonal'nist' u katrenakh Lesi Ukrainky." *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovi Komitet dlia Vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 88.  
English summary of a Ukrainian article about rhythm and tonality in Lesia Ukrainka's poetry.
- A196. "Chubinskii, Pavel Platonovich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 29 (1982): 189. Biblio.  
This encyclopedic entry for Pavlo Chubyn's'kyi (1839–1884) (14 lines) identifies him as a "bourgeois democratic ethnographer and folklorist specializing in the Ukraine and Russia."
- A197. Chubuk, Mykola.** "A poet of truly international fame" / Mikola Chubuk. *Ukraine* 3 (79) (March 1983): 20. illus.  
Interviews conducted by Mykola Chubuk with Peter Krawchuk of Canada, Tamara Berehova, a philology student from Kyiv, and Roman Stotsky, a Kyiv student of choreography, originally from Argentina. Each of them answers Chubuk's question, "Why do you love Shevchenko?" With small photographs of the three respondents in color.
- A198. Chubuk, Mykola.** "The songs of Marusia Churai" / Mykola Chubek. *Forum* 64 (Winter 1985): 16–17. illus.  
The authorship of a number of Cossack songs is attributed to Marusia Churai, a folk poet of the seventeenth century. Marusia Churai, according to this article, has been the subject of many folk stories, scholarly studies and literary works, the most recent of which is a historical novel in verse by Lina Kostenko.
- A199. Chubuk, Mykola.** "We are on the threshold." *Ukrainian Canadian* 40.720 (214) (April 1988): 7–9. port.  
An interview with Dmytro Pavlychko. Pavlychko talks about the use of Ukrainian language, the need for economic reform and for spiritual and cultural transformation; the need to bring out the works of authors victimized during the Stalinist despotism. Two portraits of Pavlychko in this issue: p. 7 and p. [3].
- A200. Chubuk, Mykola.** "Where 'My Testament' was written" / Mikola Chubuk. *Ukraine* 3 (91) (March 1984): 26.  
About Shevchenko's poem *Zapovit*, written during the poet's illness in 1845 in Pereiaslav at the home of his friend and physician Andrii Kozachkov's'kyi.
- A201. Chuiko, Volodimir.** "Revering his name." *Ukraine* 3 (91) (March 1984): 12.  
About Soviet publications on Shevchenko. A claim is made that Shevchenko's works "have been released [in the USSR since 1917] 419 times in a total number of copies exceeding 21,161,000." The article also discusses briefly new publications on Shevchenko to be issued by Ukraine's publishing houses on the occasion of Shevchenko's 170th birth anniversary.
- A202. "Chukhrai, Hryhorii."** *Encyclopedia of Ukraine* 1 (1984): 466.  
About the film director, born 1921. (9 lines).

- A203. "Chumak, Roman." *Encyclopedia of Ukraine* 1 (1984): 467.  
Eighteen lines about the poet Roman Chumak, born 1918.
- A204. "Chumak, Vasyl." *Encyclopedia of Ukraine* 1 (1984): 467.  
About a poet executed by Denikin's forces (1901-1919).
- A205. "Chuprynka, Hrytsko." *Encyclopedia of Ukraine* 1 (1984): 468. port.  
Thirteen lines about the modernist poet Hryts'ko Chuprynka (1879-1921).
- A206. "Churai, Marusia." *Encyclopedia of Ukraine* 1 (1984): 468.  
About the legendary seventeenth-century singer and song writer who is the subject of Lina Kostenko's historical novel in verse. (18 lines).
- A207. "Chykalenko-Keller, Hanna." *Encyclopedia of Ukraine* 1 (1984): 494-495.  
Hanna Chykalenko-Keller (1884-1964) was a journalist and translator. (16 lines).
- A208. "Chyrsky, Mykola." *Encyclopedia of Ukraine* 1 (1984): 495. port.  
About the poet and dramatist Mykola Chyrs'kyi (1903-1942). (11 lines).
- A209. Chyz, Yaroslav J. "When was Shevchenko's name first mentioned in the United States?" *Forum* 59 (Summer 1984): 29-30. illus.  
About "Curious ideas of the poet Taras Shevchenko," published in the 1 March 1868 issue of the *Alaska Herald*; the first reprints of Shevchenko's poems in the Ukrainian newspaper *Ameryka* published in Shenandoah, PA in 1886-90; and the first public commemoration of Shevchenko, which took place in Shamokin, PA, on 30 May 1900. Illustrated with a small Shevchenko self-portrait (1840) and a photo of the Shevchenko monument at his grave in Kaniv.
- A210. "Chyzhevskiy, Dmitrii Ivanovich." *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaia with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 71-72.  
A biographical profile of Dmytro Chyzhevs'kyi, who is characterized here as "philosopher, literary scholar," "one of the best known names in Slavonic studies, especially in the German-speaking countries." (29 lines).
- A211. Chyzhevs'kyi, Dmytro. "Ballad" / D. Chyzhevsky. *Encyclopedia of Ukraine* 1 (1984): 165.  
The "ballad arose out of the folk lyric-epic song with a tragic ending," says Chyzhevs'kyi. He provides a historical survey of the ballad form in Ukrainian literature. (34 lines).
- A212. Chyzhevs'kyi, Dmytro. "Baroque. The baroque in literature" / D. Chyzhevsky, V. Sichynsky. *Encyclopedia of Ukraine* 1 (1984): 179-180. biblio.  
According to the authors, the "main features of the literary style known as baroque are a great emphasis on originality and an overabundance of stylistic devices, particularly metaphors, hyperboles and antitheses." The second part of this article, dealing with literature, is 47 lines long.
- A213. Chyzhevs'kyi, Dmytro. "Classicism. Literature" / D. Chyzhevsky, S. Hordynsky. *Encyclopedia of Ukraine* 1 (1984): 520-521. illus. biblio.  
Thirty-two lines on classicism in eighteenth-century Ukrainian literature whose highest achievement, according to the authors, was the prose of Kvitka-Osnovianenko.
- A214. Chyzhevs'kyi, Dmytro. "Elegy" / D. Chyzhevsky. *Encyclopedia of Ukraine* 1 (1984): 813.  
Elegies—poems "expressing grief and sadness, tinged with eroticism"—were written in Ukraine in the seventeenth and eighteenth centuries and are popular even today, says the author. (32 lines).
- A215. Chyzhevs'kyi, Dmytro. "Epic poetry or epic literature" / D. Chyzhevsky. *Encyclopedia of Ukraine* 1 (1984): 832.  
The term "epic" may be used "to encompass all literary genres that evoke the impression of objectivity in their depictions of reality," says Chyzhevs'kyi. The author provides a historic survey of Ukrainian epic literature from the medieval chronicles to the present. (50 lines).

- A216. Chyzhevs'kyi, Dmytro.** "Epigram" / D. Chyzhevsky. *Encyclopedia of Ukraine* 1 (1984): 833.

According to the author, epigrams, "short poems of a satirical or polemical nature," have been known in Ukraine since the sixteenth century. (19 lines).

- A217. Chyzhevs'kyi, Dmytro.** "Idyll" / D. Chyzhevsky, D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 299–300.

Idyll is defined here as a "poetic work depicting the tranquil, happy life of simple folk—usually peasants or shepherds—in an idealized natural setting." The authors provide examples of such works in Ukrainian literature. (26 lines).

- A218. Chyzhevs'kyi, Dmytro.** "Intermede" / D. Chyzhevsky. *Encyclopedia of Ukraine* 2 (1988): 340.

Twenty-nine lines about the genre of Ukrainian *intermediia*, defined here as a "short comic or satirical sketch performed between acts of serious plays." This genre was popular in the sixteenth and seventeenth centuries and, according to the author, has also influenced some later works.

- A219. Chyzhevs'kyi, Dmytro.** "Kiev Chronicle" / D. Chyzhevsky, A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 519.

About *Kyivs'kyi litopys*, an important historical and literary monument that is part of the Hypatian Chronicle and covers the period from 1118 to 1200. (56 lines).

- A220. Ciszewycz, Ihor.** "Transformation—a discovered form: Berezhil Theater, 1922–1934." *Dissertation Abstracts International* 49.11 (May 1989): 3205A.

Abstract of a Ph.D. dissertation (344 p.) completed at Southern Illinois University at Carbondale, 1988. [The dissertation is available in print or on microfilm from University Microfilms International, order no. DA8903682.] A study of Les' Kurbas's "investigations of the laws of the stage" in the Berezhil theater. The author finds Kurbas's theory of *perevitennia* akin to Brecht's *Verfremdung*.

- A221. "Conference in honour of Dmytro Dontsov."** *Ukrainian Review* (London). 32.3 (Autumn 1984): 58–60.

About a conference in Montreal at McGill University, 11–12 November 1983.

- A222. "Congress of Ukrainian writers."** *Ukraine* 6 (58) (June 1981): 5. illus.

About the 8th Congress of Writers of Ukraine, held in Kyiv in April 1981. With large b/w photo of the congress in session.

- A223. "Constantine Andrusyshen."** *Ukrainian Quarterly* 39.3 (Autumn 1983): 332.

An obituary that provides bio-bibliographical data about the Canadian-born (1907) Slavic scholar, who died on 13 May 1983.

- A224. "Countrywide homage."** *Ukraine* 11 (63) (November 1981): 9. illus.

About celebrations commemorating the 125th anniversary of Ivan Franko's birth.

- A225. Cracraft, James.** "Did Feofan Prokopovich really write *Pravda voli monarshei*." *Slavic Review* 40.2 (Summer 1981): 173–193.

Teofan Prokopovych is characterized by the author as "one of the most important literary and historical figures of his time (1681?–1736) in both Russia and the Ukraine." Questions have been raised about Prokopovych's authorship of *Pravda voli monarshei vo opredelenii naslednika derzhavy svoei*. This, in Cracraft's view, leads to a far larger question: "How much of the huge corpus that has been ascribed to him—twenty-five or thirty poems, the five-act play *Vladimir*, voluminous treatises on poetics, rhetoric, philosophy, theology, fifty-eight sermons and speeches, numerous other works of a historical, devotional, legal, polemical, or quasi-official nature, including *Pravda voli monarshei*—did he in fact write?" Cracraft concludes that attribution of any work to Prokopovych "can no longer be considered certain" and proposes "a method of resolving the question of attribution with respect to his works in Russian."

- A226. "Culture."** *Soviet Ukrainian Affairs* 1.1 (Spring 1987): 22–23.

Brief notes about Lina Kostenko, O. Mykytenko, a discussion of the Ukrainian language at the writers' plenum in Kyiv, Ukrainian literature in Poland, the Les' Kurbas centennial, Les' Taniuk and Vasyl' Holoborod'ko, digested from the Soviet Ukrainian press.



- A227. Cundy, Percival. "Lesya Ukrainka." *Promin'*. Pt. 1: 22.2 (February 1981): 15–18, port.; pt. 2: 22.3 (March 1981): 15–17.

A two-part article interspersed with excerpts of Lesia Ukrainka's poetry in Cundy's own translation. Among the longer excerpts are: "No more can I call liberty my own" (10 lines), "Yet none the less my thoughts fly back to thee" (12 lines), and "The peasant's hut stands on damp earth" (12 lines). The illustration in the February issue is a photo of young Lesia at her desk.

- A228. "Cyril of Turiv." *Encyclopedia of Ukraine* 1 (1984): 636. Biblio.

Seventeen lines about the medieval writer and preacher Kyrilo Turiv'skyi (born ca. 1130–40; died ca. 1182).

- A229. "Czechowicz, Józef [sic]." *Encyclopedia of Ukraine* 1 (1984): 639.

Józef Czechowicz was a Polish modernist poet (1903–1939), translator of Ukrainian poetry and prose. (12 lines).

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- A230. "Danylchuk, Ivan." *Encyclopedia of Ukraine* 1 (1984): 645.

About the Canadian-Ukrainian poet (1900–1942). (11 lines).

- A231. "Danylevsky, Hryhorii." *Encyclopedia of Ukraine* 1 (1984): 645.

Hryhorii Danylevs'kyi (1829–1890), a Russian writer of Ukrainian origin, also wrote on Ukrainian literature. (25 lines).

- A232. "Danyliv, Volodymyr." *Encyclopedia of Ukraine* 1 (1984): 646–647.

About the literary scholar and ethnographer (1881–1970). (9 lines). Known also as V. Danylov.

- A233. "Danylo." *Encyclopedia of Ukraine* 1 (1984): 647.

Eighteen lines about the eleventh-century writer and traveller.

- A234. "Danylov, Volodymyr Valerianovych." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 65.

Eighteen lines of bio-bibliographical data about Volodymyr Danyliv, literary scholar and ethnographer (1881–1970). Includes bibliographical references.

- A235. "Darahan, Yurii." *Encyclopedia of Ukraine* 1 (1984): 648.

Iurii Darshan, the poet, was born in 1894 and died in 1926. (9 lines).

- A236. "Dashkevych, Mykola." *Encyclopedia of Ukraine* 1 (1984): 648. Port. on 649.

About the literary scholar and historian, who was born in 1852 and died in 1908. (34 lines).

- A237. "Dashkiiiv, Mykola." *Encyclopedia of Ukraine* 1 (1984): 649.

Mykola Dashkiiiv (1921–1976) was the author of poetry, short stories, and science fiction novels. (14 lines).

- A238. "Datsei, Vasyl." *Encyclopedia of Ukraine* 1 (1984): 649.

About the Ukrainian writer and journalist from Slovakia (born in 1936). Also known as V. Dacej. (13 lines).

- A239. Davidov, Anatolii. "Molod Publishers" / Anatolii Davidov. *Ukraine* 2 (102) (February 1985): 22–23. col. illus.

The director of *Molod'* discusses the output of his publishing house. *Molod'*, according to Davidov, caters "to the interests and tastes of young people" and publishes "books dealing with social, political, economic and cultural issues, as well as fiction..." The article is illustrated with a color collage of book jackets and two color photos of the editorial and printing-plant offices.

- A240. Davidsson, Carin.** "Feofan Prokopovič and the *Duxovnyj Reglament*." *Studies in Ukrainian Linguistics in Honor of George Y. Shevelov*. Ed. by Jacob P. Hursky. (Annals of the Ukrainian Academy of Arts and Sciences in the U.S., 15.39–40 (1981–1983): 61–68).

*Dukhovnyi reglament*, written by Teofan Prokopovych and first published in 1721, was an ecclesiastical regulation commissioned by Peter I, tsar of Russia. It belongs, says Davidsson, "in the category of texts written for a specific 'technical,' 'scientific' or 'practical' purpose. It is, after all, a piece of officially ratified legislation. At the same time, however, it must also be classified as a text with a decided literary and artistic value..." The author analyzes and discusses critically the full English translation of Prokopovych's work done by A.V. Muller in 1972 and makes a comparison with some excerpts translated and published in 1971 by James Cracraft.

- A241. "Dazhboh."** *Encyclopedia of Ukraine* 1 (1984): 650.

About the literary monthly published in Lviv from 1932 to 1935. (10 lines).

- A242. "Death of Vasyl Stus,** Ukrainian writer and member of the Ukrainian Helsinki Group." *Smoloskyp* 7.27 (Spring-Fall 1985): 1, 4.

Statement of the External Representation of the Ukrainian Helsinki Group, signed by Nadia Svitlychna. The beginning of the statement reads as follows: "On September 4, 1985, Vasyl Stus, the leading contemporary poet of Ukraine, died at the age of 47 in the notorious Soviet labor camp No. 36 in the Urals. His death has dealt a tragic blow to Ukrainian culture and to the Ukrainian nation. The tragedy of his death is further compounded by the fact that it was not the result of natural causes, but the culmination of a slow and sadistic execution, stretched over a period of many torturous years." With portrait of Stus on p. 1.

- A243. "December 14 marks the 140th birth anniversary of Mikhailo Staritsky..."** *Ukraine* 12 (52) (December 1980): 16. illus.

An unsigned and untitled brief article on the occasion of the 140th birth anniversary of Mykhailo Staritskyi (1840–1904), who is characterized as "an outstanding Ukrainian author and stage director, and one of the founders of the Ukrainian professional theater." His original plays, according to this article, "fine in psychological characterization and deeply realistic in portraying social conflicts, are a milestone in Ukrainian drama." Illustrated with a b/w group photograph of Ukrainian writers that includes Mykhailo Staritskyi, Mykhailo Kotsiubynskyi, Vasyl Stefanyk, Olena Pchilka, Lesia Ukrainka, Volodymyr Samiilenko and Hnat Khotkevych.

- A244. "Demian, Luka."** *Encyclopedia of Ukraine* 1 (1984): 654.

Luka Demian (also known as Demjan) (1894–1968) was a writer and folklorist from Transcarpathia. (12 lines).

- A245. Denko, A. F.** "Taras Shevchenko, the Bard of Ukraine." *Ukrainian Orthodox Word* 14.2 (March–April 1981): 13.

A half-page article attributed to "The Trend" [*sic*].

- A246. "Dennytsia."** *Encyclopedia of Ukraine* 1 (1984): 658.

About the literary and scholarly journal published in 1880 in Stanyslaviv. (4 lines).

- A247. Derkach, Borys.** "A masterly talent devoted to his people" / Boris Derkach. *Ukraine* 1 (149) (January 1989): [34–35]. port.

An article about Stepan Vasyl'chenko (1879–1932) to accompany translations of his short stories published in the same issue [cf. T632]. Derkach provides biographical data about this writer and teacher and discusses the main themes of his literary work, such as stories about rural teachers, poor commoners, children and juveniles. With Vasyl'chenko's b/w portrait.

- A248. "Derkachov, Illia."** *Encyclopedia of Ukraine* 1 (1984): 660.

Illia Derkachov (known also as Derkach) (1834–1916) was an author of children's books. (6 lines).

- A249. "Derzhavyn, Volodymyr."** *Encyclopedia of Ukraine* 1 (1984): 660–661. Port. on 660.

V. Derzhavyn (1899–1964) was a literary scholar and critic. (27 lines).

- A250. Derzhavyn, Volodymyr.** "The coryphaeus of Ukrainian literature." *Ukrainian Review* (London), 29. 4 (Winter 1981): 45–53.

An article about Ivan Franko focusing on his affinity with Byron, as well as on his long poems *Ivan Vyshens'kyi* and *Moisei*. Includes excerpts of Franko's poetry in P. Cundy's translation, especially the following: "The hermit sits and cons the letter o'er and o'er" (15 lines) and "Like eagle's shriek, above the crowd" (24 lines), "I will teach them mutual love" (from "The Death of Cain," 10 lines), and "The poet's task (O poet, know: that on the path of life," 19 lines).

- A251. Derzhavyn, Volodymyr.** "The coryphaeus of Ukrainian literature." *Promin'* 26 [i.e., 27].10 (October 1986): 15–17. port.

Apparently, an abbreviated reprint of **A250**. With a b/w portrait of Franko on p. 15.

- A252. "Desniak, Oleksa."** *Encyclopedia of Ukraine* 1 (1984): 661.

The real name of the writer and journalist Oleksa Desniak was Oleksa Rudenko (17 lines).

- A253. "Desniak, Vasyi."** *Encyclopedia of Ukraine* 1 (1984): 661.

Pen name of Vasyi' Vasylenko, born in 1897. He was a literary critic and editor of the journal *Krytyka* in the 1930s. (10 lines).

- A254. "Dialogue on Shevchenko."** *Ukraine* 10 (146) (October 1988): 26–27. illus., port.

An unsigned article about the publication in *Vsesvit* (May 1988) of a Ukrainian translation of excerpts from George G. Grabowicz's book *The Poet as Mythmaker* [cf. **B039**]. With a biographical profile of G. Grabowicz, his b/w portrait, as well as reproductions of the book's cover and of the first page of the translation in *Vsesvit*.

- A255. "Diaries of Olha Kobylyanska."** *Promin'* 29.11 (November 1988): 15–16. port.

The article is signed "Fedir Pohrebennyk," but is, apparently, an anonymous review of what is described as "an anthology of autobiographic works" by Ol'ha Kobylianska "poetically called "Words of an Excited Heart" [i.e., *Slova zvorushenoho sertsia*. Kyiv: Dnipro, 1982. 358 p.]. Fedir Pohrebennyk is compiler and editor of that book. With a b/w portrait of Kobylianska.

- A256. "Diiariiush."** *Encyclopedia of Ukraine* 1 (1984): 670.

The term for a diary in seventeenth- and eighteenth-century Ukraine. Twenty-three-line survey of the genre.

- A257. "Dimarov, Anatol."** *Encyclopedia of Ukraine* 1 (1984): 671–672.

Seventeen lines about the writer and journalist, born in 1922.

- A258. "Dissidents released: Raisa, Mykola Rudenko."** *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 31–32. [From *The Ukrainian Weekly*, 7 June 1987].

A news item about the writer Mykola Rudenko and his wife.

- A259. "Divovych, Semen."** *Encyclopedia of Ukraine* 1 (1984): 681.

Semen Divovych (also known as Dzivovych), was the author of the long historical poem *Razgovor Velikorossii s Malorossiei* (1762). (16 lines).

- A260. "Dmiterko, Liubomir Dmitrievich."** *Who's Who in the Soviet Union* (1984): 77.

Bio-bibliographical note about Liubomyr Dmyterko, the writer, born 1911. According to this entry, "Folk heroism, socialist labor, the struggle for peace, and the battle against imperialism are the main themes of his work" (34 lines).

- A261. "Dnipro."** *Encyclopedia of Ukraine* 1 (1984): 701.

About the literary monthly published in Kyiv since 1944. (20 lines).

- A262. "Dnipro Publishers."** *Forum* 58 (Spring 1984): 34. illus.

A note about the Dnipro publishing house in Kyiv, with some specific statistical data about their publications. An unnamed article by George Moskal is cited as the source of the information. Illustrated with a collage of covers of Ukrainian children's books in English published by Dnipro Publishers.



- A263. “Dniprova Chaika.”** *Encyclopedia of Ukraine* 1 (1984): 709. Port.  
Dniprova Chaika was the pseudonym of Liudmyla Vasylevs'ka, née Berezyna (1861–1927), author of short stories, poetry and libretti. (25 lines).
- A264. “Dniprovsky, Ivan.”** *Encyclopedia of Ukraine* 1 (1984): 709. Port.  
Ivan Dniprovs'kyi was the pen name of Ivan Shevchenko (1895–1934), author of poetry, stories and dramas. (18 lines).
- A265. “Dnistrianka.”** *Encyclopedia of Ukraine* 1 (1984): 710.  
About an almanac published in Lviv in 1876. (5 lines).
- A266. “Dobroliubov, Nikolai.”** *Encyclopedia of Ukraine* 1 (1984): 712.  
Nikolai Dobroliubov (1836–1861) was a Russian critic who also wrote articles about Shevchenko, Marko Vovchok, and Ukrainian folk songs. (14 lines).
- A267. “D[octo]r Wasyl Jaszczun named Ukrainian of the year.”** *Forum* 73 (Spring 1988): 34. illus.  
Wasyl Jaszczun, professor emeritus of the University of Pittsburgh, author of studies in Ukrainian language and literature, was given the Ukrainian of the Year award by the Ukrainian Technological Society in Pittsburgh. The unsigned bio-bibliographical article is illustrated with a group photograph taken at the ceremony on 28 November 1987.
- A268. “Dold-Mykhailyk, Yurii.”** *Encyclopedia of Ukraine* 1 (1984): 714.  
Iurii Dol'd-Mykhailyk was a writer and journalist who lived from 1903 to 1966. (15 lines).
- A269. “Dolengo, Mykhailo.”** *Encyclopedia of Ukraine* 1 (1984): 715.  
A poet and critic (b. 1896) whose real name was M. Klovov. (16 lines).
- A270. “Domanytsky, Vasyl.”** *Encyclopedia of Ukraine* 1 (1984): 717. port.  
Vasyl' Domanyts'kyi (1877–1910) was a historian and literary scholar. (39 lines).
- A271. “Donbas / Donbass.”** *Encyclopedia of Ukraine* 1 (1984): 723.  
A literary, artistic and political journal published in Donets'ke since 1968. The journal is published in Ukrainian and in Russian.
- A272. “Donchenko, Oles.”** *Encyclopedia of Ukraine* 1 (1984): 723.  
Oles' Donchenko (1902–1954) was the author of novels, short stories, poetry for children, and plays. (13 lines).
- A273. Donchyk, Vitalii.** [Untitled] / Vitaliy Donchik. *Ukraine* 11 (135) (November 1987): 40. illus., port.  
An article about Iurii Mushketyk, with his b/w portrait to accompany two of his short stories (“The brogans” and “At the crossroads”) published in the same issue. [cf. T326].  
Mushketyk's novels, according to Donchyk, “are remarkable for the author's extraordinary insight into man's innermost motives, his ability to reveal in him the barely perceivable stages of incipient change for the better or the worse, and the discernment with which he singles out the real and essential from the feigned and seeming.”
- A274. “Donchyk, Vitalii.”** *Encyclopedia of Ukraine* 1 (1984): 723.  
Seventeen lines about the literary critic, born in 1932.
- A275. “Dorofeievych (Doroteievych) Havrylo.”** *Encyclopedia of Ukraine* 1 (1984): 744–745.  
A writer/translator of the seventeenth century (ca. 1570–ca. 1630). (16 lines).
- A276. “Doroshchuk, Stepan (Semen).”** *Encyclopedia of Ukraine* 1 (1984): 745.  
Doroshchuk (1894–1945) was a bilingual Ukrainian/English poet and teacher who lived in Canada and the United States. (11 lines).
- A277. “Doroshenko, Volodymyr.”** *Encyclopedia of Ukraine* 1 (1984): 747–748. Port.  
Volodymyr Doroshenko (1879–1963) was a bibliographer and literary scholar. (37 lines).

- A278. Doroshenko, Volodymyr.** "National hero of Ukraine" / W. Doroshenko. *Vira/Faith* 7. 1(21) (January-March 1981): 14-15.  
About Shevchenko.
- A279. "Doroshko, Petr Onufrievich."** *Who's Who in the Soviet Union* (1984): 80.  
About Petro Doroshko, the writer born in 1910. (16 lines).
- A280. "Doroshko, Petro."** *Encyclopedia of Ukraine* 1 (1984): 748.  
A poet and prose writer born in 1910. (8 lines).
- A281. "Dosvitni ohni."** *Encyclopedia of Ukraine* 1 (1984): 748-749.  
About a collection of literary works published in Kyiv in 1906. (12 lines).
- A282. "Dovbush, Oleksa."** *Encyclopedia of Ukraine* 1 (1984): 749-750. Illus.  
Oleksa Dovbush (1700-1745) was a leader of the Carpathian *opryshky*, a Ukrainian Robin Hood. He is the subject of various literary works. (20 lines with an illustration by O. Kulchyts'ka).
- A283. Dovgaliuk, P. N.** "Halan, Yaroslav Oleksandrovych." *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures). Edited by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 195-196.  
"Halan's dramatic works are characterized by their pointed political message, their tense dramatic conflicts, and their realistic images," says the author. The best of Halan's creative works, according to Dovgaliuk, "are his pamphlets (1945-49), in which he ridicules anti-Soviet ideology, Vatican politics, and Ukrainian Uniate activities, all with deadly sarcasm."
- A284. "Dovhalevsky, Mytrofan."** *Encyclopedia of Ukraine* 1 (1984): 750.  
M. Dovhalevskyi, who lived in the eighteenth century, was the author of Christmas and Easter dramas and *intermedii* (13 lines).
- A285. "Dovhan, Kost."** *Encyclopedia of Ukraine* 1 (1984): 750.  
About the bibliographer and literary critic, born in 1902, who perished in the 1930s. (10 lines).
- A286. "Dovzhenko, Aleksandr Petrovich."** *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaya with Vladimir Chuguev. London, Munich, and New York: K. G. Saur, 1989. 82.  
A biographical profile of Aleksandr Dovzhenko, characterized here as a film director who "became internationally known for his three films *Zvenigora*, 1928, *Arsenal*, 1929 and *Zemlia*, 1930." (32 lines).
- A287. "Drach: Broadening Ukraine's culture."** *Focus on Ukraine: Digest of the Soviet Press* 1.4 (April 1985): 17-18.  
A note about an article by Ivan Drach published in *Radians'ka Ukraina* of 9 February 1985, p. 3. Drach complains that plays by Soviet Ukrainian writers are rarely staged and calls for more literary translations from and into Ukrainian.
- A288. Drach, Ivan.** "Champion of peace." *Ukrainian Canadian* 32. 632 (126) (April 1980): 31-32. port.  
An article about Oleksandr Pidsukha, reprinted from Pidsukha's book *Lyrics* [Kyiv: Dnipro, 1979. 117 p.] and accompanied by four of Pidsukha's poems in Walter May's translation [cf. T391]. "Pidsukha's best lyrical pieces remind one of Dovzhenko's manner," says Drach. "This can be seen in "Ballad about my uncle" characterized by simplicity of expression, unaffected tone, and true portrayal of the harsh reality which was part and parcel of an ordinary farmer's life." According to Drach, "Pidsukha writes straight from the heart. His poetry is often more like prose, but there is no false beauty in it, no sentimental gilding or insincere emotions." With Pidsukha's portrait on p. 31.
- A289. "Drach, Ivan Fedorovich."** *Who's Who in the Soviet Union* (1984): 80.  
About the poet and screenwriter Ivan Drach (born in 1936). (10 lines).

- A290. Drach, Vira.** "Emigrant literature." *Ukraine: A Concise Encyclopedia*. Editorial staff: Halyna Petrenko et al. Clifton, NJ: Ukrainian Orthodox Church of the USA, United Ukrainian Orthodox Sisterhoods of the USA, 1987? 153–161. ports.

Bio-bibliographical data about many émigré Ukrainian poets and prose writers, illustrated with b/w portraits of L. Mosendz, O. Liaturyns'ka, E. Malaniuk, O. Ol'zhych, O. Teliha, N. Livyts'ka-Kholodna, I. Klen, U. Samchuk, D. Humenna, H. Zhurba, I. Bahrianyi, L. Ivchenko-Kovalenko, M. Ponedilok, I. Kernyts'kyi, T. Os'machka, V. Barka, V. Lesych. Portrait of S. Parfanovych appears on p. 168.

The unsigned article is attributed [to Wira Drach] in contents only.

- A291. Drach, Vira.** "Folklore." / Wira Dratsch. *Ukraine: A Concise Encyclopedia*. Editorial staff: Halyna Petrenko et al. Clifton, NJ: Ukrainian Orthodox Church of the USA, United Ukrainian Orthodox Sisterhoods of the USA, 1987? 117–124. illus., bibliography.

About Ukrainian oral literature: beliefs and rituals, calendar feasts and rites, family and social rituals, *bylyny*, *dumy*, historical songs, tales and fables, proverbs and riddles. A portrait of the kobzar Ostap Veresai is among the illustrations.

- A292. "Draft programme of the Ukrainian Restructuring Movement."** *Soviet Nationality Survey* 6.6–7 (June-July 1989): 7–12.

The full draft program of what later became known simply as "Rukh" was published originally in *Literaturna Ukraina* on 16 February 1989. *Soviet Nationality Survey* published an English translation in two parts, beginning with the April-May 1989 issue. This second part includes a section on "The nationality issue, language and culture" (pp. 10–12). The program is signed by "The Initiative Group of the Kyiv branch of the Ukrainian Writers' Union" and "The Initiative Group of the Taras Shevchenko Literature Institute of the Ukrainian Academy of Sciences."

- A293. Drai-Khmara, Mykhailo.** "Ivan Franko and Lesia Ukrainka." *Ukrainian Review* (London), 36.1 (Spring 1988): 66–73.

An essay about the polemic between Ivan Franko and Lesia Ukrainka on the subject of radical politics in Galicia on the one hand and in Eastern Ukraine on the other. The essay, published originally in the Kyiv monthly journal *Zhyttia i revoliutsiia* (no. 5, May 1926) is translated by Wolodymyr Slez from Mykhailo Drai-Khmara's collection *Z literaturno-naukovoi spadshchyny* (New York, Memoirs of the Shevchenko Scientific Society, Philological section, v. 197, 1979, pp. 239–248).

- A294. "Dribna Biblioteka."** *Encyclopedia of Ukraine* 1(1984): 761.

About a publishing house of that name in Lviv, which issued some 14 translations of foreign writers in the years 1878–1881. (7 lines).

- A295. "Drobiazko, Yevhen."** *Encyclopedia of Ukraine* 1 (1984): 761. Port.

Ievhen Drob'iazko (born in 1898) was a writer and translator of Dante, Balzac, Molière, Goethe, Heine et al. (15 lines).

- A296. "Drobniak, Mykhailo."** *Encyclopedia of Ukraine* 1 (1984): 761.

About a Ukrainian poet, writer and journalist from Slovakia (born in 1942). (15 lines).

- A297. Drozd, Volodymyr.** "What restructuring?" *Soviet Ukrainian Affairs* 1.3 (1987): 30–31.

Excerpts from an article published originally in Ukrainian in *Literaturna Ukraina* of 28 May 1987, under the title "Notatky na poliakh knyh." Drozd, the writer, reflects on the changes taking place in society and on the inertia of the masses.

- A298. "Drozd, Volodymyr."** *Encyclopedia of Ukraine* 1 (1984): 764.

Writer and journalist born in 1939. (19 lines).

- A299. Duc, Olena.** "Bohdan Ihor Antonyč (1909–1937)." *Carpatho-Rusyn American* 11.1 (Spring 1988): 3. port.

"As a literary phenomenon, Antonyč is mainly a creation of his native land..." says Olena Duc. "Having once fallen under the spell of the mountains, having drunk of their heady fragrance, having been burned by the mountain sun, Antonyč would forever remain 'the poet of nature and the sun,' the boy 'holding the sun in his hand,' in love with life and spring and creating poetry pregnant with hot, burning emotions. The passionate enjoyment of life



mixed with a certain pagan quality—the 'divinization' of nature and the sun, the pantheistic freedom of his thought—are characteristic of the people of the mountains who live simple lives 'near to the sun,' that accord with nature's own rhythm."

- A300. **Duc, Olena.** "Ivan Rusenko, 1890–1960." *Carpatho-Rusyn American* 10.4 (Winter 1987): 3. port.

Ivan Rusenko was a poet who wrote exclusively in the Lemko dialect and, according to Duc, "created poetic images of a homeland toward which he felt a deep filial attachment." In Duc's view, Rusenko's main contribution "was based on his ability to reach the common Lemko whom he knew would be sensitive to the sincerity and simplicity with which such emotions are expressed in his poetry."

- A301. **Duc, Olena.** "Volodymyr Khyliak (1843–1893)." *Carpatho-Rusyn American* 10.3 (Fall 1987): 3. port.

Volodymyr Khyliak's literary legacy, according to Duc, "consists of about fifty works—novels, tales, short stories—all of which are closely related to life in the Lemko region." Khyliak was a Catholic priest and ethnographer. His literary works were written in the so-called "iazychiie."

- A302. **"Dudko, Fedir."** *Encyclopedia of Ukraine* 1 (1984): 767. Port.

A writer and journalist (1885–1962) who wrote also under the pseudonyms Odud, F. Karpenko, F. Dudko-Karpenko.

- A303. **"Duklia."** *Encyclopedia of Ukraine* 1 (1984): 769.

About the Ukrainian literary journal published in Slovakia. (15 lines).

- A304. **"Dumytrashko, Kostiantyn."** *Encyclopedia of Ukraine* 1 (1984): 771.

A nineteenth-century poet whose dates are 1814–1886. (18 lines).

- A305. **Dyba, Alla.** "Keeping alive the memory of Lesia Ukrainka." *Promin'* 30.2 (February 1989): 17. port.

A report on new exhibitions prepared on the occasion of the 75th anniversary of Lesia Ukrainka's death in the Kyiv Museum of Prominent Figures of Ukrainian Culture.

- A306. **"Dykariv, Mytrofan."** *Encyclopedia of Ukraine* 1 (1984): 774.

Ethnographer and folklorist who lived from 1854 to 1899. (14 lines).

- A307. **"Dyminsky, Andrii."** *Encyclopedia of Ukraine* 1 (1984): 775.

Andrii Dymyn'skyi (1829–1905) was an ethnographer. (9 lines).

- A308. **"Dzeverin, Ihor."** *Encyclopedia of Ukraine* 1 (1984): 776.

Literary scholar born in 1929. (15 lines).

- A309. **Dzeverin, Ihor.** "Shevchenko readings" / Igor Dzeverin. *Ukraine* 6 (94) (June 1984): 9.

Impressions from the author's trips to Canada in 1982 and 1983. Dzeverin traveled with a group of Soviet Ukrainian literati who took part in "Shevchenko readings" organized by departments of Slavic studies at the universities of Vancouver, Edmonton, Saskatoon, Winnipeg, Toronto, Ottawa and Montreal.

- A310. **Dziub, Ivan.** "'The Artist' in Japanese" / Ivan Dzyub. *Ukraine* 8 (144) (August 1988): [43].

About a Japanese edition of Shevchenko's story "Khudozhnik" (The Artist), translated and edited by Tetsuo Tokafuji of Hokkaido. The article is illustrated with a reproduction of the Japanese cover of the book.

- A311. **"Dziuba faces expert panel."** *Ukrainian Canadian* 41.732 (226) (May 1989): 7–10.

An abridged interview with Ivan Dziuba conducted by a panel consisting of Peter Bakewell, Warren Clemens, Timothy Colton and Wolfram Burghardt at the University of Toronto on 13 March 1989. Dziuba talks about glasnost, perestroika, the rehabilitation of writers, language and nationality problems, etc.

- A312. **Dziuba, Ivan.** "Dziuba: Let my people grow! Toward a conceptualization of Ukrainian national culture as a complete system." *Soviet Ukrainian Affairs* 2.1 (Spring 1988): 26–29.

A detailed summary of an article by Dziuba published originally in *Literaturna Ukraina* (24 January 1988). Dziuba defines five levels of cultural interaction: 1) reciprocal links between artists in various spheres of culture;

2) the level of individual creative stimuli; 3) recreating historical and mythological events of the past in literature; 4) ideological, thematic and stylistic reciprocity of all types and forms of art; 5) "functioning of the national culture as an integral whole."

**A313. Dziuba, Ivan.** "Ivan Dzyuba on nationalities question." *Smoloskyp* 3.12 (Summer 1981): 9. illus.

A reprint of excerpts from Dziuba's book *Internationalism or Russification?*, written originally in 1965. Illustrated with a reproduction of the cover of the second English edition, published in London by Weidenfeld & Nicolson in 1968.

**A314. Dziuba, Ivan.** "On literary criticism and the moral climate." *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 22–24.

Excerpts from his article "Dva kryla...i bezkryllia," published originally in Ukrainian in *Literaturna Ukraina*, pt. 1, 18 February 1987, p. 6; pt. 2, 26 February 1987, p. 6.

Says Dziuba: "...professionalism and responsible citizenship serve as the two 'wings' of literary criticism..." "Criticism requires the ability to discriminate..." "Never before has the work of literary critics been richer, more multifaceted and more professional than at the present time. And never before has there been more justified (and unjustified) criticism of this genre..."

**A315. Dziuba, Ivan.** "Our first thinker" / Ivan Dzyuba. Tr. by Wolodymyr Slez. *Ukrainian Review* (London), 28.2 (Summer 1980): 93–96.

An essay about Hryhorii Skovoroda written in 1962. Skovoroda, according to Dziuba, "is a philosopher of a singular cast, his pathos lying not in the composition of all-embracing systems and concepts of the world, but in the poetic and psychological understanding of the human soul."

**A316. Dziuba, Ivan.** "Shedding the immorality of Stalinist times." *Soviet Ukrainian Affairs* 2.2 (Summer 1988): 28–33.

Excerpts from a two-part article published originally in *Literaturna Ukraina* (23 and 30 June 1988) under the title "V oboronu liudyny i narodu." Dziuba discusses contradictions in society whose existence used to be denied, as well as reasons for the "provincialism" of Ukrainian culture. "One of the grave contradictions in our spiritual and cultural history," says Dziuba, "was between the moral values that took root among the people...and the moral relativism which was thrust upon society—making morality subordinate to the political situation, to the economic tasks of the day, and to administrative campaigns." "Literature examined the various collisions that occurred between the individual and society and challenged the official dogma that there was complete harmony between the individual and society," says Dziuba. Man's social and moral hypocrisy is of great interest to many contemporary writers. As to the provincialism of Ukrainian culture, it is due primarily to "bureaucratic centralism, which has exaggerated the role of the centre to an unbelievable degree." There is also what Dziuba calls "a subjective complex of national inferiority"—a result of the constant prohibitions, repressions, and vandalism in Ukrainian history.

**A317. Dziuba, Ivan.** "We are a single nation" / Ivan Dzyuba. *Ukraine* 10 (158) (October 1989): 10–11. col. port.

Dziuba's impressions of his trip to the United States and Canada. A color photograph of Ivan Dziuba with Hryhorii Kostyuk appears on p. 10. With an editorial note about the author.

**A318. "Dziuba, Ivan Mikhailovich."** *Who's Who in the Soviet Union* (1984): 86.

About the literary critic and publicist Ivan Dziuba (b. 1931). (18 lines).

**A319. "Dzjuba, Ivan Mikhajlovič."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 121–122.

One full page of bio-bibliographical data about the literary critic Ivan Dziuba (b. 1931), with a focus on his dissident activity.

**A320. "Dzvin."** *Encyclopedia of Ukraine* 1 (1984): 778.

Three separate encyclopedic entries on one page: 1/ for a monthly journal published in Kyiv in 1913–1914 (8 lines); 2/ for a collection of literary and scholarly papers edited by I. Franko in 1878 in Lviv (4 lines); and 3/ for a publishing company established in Kyiv in 1907 that published a monthly journal of the same name (5 lines).

- A321. "Dzvinok." *Encyclopedia of Ukraine* 1 (1984): 778.

A magazine for children published in Lviv in 1890-1914. (15 lines).

- A322. "Dzvony." *Encyclopedia of Ukraine* 1 (1984): 778.

A literary monthly published in Lviv from 1931 to 1939. (11 lines).

## E

- A323. "Ecological commission formed in Ukraine under auspices of Writers' Union." *Ukrainian Review* (London), 36.3 (Autumn 1988): 63.

An UPA press release about the newly formed commission of writers and scientists headed by Iurii Shcherbak.

- A324. Efimov-Schneider, Lisa. "Poetry of the New York Group: Ukrainian poets in an American setting." *Canadian Slavonic Papers* 23.3 (September 1981): 291-301.

The article focuses on Yuriy Tarnawsky, Bohdan Boychuk, Bohdan Rubchak, and Vira Vovk, examining the non-Ukrainian influences on their poetry. It is especially "concerned with those specifically American cultural and literary features in their poetry that indicate significant parallels between the New York Group and their American contemporaries."

- A325. "Eight human rights activists nominated for Nobel Peace Prize." *Smoloskyp* 5.18 (Winter 1983): 1, 4. Ports.

On 31 January 1983 the U.S. Helsinki Commission of the U.S. Congress announced the nomination of eight members of the Helsinki human rights movement for the 1983 Nobel Peace Prize. Among those nominated is the Ukrainian writer Mykola Rudenko. The others are: Yuri Orlov, Anatoly Shcharansky, Viktoras Petkus, Vaclav Havel, Jacek Kuron, Adam Michnik, and Lech Wałęsa. The full text of the nominating letter is reprinted with editorial commentary, illustrated with portraits of Mykola Rudenko and four other nominees.

- A326. "Emblem." *Encyclopedia of Ukraine* 1 (1984): 815-816.

A brief encyclopedic entry about a "baroque literary art form that consisted of a symbolic drawing accompanied usually by a motto or a versed maxim and sometimes even by longer prose commentary."

- A327. "An embodiment of the soul of India." *Ukraine* 8 (156) (August 1989): 38-39.

A photomechanical reprint of an article from *The Hindu*, India's national newspaper. No indication of date or issue. The unsigned article discusses Indian-Ukrainian literary relations, translations from and interest in Rabindranath Tagore in Ukraine and in Taras Shevchenko in India.

- A328. Emerson, Caryl. "Rilke, Russia, and the Igotale." *German Life and Letters* 33.3 (April 1980): 220-233.

The German poet Rainer Maria Rilke made a complete translation into German of the *Slovo o polku Ihorevim*. It was never published during Rilke's lifetime, but appeared in print for the first time in André von Gronicka's study, "Rainer Maria Rilke's translation of the 'Igor Song'" in *Russian Epic Studies*, edited by Roman Jakobson and Ernest J. Simmons and published in 1949. The German title of Rilke's translation is "Das Igor-Lied. Eine Heldendichtung." According to Emerson, Rilke translated the poem from a Russian edition published by Glazunov in 1901 that contained the text in Old Slavonic and in four modern Russian versions. Emerson provides an analysis of Rilke's translation by comparing it with the Russian versions he used as his basic text.

Rilke was attracted to the *Slovo o polku Ihorevim*, says Emerson, because *Slovo* is "essentially a pagan, animistic work" in which the dominant motifs are not political events, but "nature, animals, and landscape." *Slovo* is "very different from the aggressive, war-glorifying pagan epics such as the *Iliad*, or the medieval epics of Western Europe," says Emerson. "The tragic effect of the *Slovo* is achieved not by a struggling and doomed hero (a Roland or a Siegfried), but by the general suffering and humiliation of the Russian land, whose grasses droop with sorrow..." In Emerson's view, this "begins to fit into a Rilkean context when we recall the poet's life project... namely, how to define man's homelessness, his alienation in the world, without resorting to Christian categories of Evil or Original Sin. Rilke was later to create a whole gallery of pagan figures with this new significance in his poetic recasting of ancient myths. And the *Slovo* is permeated with just that meditative, mythical *Klage* that is larger than the fate of individual heroes or victims..." The author is "reminded of a similar blend of fatalism and faith in Rilke's own lay, written in 1899, *Die Weise von Liebe und Tod des Cornets Christoph Rilke*. Here, as in *Slovo*, the



hero is presented as "a well-meaning but confused victim, a man with a sense of duty but overwhelmed by events..." in a "battle-story that is two-thirds lament and reminiscence."

The terms "Russia" and "Russian" are used throughout the article in reference to the land, the princes, and the poem itself.

**A329. "Epoee or epic." *Encyclopedia of Ukraine* 1 (1984): 834.**

Epoee or epic is defined in this encyclopedic entry as "a long narrative poem written in the 'high' or exalted style and recounting tales of gods or heroes, histories, and momentous events."

**A330. "European Parliament calls for Badzyo's release." *Smoloskyp* 7.29 (Spring 1986): 6. Port.**

News item beginning with the following sentence: "The European Parliament, meeting in Strasbourg, France, on September 12, 1985, approved a resolution calling for the release of Ukrainian political prisoner Yuriy Badzyo."

**A331. "Evarnitskii, Dmitrii Ivanovich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 29 (1982): 363. biblio.**

About Dmytro Iavornyts'kyi (1855–1940), Ukrainian historian and writer, "one of the first scholars to study the history of the Zaporozh'e cossacks..." (26 lines, bibliography).

**A332. "Evhen Sverstiuk reported released." *Ukrainian Quarterly* 40.1 (Spring 1984): 111.**

A brief news item about the release from exile in October 1983 of Ievhen Sverstiuk, Ukrainian literary critic, after 12 years in Soviet labor camps and exile.

**A333. "Ewach, Honore." *Encyclopedia of Ukraine* 1 (1984): 845.**

The Canadian-Ukrainian poet and author Onufrii Ivakh (Onufrij Ivax) (1900–1964) also wrote under the name Honore Ewach. (11 lines).

## F

**A334. "Falkivsky, Dmytro." *Encyclopedia of Ukraine* 1 (1984): 851. Port.**

Twenty-two lines of bio-bibliographical information about the poet Dmytro Fal'kivs'kyi (1898–1934), whose real name was Dmytro Levchuk.

**A335. "The famine in Soviet and Ukrainian literature." *Soviet Ukrainian Affairs* 2.2 (Summer 1988): 46.**

A news item about a letter to the editor by V. Hrokhol's'kyi, published in the journal *Kyiv* (no. 4, 1988), which demands that the full truth about the tragic famine of 1933 be revealed by writers and historians.

**A336. "Famous village." / Photographs by Vasil Pilipyuk and Volodimir Bolyasny. *Ukraine* 2 (78) (February 1983): 4–5.**

Photos of Kolodiazhne, former home of Lesia Ukrainka.

**A337. Fashchenko, Vasyli'. "A wide spectrum (Notes on experiments in genre and style in modern Ukrainian prose)." / Vasil Fashchenko. *Soviet Literature* 5 (410) (1982): 169–171.**

Discussing the so called 'plotless' works of Honchar and Zahrebel'nyi, the critic asks: "...are there any grounds here for anathematizing the plot as such or for declaring freedom from all restraint to be the new stage in 'novelistic' thinking?" He answers the question in the negative. He is convinced that "we should shift emphasis towards the plot." Fashchenko draws attention to what he calls "symbolical novels," "novels-parables," which in Ukraine have their roots in Il'chenko ("The Cossack tribe forever") as well as in Kotsiubyn's'kyi and Kotliarev's'kyi. Fashchenko believes "that this kind of prose arose out of the need for bringing out the national wealth or appealing to the entire human race through parables..." Time will tell how this "distinct and powerful tendency" will influence other forms of Ukrainian prose writing. Selected works of Zemliak, Drozd, Zahrebel'nyi, Iavoriv's'kyi and Hutsalo are considered in this context.

- A338. Fedchenko, Pavlo.** "Poet-internationalist." *Ukraine* 3 (91) (March 1984): 19. illus., ports.

About Shevchenko. According to the author, "Shevchenko's sympathies and dislikes had a marked class character. In his ardent revolutionary poetry, he defended the interests of the exploited... The poet exposed the shameful essence of serfdom, the disgraceful deeds of landlords... Aware that national enmity served the interests of the ruling classes, he called upon the Ukrainian people to strengthen their fraternal ties with other peoples, the Russians in particular..." Illustrated with Shevchenko's portraits of Ira Aldridge and Mikhail Shchepkin and a reproduction of a painting by Abram Reznichenko entitled "Taras Shevchenko with Russian revolutionary democrats."

- A339. "Fedkovych Memorial Museum."** *Encyclopedia of Ukraine* 1 (1984): 871.

About the museum in Chernivtsi that preserves the materials connected with the life and work of the poet Iurii Fed'kovych (8 lines). The original name is given as "Fed'kovycha Yurii muzei."

- A340. "Fedoriv, Roman."** *Encyclopedia of Ukraine* 1 (1984): 872.

Roman Fedoriv (born in 1930) is a novelist and editor of the journal *Zhovten'* (now *Dzvin*) (12 lines).

- A341. "Fedorov, Ivan."** *Modern Encyclopedia of Russian and Soviet Literature* / edited by Harry B. Weber. Gulf Breeze, FL: Academic International Press, 1977-. 7 (1984): 168. Biblio.

Ivan Fedorov, the founder of book publishing in Russia, Lithuania and Ukraine, died in 1583. The most famous of Fedorov's books are *Apostol*, published in 1574 in Lviv, and the Ostroh Bible, sponsored by Prince Konstantyn Ostoz'kyi and published in Ostroh in 1581. The unsigned article characterizes Fedorov's publications as "remarkable examples of the art of printing in the sixteenth century..." "distinguished by their clear, attractive print, by their cleverly engraved decorations—headpieces, tailpieces, and figured initial letters."

- A342. Fedoruk, Oleksandr.** "Pictorial Ukraine" / Olexandr Fedoruk. *Ukraine* 3 (151) (March 1989): [22–24]. illus., part col.

About Shevchenko's etchings and paintings portraying Ukraine. *Mal'ovnycha Ukraini* was to be a series of prints with commentaries by well-known writers. The prints were to consist of landscapes or depict historical subjects or daily life in Ukraine. In his lifetime, Shevchenko managed to publish only two editions of *Mal'ovnycha Ukraina*, made up of six etchings. The article is illustrated with Shevchenko's etchings and watercolors.

- A343. Fedoruk, Oleksandr.** "Watercolors of Taras Shevchenko" / Olexandr Fedoruk. *Ukraine* 3 (115) (March 1986): 13, illus.

"Shevchenko's watercolors fascinate the viewer with the high aesthetic value and exquisite technique," says the author. "Depicted with great amount of accuracy, the landscapes Shevchenko painted in exile are imbued with emotional vigor." With Shevchenko's 1843 self-portrait and seven of his watercolors reproduced on pp. 14–15 (unnumbered).

- A344. Fedoruk, Oleksandr.** "Watercolors of Taras Shevchenko" / Olexander Fedoruk. *Promin'* 30.7–8 (July–August 1989): 15–16. illus.

Unattributed reprint from *Ukraine* [cf. A343]. Illustrated with Shevchenko's "Samarytianska" and "Pochaivs'ka Lavra," as well as V. Puzyrkow's painting of Shevchenko, entitled "In native land."

- A345. "Fedyk, Teodor."** *Encyclopedia of Ukraine* 1 (1984): 875.

Teodor Fedyk (1873–1949) was the author of *Pisni pro Kanadu i Avstriiu* (1908)—the first collection of Ukrainian poems to be published in Canada. (13 lines).

- A346. Fedynsky, Andrew.** "Les Kurbas—Ukraine's theatrical genius." *Smoloskyp* 8.33 (Spring 1987): 1, 13–15. port.

An article on the occasion of Kurbas's birth centenary. The author focuses on Kurbas's career as an actor, director and reformer of Ukrainian theater, also discussing the repertory of Kurbas's theaters and his collaboration with Mykola Kulish in *Berezil'*.

- A347. Ferguson, Dolly.** "Yuriy Yanovs'ky's *Four Sabres*: a re-examination of the concept of Faustian man." *In Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 103–112. Notes.

What Dmytro Dontsov, Mykola Khvylovyi, the neoclassicists and their supporters had in common, says Dolly Ferguson, was the ideal of the "Faustian man, the Nietzschean superman in the popular Spenglerian garb of the day, symbol of excellence, achievement, the heroic life..." Ferguson discusses Iurii Ianovs'kyi's novel *Chotyry shabli* (Four Sabres), in which the four main protagonists, "portrayed as equal to both their Cossack ancestors and to all great warriors of history" are, in Ferguson's view, "examples of the ever-striving Faustian man, the strong-willed Ukrainian who was the ideal of Ukrainian writers on both sides of the border." Ianovs'kyi, however, portrays Faustian man "as a warrior whose greatness reveals itself during times of strife. He admires the strong-willed individual for the contribution he makes to humanity but argues that he becomes superfluous in peacetime." Moreover, says Ferguson, "the thrust of his novel, which proceeds relentlessly toward the conclusion that the superman must take his place in the factory and participate in the building of his country, suggests that *Four Sabres* was designed primarily as an endorsement of the First Five-Year Plan and the Party's newly enunciated policy that literature serve the needs of socialist construction."

- A348. "Ferliiivych, Vasil." *Encyclopedia of Ukraine* 1 (1984): 878.

Vasyl' Ferliiivych (Ferlijevyč) (1783–1851) was the first Ukrainian writer in Bukovyna. (7 lines).

- A349. "Festival invites Ivan Drach." *Ukrainian Canadian* 42.736 (230) (October 1989): 22. port.

A bio-bibliographical note about Ivan Drach on the occasion of his participation in the Wang International Festival of Authors held on 13–21 October at Toronto's Harbourfront.

- A350. "Festival of literature and arts." *Ukraine* 5 (81) (May 1983): 4.

The 1983 Shevchenko celebrations opened with a ceremony at the Taras Shevchenko Opera and Ballet Theater in Kyiv on 9 March. "Representatives of different nationalities spoke of the poet's significance for the development of the cultures of their peoples," according to this unsigned article. The celebration continued in the Cherkasy region. The article is illustrated with two photos from the celebrations and has brief quotes from the speeches of Leonid Novychenko and the Russian writer Viacheslav Kuznetsov. Appended to the article is a list of "Laureates of Shevchenko Prize for 1983." In literature, the prize was awarded to Borys Oliinyk (Boris Oliynik in text).

- A351. "Feuilleton." *Encyclopedia of Ukraine* 1 (1984): 881.

A definition of the genre, with a listing of some of the best-known Ukrainian feuilleton writers. (21 lines).

- A352. "Filiansky. Mykola." *Encyclopedia of Ukraine* 1 (1984): 883. port.

Fourteen lines of bio-bibliographical data about the poet Mykola Filians'kyi (1873–1938?).

- A353. "First victim of the Chernenko regime: Valeriy Marchenko receives maximum sentence. Congressman Fascell issues statement in his behalf." *Smoloskyp* 6.23 (Spring 1984): 1, 7. port.

About Valerii Marchenko, journalist and literary critic, who was sentenced on 14 March 1984 in Kyiv to a maximum term of ten years' imprisonment and five years of internal exile under article 62 of the Criminal Code of the Ukrainian SSR for "anti-Soviet agitation and propaganda." A statement by Dante Fascell, U.S. Representative from Florida, issued on 20 March 1984 is reprinted, as are appeals on behalf of Marchenko by his mother, Nina Marchenko, and by the External Representation of the Ukrainian Helsinki Group. With a large b/w portrait of Marchenko on p. 1.

- A354. "Fizer, John." *Encyclopedia of Ukraine* 1 (1984): 893.

John Fizer (born 1925), a Ukrainian literary scholar, is professor of Slavic literatures at Rutgers University.

- A355. Fizer, John. "Cosmic oneness in Whitman and Tychyna: some similarities and differences." *Canadian Slavonic Papers* 28.2 (June 1986): 149–156.

Thematic parallels in Walt Whitman's *Cosmos* and Pavlo Tychyna's *Soniashni kliarnety*. Tychyna, according to Fizer, "could transcend, very much like Whitman before him, the limitations of quotidian experience and reach out for the infinite and sublime." Whitman's cosmism, says Fizer, "originated out of American transcendentalism, a derivative of German idealism, particularly of Schelling's *Naturphilosophie*, Tychyna's can be traced directly to Skovoroda's and indirectly to Socrates's philosophical anthropology and cosmology."

- A356. Fizer, John. "Potebnja's views of the structure of the work of poetic art: a critical retrospection." *Harvard Ukrainian Studies* 6.1 (March 1982): 5–24.

The article is an excerpt from a monograph later published as *Alexander A. Potebnja's Psycholinguistic Theory*



of *Literature: a Metacritical Inquiry* [cf. B030]. Fizer discusses Potebnia's theory and concludes that Potebnia, "far in advance of transformational structuralism, postulated the system of psycho-linguistic transformation whereby cognitive constructions are determined by linguistic structures."

**A357. "Fiziolog."** *Encyclopedia of Ukraine* 1 (1984): 893.

Defined as a "popular secular literary work in Kievan Rus'...containing tales about animals, rocks and trees." (9 lines).

**A358. "Flame of eternal truth: England's Ukrainian poet Olexander De."** *Forum* 67 (Fall 1986): 29.

Olexander De, whose real name is Oleksandr Barchuk, was born in Ukraine in 1925. According to this unsigned article, he "has published several volumes of poetry, plays and prose with three volumes in English: *Without Tears* (1966), *Stalin: Persona Non Grata* (1969) and *Midsummer's Madness* (1976)." The article is accompanied by six poems reprinted from the last collection and apparently written originally in English (and thus outside the scope of this bibliography).

**A359. "Florence Randal Livesay."** *Forum* 52 (Fall 1982): 31. illus.

A bio-bibliographical note about Florence Randal Livesay (1874–1953), a Canadian poet and translator of Ukrainian literature. The note, illustrated with Livesay's autograph, portrait and reproductions of title pages of *Songs of Ukraina* and Kvitka's *Marusia*, is published in conjunction with a review of *Down Singing Centuries* (1981) that appears in the same issue. [See B026 and R023.1].

**A360. "Focus on Shevchenko's 125th anniversary."** *Forum* 65 (Spring 1986): 18–19. illus.

A brief note that calls attention to the "love and respect" for Shevchenko around the world, accompanied by a reprint of Shevchenko's *My Testament* [cf. T485] and four b/w illustrations: the monuments to Shevchenko in Kaniv before and after 1917, his self-portrait, and a reproduction of the title page of the 1840 edition of *Kobzar*.

**A361. Folejewski, Zbigniew. "Ukrainian Quero- and Pan-futurism."** In his *Futurism and Its Place in the Development of Modern Poetry: a Comparative Study and Anthology*. Ottawa: University of Ottawa Press, 1980. 51–56.

In a book that also discusses Italian, Russian, Polish, Czech, Slovak, Spanish, Portuguese, Brazilian and Slovene poetry, Folejewski devotes five pages to Ukrainian futurism. According to Folejewski: "In the introductory 'manifeste' to the volume entitled *Kverofuturyzm...* [Kiev, 1914] Semenko proclaimed his allegiance to the poetics of Futurism. Compared with both the Italian and Russian manifestoes, the goals here are rather moderate and somewhat vague, limited as they are to the general demands that poetry be 'a dynamic process of constant search' in which the poet, however, is not concerned with reality but with 'creating his own world.' On the whole, though there is a futurist stress on dynamism, the goals are at the same time closer to those of Expressionism. In striving to get free of national and social obligations, Semenko goes so far in his manifesto as to term nationalism in art 'a sign of primitivism,' a slogan which could not find much response among even the most ardent modernists in Ukraine, which had been struggling so long for its national identity. Another reason for the limited response to Semenko's ideas was probably also the fact that he himself did not have enough poetic 'charisma' either as a theoretician or as a creative writer. He himself did not appear able to live up to his slogans in his actual writings..." Folejewski continues: "After the Revolution Semenko, together with a few other writers interested in futurist ideas and aware of the somewhat too abstract character of the 'Quero-' aesthetics, came out with a different brand, named 'Panfuturism.' It seemed advisable now, in view of the official policies...[to claim]...that Panfuturism was compatible with Marxist ideology inasmuch as it was an essentially revolutionary doctrine, 'a proletarian system of art.'" "The Ukrainian futurist attempts," says Folejewski, "never became much of a movement. Semenko remained through the years its main and almost only persistent and artistically productive exponent. During the period of his Querofuturism, Semenko was too much of a 'Westerner' for those literary circles concerned with fostering the Ukrainian spirit; after the Revolution his Panfuturism came too close to the goals and the slogans identified with the Russian revolutionary movement and with Russian Futurism, while the circles concerned with the Ukrainian cause, especially the VAPLITE, now saw the way to preserve national integrity in bringing Ukrainian letters closer to the West. In this way the Ukrainian futurists were double losers." For fragments of Mykhail Semenko's and Geo Shkurupii's verse interspersed through the article and/or included in this anthology, see T444, T502.

**A362. "Folvarochny, Vasyl."** *Encyclopedia of Ukraine* 1 (1984): 911.

Vasyl' Fol'varochnyi (b. 1941) is a poet, prose writer and playwright. (18 lines).

- A363. "Fomin, Yevhen." *Encyclopedia of Ukraine* 1 (1984): 912.

Bio-bibliographical data about the poet Ievhen Fomin, born 1942. (16 lines).

- A364. "Forum: The problem of Old Russian genres." Guest editor: Norman W. Ingham. *Slavic and East European Journal* 31.1 (Spring 1987): 234–279. biblio.

**Contents:** Genre-theory and Old Russian literature / Norman W. Ingham (pp. 234–245). — Genres and the alterity of Old Russian literature / Klaus-Dieter Seemann (pp. 246–258). — Categories of early Russian writing / Gail Lenhoff (pp. 259–271). — Afterword / Norman W. Ingham (pp. 272–274). — Works cited (pp. 275–279).

According to the editor of this forum, there is an international debate going on about genres in the literature of medieval Rus.' It is important, says Ingham, because "the assumptions we make about the nature and relative importance of genre profoundly affect how we perceive individual works and the medieval literature as a whole—possibly whether we see it as a 'literature' at all." In the papers published in this forum, Ingham argues that "genre was an operative category, though limited to only part of literature." Seemann claims that what we now know as modern literature with its aesthetic autonomy did not exist in the Middle Ages. He proposes "a theory of nonautonomous literary genres" for medieval literature that he calls text-kinds (*Textorten*) that would emphasize text instead of work and take account of its connection with the "convention of usage" (*Gebrauchskonvention*) and to its *Sitz im Leben*. Gail Lenhoff questions the usefulness of imposing the concept of genre on medieval literature, which made no fundamental distinction between writing in general and *belles lettres*. She proposes instead what she calls protogenres, "a category that we impose upon a set of similar verbal responses to the demands of one or more cultural systems..." This term, in her view, would "accommodate the real vertical bonds" that "produce and shape a text." The term "Old Russian" is used by all authors.

- A365. "Fourth issue of the unofficial literary journal *Kaphedra* (The Cathedral) [*sic*] appears in Ukraine." *Ukrainian Review* (London), 37.1 (Spring 1989): 78–79.

News item from UCIS that discusses the contents of the fourth issue of *Kafedra*, the unofficial literary journal published in Lviv by the Ukrainian Association of the Independent Creative Intelligentsia (UANTI).

- A366. Franklin, Simon. "Some apocryphal sources of Kievan Russian historiography." *Oxford Slavonic Papers* n.s. 15 (1982): 1–27.

Franklin's stated purpose is 1/ "to locate and compare some of the apocryphal fragments common to the Kievan chronicles and the historical compendia and thus to contribute to the hypothetical reconstruction of their shared sources," 2/ "to assess the function and importance of these apocrypha in the literary, and even political, life of Kievan Russia," 3/ "to identify in certain cases the Greek originals and Slavonic translations from which the extant fragments are derived," and 4/ "to consider the significance of these apocrypha for the reconstruction of apocryphal traditions in Byzantium."

- A367. Franko, Ivan. "Taras Shevchenko, 1814–1861." *Nashe zhyttia = Our Life* 42.3/4 (March–April 1985): 22.

A reprint of Franko's tribute to Shevchenko on the centenary of his birth. The tribute begins with the words "He was a peasant's son..." and was published in English for the first time as a part of Franko's article on Shevchenko in the *Slavonic Review* in June 1924. [See *ULE: Articles in Journals and Collections, 1840–1965, A194*]. The source of the reprint is not indicated.

- A368. "Franko, Petro." *Encyclopedia of Ukraine* 1 (1984): 942.

Petro Franko (1890–1941), son of Ivan Franko, was a writer and pedagogue and translator of Jack London's works into Ukrainian. (20 lines).

- A369. "Franko, Taras." *Encyclopedia of Ukraine* 1 (1984): 942.

Ivan Franko's older son, Taras Franko (1889–1971), was a writer, translator and critic. (20 lines).

- A370. "Franko, Zinovija Tarasovna (Franko, Zinovija Tarasivna)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 141.

Bio-bibliographical data about Zynoviia Franko, the philologist and writer (b. 1925), with a focus on her dissident activity. (17 lines).

- A371. Frick, David A. "Introduction." *Collected works of Meletij Smotryc'kyj*. Cambridge, MA: Distributed by Harvard University Press for the Ukrainian Research Institute of Harvard University, c1987. (Harvard library of early Ukrainian literature. Texts. v. 1). xi–xxxiv.

In the introduction to the 805-page volume containing ten works of Meletii Smotryts'kyi in facsimile, Frick provides a detailed biography of Smotryts'kyi (1577–1633) and a critical annotated bibliography of the works included in this collection. Smotryts'kyi is characterized by Frick as “a man of wide cultural horizons” who “devoted his writings and activities almost exclusively to the problems facing the Rus' people during a period of intense confessional and cultural competition with the Catholics and Protestants of the Commonwealth.”

- A372. Frick, David A.** “Meletij Smotryc'kyj and the Ruthenian language question.” *Harvard Ukrainian Studies* 9.1/2 (June 1985): 25–60.

An investigation of the position taken and the opinions expressed by Meletii Smotryts'kyi during what the author calls “linguistic debates that took place among the Orthodox populace of the Polish Commonwealth in the age of Counter-Reformation.”

- A373. Frick, David A.** “Meletij Smotryc'kyj and the Ruthenian question in the early seventeenth century.” *Harvard Ukrainian Studies* 8.3/4 (December 1984): 351–375.

A study of Meletii Smotryts'kyi (ca.1577–1633), a polemical writer and, according to Frick, “one of the most controversial figures of the age.” In Frick's view, “it was a concern for the *bonum spirituale* of the Ruthenian nation which informed Smotryc'kyj's literary and cultural endeavors throughout his life.”

- A374. Frick, David A.** “Meletij Smotryc'kyj's Ruthenian *Homiliary Gospel* of 1616.” *The “Jevanhelije učytelnoje” of Meletij Smotryc'kyj*. Cambridge, MA: Distributed by the Harvard University Press for the Ukrainian Research Institute of Harvard University, c1987. (Harvard library of early Ukrainian literature. Texts. v. 2). ix-xvi.

An introduction to the 552-page facsimile edition of Meletii Smotryts'kyi's *Ievanhelije učytel'noie*. Smotryts'kyi's *Homiliary Gospel*, says Frick, “represents one important stage in the history of the collection of sermons traditionally attributed by the Orthodox Slavs to Patriarch Kallistos I....” Smotryts'kyi's edition, according to Frick, was the first of the Ruthenian versions of the work translated from the Church Slavonic. “The Ruthenian *Homiliary Gospel* of 1616,” says Frick, “arose from Smotryc'kyj's perception of the need for a work that would provide Ruthenian priests with a collection of Gospel pericopes and sermons, organized according to the Church calendar and intended for reading from the pulpit in the ‘vulgar tongue.’ It was an adaptation of a traditional Church Slavonic work to meet the new demands of competition with Protestant and Catholic postils.”

- A375. Frick, David A.** “Meletij Smotryc'kyj's *Threnos* of 1610 and its rhetorical models.” *Harvard Ukrainian Studies* 11.3/4 (December 1987): 462–486.

*Threnos*, according to Frick, was “one of the most important works that grew out of the polemic over the Union of Brest (1596)” and was published in Polish at the beginning of Meletii Smotryts'kyi's literary career while he was still a defender of the Orthodox faith. The full title of the work is given as *Threnos, to iest lament iedyney ś. Powszeczney Apostolskiej Wschodniej Cerkwie*. Scholars, says Frick, “have continued to remark on the unusual persuasiveness of *Threnos*, devoting special attention to the style of the first chapter.” Frick's article focuses on the models for Smotryts'kyi's rhythmic prose and for a personification of ‘Mother-Church’ in that first chapter. Says Frick: “...an important key to an understanding of the literary success of *Threnos*, and one, to the best of my knowledge, overlooked in previous discussions, is the fact that Smotryc'kyj was able to draw on a part of the Latin rhetorical tradition familiar to a wide range of readers throughout the multinational and multiconfessional Polish-Lithuanian Commonwealth.” Frick's study concentrates on the examination of these models in the Latin and Polish traditions, particularly *querelae* and *ornatus*.

- A376. “From behind the iron curtain: Ukraine.”** *ABN Correspondence* 38.3 (May-June 1987): 46.

A news item about Mykola Rudenko. The report claims that the writer “began a hunger strike on Tuesday, March 31, 1987 to press demands that he and his wife be freed from internal exile and allowed to emigrate.”

- A377. “The frontiers of culture.”** Translation of the document recently smuggled from Ukraine. Tr. by Volodymyr Slez. *ABN Correspondence* 32.2 (March-April 1981): 25–29.

Part 4 of a nine-part document that deals with literature and literary matters.

- A378. Furnika, Vitalii.** “The fire of Bhilai” / Vitaliy Furnika. *Ukraine* 4 (140) (April 1988): 28. col. port.

About Muhammadu Sheriff's translation into Tamil of a chapter from Oles' Honchar's novel *Sobor* that was published in the Madras magazine *Thamarai* in July 1987. Illustrated with a reproduction of the beginning page in Tamil of “The Bhilai Bonfire” and of Sheriff's article about Honchar on the occasion of the writer's 70th birthday.



- A379. Furnika, Vitalii.** "Ilakkiya Sirpi Ivan Franko in Sri Lanka" / Vitaliy Furnika. *Ukraine* 8 (156) (August 1989): 38–40. Illus.

About K. Ganesh's published and projected translations of Ivan Franko's poetry and prose into Tamil. Illustrated with reproductions of the Tamil versions of *Kamenari* and *Velykyi revoliutsioner*, as well as articles on Franko by Ganesh published in the Sri Lankan journals *Virakesari*, *Saviyat Nadu* and in the magazine *Semunalar*, published in Mudarai in southern India.

- A380. Furnika, Vitalii.** "Mahakavi Taras in India" / Vitaliy Furnika. *Ukraine* 8 (132) (August 1987): 28–30. illus.

About Shevchenko studies and translations published in the various languages of India: Hindi, Bengali, Urdu, Tamil, Kannada and Punjabi. Illustrated with reproductions of these Shevchenko editions and portraits of Shevchenko translators: Gholam Quddus, Kasiyappa Ramasubramanian (Kara), N. Muhammadu Sheriff, K. Chellappan, V. M. Sethuraman (pen name: Perunkavikko), P. Balakrishnan, Budanna Hingamire and Yamuna Murthi.

- A381. Furnika, Vitalii.** "Oles Honchar's books in India" / Vitaliy Furnika. *Ukraine* 5 (153) (May 1989): 33, illus. (part col.)

About translations of Honchar's works into Tamil and Bengali. With a group portrait of Honchar with his Tamil translator Muhammadu Sheriff and his son, as well as reproductions of the title pages of Tamil translations and articles.

- A382. Furnika, Vitalii.** "Shevchenko's poetry in the United Arab Emirates" / Vitaliy Furnika. *Ukraine* 11 (159) (November 1989): 35. illus.

About H. Zulfikar, who writes poetry in Tamil under the pen name of Nambai Nambi and whose translation of Shevchenko's *Zapovit* was published in the Dubai magazine *Kavidai Uravu* in December 1988.

- A383. Furnika, Vitalii.** "A Sinhalese admirer of Mahakavi Taras" / Vitaliy Furnika. *Ukraine* 6 (154) (June 1989): 38. Por.

About Dedigama Vinsent Rodrigo (1929–1988), a writer from Sri Lanka, who was the first translator of Shevchenko's "Testament" into Sinhalese. That translation was published in the newspaper *Atta* in Colombo (22 April 1985). Rodrigo also wrote an article about Shevchenko (published in the 23 November 1985 issue of the same paper).

- A384. Furnika, Vitalii.** "Sri Lanka discovers Shevchenko." / Vitaliy Furnika. *Ukraine* 3 (139) (March 1988): 31. illus.

About translations into Tamil of Shevchenko's works by the Sri Lankan poet K. Ganesh. With the translator's b/w portrait and reproductions of Tamil texts of Shevchenko's poem *Zapovit*, Ganesh's introductory article about Shevchenko and a translation of *Zapovit* into Sinhalese by Vinsent Rodrigo.

- A385. Furnika, Vitalii.** "War and love: a dramatized version of Shevchenko's poem *Katerina* in Kannada" / Vitaliy Furnika. *Ukraine* 7 (143) (July 1988): 35. illus., port.

About the Indian poet Buddana Hingamire and his play *Yuddha mattu Prema* (War and love), published in 1987 in the Kannada language. Hingamire's play is a dramatized version of Shevchenko's poem *Kateryna* in an Indian setting. Illustrated with Hingamire's b/w portrait and a color reproduction of the book cover of his play.

- A386. "Fylypchak, Ivan."** *Encyclopedia of Ukraine* 1 (1984): 951.

Ivan Fylypchak (1871–1945) was a writer, pedagogue, and author of historical novels. (10 lines).

## G

- A387. "Gadzinsky, Volodymyr."** *Encyclopedia of Ukraine* 2 (1988): 1.

Volodymyr Gadzinskyi (1888–1932) was a writer of poetry, literary criticism and literary polemics. (17 lines).

**A388. "Galiatovsky, Ioanikii."** *Encyclopedia of Ukraine* 2 (1988): 3. Port. Biblio.

Bio-bibliographical data about Ioanikii Galiatovs'kyi (d. 1688), author of baroque poetry, stories, religious polemics and sermons. (20 lines plus bibliography).

**A389. Ganesh, K.** "Taras Shevchenko translated into Tamil." *Ukraine* 5 (117) (May 1986): 27.

A letter to the editor from the Vice-Chairman of the People's Writers' Front of Sri Lanka about how he came to be interested in Shevchenko and to translate some of his works into the Tamil language.

**A390. "Genyk-Berezovska, Zina."** *Encyclopedia of Ukraine* 2 (1988): 29.

Zina Genyk-Berezovs'ka (b. 1928) is a specialist in Ukrainian literature from Czechoslovakia (12 lines).

**A391. "George Kossatch in Kiev."** *Ukraine* 2 (54) (February 1981): 27. illus., port.

A brief news item about Iurii Kosach, with a mention of his family connection to Lesia Ukrainka and his most recent books of poetry and prose. Illustrated with two b/w photos: one showing Iurii Kosach at the Lesia Ukrainka monument in Kyiv, the other—Kosach with Ukrainian writers Petro Biba and Stepan Kryzhaniv's'kyi.

**A392. Gerasimenko, V. Ia.** "Fed'kovych, Osyp-Iurii Adal'bertovich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 27 (1981): 127–128. biblio.

Osyp Iurii Fed'kovych (1834–1888), a classic author of poetry, short stories, dramas and translations from foreign literatures, is characterized in this encyclopedic entry as "a writer and democratic figure" whose lyric poetry "clearly shows his love for his native land and for the oppressed and his faith in a bright future for the working people." (30 lines + bibliography).

**A393. "Gerbel, Nikolai."** *Encyclopedia of Ukraine* 2 (1988): 42.

Nikolai Gerbel (1827–1883), a Russian poet, translator and publisher, was the first translator of Shevchenko's works into Russian. (10 lines).

**A394. "Gerken-Rusova, Natalia."** *Encyclopedia of Ukraine* 2 (1988): 42.

Natalia Gerken-Rusova (b. 1897), a scenographer, painter and journalist, was also the author of two plays. (15 lines).

**A395. Gerus-Tarnawec'ky, Iraida.** "Priors'k Evangelion—a written monument of the XVIth century." *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 370. (Ukrainian Free University. Studia, 10).

English summary of a Ukrainian article about *Priors'ke Ievanheliie*, a manuscript gospel of the 1560s preserved in the Ohienko collection in Canada.

**A396. Gitin, Vladimir.** "The reality of the narrator: typological features of Ševčenko's prose." *Harvard Ukrainian Studies* 9.1/2 (June 1985): 85–117.

In Shevchenko's prose, according to Gitin, "we see the collision of two orientations. The narrative is directed towards a fictional orientation, while the narrator is directed towards a memoiristic one." Gitin analyzes Shevchenko's diary and his tales "Khudozhnik," "Varnak," "Bliznetsy," "Progulka," "Muzykant," "Naimychka," "Kapitansha," and "Kniaginia," focusing on discrepancies between the narrator and the narrative, the narrator as observer and as the author's persona and his hero, the narrative motifs and the frequent confusion of time constructions in Shevchenko's prose. In Gitin's view, "...all riddles and keys of the narrative plot lie in the world of the narrator, which is not only completely autobiographical, but also transfers conflicts of his biographical world into the plot of the prose narrative. The world of the narrator defines the place of characters in Ševčenko's tales, either as identified with the narrator or as subordinated to him. The stance of the narrator always dominates Ševčenko's prose."

**A397. Gitovich, Irina.** "An 'ordinary' hero?" *Soviet Review* 28.4 (Winter 1987/1988): 65–81.

An English translation of a Russian article ("Zauriadnyi geroi") published originally in *Literaturnoe obozrenie* (1986, no. 4, pp. 97–103). The text was selected and translated by Jean Laves Hellie. Many writers in Ukraine today are writing about the city, says the author. "In 1984 the journal *Kiev* (Kiiv) even ran an extensive discussion of Ukrainian 'urban' prose. This is a good indication of the current importance of this topic for a literature that has traditionally been considered to be 'rural' in character." Gitovich cites Anatolii Makarov's views, expressed in an article on contemporary Ukrainian prose in the September 1984 issue of *Vitchyzna*, in which he directs attention

to the "social position of the literary hero": "The fashion for writing about the party and other elite which had long existed in Ukrainian literature receded...and the characters in current Ukrainian literature about the city are primarily people holding ordinary jobs." Gitovich discusses critically works by A. Dimarov, L. Pys'menna (Pismennaia in text), Larysa Shevchenko, V. Iavorivskiy, Valerii Shevchuk, Iurii Mushketyk, V. Tarnavs'kyi, V. Drozd, H. Tiutiunnyk, E. Hutsalo (Gutsalo in text), Iurii Shcherbak, and others.

- A398. "Globus."** *Modern Encyclopedia of Russian and Soviet Literature* / edited by Harry B. Weber. Gulf Breeze, FL: Academic International Press, 1977-. 8 (1987): 197.

About the journal *Hlobus*, published in Kyiv from November 1923 to December 1935.

- A399. Gogol, Nikolai.** "About Ukrainian songs." *Soviet Literature* 4 (433) (1984): 112–113.

Says Gogol in this article written in 1834: "...songs are everything for the Ukraine: poetry, history and paternal grave. He who has not looked deeply into them will learn nothing of the past life of this flourishing part of Russia." When a historian "wants to learn of the true life, spontaneous character, all the twists and shades of the feelings, emotions, sufferings and joys of the people depicted, when he wants to try to discover the spirit of a past age, the general character of the entire whole and each element apart, then he will be completely satisfied; the history of the people will reveal itself before him in lucid grandeur."

- A400. Gogol, Nikolai.** "Songs of the Ukraine." In his *Arabesques*. Tr. by Alexander Tulloch. Intro. by Carl R. Proffer. Ann Arbor, MI: Ardis, 1982. 186–202.

Gogol discusses the importance of Ukrainian folk songs: "They are the vibrant, clear, colorful, truthful history of a nation, revealing the whole life of the people...songs are everything for the Ukraine: poetry, history and a father's grave. Anyone who has not gone deeply into them knows nothing about the life of this flowering part of Russia..." When a historian "wishes to find out about the true life style, the elements of national character, all the quirks and shades of emotions, anxieties, sufferings and rejoicings of the depicted nation; when he wishes to extract the spirit of a passed age, the general character of the nation as a whole and of each individual separately, then he will be completely satisfied; the history of the nation will be revealed to him in all its majesty." The article discusses the versification of the folk songs and their music. "The doleful music of Russia..." says Gogol, "expresses an oblivion of life; it attempts to get away from it and smother our everyday needs and worries, but in the songs of the Ukraine it is fused with life—and its sounds are so full of life that they seem to speak rather than merely resound: they speak in words, they are articulate, and every brilliant word they utter passes through the soul."

- A401. Gogol, Nikolai.** "Songs of Ukraine" / by Nicholas Gogol. *Forum* 61 (Spring 1985): 32.

Reprinted excerpts from *Arabesques* [cf. A400].

- A402. Goldblatt, Harvey.** "Letopisi." / H. G. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 252–254. Biblio.

An extensive encyclopedic survey of what the author calls "Old Russian" chronicles and the scholarship dealing with them. What makes the old *litopisy* attractive to literary specialists, says Goldblatt, is their function as "carriers of texts," since they contain a variety of heterogeneous materials, entire texts with their stylistic and ideological individuality.

- A403. Goldblatt, Harvey.** "Nestor." *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 302. Biblio.

Nestor, says Goldblatt in this 40-line entry, was "one of the few known writers in early Kievan literature and the first prestigious authority in the history of two basic Old Russian 'genres,' namely, hagiography and chronicles (*Letopisi*) writing."

- A404. "Golovanivskii, Savva Evseevich."** *Who's Who in the Soviet Union* (1984): 109.

A bio-bibliographical note (14 lines) about Sava Holovaniv'skyi, a poet and dramatist born in 1910.

- A405. "Gončar, Oles' (Aleksandr Terent'evič) (Hončar, Oles' (Oleksandr Terentijovyč))."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 169.

Bio-bibliographical data about the writer Oles' Honchar, with a focus on his dissident activity.



- A406. "Gonchar, Aleksandr Terent'evich." *Who's Who in the Soviet Union* (1984): 110.

A bio-bibliographical note (73 lines) about Oles' Honchar, the novelist, born in 1918. Not identical to another entry on Honchar in the same source [See A407].

- A407. "Gonchar, Oles' (Aleksandr Terent'evich Gonchar)." *Who's Who in the Soviet Union* (1984): 110.

A bio-bibliographical note (26 lines) about the novelist Oles' Honchar. Not identical to another entry on Honchar in the same source [See A406].

- A408. "Goncharenko, Ivan Ivanovich." *Who's Who in the Soviet Union* (1984): 110.

A bio-bibliographical note about the poet Ivan Honcharenko, born 1908. (15 lines).

- A409. "Gorbal', Nikolaj Andreevič (Horbal', Mykola Andriiovych)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 170-171.

Bio-bibliographical data about the poet Mykola Horbal' (born 1941), with a focus on his dissident activity. (26 lines).

- A410. "Goryn', Bogdan Nikolaevič (Horyn', Bohdan Mykolajovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 174-175.

Bio-bibliographical data about Bohdan Horyn' (born 1936), with a focus on his dissident activity. (16 lines).

- A411. "Goryn', Mikhail Nikolaevič (Horyn', Mykhajlo Mykolajovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 175.

Thirty-one lines of data about Mykhailo Horyn', a literary scholar born in 1920, with a focus on his dissident activity.

- A412. "Grabowicz, George." *Encyclopedia of Ukraine* 2 (1988): 74.

George Grabowicz (b. 1943), known in Ukrainian as Hryhorii Hrabovych, is a literary scholar and professor of Ukrainian literature at Harvard University (9 lines).

- A413. Grabowicz, George G. "Between history and myth: perceptions of the Cossack past in Polish, Russian and Ukrainian Romantic literature." *American Contributions to the Ninth International Congress of Slavists, Kiev, September 1983, 2: Literature, Poetics, History*. Ed. by Paul Debreczeny. Columbus, Ohio: Slavica (1983): 173-188.

The theme of the Ukrainian Cossack past attracted the attention not only of Ukrainian writers such as Borovykivs'kyi, Metlyn'skyi, Kostomarov, P. Kulish and Shevchenko, but also of such Polish writers as Malczewski, Henryk Rzewuski, Słowacki, Michał Czajkowski, Goszczyński, Michał Grabowski, and the Russian writer Pushkin, as well as Ukrainians writing in Russian such as Gogol, Maksymovych, and Hrebinka. Grabowicz discusses the similarities and the differences in the treatment of the Cossack theme in all three literatures. The thematic focus is different in Russian literature (Khmel'nyts'kyi, Mazepa) and in Polish literature (*haidamaky*, *koliivshchyna*). Differences of national perspectives, according to Grabowicz, "are also expressed in terms of broadly articulated political or historiosophic judgments, and in polemics." Grabowicz's self-expressed goal, however, is "to examine, for the most part synchronically, the basic levels and structures in the various perceptions of the Cossack past." His paper, says the author, "is a very provisional attempt at expanding our notion of Romantic historicism."

- A414. Grabowicz, George G. "Continuity and discontinuity in the poetry of Pavlo Tychyna." *East European Literature: Selected Papers from the Second World Congress for Soviet and East European Studies*. Garmisch-Partenkirchen, September 30-October 4, 1980. Ed. by Evelyn Bristol. Berkeley: Berkeley Slavic Specialties (1982): 13-22. Bibliography.

Grabowicz takes issue with the "critical tradition of perceiving a break, a discontinuity, in Tychyna's poetry...." He distinguishes and analyzes three levels of Tychyna's poetry: "the manifest or thematic, the formal, and the level of symbols and of deeper structures" and concludes that Tychyna's work "reveals far-reaching changes, but changes that are part of a larger, evolving, internally compensating process." Says Grabowicz: "Despite the transformations and notwithstanding unevenness in quality, the core of that process remains stable and coherent. It is time, it would seem, that the thoughtful critic would recognize that Tychyna, young or old, is one."

- A415. Grabowicz, George G.** "Grebinka, Evgeny..." / *G. G. Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 183–184. Biblio.

An encyclopedic entry of 47 lines on Ievhen Hrebinka (1812–1848). Hrebinka, according to this entry, was "a writer more prominent for his Ukrainian than for his Russian works," but his "Russian writings are much greater in quantity and range."

- A416. Grabowicz, George G.** "The Jewish theme in nineteenth- and early twentieth-century Ukrainian literature." *Ukrainian-Jewish Relations in Historical Perspective*. Ed. by Peter J. Potichnyj and Howard Aster. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1988. 327–341, bibliographical notes.

This essay treats the Jewish theme in the works of Shevchenko, Kulish, Rudans'kyi, Staryts'kyi, Franko, Kotsiubyns'kyi, Khotkevych, Vynnychenko, and other writers. "In the entire range of works under discussion," says Grabowicz, "we can distinguish three basic modalities of perceptions and narration, modalities which can also serve as a rough periodization of the Jewish theme. For lack of better terms I would call them the stereotypical, the social-moralizing or 'realistic' and...the politico-ethical. These categories are largely diachronic; they do mark the rough phases of the theme, but they are not exclusive."

- A417. Grabowicz, George G.** "The history of Polish-Ukrainian literary relations: a literary and cultural perspective." *Poland and Ukraine, Past and Present*. Ed. by Peter J. Potichnyj. Edmonton: Canadian Institute of Ukrainian Studies (1980): 107–131.

Grabowicz considers the entire history of Polish-Ukrainian literary relations and attempts to penetrate "beneath the surface of manifest literary and historical data" and cut through "biases, misconceptions and peripheral considerations to discover the actual, real structures of the relationship." The periodization he proposes consists of four basic periods: 1/ the earliest period, sixteenth-eighteenth centuries (Polish Renaissance, Polish and Ukrainian Baroque); 2/ the Romantic period (first half of the nineteenth century); 3/ the post-Romantic period (up to World War II); and 4/ the post-World War II period. Grabowicz traces "Polish literary treatments of Ukrainian subject matter" and the "impact of Polish literature on the Ukrainian" for each of these periods, discussing and analyzing in some detail individual writers and specific literary works. Contemporary Polish-Ukrainian literary contacts are characterized by Grabowicz as "rather tame" and confined to translations and literary scholarship. In Grabowicz's view, "the translations are, on balance, done better by the Ukrainians, precisely because the best poets attempt them..." while the "scholarship is almost always better when done by the Poles—when they do it at all: for, in general, the field of Polish-Ukrainian relations does not have very high priority in Polish scholarship."

- A418. Grabowicz, George G.** "Kostomarov, Nikolai Ivanovich..." / *G. G. Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 233.

An encyclopedic entry of 51 lines about Mykola Kostomarov (1817–1885). According to this entry, Kostomarov was, "along with Shevchenko and Panteleimon Kulish an architect of the Ukrainian cultural and national re-awakening of the early 19th century, and, in the all-Russian context an outstanding and, at mid-century, immensely popular historian and ethnographer."

- A419. Grabowicz, George G.** "Kulish, Panteleimon Aleksandrovich..." / *G. G. Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 237–238.

Forty-nine lines of bio-bibliographical data about Panteleimon Kulish, who is characterized as "after Shevchenko, the most central figure in the development of early 19th-century Ukrainian literature, and, in the all-Russian context, a prominent historian, ethnographer, and literary critic."

- A420. Grabowicz, George G.** "Kvitka, Grigory Fyodorovich (Ukr. Hryhorij Fedorovyč, pen name Hryc'ko Osnov'janenko..." / *G. G. Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 240–241. Biblio.

Hryhorij Kvitka-Osnov'janenko is characterized here as "the first major modern Ukrainian prose writer, and one who, like virtually all Ukrainian writers of the first half of the 19th century, also wrote in Russian." In an entry of 56 lines, the author discusses both the Ukrainian and the Russian works of Kvitka-Osnov'janenko. In his view, the Russian writings of the bilingual Ukrainian literature of that time "are an integral part of the Ukrainian literary process and, at the same time, of the all-Russian imperial one."

- A421. Grabowicz, George G.** "The nexus of the wake: Ševčenko's *Trizna*." *Eucharisterion: Essays presented to Omeljan Pritsak. Harvard Ukrainian Studies* 3/4 (1979–1980). Pt. 1: 320–347.

A detailed analysis of the long poem *Trizna*, one of Shevchenko's few poetical works written not in Ukrainian,

but in Russian. *Trizna*, written in 1843, the year of Shevchenko's first journey to Ukraine, is, in Grabowicz's view, "in many respects an autonomous, almost *sui generis* work." *Trizna*, according to Grabowicz, performs a mediating function between Shevchenko's two different modes of creativity: "on the one hand, carrying and developing what one can call his myth of the Ukraine, and, on the other, commenting and intellectualizing this process and task." *Trizna*, says Grabowicz, is a symbolic means and a stage in Shevchenko's poetic development, "...it is a poem that is focused expressly on the search for the Word, on the identification and justification of that search. Whereas before, in the earlier poetry, Ševčenko could only...generate tears..., he now establishes the Word as the essential, active core of his poetry...he identifies both the prophetic function and the sacred content of his calling." An analysis of *Trizna*, according to Grabowicz, "allows us to speak with more confidence of an intrinsic and integral (not simply biographical or chronological) periodization of Ševčenko's poetry, specifically of the thematic-structural development of his poetic voice and the transition from a self-focused and largely sentimental to a Promethean and tribunicial stance."

- A422. Grabowicz, George G.** "Province to nation: nineteenth-century Ukrainian literature as a paradigm of the national revival." *Canadian Review of Studies in Nationalism* 16.1-2 (1989): 117-132. Biblio. notes.

Ukrainian history of the nineteenth century, says Grabowicz, is inconceivable without consideration of the literary domain. "For Ukrainian literature the nineteenth century was a natural timeframe for examining how literature modelled the multilevel process of 'national revival.' It starkly illustrated the transition from political nonexistence to existence, from a somnolent provincialism...to a dynamic and in various ways still problematic nationhood signalled by an exciting and differentiated gamut of literary expression."

Grabowicz examines the literary events that became political events in the nineteenth-century Ukrainian context, the literary-historical categories that came to "demarcate the development stages of national consciousness," the role of Shevchenko, of *Knyhy byt'ia ukrains'koho narodu*, of *narodnytstvo*, of *kotliarevshchyna*, and, finally, of deep symbolic structures in literature that express unconscious collective feelings or patterns. Grabowicz takes issue with Chyzhevsk'yi's view of incomplete literature: "it was not a putatively incomplete Ukrainian nation that produced an incomplete literature, but rather the paradigm of literature that produced, not an 'incomplete,' but a specifically reduced, narrowed, cultural-political profile. The literature, if anything, was over-determined, forced, as it were, to carry much more than its normal weight. This conscious/unconscious overburdening of literature with extrinsic tasks was also, in actual result, if not in intent, its provincialization."

- A423. Grabowicz, George G.** "The question of authority in Ivan Vyshens'kyj: a dialectics of absence." *Harvard Ukrainian Studies* 12/13 (1988-1989): 781-794.

Ivan Vyshens'kyi, says Grabowicz, "is generally perceived as the first major Ukrainian writer—and yet, as such, he was a writer living in self-imposed exile and isolation from the very community he purportedly represented." Grabowicz examines the various paradoxes of Vyshens'kyi and attempts to establish the context and parameters of his thought. Vyshens'kyi's choice of "splendid separation," his choice of "authority through isolation," according to Grabowicz, "was obviously fated to negate that authority: at first his countrymen and followers tried to dissuade him, urging him to return and engage himself, and when he did not budge, soon turned away and forgot him."

- A424. Grabowicz, George G.** "Smotritsky (Ukrainian: Smotryc'kyj) Melety..." / G. G. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 429.

Meletii Smotryts'kyi, says Grabowicz in this 41-line encyclopedic entry, was "a Ukrainian bishop, writer, and scholar prominent in the religious conflicts and polemics of the early 17th century, whose importance for Russian literature stems above all from his authorship of one of the earliest and most influential East Slavic grammars."

- A425. Grabowicz, George G.** "Some further observations on 'non-historical' nations and 'incomplete' literatures: a reply." *Harvard Ukrainian Studies* 5.3 (September 1981): 369-388.

A polemical article refuting Ivan L. Rudnytsky's critique of Grabowicz's stand on the problem of "historical" and "non-historical" nations in his *Toward a History of Ukrainian Literature*. [See also A1275 and B040].

- A426. Grabowicz, George G.** "Three perspectives on the Cossack past: Gogol', Ševčenko, Kuliš." *Harvard Ukrainian Studies* 5.2 (June 1981): 171-194.

Gogol, Shevchenko and Kulish share an "almost obsessive fascination" with the Cossack past, but they differ significantly in their formulation of a vision of Cossackdom and in the way they express this central interest, says Grabowicz. "Both Gogol and Ševčenko show the Cossack past through mythical oppositions: for Gogol', the opposition was between the Cossack and the non-Cossack (male and female) aspects of Ukrainian society, and for Ševčenko, it was between *communitas* and structure." Kulish, on the other hand, "came to articulate an



understanding of the Cossack past that was in direct opposition to the mythical vision so deeply inscribed on the collective Ukrainian consciousness by Ševčenko. For where Ševčenko apotheizes *communitas*, Kuliš offers the model, prospects, and demands of a structured society."

- A427. Grabowicz, George G.** "Ukrainian elements in Russian literature." / G. G. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 493–496.

The focus in this extensive encyclopedic survey is on "actual intellectual or formal influences or borrowings from the Ukrainian side" and on the "broad range of Ukrainian themes" in Russian literature. From the sixteenth to the early eighteenth century, Ukrainian influences acted as a conduit of Western influences and models, says Grabowicz. There were few Ukrainian elements in Russian literature in the eighteenth century, while the nineteenth-century Russian writers discovered "an exotic Ukraine" and wrote on Ukrainian themes.

- A428. Grabowicz, George G.** "The voices of Ukrainian émigré poetry." *Canadian Slavonic Papers* 28.2 (June 1986): 157–173.

A critical discussion of Ukrainian émigré poetry in terms of the poet's voice, which is examined "on three interrelated planes: the social, the narrative or rhetorical, and the psychological." Four poets are singled out for the critic's special attention: Oleksa Stefanovych, Oleh Zuiyevs'kyi (Zujewskij in text), Bohdan Rubchak and Oleksandr Smotrych. Examples of their poetry are quoted in the original, with literal line translations provided in footnotes [cf. T526. T677, T423, T516].

- A429. Graham, Merika Sonia.** "Psychological aspects of the feminine in Ukrainian folk tales; a Jungian analysis with implications for psychotherapy." *Dissertation Abstracts International* 47.1 (July 1986): 359B.

Using M. L. von Franz's method of fairy-tale interpretation, the author analyzes four Ukrainian folk tales "with particular attention to manifestations of the feminine psyche." The object is "to explore both the conscious operation of the feminine in the Ukrainian culture or any unconscious compensation in the national unconscious."

The abstract is of a 448-page 1985 Ph.D. dissertation at the Union for Experimenting Colleges/University Without Walls and Union Graduate School. (Order no. DA8605923).

- A430. Gregorovich, Andrew.** "Editor's Odyssey: a voyage from the Black Sea to the Baltic in celebration of the 175th anniversary of Taras Shevchenko." *Forum* [Pt. 1] 79 (Fall 1989): 15–22 illus.; [Pt. 2] 80 (Winter 1989): 13–24. illus.

A richly illustrated travelogue with descriptions of various Shevchenko celebrations, monuments, museums, etc. The group photos among the illustrations include a number of Ukrainian writers: Dmytro Pavlychko, Volodymyr Brovchenko, Maria Vlad, Roman Lubkiv's'kyi, Borys Oliinyk, Ivan Drach, Oles' Berdnyk, Pavlo Movchan and others. The concluding third part was supposed to be included in the following issue, but was not published.

- A431. Gregorovich, Andrew.** "Mark Twain popular in Ukraine." / A. Gregorovich. *Forum* 70 (Summer 1987): 7–8, illus.

About the various translations of Mark Twain's works published in Ukrainian.

- A432. Gregorovich, Andrew.** "Poet Ivan Drach." / A. G. *Forum* 72 (Winter 1987): 32–33. illus., port.

Ivan Drach is characterized in this article as "a leading Ukrainian poet," "a noted critic of literature and art," a translator and writer of screenplays who has "risen from obscurity as a young poet of the 1960s" to "international fame in the 1980s." The article provides some bio-bibliographical data and some quotations from selected critical appraisals of Drach's work. With the poet's portrait, reproduction of the cover of *Orchard Lamps*, and two poems in translation [cf. T083].

- A433. Grishin, Alexander.** "Vasily Barsky and the 'xoženija' tradition." *Australian Slavonic and East European Studies* 2.2 (1988): 29–42. Biblio. footnotes.

A detailed critical analysis of the eighteenth-century travelogue by Vasyli' Bars'kyi usually titled *Stranstvovaniia Vasyliia Hryhorovycha Bars'koho po Sviatym mestam vostoka z 1723 po 1747 goda*. Vasyli' Bars'kyi (known also as Hryhorovych-Bars'kyi) was born in Kyiv in 1701, studied at the Kyivan Academy, and died in Kyiv in 1747, shortly after his return from his journeys and before he was able to edit the manuscript. The manuscript, according to Grishin, was written in Church Slavonic over a period of twenty years and consists of "some 560 numbered folia in quarto." Barsky's is the last great work written in the literary genre of *khozhenia*, says Grishin, and "...no modern study of medieval art, architecture or liturgy of Athos, Cyprus, or Crete, or of such monuments as Nea Moni on Chios, Hosios Loukas, or the Byzantine churches of Attica, Arta, or Patmos is complete without discussion of

Barsky's observations and precise drawings." Grishin's paper was presented originally at the Millenium Conference at the University of Melbourne in August 1988.

- A434. Gromova, A. S.** "Deich, Aleksandr Iosifovich." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 107-108.

About Aleksandr Deich (1893-1972), Russian writer and literary scholar, author of biographical studies of Lesia Ukrainka and Taras Shevchenko.

- A435. "Grudziński, Stanisław."** *Encyclopedia of Ukraine 2* (1988): 99.

Stanisław Grudziński (1852-1884) was a Polish poet who wrote on Ukrainian themes and translated some poems of Shevchenko. (8 lines).

- A436. "Gudzii, Mykola."** *Encyclopedia of Ukraine 2* (1988): 100. Port.

Mykola Gudzii (1887-1965) was a literary scholar, author of numerous studies of old and modern Ukrainian literature, a specialist in the literature of Kyivan Rus', and an editor of Shevchenko's and Stefanyk's works. (21 lines).

- A437. Gudzii, Mykola.** "Dashkevich, Nikolai Pavlovich." / N. K. Gudzii. *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 67-68.

About Mykola Dashkevych (1852-1908), Ukrainian literary scholar and historian.

- A438. "Günter Stein translates from Ukrainian."** *Ukraine 3* (55) (March 1981): 28, port.

About an East German prose writer who translates Ukrainian fiction into German. With his b/w portrait.

- A439. "Gureev, Aleksei Ivanovich."** *Who's Who in the Soviet Union* (1984): 118.

A bio-bibliographical note about the poet Oleksa Hureiv, born 1913. (11 lines).

- A440. "Gzhitskii, Vladimir Zenonovich."** *Who's Who in the Soviet Union* (1984): 120.

A bio-bibliographical note (31 lines) about the novelist Volodymyr Gzhyts'kyi (1895-1973).

- A441. "Gzhytsky, Volodymyr."** *Encyclopedia of Ukraine 2* (1988): 107. Port.

About the novelist Volodymyr Gzhyts'kyi (1895-1973). (17 lines).

## H

- A442. "Haas, Maara."** *Encyclopedia of Ukraine 2* (1988): 108.

About the Canadian poet and translator of Shevchenko, whose real name was Myroslava Lazechko (born 1920). (7 lines).

- A443. "Hadzhega, Vasyl."** *Encyclopedia of Ukraine 2* (1988): 109. Port.

The Catholic priest and historian Vasyl' Hadzhega from Transcarpathia (1864-1938) was also the author of a novelette. (20 lines).

- A444. "Hai-Holovko, Oleksa."** *Encyclopedia of Ukraine 2* (1988): 110.

Also known as Oleksa Hay-Holowko, a poet and prose writer born in 1910. (17 lines).

- A445. "Haidarivsky, Vasyl."** *Encyclopedia of Ukraine 2* (1988): 112.

Vasyl' Haidarivs'kyi (1908-1972)—real name: Vasyl' Haivorons'kyi—was a novelist and short-story writer. (14 lines).

- A446. Haievsky, V.** "Kurbas, Les (Oleksander)." *Encyclopedia of Ukraine 2* (1988): 716-717. Port. Biblio.

A full-page article on Les Kurbas (1887-1942?), who is characterized here as "an outstanding organizer and director of Ukrainian avant-garde theater, actor and pedagogue..."

- A447. "Halan, Anatol."** *Encyclopedia of Ukraine* 2 (1988): 116.

Anatol' Halan (real name: A. Kalynovs'kyi, born 1901), an author of short stories, poetry and plays, also wrote under the pen names I. Eventual'nyi and A. Chechko. (14 lines).

- A448. "Halan, Yaroslav."** *Encyclopedia of Ukraine* 2 (1988): 116.

Yaroslav Halan (1902–1949) was a journalist and writer. (20 lines).

- A449. "Hanuliak, Hryhorii."** *Encyclopedia of Ukraine* 2 (1988): 123.

About the publisher, journalist and writer Hryhorii Hanuliak (1883–1945). (20 lines).

- A450. "Harasevych, Andrii."** *Encyclopedia of Ukraine* 2 (1988): 124–125.

Andrii Harasevych was a poet who was born in 1917 and died in 1947. (14 lines).

- A451. "Harassment of 85-year old Ukrainian writer."** *Ukrainian Quarterly* 37.3 (Autumn 1981): 331–332.

A brief news item in the "Chronicle of Current Events" about Nadiia Surovtseva, Ukrainian writer and former political prisoner, who resided in Uman. According to this news item, her apartment was searched repeatedly by the KGB and her literary archives were confiscated.

- A452. Harasym, Terry.** "1989 Shevchenko scholars tour." *Ukrainian Canadian* 41.731 (225) (April 1989): 14–16. illus.

About the visit to Canada of I. Dziuba, M. Zhulyns'kyi, R. Ivanchenko and I. Rymaruk.

- A453. Harasym, Terry.** "Taras Shevchenko's academy etchings." *Ukrainian Canadian* 41.730 (224) (March 1989): 11–13. illus.

Illustrated with three Shevchenko etchings.

- A454. "Hart."** *Encyclopedia of Ukraine* 2 (1988): 126–127. illus.

About the literary journal *Hart*, published in Kharkiv in 1927–1932. Illustrated with a reproduction of the journal's title page. (12 lines).

- A455. "Hart."** *Encyclopedia of Ukraine* 2 (1988): 127.

About the Hart association of proletarian writers founded in Kharkiv in 1923. (20 lines).

- A456. "Harvard hosts symposium on classic Ukrainian literature."** *Ukrainian Orthodox Word* 20.2 (March–April 1987): 31.

A news item about a symposium on Ukrainian classic literature organized by the Department of Slavic Languages and Literatures at Harvard University on 14–16 January 1987. Participants in the symposium included, for the first time, in addition to American and Canadian scholars, representatives of the Ukrainian Academy of Sciences in Kyiv. The following scholars took part: from the U.S. and Canada: John Fizer, George Grabowicz, Edward Keenan, Horace Lunt, Omeljan Pritsak, Natalia Pylypiuk; from Ukraine: Ihor Dzeverin, Serhii Iermolenko, Rostyslav Radyshevs'kyi and Vitalii Rusanivs'kyi.

- A457. "Hasko, Mechyslav."** *Encyclopedia of Ukraine* 2 (1988): 129.

Ukrainian poet, writer and translator born in 1907. (18 lines).

- A458. Haslett, Malcolm.** "Death of a Ukrainian nationalist." *ABN Correspondence* 36.5 (September–October 1985): 48–49.

A report from the BBC Current Affairs Research and Information Section dated 6 September 1985, following the news of the death of Vasyl' Stus at age 47 in special-regime labor camp no. 389/36–1 near Perm, Russia. Haslett provides some biographical data, with special emphasis on Stus's conflicts with Soviet authorities. This issue of the journal, in addition to Haslett's article, has a note on p. 42 about actions on behalf of Stus in the West, a news item announcing Stus's death on the back cover, and a large b/w portrait of Vasyl' Stus on the front cover of the issue.

- A459. "Havryliuk, Oleksander."** *Encyclopedia of Ukraine* 2 (1988): 129.

Oleksandr Havryliuk (1911–1941) was a writer of poetry, stories and essays. (12 lines).



- A460. Hayuk, Semen.** "Remembering Taras H. Shevchenko." *Ukrainian Orthodox Word* 16.2 (March-April 1983): 18. port.

A free translation of an article, "Taras Shevchenko, national prophet and teacher," published in Ukrainian in the March 1983 issue of *Ukrains'ke pravoslavne slovo*.

- A461. Heffron, Dorris.** "Members meet Stepan Sapelak." *Newsletter* (International PEN. The Canadian Centre [English-speaking]). 26 (March 1989): 5-6.

Stepan Sapeliak, Ukrainian poet and former Soviet political prisoner, met with members of the executive of the Canadian PEN Center and the Writers in Prison Committee. The meeting took place on 20 February 1989 in Toronto. On behalf of all imprisoned writers of Ukraine, Sapeliak conveyed their gratitude to PEN for letters of moral support.

- A462. "Helsinki monitors in prison or exile."** *Smoloskyp*. 7.27 (Spring-Fall 1985): 6.

Brief biographical notes include Ukrainian writers Mykola Horbal', Mykola Rudenko, Ivan Sokul's'kyi.

- A463. "Helsinki monitors nominated for Nobel Peace Prize: Yuriy Orlov, Viktoras Petkus, Mykola Rudenko, Anatoliy Shcharansky."** *Smoloskyp* 3.11 (Spring 1981): 1, 6-7. port.

Text of a letter of the U.S. Commission on Security and Cooperation in Europe addressed to the Nobel Institute in Oslo, with editorial comment. The letter nominates four founders of Helsinki monitoring groups in Moscow, Ukraine and Lithuania for the 1981 Nobel Peace Prize. The article provides biographical data about the four dissidents, including the Ukrainian writer Mykola Rudenko, with their b/w portraits and excerpts from their statements.

- A464. "Hirchak, Yevhen."** *Encyclopedia of Ukraine* 2 (1988): 153-154.

Ievhen Hirchak was a publicist and literary critic active in the 1920s. (15 lines).

- A465. "Hirny, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 154-155.

Vasyl Hirnyi (1902-1981), writer and journalist, was also known under his pen name, Fed' Tryndyk. (18 lines).

- A466. "Hirnyk, Mykola."** *Encyclopedia of Ukraine* 2 (1988): 155.

Mykola Hirnyk (born 1923) is a poet and translator. (8 lines).

- A467. "His word with us."** / by Dmytro Hnatiuk, Andriy Shtoharenko, Mikhailo Bozhiy. *Ukraine* 8 (96) (August 1984): 10.

About Shevchenko's influence.

- A468. "Hlavaček, František."** *Encyclopedia of Ukraine* 2 (1988): 194.

František Hlavaček (1876-1974) was a Czech translator of Ukrainian writers. (14 lines).

- A469. Hlobenko, Mykola.** "All-Ukrainian Association of Proletarian Writers." / M. Hlobenko. *Encyclopedia of Ukraine* 1 (1984): 53-54.

About the Vseukrains'ka spilka proletars'kykh pys'mennykiv, also known as VUSPP, founded in 1927. (40 lines).

- A470. Hlobenko, Mykola.** "Anthem." / M. Hlobenko. *Encyclopedia of Ukraine* 1 (1984): 76.

About *Shche ne vmerla Ukraina* and other songs treated as official or unofficial national anthems. (40 lines).

- A471. Hlobenko, Mykola.** "Apocryphal literature." / M. Hlobenko. *Encyclopedia of Ukraine* 1 (1984): 87-88.

Defined here as "works about events and figures in religious history that were never officially recognized by the Christian church or accepted into the canon of the Holy Scriptures and thus are regarded as false or heretical." A brief survey ranging from apocrypha proper, known as early as the eleventh century, to apocryphal motifs and plots in folk and modern literature. (62 lines).

- A472. Hlobenko, Mykola.** "Hrinchenko, Borys." / M. Hlobenko. *Encyclopedia of Ukraine* 2 (1988): 241-242. Port. on 240. Biblio.

A full-page bio-bibliographical article about Borys Hrinchenko (1863-1910), educator, journalist, writer, ethnographer, linguist.

- A473. Hlobenko, Mykola.** "Hrynevycheva, Katria." / M. Hlobenko. *Encyclopedia of Ukraine* 2 (1988): 257–258. Port.

Katria Hrynevycheva, née Banakh (1875–1947), was a writer and community leader. (28 lines).

- A474. Hlobenko, Mykola.** "The literature of Soviet Ukraine." *Ukrainian Review* (London), Part 1. 37.4 (Winter 1989): 32–41. Conclusion: 38.1 (Spring 1990): 26–35.

This two-part article is a survey of the first two decades of Soviet Ukrainian literature, with a listing of the various literary groupings, debates and publications. The author emphasizes and discusses primarily the modernist, symbolist and neoclassical trends. The article is a translation of pp. 120–139 of *Istoryko-literaturni statyi Mykoly Ohloblyna-Hlobenka* (*Zapysky NTSh*, vol. 167) (Paris, Munich, New York, 1958).

- A475. "Hlobus."** *Encyclopedia of Ukraine* 2 (1988): 196.

About the periodical *Hlobus*, published in Kyiv from 1923 to 1935. (15 lines).

- A476. Hluchowewsky, Andriy.** "Stepan Sapeliak in Ottawa." *ABN Correspondence* 40.4 (July–August 1989): 37.

A news item about the visit of Ukrainian poet and "former prisoner of conscience of the notorious concentration camp No. 36 in the Perm region" Stepan Sapeliak to the Canadian House of Commons on 19 April 1989. Sapeliak had meetings with Members of Parliament Alex Kindy and Mac Harb, with Prime Minister Brian Mulroney, and with Robert W. Poetschke, Deputy Director of the USSR and East Europe Relations Division. He was also interviewed by Radio Canada International and the Canadian Press Wire Service.

- A477. Hnatiukivsky, M.** "Hnatiuk, Volodymyr." *Encyclopedia of Ukraine* 2 (1988): 199–200. Port. Biblio.

A bio-bibliographical article about Volodymyr Hnatiuk (1871–1926), ethnographer, literary scholar, translator, journalist. (3/4 page).

- A478. Hnatiukivsky, M.** "Hrushevska, Kateryna." *Encyclopedia of Ukraine* 2 (1988): 249–250. Port.

Kateryna Hrushevs'ka (1900–1953) was an ethnographer specializing in Ukrainian *dumy* and a sociologist. (32 lines).

- A479. Hnatiukivsky, M.** "Institute of Fine Arts, Folklore and Ethnography of the Academy of Sciences of the Ukrainian SSR." *Encyclopedia of Ukraine* 2 (1988): 325.

About the Instytut mystetstvoznavstva, fol'kloru ta etnografii im. M. T. Ryl's'koho. (1/2 page).

- A480. Hnatiukivsky, M.** "Koliada." *Encyclopedia of Ukraine* 2 (1988): 586.

Defined here as "a cycle of Ukrainian winter rituals" that incorporates certain fall and spring rituals and is "believed to be a personification capable of influencing the future harvest." (25 lines).

- A481. Hnatiukivsky, M.** "Kolomyika." *Encyclopedia of Ukraine* 2 (1988): 591–592.

An analysis and survey of "the most popular form of Ukrainian folk ditty." (31 lines).

- A482. Hnatiukivsky, M.** "Koperzhynsky, Kostiantyn." *Encyclopedia of Ukraine* 2 (1988): 603.

Kostiantyn Koperzhyn's'kyi (1894–1953) was a folklorist, literary and theater scholar and bibliographer. (28 lines).

- A483. Hnatiukivsky, M.** "Krymsky, Ahatanhel." / M. Hnatiukivsky, R. Senkus, G. Y. Shevelov. *Encyclopedia of Ukraine* 2 (1988): 680–681. Port. Biblio.

A full-page bio-bibliographical article about Ahatanhel Kryms'kyi (1871–1942), characterized as an "eminent Ukrainian Orientalist, belletrist, linguist, literary scholar, folklorist and translator."

- A484. Hnatiukivsky, M.** "Kuzelia (Kuzela), Zenon." *Encyclopedia of Ukraine* 2 (1988): 724–725. Port.

Zenon Kuzelia (1882–1952) was an ethnographer, lexicographer, bibliographer and journalist. (3/4 page).

- A485. Hnatiukivsky, M.** "Kvitka, Klyment." *Encyclopedia of Ukraine* 2 (1988): 728–729. Port. Biblio.

A half-page article about the ethnomusicologist Klyment Kvitka (1880–1953).

- A486. "Hnylosyrov, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 203.

Vasyl' Hnylosyrov (1836–1901), also known as Hnylosyr, was a journalist and writer. (9 lines).

- A487. "Hohol-Yanovsky, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 205.

The father of Nikolai Gogol, Vasyl' Hohol'-Ianovs'kyi (1777–1825) was a Ukrainian playwright.

- A488. "Hoida, Yurii."** *Encyclopedia of Ukraine* 2 (1988): 205.

Iurii Hoida (1919–1955) was a Ukrainian poet from Transcarpathia. (8 lines).

- A489. "Holoborodko, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 206.

Seventeen lines about the poet Vasyl' Holoborod'ko, born in 1946.

- A490. "Holota, Petro."** *Encyclopedia of Ukraine* 2 (1988): 207.

A writer whose real name was Petro Mel'nyk (1902–1949). (14 lines).

- A491. "Holovanivsky, Sava."** *Encyclopedia of Ukraine* 2 (1988): 208.

About the poet and playwright Sava Holovanivs'kyi, born in 1910. (13 lines).

- A492. "Holovchenko, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 209.

Ivan Holovchenko (born 1918) is a short-story writer and novelist. (16 lines).

- A493. Holowinsky, Ivan Z.** "Shevchenko and Dostoevsky: contrasting personality profiles." *Ukrainian Quarterly* 37.2 (Summer 1981): 135–143.

According to Holowinsky, Shevchenko's personality "was rooted in Ukrainian cultural traditions, beliefs and attitudes. He was a deeply religious man who favored strong positivistic determinism and rejected the dogmatic materialism then emerging in Western Europe." "Nowhere in his writings," says Holowinsky, "can we find egotistic concern for personal freedom at the expense of freedom for others." In contrast, Holowinsky characterizes Dostoevsky as a "deeply troubled, confused and hardly a rational man," a neurotic psychopath. Profound human emotions are treated differently in the works of these two writers, says Holowinsky. In Shevchenko's works, he finds love; in Dostoevsky's, lust. In Shevchenko, hatred appears "as a rebellion against personal injustice"; in Dostoevsky it is hatred with cruelty, vengefulness, violence, and "egotistic desire for power and complete freedom from moral and ethical restraints."

- A494. "Holubenko, Petro."** *Encyclopedia of Ukraine* 2 (1988): 211.

Petro Holubenko is the pen name of Petro Shatun (born 1907)—scholar, journalist, and writer. (10 lines).

- A495. Holubnychy, Vsevolod.** "Ukraine. Culture. Literature." *Encyclopedia Americana*. International ed. 27 (1986): 344.

Three paragraphs of 1/4 page length that briefly summarize the history of Ukrainian literature in the author's general encyclopedic entry for Ukraine (pp. 341–345, illus.).

- A496. "Homzyn, Borys."** *Encyclopedia of Ukraine* 2 (1988): 215.

Borys Homzyn (1887–1965) was a poet and journalist. (16 lines).

- A497. Honchar, Oles'.** "The blossoming of a nation." *Forum* 79 (Summer 1989): 20–22.

A speech delivered by Oles' Honchar at the founding conference of the Taras Shevchenko Ukrainian Language Society on 11 February 1989. "Official status is needed by our language," says Honchar, "to restore it, after the ruinous years of persecution, to its natural role, strength and prestige, and to ensure fully its right to live in all spheres and at all levels." The speech is reprinted, with minor revisions, from the *Ukrainian Canadian*. The text of the "Appeal of the Taras Shevchenko Language Society," dated 12 February 1989, is appended on p. 23.

- A498. Honchar, Oles'.** "A portrayer of truth." / Oles Gonchar. *Soviet Literature* 9 (450) (1985): 55–56. Port.

About Hryhir Tiutiunnyk (1931–1980), with his black and white portrait to accompany translations of Tiutiunnyk's stories published in the same issue. [cf. T590]. Honchar finds in Tiutiunnyk's work "authenticity of the portrayal of people's characters, and skillful craftsmanship in the depiction of their actions and feelings."



**A499. Honchar, Oles'.** "Whence came this star called 'wormwood'? : Honchar, the legacy of Chornobyl and the duty of writers." *Smolokyp* 8.37 (Spring 1988): 1, 10–11. Port.

Excerpts. Ukrainian original in *Literaturna Ukraina*, no. 41, 7 October 1987. See also annotation under A500. The editorial note characterizes Honchar as "an outspoken advocate of the democratization of society and political life in the Soviet Union, a staunch opponent of Russification and a spokesman on environmental issues."

**A500. Honchar, Oles'.** "Whence came this star 'Wormwood.'" *Ukrainian Canadian* 40.717 (211) (January 1988): 7–10, 41. Port.

A speech delivered at a meeting of Soviet Writers' Union in Leningrad in October 1987. The translation is based on the text that appeared in *Literaturna Ukraina*, no. 41, 7 October 1987. In the spirit of newly permissible *glasnost*, Honchar discusses the negative effects of the "years of stagnation" on Ukrainian language and literature, as well as the dangers of overindustrialization brought to public attention by the tragedy of Chornobyl, and calls for a moral and cultural renewal. With an editorial note on p. 7 and a portrait of the author on p. 9.

**A501. "Honorsky, Rozumnyk."** *Encyclopedia of Ukraine* 2 (1988): 217.

Rozumnyk Honors'kyi (1790–1819) was a writer, publicist, poet and literary scholar. (9 lines).

**A502. "Horbach, Anna Halyna."** *Encyclopedia of Ukraine* 2 (1988): 219.

Also known as Anna-Halja Horbatsch (née Lutsiak, born 1924), she is a translator of Ukrainian literature into German. (10 lines).

**A503. Horbach, Kateryna.** "Iosyf Terelia: Catholic by conviction." / Kateryna Horbatsch. *Religious Rights* 1.2 (Winter-Spring 1985/1986): 5–7. Port.

The focus of the article is on what the author calls "Terelia's career in penitentiaries"—his persecution by the KGB and his imprisonment in Soviet prisons and psychiatric asylums. Terelia's poems, in the author's view, "devoted to the same theme: freedom of conscience and religious belief," are mentioned only in passing. One short translated poem appears on p. 7 [cf. T586]. There is also a list of 151 U.S. Congressmen who signed a petition to M. Gorbachev asking for Terelia's release.

**A504. "Horbak, Mykola."** *Encyclopedia of Ukraine* 2 (1988): 219–220. Port.

Fourteen lines about the musician and poet (b. 1941).

**A505. "Horban, Mykola."** *Encyclopedia of Ukraine* 2 (1988): 220.

Mykola Horban (b. 1899) was a historian and writer. (15 lines).

**A506. Horban-Carynnyk, Marta.** "Ivan Franko and *Moloda Muza*." In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 80–89. Notes.

*Moloda Muza* was a group of writers of modernist tendencies active in Lviv from 1906 to 1909, and, according to the author, it is "in the works of *molodomuztsi* that Ukrainian literature saw its first notable foray into the 'pure' art that had thrived for some time in Western Europe." There were a number of reasons for the group's demise, but an important contributing factor was a polemical article against *Moloda Muza* by Ivan Franko published in the newspaper *Dilo* on 6 December 1907. Franko responded to an earlier article published in the same newspaper by Ostap Luts'kyi, one of the group's founders. Horban-Carynnyk analyzes both Luts'kyi's original article and Franko's critical response to it and makes an attempt to defend Luts'kyi against Franko's accusations.

**A507. Horban-Carynnyk, Marta.** "Language in the poems of Oleksander Smotrych." *Studia Ucrainica* 4 (1988): 46–52.

Smotrych's early poetry is full of obscenities and racial (primarily anti-Russian) invective; he is something of an innovator in "violating Ukrainian lexical taboos," says the author. His later verse, according to Horban-Carynnyk, is far less dogmatic and more universal, and his "language gradually becomes more opaque: meaning becomes more difficult to pin down, and even when the lexical meaning of each part of a poem is clear, the principal message of the poem can be inaccessible."

**A508. "Hordiienko, Dmytro."** *Encyclopedia of Ukraine* 2 (1988): 220.

About the writer and journalist Dmytro Hordienko (1901–1974). (15 lines).

- A509. "Hordiienko, Kost."** *Encyclopedia of Ukraine* 2 (1988): 220–221. Port.  
The writer and journalist Kost' Hordiienko was born in 1899. (17 lines).
- A510. "Hordynsky, Yaroslav."** *Encyclopedia of Ukraine* 2 (1988): 222. Port.  
Yaroslav Hordyns'kyi (1882–1939) was a pedagogue and literary scholar. (18 lines).
- A511. Hordyns'kyi, Sviatoslav.** "Andriienko-Nechytailo, Mykhailo." / S. Hordynsky. *Encyclopedia of Ukraine* 1 (1984): 68. Port. Biblio.  
Known also as Michel Andreenko, the painter and stage designer Mykhailo Andriienko-Nechytailo (1894–1982) was also the author of several short stories. (32 lines).
- A512. Hordyns'kyi, Sviatoslav.** "Expressionism." / S. Hordynsky, I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 847.  
"In literature, as in painting, expressionism emphasized the inner significance of things and not their external forms. It paid more attention to the effect of imagery, language, and sound than to content, in order to evoke a state of mind. In Ukrainian literature," according to the authors, "the reverberations of expressionism did not last long, although they left their mark on poetry, prose and drama." (1/2 page).
- A513. Hordyns'kyi, Sviatoslav.** "Futurism." / S. Hordynsky. *Encyclopedia of Ukraine* 1 (1984): 950–951. illus.  
A full-page survey of futurism in Ukrainian art and literature of the early twentieth century.
- A514. Hordyns'kyi, Sviatoslav.** "Holubets, Mykola." / S. Hordynsky. *Encyclopedia of Ukraine* 2 (1988): 211–212. Port.  
Mykola Holubets' (1891–1942), an art scholar, writer and journalist, was also the author of poetry collections and novels. (42 lines).
- A515. Hordyns'kyi, Sviatoslav.** "Kozak, Edvard." / S. Hordynsky. *Encyclopedia of Ukraine* 2 (1988): 649. Port.  
Edvard Kozak, caricaturist and painter, wrote satirical verse and stories under the pen names Eko, Mamai, and Hryts' Zozulia. (1/2 page).
- A516. Hordyns'kyi, Sviatoslav.** "Ukrainian romanticism and its relation to the Western world" / Sviatoslav Hordynsky. *Ukrainian Review* (London), 32.4 (Winter 1984): 47–55.  
Originally a lecture delivered in German at the "Symposium on Ukrainian Romanticism and Neo-Romanticism against the Background of Western European Literature" organized by the Ludwig-Maximilian University in Munich on 11–12 January 1983. The author discusses the various centers of Ukrainian romanticism (Kharkiv, Kyiv, St. Petersburg, Galicia), as well as the Ukrainian-German, Ukrainian-Polish and Ukrainian-Russian literary relations of the time.
- A517. Horlach, Leonid.** "As long as I live, I shall advance." *Ukraine* 12 (88) (December 1983): 28. col. port.  
A one-page article about the poet Platon Voron'ko on the occasion of his 70th birthday. Voron'ko is characterized as a man "with an unusual background" who "deals with extraordinary characters and situations in his works" and who is "a recognized master of both long poems and short laconic miniatures" with "a lyrical quality and a strong current of mental energy which bursts forth spontaneously from the depth of his heart." Illustrated with a large color portrait of Voron'ko.
- A518. "Horlenko, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 223.  
Twenty-four lines about Vasyl' Horlenko (1853–1907), literary critic and art scholar.
- A519. Hornjatkevych, Andrii.** "Christian motifs in *Dumy*." *Zbirnyk prats' Iuvileinoho Kongresu = Jubiläumssammelwerk der Kongreßbeiträge* / Ed. by Wolodymyr Janiw. Munich: Naukovyi Kongres u 1000-littia Khrystshchennia Rusy-Ukrainy u spivpratsi z Ukrain's'kym Vil'nym Universytetom, 1988/1989. 490.  
English summary of a Ukrainian article.
- A520. Hornjatkevych, Andrii.** "Hnat Khotkevych." / A. Hornjatkevych. *Bandura* 1.5 (March 1982): 3–5. port.  
A biographical article about the writer Hnat Khotkevych, with an emphasis on his contribution as the "father of the modern bandura," both as performer and author of theoretical studies, such as his books *Muzychni*

*instrumenty ukrains'koho narodu* and *Pidruchnyk hry na banduri*. A full-page b/w portrait of Khotkevych playing the bandura appears on p. 2.

- A521. "Horno."** *Encyclopedia of Ukraine* 2 (1988): 224.

About a literary group founded in Lviv in 1929. (11 lines).

- A522. "Horyn, Mykhailo."** *Encyclopedia of Ukraine* 2 (1988): 229. Port.

The literary scholar and educator was born in 1920. (10 Lines).

- A523. "Hoshovsky, Bohdan."** *Encyclopedia of Ukraine* 2 (1988): 230. Port.

Bohdan Hoshovs'kyi (1907–1986) was a writer and publisher of children's literature. (15 lines).

- A524. Hoshovs'kyi, Bohdan.** "Children's magazines." / B. Hoshovsky. *Encyclopedia of Ukraine* 1 (1984): 450–452. Illus.

A historical survey of Ukrainian magazines for children illustrated with a collage spread of title-page reproductions (over 2 pages).

- A525. "Hostyniak, Stepan."** *Encyclopedia of Ukraine* 2 (1988): 232. Port.

A Ukrainian poet in Slovakia, born in 1941. (14 lines).

- A526. Hotimsky, Constantine.** "The book in early Rus'." *Australian Slavonic and East European Studies* 2.2 (1988): 85–94.

A study of manuscript copying and book dissemination in Kyivan Rus', originally presented as a paper at the Millennium Conference at Melbourne University in August 1988. The early manuscripts, according to Hotimsky, were written on parchment or vellum; the production of paper in Rus' began only in the late fourteenth century. "The writing of books," says the author, "was an important aspect of monastic service and was considered a labour of love as well as an act of piety. This gradually developed into an independent profession requiring special skills, learning and often a knowledge of foreign languages. The influence of the church on the development of visual art in early Rus' is also evident in the field of book production. This influence was particularly felt in the type of illumination and ornamentation which went into the text itself and its decoration." The book repository or library in ancient Rus', according to the author, "being theological in its origins, rejected any secular influence within its walls, opposed any infiltration into its domain and acted as an arbiter of what the people should read..." "Books on their own were useless unless there existed a reasonably literate reader who could appreciate the contents." Using the meagre sources available on the topic, Hotimsky describes the holdings of St. Sophia's library in Kyiv, which was a source of material available for copying for other libraries, and surveys contemporary references to books held by various princes of Kyivan Rus', including a collection brought from Kyiv to France by Anna Iaroslavna, the daughter of Prince Iaroslav.

- A527. Hovdya, Petro.** "Founder of a new realistic art." *Ukraine* 3 (91) (March 1984): 13–15. illus. (part col.).

An article about Shevchenko the painter, illustrated with 15 reproductions of his works (6 in color). A claim is made that Shevchenko's legacy includes 835 paintings and graphic works that have survived and 270 other works known to have been lost.

- A528. "Hrono."** *Encyclopedia of Ukraine* 2 (1988): 248.

About a literary and artistic group founded in Kyiv in 1920. (12 lines).

- A529. "Hrushevskii, Mikhail Sergeevich."** *A Biographical Dictionary of the Soviet Union, 1917–1988* / Jeanne Vronskaia with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 141.

A biographical profile of Mykhailo Hrushevs'kyi, characterized here as "historian, politician," "author of a Ukrainian history and a history of Ukrainian literature from a nationalist point of view." (35 lines).

- A530. "Hrushevsky, Oleksander."** *Encyclopedia of Ukraine* 2 (1988): 253. Port.

Oleksander Hrushevs'kyi (born 1877) was a historian who also wrote studies of Ukrainian writers. (29 lines).

- A531. "Hryhorenko, Hrytsko."** *Encyclopedia of Ukraine* 2 (1988): 254. Port.

Hryts'ko Hryhorenko was the pen name of Oleksandra Sudovshchukova-Kosach (1867–1924), who wrote short stories and various works for children. (18 lines).



- A532. Hryhoriak, H.** "Identifications: ethnicity and the writer in Canada; some impressions and reflections." *Journal of Ukrainian Studies* 5.1 (Spring 1980): 56-62.

Reflections on a conference held at the University of Alberta on 13-16 September 1979. The theme of the conference was the contributions of "Canadian writers from minority-culture backgrounds." Ukrainian, Icelandic, Italian, Hungarian, Jewish, Mennonite, Scottish and Metis writers of Canada participated in or were subjects of papers presented at the conference.

- A533. "Hryhoruk, Yevhen."** *Encyclopedia of Ukraine* 2 (1988): 256.  
Ievhen Hryhoruk (1899-1922) was a poet and journalist. (12 lines).

- A534. "Hrymailo, Yaroslav."** *Encyclopedia of Ukraine* 2 (1988): 256-257.  
About the writer and journalist Iaroslav Hrymailo (1906-1984). (15 lines).

- A535. Hrynychshyn, Nick.** "Toronto celebrates anniversary." *Ukrainian Canadian* 41.731 (225) (April 1989): 17. illus.

Reprinted (and apparently translated) from *Zhyttia i slovo* of 27 March 1989. About the 12 March concert honoring Shevchenko on the occasion of the 175th anniversary of the poet's birth. The concert was organized by the Association of United Ukrainian Canadians, the Shevchenko Musical Ensemble and the T. H. Shevchenko Museum and Memorial Park Foundation.

- A536. "Hryts-Duda, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 260.  
A Ukrainian actor and writer from Slovakia, known also as Hryc'-Duda (born in 1911). (12 lines).

- A537. "Hrytsai, Mykhailo."** *Encyclopedia of Ukraine* 2 (1988): 261.  
Mykhailo Hrytsai (born 1925) is a folklorist and literary scholar. (8 lines).

- A538. "Hrytsai, Ostop."** *Encyclopedia of Ukraine* 2 (1988): 261.  
Ostop Hrytsai (1881-1954) was a journalist, critic, writer and translator. (19 lines).

- A539. Hula, Volodymyr.** "Karpenko-Karyi's Khutir Nadiya." *Ukrainian Canadian* 40.718 (212) (February 1988): 22-23. illus., port.

About Ivan Tobilevych (who wrote under the pen name Karpenko-Karyi) and the *Derzhavnyi muzei-zapovidnyk Khutir Nadiia* in the Kirovohrad region. Apparently an abridged reprint from a source that is not indicated. With portrait of Ivan Karpenko-Karyi by Fotii Krasitskiy, two other illustrations, and an editorial note on Karpenko-Karyi's plays staged in Canada in 1907-8.

- A540. "Hulak-Artemovsky, Petro."** *Encyclopedia of Ukraine* 2 (1988): 263. Port.  
Petro Hulak-Artemovs'kyi (1790-1865) was a poet, fabulist, scholar and translator of classical literature. (23 lines).

- A541. "Hulka, Rudolf."** *Encyclopedia of Ukraine* 2 (1988): 264.  
Rudolf Hulka (1887-1961) was a Czech translator of Ukrainian literature. (11 lines).

- A542. *The Human Rights Movement in Ukraine*:** Documents of the Ukrainian Helsinki Group 1976-1980. Ed. by Lesya Verba and Bohdan Yasen. Associate editor: Osy Zinkewych. Baltimore: Smoloskyp, 1980.

Biographical notes and portraits of Ukrainian dissident writers: Oles' Berdnyk (biographical note: p. 251, portrait: p. 183); Mykola Rudenko (pp. 253-254; port.: p. 183); Viacheslav Chornovil (p. 255; port.: p. 187); Sviatoslav Karavans'kyi (pp. 256-257; port.: p. 193); Zynovii Krasivs'kyi (p. 257, port.: p. 188); Iurii Lytvyn (p. 258, port.: p. 190); Iryna Senyk (p. 260, port.: p. 187); Danylo Shumuk (pp. 261-262, port.: p. 187); Ivan Sokul's'kyi (p. 263, port.: p. 186); Vasyli' Stus (pp. 263-264, port.: p. 187).

- A543. Humesky, Assya.** "Poetyka Lesi Ukrainky" / Asia Humets'ka. *Lesia Ukrainka, 1871-1971*. Philadelphia: Svitovyi Komitet dlia vidnachennia 100-richchia narodzhennia Lesi Ukrainky, 1971-80. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 68.

English summary of a Ukrainian article about Lesia Ukrainka's poetics.

- A544. Humesky, Assya.** "Sound expressivity in the poetry of Ivan Franko." *Slavic and East European Journal* 27.2 (Summer 1983): 245–255. Bibliographical notes.

An attempt, in the author's words, "to uncover the basis of the vitality, strength, and harshness which the poet valued and sought to instill in his verse," with special attention to "sound symbolism as a means of his poetic expressivity..." The texts of Franko's "Sonnet 1" of the cycle "*Vol'ni sonety*" ("*Sonety—tse raby. U formy puti*") and its unattributed translation into English ("Free sonnets." I. Sonnets are slaves. In the fetters of form) appear on pp. 246–247. Humesky analyzes this sonnet in detail, focusing on "combinations of voiceless and resonant consonants," the intrinsic symbolic value of the sonnets, and the rhythm of the stanzas.

- A545. "Hunkevych, Dmytro."** *Encyclopedia of Ukraine* 2 (1988): 277.

A Ukrainian-Canadian playwright who lived from 1893 to 1953. (9 lines).

- A546. "Hunter, Alexander Jardine."** *Encyclopedia of Ukraine* 2 (1988): 278.

A. J. Hunter (1868–1940) was a Canadian translator of Shevchenko's poetry. (14 lines).

- A547. "Hushalevych, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 281–282. Port.

A writer of poetry and dramas whose dates are 1823–1903. (23 lines).

- A548. "Hymn of struggle and fraternity."** *Ukraine* 3 (151) (March 1989): 29. illus.

A note about the publication by *Naukova dumka* in Kyiv of an anthology of Shevchenko's poem "The Testament" translated into many different languages of the world. The book's title is *Zapovit movamy narodiv svitu*. The note is illustrated with a photo of the book cover and reproductions of translations of *Zapovit* into Assyrian and Sinhalese.

- A549. "Hypatian Chronicle."** *Encyclopedia of Ukraine* 2 (1988): 293.

Hypatian Chronicle (*Ipats'kyi litopys*) is a compendium of three medieval chronicles: the Tale of Bygone Years (*Povist' vremennykh lit*), the Kyivan Chronicle (*Kyivs'kyi litopys*) and the Galician-Volhynian Chronicle (*Halyts'ko-volyn's'kyi litopys*). (34 lines).

## I

- A550. Iakymenko, Mykhailo.** "Ivan Franko's heritage." / Interview by Mikhailo Yakimenko. *Ukraine* 2 (126) (February 1987): 36–37. illus., port.

Interview with Fedir Pohrebennyk on the completion of the 50-volume edition of Franko's works. With a b/w portrait of Franko and a color snapshot of Pohrebennyk.

- A551. Ianiv, Volodymyr.** "Dontsov, Dmytro." / V. Yaniv. *Encyclopedia of Ukraine* 1 (1984): 742–743. Port. Biblio.

Dmytro Dontsov (1883–1973), the political theorist and journalist, was also an influential literary editor and critic, author of a number of literary studies. (More than one page).

- A552. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodimir Yavorivsky. *Ukraine* 6 (130) (June 1987): 40. Port.

A bio-bibliographical and critical article about Roman Ivanychuk. Ivanychuk is characterized by Iavorivs'kyi as a writer who works "persistently on historical themes, seeking modern topicality in the past, and exploring eternal and philosophical themes of human existence in history." Published together with two of Ivanychuk's short stories, "The house on the hill" and "The retribution" [cf. T198] and his b/w portrait.

- A553. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodimir Yavorivsky. *Ukraine* 7 (131) (July 1987): 36. illus, port.

An article about Mykola Vinhranovs'kyi and his work to accompany Vinhranovs'kyi's short story "The gosling" in the same issue. [cf. T637]. Iavorivs'kyi writes of "the magic of Mikola Vinhranovsky's word, his civil passion, the rousing nature of his imagery, emotional candor, his global and at the same time 'microscopic' vision of the world, and his strikingly integrated sense of national self-consciousness..." which "made him a natural leader of a whole generation of poets in the 1960s." Of Vinhranovs'kyi's prose, Iavorivs'kyi says: "His lyrically charged short stories are illuminated by an inimitable inner light and a tender glow of the human heart." With Vinhranovs'kyi's black/white portrait.

- A554. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 8 (132) (August 1987): 25. Port.

About Pavlo Zahrebel'nyi, with his b/w portrait. "Probably, no other contemporary writer of prose fiction has triggered off so many discussions and polemics....," says Iavorivs'kyi. "He seems to have made it his intention to rouse the reader, provoke his candor and his 'outbursts of feelings.'" Zahrebel'nyi's story "Reflective control" is published in the same issue [cf. T663].

- A555. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 10 (134) (October 1987): 36. Port.

About Mykhailo Chabanivs'kyi (1910-1973), with his portrait in black and white. Chabanivs'kyi's most important merit as a writer, according to Iavorivs'kyi, was that he had "the civic courage, observant eye and foresight" to write "with a passion and sense of alarm" "in defense of preserving the little rivers and the picturesque scenery of our land" at a time when such topics were not popular or prestigious. Chabanivs'kyi's short stories "Komissar" and "The islet" appear in the same issue. [cf. T054].

- A556. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 1 (137) (January 1988): 36. Port.

A note about Mykola Bilkun to accompany the translation of his short stories "The steel nut" and "The white kerchief" [cf. T026]. The author characterizes Bilkun as "one of the leading Ukrainian writers of humor and satire," but also as one who in his 'serious' prose had "the courage to look in the face of the truth he himself experienced as a war veteran." With Bilkun's b/w portrait.

- A557. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 2 (138) (February 1988): 30. Port.

About Semen Zhurakhovych (Simon Zhurakhovich in text), with his b/w portrait, to accompany translations of Zhurakhovych's short stories in the same issue. [cf. T670]. According to the author, Zhurakhovych is regarded by many as one of the best Ukrainian short-story writers. His short stories, says Iavorivs'kyi, "are devoid of external effects, artistic embellishments and 'superstructures of cake,' they resemble, rather, pieces of freshly baked bread, black bread at that."

- A558. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 3 (139) (March 1988): 32. Port.

About Natalia Okolitenko, a writer of what the author calls "a subtle, psychological prose" focusing on the life of the modern woman. Accompanied by Okolitenko's short story "The hat" [cf. T347]. With Okolitenko's b/w portrait.

- A559. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 7 (143) (July 1988): 30. Port.

About Anatolii Dimarov, to accompany a translation of his short story "The ashes of Klaas" [cf. T068]. Dimarov, says Iavorivs'kyi, "is always frank with his readers, and the truth he tells is often disturbing and sometimes shocking."

- A560. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 8 (144) (August 1988): 36. Port.

A critical profile of Anatolii Kolisnychenko to accompany a translation of his short story "Caroling," published in the same issue [cf. T223]. Kolisnychenko's prose, according to Iavorivs'kyi, "mirrors many facets of life; there is room in it for bold poetic hyperbole and characteristically descriptive detail, profound psychological portraits and a curious quality of real portraits, social context and philosophical implications." With Kolisnychenko's b/w portrait.

- A561. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 12 (148) (December 1988): [34]. Port.

About Borys Kharchuk (1931-1987), with his b/w portrait. Kharchuk's short story "On the highway" appears in the same issue. [cf. T212]. The appeal of Kharchuk's literary heritage for posterity, according to Iavorivs'kyi, "can be explained not so much by his style nor his amicably laconic turn of phrase, nor by the vivid characters or the profoundly national coloring of his prose. What appeals to us most of all in his stories is the truth, which never goes against his principles..."

- A562. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodymyr Yavorivsky. *Ukraine* 4 (152) (April 1989): 32. Port.

About Iurii Pokal'chuk, to accompany Pokal'chuk's short story "Children's games for grownups" in the same issue. [cf. T397]. Iavorivs'kyi provides a critical silhouette of Iurii Pokal'chuk, the author of several novels and a prolific translator into Ukrainian of American prose. Pokal'chuk, according to Iavorivs'kyi, is frequently ignored by the official literary critics of Ukraine, because his works are considered to be "not Ukrainian enough," "too erotic," "too provocative...." With Pokal'chuk's b/w portrait.



- A563. Iavorivs'kyi, Volodymyr.** [Untitled] / Volodimir Yavorivsky. *Ukraine* 8 (156) (August 1989): 31. Port.  
Vasyl' Zakharchenko's first collection of short stories was, according to Iavorivs'kyi, "a dynamic vivid prose offering a profound insight into the life of the common people." However, Zakharchenko had "the courage to disagree openly with the official ideological line" and, as a consequence, was expelled from the Writers' Union, so that "his name vanished from the literary scene for nearly fifteen years." He has now reemerged and published another collection of short stories and a novel. A translation of Zakharchenko's story "Pivikha" appears in the same issue. [cf. T664].
- A564. "Iavorskii, Stefan."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 30 (1982): 438.  
Eighteen lines on Stepan Iavors'kyi (1658–1722), described here as a "Russian and Ukrainian conservative church figure, publicist and preacher."
- A565. "Ichniansky, Myroslav."** *Encyclopedia of Ukraine* 2 (1988): 294.  
Myroslav Ichnians'kyi was the pen name of Ivan Kmetya (born 1901), author of several collections of poetry. (15 lines).
- A566. Iel'chenko, Iu. N.** "The Party on language and culture." *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 26–27.  
Abridged from *Literaturna Ukraina*, 18 June 1987, p. 2.
- A567. "Ihor Sonevtskyi..."** Ihor Sonevts'kyi: *Ziv'iale lystia = Withered Leaves*. Song cycle for baritone and piano. Lyrics by Ivan Franko. New York: Ukrainian Music Foundation, 1985. [4].  
An unsigned and untitled note in English about the composer Ihor Sonevts'kyi and his musical compositions, based on the poetry of Ivan Franko. The book contains three of these compositions, with English translations for two of the three poems. [cf. T110].
- A568. "Ilarion."** *Encyclopedia of Ukraine* 2 (1988): 301. Biblio.  
"Eminent church and literary figure of the 11th century." (15 lines + bibliography).
- A569. "Il'chenko, Aleksandr Eliseevich."** *Who's Who in the Soviet Union* (1984): 123–124.  
Twenty-six lines about the Ukrainian writer Oleksandr Il'chenko, born 1909.
- A570. "Ilchenko, Oleksander."** *Encyclopedia of Ukraine* 2 (1988): 301.  
Oleksandr Il'chenko (born 1909) was a novelist, short-story writer and playwright. (11 lines).
- A571. "Ilkevych, Hryhorii."** *Encyclopedia of Ukraine* 2 (1988): 302.  
The folklorist and ethnographer Hryhorii Il'kevych was born in 1803 and died in 1841. (15 lines).
- A572. "Il'nytsky, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 306. Port.  
Vasyl' Il'nyts'kyi (1823–1895) was a Catholic priest and writer. (22 lines).
- A573. Il'nyts'kyi, Mykola.** "Versatility of poetic vision" / Mikola Ilnitsky. *Ukraine* 10 (122) (October 1986): 18–19. Port.  
About Dmytro Pavlychko, with his portrait and translations of his poems. [cf. T381]. "The imagery of Pavlychko's poetry," says Il'nyts'kyi, "is simple and sempiternal: nature, labor, love, birth, life and death. What distinguishes him from others is that he has found new links between these images, based on the experience he has acquired with the years and also on social experience."
- A574. Ilnytzkyj, Oleh S.** "The Cossack and peasant ethos in conflict: Reflections on *Khliba revut' voly, iak iasla povni?*" *Journal of Ukrainian Studies* 13.1 (Summer 1988): 43–54. Bibliographical notes.  
Some literary critics have called attention to the lack of unity in the composition of Panas Myrnyi's and Ivan Bilyk's novel *Khliba revut' voly, iak iasla povni?* "The question of unity," says Ilnytzkyj, "is, in essence, a dispute over the novel's second part." In this article, Ilnytzkyj proposes an explanation of why the second part was retained and considered by the author "central to the novel's meaning." Ilnytzkyj claims that the second part is "the thematic key to the work"; that it lays bare "the fundamental structural opposition (i.e., dichotomy) governing the novel, and serves as a paradigm of the very conflict that confronts its main protagonist..." This dichotomy is the "collision

between the peasant and the Cossack ethos," between farming, family life, passivity, boredom, acquiescence in the *status quo* on the one hand, and valor, action, defense of justice and male camaraderie on the other hand. The novel, in Ilnytskyj's view, "is very much a 'mythological' work." "It betrays one of myth's primary characteristics: a binary opposition, a tendency...to polarize experience." Traditional sociological interpretations of the characters, says Ilnytskyj, are "rather simplistic and arbitrary views, because they remove the characters from the larger symbolic structure of the novel."

- A575. Ilnytskyj, Oleh S.** "Futurism in Ukrainian art: a new study." *Journal of Ukrainian Studies* 12.2 (Winter 1987): 95-103.

A review article on Myroslava M. Mudrak, *The New Generation and Artistic Modernism in the Ukraine* (Ann Arbor, MI: UMI Research Press, 1986) (Studies in the Fine Arts: the Avant-Garde, no. 50). [see B081].

Mudrak's book focuses on the journal *Nova generatsiia*, published in 1927-1930 and edited by Mykhail' Semenko. Although *Nova generatsiia* was primarily a literary journal, Mudrak, according to Ilnytskyj, "approaches the journal mostly from the perspective of the non-literary arts, emphasizing the role it played in the promotion of modern painting, set design, photography and the new typography." Mudrak's "recreation of early Soviet Ukrainian literary history and the Futurist movement," in Ilnytskyj's view, "is at best inadequate and at the worst misleading." The critic takes issue with a number of Mudrak's statements and provides a list of what he considers her errors of fact and judgment.

- A576. Ilnytskyj, Oleh S.** "Two new editions of Semenko." *Harvard Ukrainian Studies* 9.1/2 (June 1985): 198-203.

A review article on Mykhail' Semenko's *Vybrani tvory*, v. 2, edited by Leo Kriger (Würzburg: Jal reprint, 1983. 235 p. *Analecta Slavica*, 23/II) and *Poezii*, edited and introduced by Ie. H. Adel'heim, with a foreword by M. P. Bazhan (Kyiv: *Radians'kyi pys'mennyk*, 1985. 311 p. *Biblioteka poeta*). According to Ilnytskyj, these two editions of Semenko's works "complement each other. Neither is ideal, but both are serious contributions in their own right."

- A577. Ilnytskyj, Oleh S.** "Ukrainian futurism, 1914-1930: history, theory, and practice" / Oleh Stepan Ilnytskyj. *Dissertation Abstracts International* 44.6 (December 1983): 1811A.

An abstract of a 1983 Harvard University Ph.D. dissertation (485 p.) [The dissertation is available in print or on microfilm from University Microfilms International, order no. DA 8322370]. "Futurism was introduced into Ukrainian letters by Mykhail Semenko, who remained the perennial moving force behind it," says the author in this abstract. The study claims that "synthesis of genres and of the arts was a major goal and the underlying principle of the movement," describes the relations and conflicts of Ukrainian futurists with Ukrainian modernists, neoclassicists, the writers' organizations Hart, Pluh, VAPLITE, VUSPP, and the writer Mykola Khvylovyi, and demonstrates "how politics and cultural attitudes affected the course of the movement."

- A578. "In jest and earnest."** *Ukraine* 12 (124) (December 1986): 26. Port.

An unsigned interview conducted by a *Ukraine* correspondent with Oleh Chornohuz, head of the Commission on Satire and Humor of the Writers' Union and editor-in-chief of *Perets*. Chornohuz talks about Ukrainian works of humor and satire, translations into foreign languages, the most active contemporary humorists, etc. With Chornohuz's b/w portrait and a bio-bibliographical note.

- A579. "In lonely exile."** *Ukrainian Canadian* 37.686 (180) (March 1985): 34-36. illus., port.

About Taras Shevchenko for junior readers.

- A580. "In memoriam John Smoley."** *Forum* 57 (Winter 1984): 23. Port.

An obituary (with portrait) of Ivan Smolii (born 1915, died 24 February 1984), a Ukrainian writer who was also the editor of *Narodna Volia*, a weekly newspaper published by the Ukrainian Fraternal Association, also a publisher of the journal *Forum*.

- A581. "In memoriam. John Weir."** *Ukrainian Canadian* 36.673 (167) (January 1984): 7. Port.

An obituary. John Weir (1906-1983) was a Canadian translator of Shevchenko, Franko and other Ukrainian writers. He was also the founding editor of the *Ukrainian Canadian*.

- A582. "In memoriam: M. J. Sago."** *Ukrainian Canadian* 42.735 (229) (September 1989): 7-9. Port.

An obituary of Mitchell John Sago (1914-1989, known also as Mitch Sago), co-author (with Hannah Polowy) of *The World is My Village*, a book about Shevchenko for juvenile readers, as well as of an adaptation of Olha Kobylianska's *Zemlia* under the title *Adam's Sons*.

- A583. "In memoriam: Ulas Samchuk."** *Ukrainian Quarterly* 43.1-2 (1987): 141.

A note of seven lines in a section devoted to brief obituaries. Ulas Samchuk is characterized as "one of the most outstanding writers of twentieth-century Ukraine."

- A584. Ingham, Norman W.** "Genre characteristics of the Kievan Lives of Princes in Slavic and European perspective." *American Contributions to the Ninth International Congress of Slavists, Kiev, September 1983, 2: Literature, Poetics, History*. Ed. by Paul Debreczeny. Columbus, Ohio: Slavica (1983): 223-237.

The author's aim is to discuss "the generic character of the so-called *zitiya* of princes." He presents the views of other scholars on the question of genres (Likhachev, Poppe) and concludes that "... 'dynastic legend' and *knjažeskie žitie* are general notions and do not necessarily correspond to literary genres." Says the author: "My generic study of the principal Old Russian narratives about SS. Boris and Gleb—which has attempted to discriminate work-types actually in use—suggests that neither the so-called *knjažeskie žitija* as a whole nor any group of them represented a genre in the true sense. Rather, they belonged to a cross-section of functional kinds."

- A585. Ingham, Norman W.** "The martyred prince and the question of Slavic cultural continuity in the early Middle Ages." *Medieval Russian Culture*. Ed. by Henrik Birnbaum and Michael S. Flier. Berkeley: University of California Press, 1984. (California Slavic studies, 12): 31-53.

The author offers what he calls "an instructive case history of cultural continuity between Bohemia and Kievan Rus' in the tenth and eleventh centuries." His thesis is that the literary type of the martyred prince came to Rus' from the West, that the martyrdom of King Wenceslas of Bohemia (d. 929) "was used as a model and precedent for Boris and Gleb," and that this "resulted from historical continuity and not from coincidental development...." Much of the article is devoted to polemics with the historian B. N. Florja, who concluded in an article published in 1978 in a Czech periodical that "the Czech and the Russian traditions began differently and only later grew more alike owing to coincidental development." The terms "Rus" and "Rusian" (with one s) are used throughout the article.

- A586. "Instructional literature."** *Encyclopedia of Ukraine* 2 (1988): 335.

Defined as "a genre of oratorical didactic prose that was popular in ancient and medieval times..." Speeches, discourses, homilies—both original and translated—are examples of this genre in Old Ukrainian literature. (22 lines).

- A587. "International PEN Congress urges freedom for Ukrainian writers."** *Ukrainian Quarterly* 42.1-2 (Spring-Summer 1986): 173.

A brief news item about Ukrainian writers at the 48th International PEN Congress held in New York on 12-18 January 1986.

- A588. "International Shevchenko forum draws broad scholarly spectrum."** *Ukrainian Canadian* 42.735 (229) (September 1989): 12-13. illus.

An unsigned illustrated reportage about an international excursion "From the Heart of Europe to the Heart of Ukraine."

- A589. "An interview with Svyatoslav Karavansky."** *Smoloskyp* 2.6 (Winter 1980): 4-5. Port.

The writer Sviatoslav Karavans'kyi, newly released from a Soviet prison, talks about political prisoners and human rights in the USSR, the threat of Russian imperialism and Russification policies.

- A590. "Irena Vilde, 1907-1982."** *Ukrainian Canadian* 37.685 (179) (February 1985): 39. Port.

Unsigned bio-bibliographical note to accompany the publication in the same issue of translations of Vil'de's short story "Roman was getting married" and two short sketches. [cf. T633].

- A591. "Irlivsky, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 351.

Ivan Irlivsk'kyi was the pen name of the poet Ivan Roshko (1919-1942). (12 lines).

- A592. "Iryna Senyk ends exile term."** *Ukrainian Review* (London), 32.2 (Summer 1984): 37.

News item about the return to Lviv of Iryna Senyk after her release from internal exile.



- A593. "Iryna Senyk ends her exile."** *Ukrainian Quarterly* 40.1 (Spring 1984): 112.

News item about the return to Lviv of the poet Iryna Senyk after a term in a Soviet labor camp in Mordovia and internal exile in Kazakhstan.

- A594. "Iryna Senyk returns to Lviv."** *ABN Correspondence* 35.3-4 (May-August 1984): 66.

A brief news item about the return to Lviv of the poet and former political prisoner Iryna Senyk after years spent in Mordovian concentration camps and exile in Kazakhstan.

- A595. "Ishchuk, Arsen."** *Encyclopedia of Ukraine* 2 (1988): 357.

Arsen Ishchuk (1908-1982) was a literary scholar and prose writer. (10 lines).

- A596. Ishchuk, Arsen. "Tychina, Pavlo Grigor'evich."** / A. A. Ishchuk. *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 26 (1981): 529-530. Biblio.

Pavlo Tychyna (1891-1967) is characterized as a "Soviet Ukrainian poet, state and public figure." His first book of poetry, says Ishchuk, was "noted for its musicality, rhythmic richness, and use of both symbolist and impressionist poetic devices together with those of the folk song." Later books, according to the author, "demonstrated the development of Tychina's talent as a poet of socialist revolution." The 1924 book *Viter z Ukrainy*, in Ishchuk's view, "evokes the enthusiasm of building a new life and is imbued with the spirit of Soviet patriotism and internationalism." (ca. 1/2 page).

- A597. Ishyna, Natalia. "Thesaurus of the Great Bard."** *Ukraine* 3 (151) (March 1989): 29-30. illus.

About the preparation of a 12-volume collection of the complete works of Taras Shevchenko to be published as a joint effort by the Shevchenko Institute of Literature of the Ukrainian SSR Academy of Sciences, the Academy's Institute of Art History, the Maxim Rylsky Institute of Folklore and Ethnography, and the Kyiv Taras Shevchenko Museum. The article is illustrated with a reproduction of the book jacket for this academic edition.

- A598. "Iu. Lavrynenko."** *Ukrainian Quarterly* 44.1-2 (Spring-Summer 1988): 133.

A brief unsigned obituary of the literary scholar Iurii Lavrynenko, who died on 14 December 1987.

- A599. "Ivakin, Yurii."** *Encyclopedia of Ukraine* 2 (1988): 363.

Iurii Ivakin (1917-1983) was a literary scholar who also wrote satirical works. (16 lines).

- A600. "Ivan Drach at authors' festival."** *Ukrainian Canadian* 42.737 (231) (November 1989): 26. illus.

Unsigned report on Ivan Drach's reading at Toronto's Wang International Festival of Authors. Illustrated with a reproduction of the cover of Drach's book *Orchard Lamps*.

- A601. "Ivan Franko 125 birthdays."** *Ukrainian Canadian* 34.648 (142) (October 1981): 32-33. Illus., port.

An unsigned illustrated article about Ivan Franko for junior readers.

- A602. "Ivan Franko in monument and art."** *Ukrainian Canadian* 38.701 (195) (July-August 1986): 18-19. illus., Ports.

Mostly illustrations: portraits and monuments of Franko.

- A603. "Ivan Franko: Moses and other poems."** *AATSEEL Newsletter* 31.4 (February 1989): 17. Port.

An ad for Adam Hnidi's translations of Franko's poems [cf. B033] providing a half-page profile of Ivan Franko, with his b/w portrait.

- A604. "Ivan Franko scholars tour Canada."** *Ukrainian Canadian* 39.705 (199) (December 1986): 17. illus.

An unsigned article about the visit to Canada of Hryhorii Verves and Maria Orkush, with a group photograph.

- A605. "Ivan Franko's Kamenyari."** *Forum* 65 (Spring 1986): 33. Port.

A brief unsigned note to accompany Percival Cundy's translation of Franko's poem "The Pioneers" [cf. T120]. With a large b/w portrait of the young Franko. *Kamenyari* (The Pioneers) is referred to here as "one of the most famous poems in all Ukrainian literature."

- A606. "Ivan Franko's writings."** *Ukraine* 11 (51) (November 1980): 25. illus.

A brief news item about the publication of the 25th volume of the projected 50-volume edition of Franko's works.

- A607. "Ivan Kernytsky."** *Ukrainian Quarterly* 40.1 (Spring 1984): 106.

A brief obituary of Ivan Kernyts'kyi, writer and humorist, who died on 15 February 1984 in New York City at the age of 70.

- A608. "Ivan Smoley."** *Ukrainian Quarterly* 40.1 (Spring 1984): 106–107.

Obituary of Ivan Smolii, the novelist, who died in Utica, NY, on 24 February 1984 at the age of 68.

- A609. "Ivan Sokulskyj released from imprisonment."** *Ukrainian Review* (London), 36.4 (Winter 1988): 51.

A UCIS press release about Ivan Sokul's'kyi, the poet and journalist from Dnipropetrovske.

- A610. "Ivanchenko (Ivanova) Raisa."** *Encyclopedia of Ukraine* 2 (1988): 363.

Raisa Ivanchenko, also known as Ivanova (born 1934), is a historian and author of historical novels. (15 lines).

- A611. "Ivanchov, Fedir."** *Encyclopedia of Ukraine* 2 (1988): 363.

Fedir Ivanchov (born 1916) is a Ukrainian short-story writer who lives in Slovakia. (14 lines).

- A612. Ivanenko, Mikola.** "Places dear to everyone." *Ukraine* 3 (91) (March 1984): 18.

About Shevchenko memorial studio-museum at the Academy of Art in Leningrad.

- A613. "Ivanenko, Oksana."** *Encyclopedia of Ukraine* 2 (1988): 364.

Born in 1906, Oksana Ivanenko was a children's writer who wrote novels and short stories for juvenile readers and translated H. C. Andersen and the brothers Grimm into Ukrainian. (13 lines).

- A614. "Ivanenko, Oksana Dmitrievna."** *Who's Who in the Soviet Union* (1984): 130.

About the children's writer Oksana Ivanenko (born 1906). (7 lines).

- A615. "Ivanisenko, Viktor Afanas'evič (Ivanysenko, Viktor Panasovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 195.**

Nine lines of data about the writer Viktor Ivanysenko (born 1927), with a focus on his dissident activity.

- A616. "Ivanov, Leonid."** *Encyclopedia of Ukraine* 2 (1988): 369.

A literary scholar who was born in 1913 and died in 1972. (8 lines).

- A617. "Ivanychuk, Roman."** *Encyclopedia of Ukraine* 2 (1988): 370. Port.

About the novelist (born 1929). (17 lines).

- A618. "Ivasiuk, Volodymyr."** *Encyclopedia of Ukraine* 2 (1988): 372. Port.

Volodymyr Ivasiuk (1949–1979) was a composer who also wrote lyrics for some of his own songs. (21 lines).

- A619. "Ivchenko, Mykhailo."** *Encyclopedia of Ukraine* 2 (1988): 372. Port.

The short-story writer and novelist Mykhailo Ivchenko was born in 1890 and died in 1939. (17 lines).

- A620. "Izarsky, Oleksa."** *Encyclopedia of Ukraine* 2 (1988): 373.

Ten lines about the novelist who writes under the pen name Oleksa Izars'kyi (born 1919).

## J

- A621. "Jakóbiec, Marian."** *Encyclopedia of Ukraine* 2 (1988): 378.

About the Polish Slavist and literary critic, author of works on Ukrainian literature, born 1910. (18 lines).

**A622. "Jędrzejewicz, Jerzy."** *Encyclopedia of Ukraine* 2 (1988): 382.

Jerzy Jędrzejewicz (1902–1975) was a Polish writer, author of a biographical novel about T. Shevchenko and of Polish translations of works by Ukrainian writers. (20 lines).

**A623. "Jensen, Alfred."** *Encyclopedia of Ukraine* 2 (1988): 382.

Alfred Jensen (1859–1921) was a Swedish Slavist who wrote about T. Shevchenko. (17 lines).

**A624. "Jesenská, Růžena."** *Encyclopedia of Ukraine* 2 (1988): 383.

A Czech translator of Shevchenko, Franko, Lesia Ukrainka and B. Lepkyi who was born in 1863 and died in 1940. (5 lines).

**A625. "Josyp Terelya sentenced to 12 years."** *Ukrainian Review* (London), 33.4 (Winter 1985): 79.

An unsigned news item about the trial of Josyp Terelia, which took place on 20 August 1985 and resulted in a sentence of seven years' imprisonment and five years' exile.

## K

**A626. "Kachura, Yakiv."** *Encyclopedia of Ukraine* 2 (1988): 399.

Fourteen lines about Iakiv Kachura (1897–1943), author of two novels and several collections of short stories.

**A627. Kaczmar, Peter A. "US Congressmen appeal on behalf of Chornovil."** *Smoloskyp* 2.9 (Fall 1980): 3. Port.

A news item about the 41 signatures of U.S. Congressmen on a letter sent to Leonid Brezhnev on 28 June 1980 protesting the recent arrest and conviction of Viacheslav Chornovil, Ukrainian journalist and author.

**A628. Kaczmarskyj, V. L. "From the Editor's desk."** *Soviet Ukrainian Affairs* 3.2 (Summer 1989): 2.

A one-page unsigned editorial to accompany an interview with Lina Kostenko by Ihor Rymaruk [cf. A1302] and a selection of Kostenko's poetry in translation [cf. T237]. The editorial provides a bio-bibliographical profile of Lina Kostenko, as well as the author's personal appreciation of her poetry.

**A629. "Kalenychenko, Nina."** *Encyclopedia of Ukraine* 2 (1988): 403.

Nine lines about the literary scholar born in 1922.

**A630. "Kaliannyk, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 403.

Pen name of I. Kaliannikov (1911–1939), a Ukrainian poet of Russian origin. (10 lines).

**A631. "Kalyn, Andrii."** *Encyclopedia of Ukraine* 2 (1988): 406.

Nine lines about Andrii Kalyn (1908–1979), a folk storyteller from Transcarpathia.

**A632. "Kaly nec, Igor' Mironovič (Kaly nec', Ihor Myronovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 221.**

Bio-bibliographical data about the poet Ihor Kalynets' (born 1939), with a focus on his dissident activity. (36 lines).

**A633. "Kalynets, Iryna."** *Encyclopedia of Ukraine* 2 (1988): 406.

Iryna Stasiv Kalynets' (born 1940) is a poet and author of children's stories and verses. (15 lines).

**A634. "Kalytovska, Marta."** *Encyclopedia of Ukraine* 2 (1988): 408.

Marta Kalytovs'ka (born 1916) was a poet, journalist and translator. (12 lines).

**A635. "Kaniv Museum-Preserve."** *Encyclopedia of Ukraine* 2 (1988): 415. illus.

About the park containing the grave of Taras Shevchenko in Kaniv. (Kanivs'kyi muzei-zapovidnyk "Mohyla T. H. Shevchenka.")



- A636. "Kapelhorodsky, Pylyp."** *Encyclopedia of Ukraine* 2 (1988): 416. Port.

Pylyp Kapel'horod'skyi (1882–1942) was a writer and journalist. (20 lines + portrait).

- A637. "'Kaphedra'—New samvydav publication from Ukraine."** *Ukrainian Review* (London), 36.2 (Summer 1988): 81–82.

Press release from UCIS about the contents of the first issue of a new literary journal, *Kafedra*, published in Ukraine by the Ukrainian Association of the Independent Creative Intelligentsia (UANTI). See also A638.

- A638. "Kaphedra—new samvydav publication from Ukraine."** *ABN Correspondence* 39.2 (March–April 1988): 7.

A news item about the publication in Ukraine of *Kafedra*, a new *samvydav* journal published under the aegis of UANTI. The note describes the contents of the first issue of this journal, which was compiled by Mykhailo Osadchyi, with writers such as Ievhen Sverstiuk, Ihor Kalynets', Stepan Sapeliak, Vasyli' Barladianu, Mykhailo Horyn', and Viacheslav Chornovil participating. See also A637.

- A639. "Kapustiansky, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 418.

Ivan Kapustianskyi (1894–1939?) was a literary scholar and journalist. (16 lines).

- A640. "Karavanskij, Svjatoslav Josipovič (Karavans'kyj, Svjatoslav Josypovyč)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 227–228.

Data about the dissident activities of Svjatoslav Karavanskyi, a poet and translator born in 1920. (68 lines).

- A641. "Karavansky and Strokata are released."** *Smoloskyp* 2.6 (Winter 1980): 1. Ports.

News report about the arrival in the United States of two former Soviet political prisoners, the writer Svjatoslav Karavanskyi and his wife, the microbiologist Nina Strokata. This report, illustrated with two b/w portraits, serves as an introduction to a series of other materials on the two dissidents published in the same issue [cf. A589, A1505].

- A642. "Karavansky, Svjatoslav."** *Encyclopedia of Ukraine* 2 (1988): 422. Port.

Twenty-one lines about the poet and translator Svjatoslav Karavanskyi (born in 1920).

- A643. "Karkhut, Vasyli."** *Encyclopedia of Ukraine* 2 (1988): 423.

Vasyli' Karkhut (1905–1980) was the author of stories, a novel and a handbook on medicinal plants. (16 lines).

- A644. "Karpenko-Krnyntsia, Petro."** *Encyclopedia of Ukraine* 2 (1988): 426–427.

About the poet and journalist (born 1917), whose real name is Petro Horban. (15 lines).

- A645. Karpiak, Robert.** "Don Juan: a universal theme in Ukrainian drama." *Canadian Slavonic Papers* 24.1 (March 1982): 25–31.

A comparative study of *Kaminnyi hospodar* by Lesia Ukrainka (1912) and Spyrydon Cherkasenko's drama *Espans'kyi kabaliero Don Khuan i Rozita* (1928). According to Karpiak, Cherkasenko's treatment is "strongly inclined toward parody and satire. The blend of tragedy and irony that intensified the dramatic quality of *Kaminnyi hospodar* is virtually non-existent in Cherkasenko's play. Where Lesia Ukrainka had created an exponent of personal liberty who believed in giving women all that they were capable of sustaining, Cherkasenko's Don Juan stands only for self-indulgence. The hero who had for centuries symbolized not only sensuality, but also courage and revolt, is here reduced to a weak and petty scoundrel." In Karpiak's view, both these versions are distinct and original: "Lesia Ukrainka strives to recreate the myth, to establish it firmly in Ukrainian literature; Cherkasenko seeks to debunk it..."

- A646. "Kashchenko, Andrii."** *Encyclopedia of Ukraine* 2 (1988): 428. Port.

Author of popular stories and novellas set in the Cossack period (b. 1858, d. 1921). (15 lines).

- A647. Kasinec, Edward.** "Iurii O. Ivaniv-Mezhenko (1892–1969) as a bibliographer during his years in Kiev, 1919–1933." In his *Slavic Books and Bookmen*; papers and essays. New York: Russica, 1984. (Russica Bibliography series, no. 3). 11–30. Biblio. Port. on p. 13.

Iurii Mezhenko (real name Iurii Oleksiiovych Ivaniv, 1892–1969) was a prominent Ukrainian bibliographer and literary scholar who served as director of UNIK (*Ukrains'kyi Naukovyi Instytut Knyhoznavstva* = Ukrainian Research

Institute of Bibliology) and editor of the journal *Bibliolohichni visti* in the 1920s. Mezhenko was an active participant in the literary discussion and the author of many literary and bibliographical studies. Kasinec concentrates on Mezhenko's contributions to theoretical and practical bibliography. The article is a reprint from the *Journal of Library History* (14.1(Winter 1979):1-20).

- A648. "Katsnelson, Abram."** *Encyclopedia of Ukraine* 2 (1988): 431.

Poet and literary critic (born in 1914). (19 lines).

- A649. "Katsnelson, Abram Isaakovich."** *Who's Who in the Soviet Union* (1984): 144.

Data about the Ukrainian poet Abram Katsnel'son, born in 1914 (15 lines).

- A650. "Kazka, Arkadii."** *Encyclopedia of Ukraine* 2 (1988): 434.

About the poet Arkadii Kazka (1890-1933). (9 lines).

- A651. Kelebay, Yarema Gregory.** "Towards a better understanding of Dmytro Donzow." *Ukrainian Review* (London), 31.3 (Autumn 1983): 56-63; 31.4 (Winter 1983): 48-58.

A two-part article providing a political portrait of Dmytro Dontsov, an influential Ukrainian social philosopher, ideologue of Ukrainian nationalism, editor of literary journals and author of many literary studies. Dontsov's legacy, according to this article, consists of over 40 books and pamphlets and more than one thousand essays, articles and reviews.

- A652. "Kerch, Oksana."** *Encyclopedia of Ukraine* 2 (1988): 435.

Pen name of Iaroslava Kulish (born 1911), a novelist. (8 lines).

- A653. "Kernytsky, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 437. Port.

Ivan Kernyts'kyi (1913-1984) wrote humorous short stories and novelettes, as well as some comedies. He also used the pseudonyms Iker, Gzyms and Papai. (15 lines).

- A654. Khalymonenko, Hryhorii.** "Enduring interest" / Hrihoriy Khalimonenko. *Ukraine* 3 (151) (March 1989): 25, 31. illus., ports.

About Raul Chilachava, with his b/w portrait. Chilachava is a Georgian writer who is an active translator of Ukrainian literature into Georgian (I. Franko, V. Symonenko, L. Ukrainka, M. Bazhan, B. Oliinyk, P. Zahrebel'nyi, Vadym Boiko, Vasyl Sukhomlyn's'kyi, P. Tychnya). In 1987 Dnipro Publishers in Kyiv and Sabohoto Sakartvelo Publishers in Tbilisi published a bilingual Ukrainian-Georgian edition of Shevchenko's poetry introduced and translated by Raul Chilacheva.

- A655. "Kharchuk, Borys."** *Encyclopedia of Ukraine* 2 (1988): 441.

Borys Kharchuk (born 1931) is the author of novels and short-story collections. (8 lines).

- A656. "Kharčuk, Boris Nikitič (Borys Mykytovyč)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 242-243.

Six lines about the dissident activity of the writer Borys Kharchuk, born in 1931.

- A657. "Kharkiv."** *Encyclopedia of Ukraine* 2 (1988): 441.

About the literary almanac *Kharkiv*, published between 1952 and 1955 in Kharkiv. (9 lines).

- A658. "Khata."** *Encyclopedia of Ukraine* 2 (1988): 461.

Two entries: 1/ 16 lines about a literary almanac edited and published by P. Kulish in St. Petersburg in 1860; and 2/ 13 lines about a Ukrainian magazine published in Winnipeg, Canada, in 1911-12.

- A659. "Khinkulov, Leonid."** *Encyclopedia of Ukraine* 2 (1988): 466.

A literary scholar and critic (born 1912) specializing in Ukrainian-Russian literary relations. (7 lines).

- A660. "Khmilnyk chronicle."** *Encyclopedia of Ukraine* 2 (1988): 476.

About a seventeenth-century monument of historiography and literature also known as *Khmil'nyts'kyi litopys*. (22 lines).

- A661. "Khodchenko, Pavlo."** *Encyclopedia of Ukraine* 2 (1988): 477.  
Eight lines about the author of novels, plays and memoirs, whose dates are 1880–1967.
- A662. "Kholodnyj, Nikolaj (Mykola)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 248–249.  
Data about the dissident activities of the poet Mykola Kholodnyi (born 1939) (14 lines).
- A663. "Khorunzhy, Anatolii."** *Encyclopedia of Ukraine* 2 (1988): 490.  
Anatolii Khorunzhyi (born 1915) writes short stories and short novels. (12 lines).
- A664. "Khraplyva, Lesia."** *Encyclopedia of Ukraine* 2 (1988): 493.  
Lesia Khraplyva-Shchur (born 1927) is a writer of poetry, juvenile stories and fairy tales. (11 lines).
- A665. "Khvylovyi, Mikola."** *A Biographical Dictionary of the Soviet Union, 1917–1988* / Jeanne Vronskaya with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 181.  
A biographical profile of eight lines. Mykola Khvylovyi is characterized as "Author. Ukrainian nationalist," "...the outstanding figure in Ukrainian literature of the 1920s..."
- A666. "Khyliak, Volodymyr."** *Encyclopedia of Ukraine* 2 (1988): 502.  
A writer and ethnographer (1843–1893). (19 lines).
- A667. "Khyzhniak, Anton."** *Encyclopedia of Ukraine* 2 (1988): 502.  
Author of short stories, novels and plays (born 1907). (12 lines).
- A668. "Kiev Literary-Artistic Society."** *Encyclopedia of Ukraine* 2 (1988): 525.  
About *Kyivs'ke literaturno-artystyчне tovarystvo*, active in Kyiv from 1895 to 1905. (9 lines).
- A669. "Kiev Missal."** *Encyclopedia of Ukraine* 2 (1988): 528.  
About *Kyivs'ki lystky*, one of the oldest Slavic literary monuments. (10 lines).
- A670. "Kiev PEN Centre."** *Ukrainian Canadian* 42.738 (232) (December 1989): 11.  
Brief news item about the admittance to International PEN of the Ukrainian PEN Centre.
- A671. "Kiev premiere: Dyktatura sovisti."** *Soviet Ukrainian Affairs* 1.1 (Spring 1987): 12–14.  
Excerpts from comments by Stanyslav Tel'niuk, Viacheslav Briukhovets'kyi, Iurii Pryhornyts'kyi, Ihor Rymaruk and Leonid Cherevatenko, published originally in *Literaturna Ukraina* on 5 February 1987, p. 6, about M. Shatrov's play *Dyktatura sovisti*, staged by the Kyiv Youth Theatre.
- A672. "Kiev Shevchenko Museum."** *Encyclopedia of Ukraine* 2 (1988): 534.  
About Kyivs'kyi muzei T. H. Shevchenka, opened in 1949. (14 lines).
- A673. Kipa, Albert A.** "Lesja Ukrajinka and Gerhart Hauptmann: anatomy of an admiration." *Hauptmann-Forschung: neue Beiträge = Hauptmann Research: new directions* / Peter Sprengel and Philip Mellen, eds. Frankfurt a. M., New York: P. Lang, 1986. (Europäische Hochschulschriften. Reihe 1, Deutsche Sprache und Literatur, vol. 890). 127–148.  
Lesia Ukrainka, says A. Kipa, knew and admired the work of the German dramatist Gerhart Hauptmann. She translated his play *Die Weber* into both Ukrainian and Russian, discussed his work and the performances of his plays she attended in her correspondence, and wrote critical studies of Hauptmann's dramas *Die Weber* and *Michael Kramer*. She turned to Hauptmann "for inspiration and insights during her search for a mode of dramatic expression suitable to her needs." There are parallels between Hauptmann's drama *Vor Sonnenaufgang* and Lesia Ukrainka's *Blakytina troianda*, and the inspiration for *Lisova pisnia*, according to the author's own statement, came from Hauptmann's "Märchendrama" *Die versunkene Glocke*. It is not a question of simple influence, says Kipa. In Hauptmann's work, Lesia Ukrainka "recognized affinities to her spiritual make-up, adopted them, reshaped and enhanced them anew into a drama uniquely her own."



- A674. Kipa, Albert A.** "The poet as translator: Pavlo Hrabovs'kyj and Goethe's *Faust*." *Aufnahme-Weitergabe: Literarische Impulse um Lessing und Goethe. Festschrift für Heinz Moenkemeyer zum 68. Geburtstag* / Ed. by John A. McCarthy and Albert A. Kipa. Hamburg: Helmut Buske (1982): 185-192. (Hamburger Philologische Studien, vol. 56).

The critics who write about Ukrainian translations of Goethe's *Faust*, according to Kipa, tend to ignore the contributions made by Pavlo Hrabovs'kyi (1864-1902), a Ukrainian poet whose published work includes five excerpts from *Faust*, Part 1. Kipa provides an analysis of Hrabovs'kyi's translation of Gretchen's monologue beginning "Meine Ruh' ist hin."

- A675. "Kiriak, Illia."** *Encyclopedia of Ukraine* 2 (1988): 557. Port.

About Illia Kyriiak (1888-1955), Canadian-Ukrainian writer, author of the novel *Syny zemli*. (12 lines).

- A676. "Kirkconnell, Watson."** *Encyclopedia of Ukraine* 2 (1988): 557. Port.

About the Canadian literary scholar, writer and translator (1895-1977), who wrote about Ukrainian literature and translated Ukrainian poetry into English. (25 lines + portrait).

- A677. Kitch, Faith C. M.** "Kievan literature, 11th and 12th centuries." / FCMK. *Cambridge Encyclopedia of Russia and the Soviet Union*. Gen. ed.: Archie Brown et al. Cambridge, New York: Cambridge University Press, 1982. 183.

Medieval chronicles, sermons, hagiography and *Slovo o polku Ihorevim* are discussed in four brief paragraphs in a section on language and literature (pages 183-220). The section is devoted to "Russian literature." Ilarion's "Sermon on Law and Grace," the lives of saints and *Slovo* are briefly described. About *Slovo o polku Ihorevim*, the author says: "Although the Tale's authenticity may never be established completely, it nonetheless remains a work of undisputed genius."

- A678. Klopotovs'ka, Liubov.** "Ivan Franko and Ukrainian folk music" / by Lyubov Klopotovska. *Ukrainian Canadian* 39.712 (206) (July-August 1987): 7-10. illus.

Franko, according to the author, was "a meticulous collector, an active publisher and a noted researcher of folk arts." His "largest and best folkloristic research" says Klopotovs'ka, was devoted to Ukrainian folk songs, which he researched, transcribed and systematized throughout his lifetime. The article is illustrated with two portraits of Ivan Franko.

- A679. "Klymasz, Robert."** *Encyclopedia of Ukraine* 2 (1988): 566.

A specialist in Ukrainian-Canadian folklore (born 1936). (10 lines).

- A680. "Klymentii, Zynovii's son (Klymentij Zynovijiv syn)."** *Encyclopedia of Ukraine* 2 (1988): 566.

About the eighteenth-century monk, poet, and ethnographer. (12 lines).

- A681. "Klymkovych, Ksenofont."** *Encyclopedia of Ukraine* 2 (1988): 567.

A populist poet, journalist and translator (1835-1881). (12 lines).

- A682. "Klymovsky, Semen."** *Encyclopedia of Ukraine* 2 (1988): 567.

Semen Klymovs'kyi, known also as Klymov, was a Cossack poet of the eighteenth century. (11 lines).

- A683. "Kmit, Yurii."** *Encyclopedia of Ukraine* 2 (1988): 568.

Iurii Kmit (1872-1946) was a writer, literary scholar and ethnographer. (11 lines).

- A684. Kniazeva, S. P.** "Khotkevich, Gnat Martynovich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 28 (1981): 609. Biblio.

Hnat Khotkevych (1877-1938) was an author of poetry collections, plays, articles, and translations from foreign literatures. Kniazeva finds that he had an "interest in modernism," that he "failed to grasp the significance of the Bolsheviks' struggle against nationalism," and that some of his works contain "nationalist errors." (24 lines + biblio.)

- A685. "Knyhar."** *Encyclopedia of Ukraine* 2 (1988): 569.

About a literary magazine published in 1917-20. (19 lines).

- A686. "Knyhospilka."** *Encyclopedia of Ukraine* 2 (1988): 569–570.  
A Ukrainian publishing house founded in New York in 1952 (10 lines).
- A687. "Knysh, Irena."** *Encyclopedia of Ukraine* 2 (1988): 570.  
Irena Shkvarok Knysh (born 1909) is the author of feminist literary studies. (16 lines).
- A688. Knysh, Irena.** "Shevchenko's women in a reconstructed world." Tr. by Hanna Mazurenko. *Zhinochyi svit = Woman's World* 36.3 (411) (March 1985): 22.
- A689. "Knyzhka."** *Encyclopedia of Ukraine* 2 (1988): 571.  
About a monthly journal of literary criticism and bibliography published in 1921–23. (10 lines).
- A690. "Kobets, Oleksii."** *Encyclopedia of Ukraine* 2 (1988): 571.  
Oleksii Kobets' (known also as Kobec) (1889–1967) wrote poetry, memoirs and movie scripts under the pseudonym Oleksa Varavva. (12 lines).
- A691. "Kobyletsky, Yurii (Ivan)."** *Encyclopedia of Ukraine* 2 (1988): 572.  
Iurii Kobylets'kyi (born 1906) is a literary scholar. (9 lines).
- A692. "Kobylanska Museum."** *Encyclopedia of Ukraine* 2 (1988): 573.  
About *Muzei O. Iu. Kobylans'koi*, founded in 1944 in Chernivtsi. (9 lines).
- A693. "Kobyliansky, Volodymyr."** *Encyclopedia of Ukraine* 2 (1988): 573. Port.  
Volodymyr Kobylians'kyi (1895–1919) was a symbolist poet, critic and translator. (12 lines + portrait).
- A694. "Kobzei, Toma."** *Encyclopedia of Ukraine* 2 (1988): 576–577. Port.  
Toma Kobzei (1895–1972) was the author of a monograph on Stefanyk and of a book of memoirs. (21 lines).
- A695. "Kochevsky, Viktor."** *Encyclopedia of Ukraine* 2 (1988): 578.  
About the poet and translator Viktor Kochevs'kyi (born 1923). (10 lines).
- A696. "Kochur, Hryhorii."** *Encyclopedia of Ukraine* 2 (1988): 578.  
Hryhorii Kochur (born 1908) was a translator and literary critic. (12 lines).
- A697. "Kocjubinskaja, Mikhajlina Fominična (Kocjubyns'ka, Mykhajlyna Khomivna)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 261–262.  
Data about the dissident activities of Mykhailyna Kotsiubyns'ka, a philologist and literary critic (born 1931). (11 lines).
- A698. "Kočur, Grigorij Porfir'evič (Hryhorij Porfyrovyč)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 262.  
Seven lines about the dissident activities of Hryhorii Kochur, translator and critic (born 1908).
- A699. "Kohuska, Natalia."** *Encyclopedia of Ukraine* 2 (1988): 579.  
A journalist and author of a literary study (born 1905). (11 lines).
- A700. "Kokhovsky, Vsevolod."** *Encyclopedia of Ukraine* 2 (1988): 581.  
Vsevolod Kokhovs'kyi (1835–1891) was a writer and pedagogue who also wrote under the pseudonyms Danylo Medovyk and Pohonets'. (11 lines).
- A701. "Kokorudz, Ilia."** *Encyclopedia of Ukraine* 2 (1988): 581. Port.  
An author of articles on Ukrainian literature (b. 1857, d. 1933). (12 lines).

**A702. "Kolas, Yakub."** *Encyclopedia of Ukraine* 2 (1988): 581.

A Belarusian poet (real name: Kanstants Mitskevich, 1882–1956) who was also a popularizer of Ukrainian literature. (15 lines).

**A703. "Kolenska, Liubov."** *Encyclopedia of Ukraine* 2 (1988): 582.

An author of short stories born in 1923. (10 lines).

**A704. "Kolesnik, Piotr Iosifovich."** *Who's Who in the Soviet Union* (1984): 162.

A bio-bibliographical note about Petro Kolesnyk, author and literary historian (born 1904). (12 lines).

**A705. "Kolesnychenko, Trokhym."** *Encyclopedia of Ukraine* 2 (1988): 582–583.

Stage actor, director and playwright (1876–1941). (19 lines).

**A706. Kolesnyk, Petro.** "Ivan Franko: an indomitable spirit." *Ukraine* 8 (60) (August 1981) : 8–11, illus., port. (part col.)

With 5 stanzas of unattributed translations of poetry in text and a large color portrait of Franko on the cover of this issue.

**A707. "Kolesnyk, Petro."** *Encyclopedia of Ukraine* 2 (1988): 583.

Writer and literary scholar (1905–1987). (19 lines).

**A708. "Koliada, Hryhorii (Heo)."** *Encyclopedia of Ukraine* 2 (1988): 585.

Futurist poet born in 1904. (21 lines).

**A709. "Koliankivsky, Mykola."** *Encyclopedia of Ukraine* 2 (1988): 586.

Mykola Koliankivskyi (1912–1985) wrote satirical stories under the pseudonym M. Tochylo. (16 lines).

**A710. "Kolody, Helena."** *Encyclopedia of Ukraine* 2 (1988): 588.

A Brazilian poet (born 1912), also known as Olena Kolodij, who translates Ukrainian literature into Portuguese. (11 lines).

**A711. "Kolomic, Tamara Afanas'evna (Kolomijec', Tamara Opanasivna)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 265.

Five lines about the dissident activity of Tamara Kolomiets', born in 1935.

**A712. "Kolomic, Vladimir (Kolomijec', Volodymyr)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 265.

About the dissident activity of the poet Volodymyr Kolomiets' (4 lines).

**A713. "Kolomiets, Oleksii."** *Encyclopedia of Ukraine* 2 (1988): 589.

A playwright born in 1919. (11 lines).

**A714. "Kolomiets, Volodymyr."** *Encyclopedia of Ukraine* 2 (1988): 589.

A poet born in 1935. (10 lines).

**A715. "Kolomyiets, Avenir."** *Encyclopedia of Ukraine* 2 (1988): 591. Port.

Journalist and poet, author of plays and stories for children. (1906–1946). (17 lines).

**A716. "Kolomyiets, Yurii."** *Encyclopedia of Ukraine* 2 (1988): 591.

A poet born in 1930. (7 lines).

**A717. Kolos, Bohdan.** "Ivan Drach—poet or politician?" / Bohdan Kolos and Vera Malanczyj. *New Perspectives* 13.11 (November 1989): 3. port.

An interview with Ivan Drach on the occasion of his participation in the International Festival of Authors held at Harbourfront (Toronto) and the republication of his book *Orchard Lamps*. Drach talks about the role of writers



in Rukh, which he heads, about the most prominent and influential writers in present-day Ukraine, about the Ukrainian language, writers of the Ukrainian diaspora, the young people of Ukraine, etc. With a large b/w portrait of Drach.

- A718. "Komarov, Mykhailo."** *Encyclopedia of Ukraine* 2 (1988): 593. Port.

M. Komarov (1844–1913) was a bibliographer, ethnographer and critic. (23 lines).

- A719. "Kononenko, Musii."** *Encyclopedia of Ukraine* 2 (1988): 598.

Populist poet and writer (1864–1922) who also wrote under the pseudonym Shkolychenko. (8 lines).

- A720. Kononenko, Petro.** "Creative search in modern Ukrainian literature: apropos the problem of styles, genres and forms." *Ukrainian Canadian* 36.676 (170) (April 1984): 37–39, illus., ports.; 36.677 (171) (May 1984): 14–17, ports.; 36.678 (172) (June 1984): 31–33, illus., ports.

In this three-part article, the author attempts to provide an outline of "three periods in the history of Soviet Ukrainian literature" while "bearing in mind the development of social reality, as well as of literature and aesthetics." The first period designated by him extends from 1918 to the mid-1930s, "when basic changes occurred in social and aesthetic consciousness," the second from the mid-1930s through the mid-1950s, when "creative principles of socialist realism were gaining the upper hand," and finally, the third period is that of "modern Ukrainian literature," characterized by a "deepening study of humanistic problems," "more intense analytical, psychological and philosophical delvings into all those spheres, which serves to enhance the role of the sociopolitical and scientific factors in studying the essence of man..." Kononenko notes "the predominant synthesis of not only romantic and realistic structures, but also lyrical and epical forms and social, psychological, philosophic, national and international themes..." This synthesis, in Kononenko's view, "is explained by the authors' unprecedented attention to humanity, its self-sufficiency and uniqueness as a form, as an embodiment of the greatest value of life and art...as a phenomenon linking centuries, generations and peoples, so that even past realities serve to shed additional light on the modern and future ones..." He sees this in poetry and prose, speaking of "the explosion of lyrical structures in prose works" and the "metaphorical trend" in prose fiction. He discusses chimerical novels, epic social novels, historico-revolutionary novels, philosophical humanistic novels, historical genres in dramas and novels, satirical, burlesque and grotesque novels and their authors, who are given brief critical assessments. The article is illustrated with portraits of Shevchenko, Franko, Ryl'skyi, Tychyna, Sosiura, Bazhan, Drach, Pavlychko, Pidsukha, Dovzhenko, Stel'makh, Vil'de, Kor iiichuk, and a 1955 group photograph of Malysko, Ryl'skyi, Bazhan, Korniichuk, and Tychyna.

- A721. Kononenko, Petro.** "Taras Shevchenko: drawing on national and world cultures." *Ukrainian Canadian* 37.686 (180) (March 1985): 15–20. Ports.

About the influences that shaped Shevchenko's world-view: Ukrainian folklore, *Slovo o polku Ihorevii*, Skovoroda, other Ukrainian writers, Shevchenko's first-hand familiarity with Polish, Lithuanian and Russian cultures, his formal study of art and painting, and his intellectual curiosity, which led to the study of world history, philosophy, pedagogical and aesthetic thought. The article is illustrated with portraits of Skovoroda, Kotliarev'skyi and Kvitka-Osnoy'ianenko.

- A722. Kopach, Oleksandra.** "Literature in Ukraine, 1945–present." *Ukraine: A Concise Encyclopedia*. Editorial staff: Halyna Petrenko et al. Clifton, NJ: Ukrainian Orthodox Church of the USA, United Ukrainian Orthodox Sisterhoods of the USA, 1987? 161–168. Ports.

A bio-bibliographical survey from Dovzhenko to O. Levada. Illustrated with b/w portraits of Antonenko-Davydovych, Ie. Pluzhnyk, Ryl'skyi, Tulub, L. Kostenko, Symonenko, Stus, M. Kulish, and Ianov'skyi. Individual authorship of this article is attributed in the table of contents only. [A series of articles on literature signed on p. 168: Pavlo Malar, Mykhailo Loza, Oleksandra Kopach].

- A723. "Koptilov, Viktor."** *Encyclopedia of Ukraine* 2 (1988): 603.

A literary critic and translator born in 1930. (6 lines).

- A724. Kopylenko, Oleksandr.** "The social and political views of Franko" / by Olexandr Kopylenko. *Ukrainian Canadian* 38.701 (195) (July-August 1986): 15–17.

Franko is characterized as a "philosopher-materialist, a learned historian, a specialist on state and law" who "gave particular attention to the study of world social development at the end of the 19th and the beginning of the 20th centuries." The author discusses Franko's views on progress, socio-political conditions in the Austro-Hungarian

empire, problems of emigration, economic inequality, social justice and democracy, and his condemnation of senseless war. With four portraits of Franko.

- A725. Korbutiak, Dmytro.** "Shevchenko and Aldridge." / by D. Korbutiak. *Forum* 49 (Winter 1981-82): 17-23. illus.

A richly illustrated article about Taras Shevchenko's friendship with Ira Aldridge, a black American actor who came to St. Petersburg with a group of German actors to stage the Shakespearean plays *Othello*, *The Merchant of Venice* and *King Lear*. Shevchenko met Aldridge in the home of Count Fyodor Tolstoy, President of the Academy of Fine Arts. Tolstoy's daughter, Katherine Yunge, who was then 15 years old, left a memoir of that first meeting and the subsequent meetings between the two. Shevchenko eventually painted the actor's portrait. The article is illustrated with a reproduction of that portrait, Aldridge's autograph, Shevchenko's 1860 self-portrait, and two other illustrations.

- A726. "Korenytsky, Porfyril."** *Encyclopedia of Ukraine* 2 (1988): 609.

Porfyril Korenytskyi (1815-1854) was an author of folkloric poetry and fables. (11 lines).

- A727. "Koretsky, Yurii."** *Encyclopedia of Ukraine* 2 (1988): 609.

Iurii Koretskyi (1911-1941) was a poet and translator. (10 lines).

- A728. "Korneichuk, Aleksandr Evdokimovich."** *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaia with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 196.

A twenty-line biographical profile of the playwright Oleksandr Kornichuk, with the following statement: "Remembered as a particularly odious Stalinist figure, his literary achievements are referred to mostly in jokes about Stalinism."

- A729. "Kornienko, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 612.

Author of children's stories (1867-1904). (14 lines).

- A730. "Korobka, Mykola."** *Encyclopedia of Ukraine* 2 (1988): 613.

Folklorist and literary scholar (1872-1921) (18 lines).

- A731. "Koroleva, Natalena."** *Encyclopedia of Ukraine* 2 (1988): 614. Port.

Natalena Koroleva, née Dunin-Borkowska (1888-1966), was a writer of short stories and legends set in biblical and medieval times. (24 lines).

- A732. "Koroliv-Stary, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 615. Port.

Vasyl' Koroliv-Staryi (1879-1941) was a writer of children's stories and plays, as well as memoirs. (15 lines).

- A733. Koropecykj, Roman.** "T. Ševčenko's *Davydovi psalmy*: a romantic psalter." *Slavic and East European Journal* 27.2 (Summer 1983): 228-244. Bibliographical notes.

Koropecykj takes issue with Marxist critics who suggest that Shevchenko "utilized Biblical material as a means of 'heroicizing' revolutionary struggle and lending credence to his 'revolutionary' message," as well as with Iurii Ivakin, who sees in *Davydovi psalmy* Shevchenko's use of Aesopian language to make his work acceptable to the censor. According to Koropecykj, in *Davydovi psalmy* Shevchenko "postulates a historiosophic scheme composed of three distinct moments: an ideal past (the now lost state of absolute divine justice); the corrupt world of experience (the national, social, as well as the personal oppression of the present); and a prophecy and vision for the future (the advent of brotherly harmony preceded by a violent, purifying judgment). Throughout the cycle, this movement of 'history' is perceived as a struggle for the various incarnations of wickedness with an oppressed but divinely chosen people." Such conceptions, says Koropecykj, were widespread during the early nineteenth century throughout Western Europe, "but especially among Polish patriotic exiles, with whose ideas and literature Ševčenko was certainly acquainted."

- A734. "Korotich, Vitalii Alekseevich."** *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaia with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 197.

A biographical profile of Vitalii Korotych, who is characterized as "an outstanding editor and journalist." (30 lines).

- A735. Korotych, Vitalii.** "Promoting humanist ideals." / Vitali Korotich. *Soviet Literature* 7 (400) (1981): 141–147.

An article written on the occasion of the 26th Congress of the Communist Party of the Soviet Union and published under the heading "The writer and peace." Korotych expresses appreciation of Brezhnev, who was awarded the Lenin Prize for literature, as well as for recent works by Oles' Honchar, Chinghiz Aitmatov, Mustai Karim and Yuri Bondarev. "...[T]he internationalist spirit of our cultural life has always been a political phenomenon....," says Korotych. "The humanistic character of Soviet literature is proof of humaneness of our society..."

- A736. Korotych, Vitalii.** "To my contemporary" / Vitali Korotich. *Soviet Woman* 4 (April 1980): 12.

Korotych replies to a letter from a reader of the journal, Lydia Pruntsova of Tallinn, Estonia, which poses a question about the image of the contemporary woman, specifically, "how would our contemporary men like to see us." The article focuses on the image of the contemporary woman and has little to do with literature, but Korotych is identified as a Ukrainian poet.

- A737. Korotych, Vitalii.** "20,000,000 minutes of silence." / Vitali Korotich. *Soviet Literature* 11 (416) (1982): 120–124.

An essay about war and peace and "the enormity of the price paid by the Soviet people for peace..." in an issue devoted to the topic "Writers in the fight for peace." If the world were "to honour each of the twenty million Soviet people who had died in the last war with a minute of silence," says Korotych, "mankind would have to fall silent for twenty million minutes—thirty-eight years of tragic memorial silence."

- A738. "Korotych, Vitalii Alekseevich."** *Who's Who in the Soviet Union* (1984): 168.

Twelve lines about the poet Vitalii Korotych, born in 1936.

- A739. "Korovytsky, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 617.

Ivan Korovyts'kyi (born 1907) was a literary critic and author of encyclopedia articles on Ukrainian literature. He also wrote poetry and stories for children. (22 lines).

- A740. Korovyts'kyi, Ivan.** "Demonology in Ukraine." / I. Korovytsky. *Encyclopedia of Ukraine* 1 (1984): 656–657. Biblio.

An article about elements of pre-Christian pagan religion preserved in oral folk traditions and in literature.

- A741. Korovyts'kyi, Ivan.** "Homiletics." / I. Korovytsky. *Encyclopedia of Ukraine* 2 (1988): 213–215. Biblio.

A historical survey of the art of sermons and homilies from Kyivan Rus' to the present.

- A742. "Korsun, Oleksander."** *Encyclopedia of Ukraine* 2 (1988): 619.

Oleksandr Korsun (1818–1891) was a poet. (11 lines).

- A743. Korsunskai, B. L.** "Tarnovskii, Nikolai Nikolaevich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 25 (1980): 386. Biblio.

About the poet Mykola Tarnovs'kyi (born 1894), who spent much of his life in the United States and, according to this note, "denounced the hypocrisy of bourgeois democracy and described the hard life of workers in the USA, particularly the life of Ukrainian immigrant workers." (18 lines).

- A744. Korsunskai, B. L.** "Tereshchenko, Nikolai Ivanovich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 25 (1980): 523. Biblio.

Bio-bibliographical data about the poet Mykola Tereshchenko (1898–1966). (18 lines + bibliography).

- A745. Korunets', Ilko.** "Wizard of the adventure story." *Ukraine* 9 (157) (September 1989): 37. illus., port.

About James Fenimore Cooper and the Ukrainian translations of his books.

- A746. "Kosach, Mykhailo."** *Encyclopedia of Ukraine* 2 (1988): 620–621.

Mykhailo Kosach (1869–1903) was a writer of short stories and a translator into Ukrainian of Russian writers. (11 lines).



- A747. "Kosarik, Dmitri Mikhailovich."** *Who's Who in the Soviet Union* (1984): 169.

A bio-bibliographical note about Dmytro Kosaryk, pseudonym of Dmytro Kovalenko.

- A748. "Kosaryk, Dmytro."** *Encyclopedia of Ukraine* 2 (1988): 621.

Dmytro Kosaryk was the pen name of Dmytro Kovalenko (born 1904), a prose writer and literary critic. (11 lines).

- A749. Koscharsky, Halyna.** "The poetic world of Lina Kostenko." *Australian Slavonic and East European Studies* 2.1 (1988): 69–76. Biblio.

Halyna Koscharsky uses the concept of "the poetic world of the poet as writer," known as the "poetics of expressiveness," as developed in literary theory by Alexander Zholkovsky and Yuri Shcheglov. Following these critics, Koscharsky defines the poetic world of an author as one that "encompasses 'all that is common to all his works and distinguishes them from those of others...,'" including "the invariant themes of a poet's texts..." and "his favourite, or, perhaps, obsessive way of looking at things." In her study of Lina Kostenko's poetry, Koscharsky concentrates on three books published during the period of the political thaw in the USSR from mid-1956 to March 1963, namely *Prominnia zemli* (The Earth's Rays, 1957), *Vitryla* (Sails, 1958) and *Mandrivky sertsia* (Wandering Heart, 1961). Other works are mentioned only in passing. Koscharsky finds four main invariant motifs in Lina Kostenko's poetry: "1. Life and literature are a continual battle of good against evil. 2. An artist has a moral responsibility to be sincere and honest; the artist's work is worthy of promotion as a theme in itself. 3. Pain cleanses and heals, therefore painful thoughts should not be pushed aside. 4. Satire, which is intended to bring the foolish to their senses, should be combined with a sense of optimism."

- A750. "Koshelivets, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 622. Port.

Ivan Koshelivets', born in 1907 (also known as Iwan Koszeliwec), is a leading émigré literary scholar and critic. He is the author of literary monographs and memoirs, as well as translations into Ukrainian of French and German writers. (29 lines).

- A751. Koshelivets', Ivan.** "Abramovych, Dmytro." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 2.

Dmytro Abramovych (1873–1955) was a literary scholar specializing in Old Ukrainian literature. (27 lines).

- A752. Koshelivets', Ivan.** "Aizenshtok, Yarema." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 44.

Iarema Aizenshtok (1900–1980) was a literary scholar who wrote about Shevchenko and other Ukrainian nineteenth-century writers. (14 lines).

- A753. Koshelivets', Ivan.** "Antonenko-Davydovych, Borys." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 83. Port. Biblio.

A concise bio-bibliographical article about the writer, philologist and journalist Borys Antonenko-Davydovych (1899–1984; real name: Davydov), who, according to Koshelivets', "had a significant influence on the literary generation of the 1960s." (51 lines plus portrait and bibliography).

- A754. Koshelivets', Ivan.** "Bahriany, Ivan." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 160. Port.

About the novelist, poet and political leader Ivan Bahrianyi (1907–1963). (46 lines plus portrait).

- A755. Koshelivets', Ivan.** "Bazhan, Mykola." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 188. Port. on 189. Biblio.

An article about the poet, writer, translator, and literary critic, who was born in 1904 and died in 1983. In the 1920s, according to Koshelivets', Bazhan "emerged as a romantic expressionist, whose poems were characterized by dynamism, unusual imagery, monumentalism, and frequent references to the Ukrainian past." His later works were written "in the spirit of Stalinist patriotism," says Koshelivets', but he also produced "many masterful translations from Georgian, Russian, and Polish, as well as of the poetry of R. M. Rilke." (75 lines plus bibliography and portrait).

- A756. Koshelivets', Ivan.** "Berdnyk, Oles'." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 203. Port.

Oles' Berdnyk, born in 1927, is a writer specializing in science fiction. (37 lines).

- A757. Koshelivets', Ivan.** "Biletsky, Oleksander." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 225–226. Port. Biblio.

Oleksandr Bilets'kyi (1884–1961), according to Koshelivets', "was at the forefront of Soviet Ukrainian literary scholarship and the mentor and teacher of many younger literary scholars." (51 lines plus bibliography and portrait).

- A758. Koshelivets', Ivan.** "Burevii, Kost." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 328. Port. Biblio. Kost' Burevii (1888–1934), whose real name was Kost' Sokol'skyi, was a writer and critic who also wrote poetic parodies under the pseudonym Edvard Strikha. (43 lines plus portrait and bibliography).
- A759. Koshelivets', Ivan.** "Cherniavsky, Mykola." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 421. Port. The writer and pedagogue Mykola Cherniav'skyi was born in 1868 and died in 1948. He wrote poetry, short stories and memoirs. (38 lines).
- A760. Koshelivets', Ivan.** "Chornovil, Viacheslav." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 458. Port. About the journalist and literary critic (born 1938). (29 lines).
- A761. Koshelivets', Ivan.** "Comedy." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 541. A survey of humorous and satiric dramatic works in Ukrainian literature from the baroque *intermediia* to the recent works of P. Zahrebel'nyi and O. Kolomyiets'. (57 lines).
- A762. Koshelivets', Ivan.** "Cyril and Methodius Brotherhood." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 635–636. Illus. Biblio. An article about the *Kyrylo-Metodiiv's'ke bratstvo*, a secret society established in Kyiv in 1845/46, whose members included a number of Ukrainian writers. (79 lines plus bibliography and an illustration from a painting by O. Kurylas).
- A763. Koshelivets', Ivan.** "Dmyterko, Liubomyr." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 682. Liubomyr Dmyterko, poet, prose writer, playwright and critic (born in 1911) was, according to Koshelivets', "notorious for his vehement denunciations of the *shestydesiatnyky* and of dissidents..." (28 lines).
- A764. Koshelivets', Ivan.** "Doroshkevych, Oleksander." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 748. Port. About the literary scholar, pedagogue and critic (1889–1946). (37 lines).
- A765. Koshelivets', Ivan.** "Dosvitnii, Oles'." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 749. Port. Oles' Dosvitnii (1891–1934), whose real name was O. Skryp'al', was a writer and literary critic who perished during the Stalinist terror. (40 lines).
- A766. Koshelivets', Ivan.** "Dovzhenko, Oleksander." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 751–752. Port. Biblio. A concise biography of the film director and writer, also known as Alexander Dovzhenko (1894–1956). Dovzhenko's novels, according to the author, were all published posthumously. Koshelivets' considers Dovzhenko's autobiographical novel *Zacharovana Desna* "a literary masterpiece." (65 lines plus bibliography and portrait).
- A767. Koshelivets', Ivan.** "Drach, Ivan." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 752. Port. The poet and scenewriter Ivan Drach was born in 1936. Drach's poetry, according to Koshelivets', is "noted for its originality, fresh imagery, complex metaphors, philosophical meditation, neologisms and varied rhythm." (35 lines).
- A768. Koshelivets', Ivan.** "Drai-Khmara, Mykhailo." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 756. Port. Biblio. Mykhailo Drai Khmara—poet, linguist, literary scholar and translator (born 1889)—perished in a Siberian labor camp in 1939. According to Koshelivets', Drai-Khmara's later poetry "combined symbolist elements with an increasing attention to form, language and imagery reminiscent of Kievan classicism." (42 lines plus bibliography and portrait).
- A769. Koshelivets', Ivan.** "Drama or dramatic literature." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 757–759. Biblio.

A survey of the history of Ukrainian drama from the school drama of the late sixteenth century through the 1970s. Koshelivets' considers Mykola Kulish "the outstanding Ukrainian dramatist of this century" and singles out Ivan Kocherha as another excellent dramatist of the Soviet period.

**A770. Koshelivets', Ivan.** "Dziuba, Ivan." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 777. Port.

An article about the literary critic and publicist (born 1931). Dziuba, says Koshelivets', "expressed the aspirations of the younger writers" in the 1960s to "revitalize Ukrainian literature." (56 lines plus portrait).

**A771. Koshelivets', Ivan.** "Epik, Hryhorii." / I. Koshelivets. *Encyclopedia of Ukraine* 1 (1984): 834. Port.

Epik, a writer and critic born in 1901, perished in Soviet labor camps in the late 1930s or early 1940s. (22 lines).

**A772. Koshelivets', Ivan.** "Hlibov, Leonyd." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 195. Port.

Leonid Hlibov, known also as Leonid Hlibiv (1827–1893), was a writer of elegies and fables, as well as riddles, stories and articles. (29 lines).

**A773. Koshelivets', Ivan.** "Hlobenko, Mykola." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 195. Port.

Mykola Hlobenko was the pen name of the literary historian and pedagogue M. Ohloblyn (1902–1957). (24 lines).

**A774. Koshelivets', Ivan.** "Holovko, Andrii." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 210. Port.

A poet and novelist (1897–1972). His early works, according to Koshelivets', "were imbued with revolutionary romanticism," while his later ones conformed to socialist realism. (29 lines).

**A775. Koshelivets', Ivan.** "Honchar, Oles'." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 216. Port.

Characterized by Koshelivets' as one "of the most prominent Soviet Ukrainian writers of the postwar period," Oles' Honchar (1918–1995) was the author of numerous novels and short story collections. (27 lines).

**A776. Koshelivets', Ivan.** "Hrabovsky, Pavlo." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 237–238. Port.

The poet, translator and journalist Pavlo Hrabovskyy was born in 1864 and died in 1902. (31 lines).

**A777. Koshelivets', Ivan.** "Hrebinka, Yevhen." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 239–240. Port. Biblio.

Ievhen Hrebinka (1812–1848) was the author of fables and lyrical poems in Ukrainian, as well as poems and prose works in Russian. (30 lines).

**A778. Koshelivets', Ivan.** "Hutsalo, Yevhen." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 283–284. Port.

Ievhen Hutsalo (1937–1995, also known as Hucalo), was the author of numerous short story collections, novels and poetry. (28 lines).

**A779. Koshelivets', Ivan.** "Institute of Literature of the Academy of Sciences of the Ukrainian SSR." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 329–330.

A one-page article about the Instytut literatury imeni T. H. Shevchenka, a research institute at the Academy of Sciences of Ukraine in Kyiv that specializes in the history of Ukrainian literature.

**A780. Koshelivets', Ivan.** "Irchan, Myroslav." / I. Koshelivets, R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 351.

Myroslav Irchan was the pseudonym of Andrii Bab'iuk (1897–1937). He was a writer of short stories and plays. (33 lines).

**A781. Koshelivets', Ivan.** "Kachurovsky, Ihor." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 399–400. Port.

Ihor Kachurovskyy (born 1918) is a poet, translator, novelist and literary scholar. (25 lines).

**A782. Koshelivets', Ivan.** "Karpenko-Kary, Ivan." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 426. Port. Biblio.

About Ivan Tobilevych (1845–1907), an actor and playwright known under the pseudonym Karpenko-Karyi. (61 lines plus bibliography and portrait).



- A783. Koshelivets', Ivan.** "Khotkevych, Hnat." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 491. Port.  
Hnat Khotkevych (1877–1938) was a modernist writer, scholar and translator, as well as a theater director and composer. His greatest literary achievement, according to Koshelivets', is "the romantic novelette about Hutsuls *Kaminna dusha*." (79 lines).

- A784. Koshelivets', Ivan.** "Khvylovy, Mykola." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 500–502. Port. Biblio.

A two-page article (with bibliography and portrait) about Mykola Khvylovyi (real name: Fitilev) (1893–1933). Khvylovyi was a prominent Ukrainian writer and publicist of the 1920s. His prose, according to the author, was characterized by an "ornamental, impressionistic style" and bold experimentation, and had a considerable influence on younger writers. Khvylovyi's pamphlets and his historiosophical vision provoked a heated discussion in the 1920s about the development of Ukrainian literature.

- A785. Koshelivets', Ivan.** "Kocherha, Ivan." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 577. Port.  
About the playwright and theater critic Ivan Kocherha (1881–1952). (26 lines).

- A786. Koshelivets', Ivan.** "Konysky, Oleksander." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 601–602. Port. Biblio.

Oleksandr Konys'kyi (1836–1900) was a populist writer and community leader who wrote poetry and short stories under various pseudonyms (Vernyvolia, O. Horovenko, F. Perebendia, O. Khotorny). (64 lines plus bibliography and portrait).

- A787. Koshelivets', Ivan.** "Kopylenko, Oleksander." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 604. Port. Biblio.

Oleksandr Kopylenko (1900–1958) was a writer active in the 1920s and '30s. His best works, according to Koshelivets', are his novels for adolescents *Duzhe dobre* and *Desiatyklasnyky*. (32 lines).

- A788. Koshelivets', Ivan.** "Kopytsia, Davyd." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 605.  
Davyd Kopytsia (1906–1965) was a writer and literary critic. (23 lines).

- A789. Koshelivets', Ivan.** "Koriak, Volodymyr." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 610.  
A literary critic and publicist whose real name was V. Blumstein (1889–1939?). (25 lines).

- A790. Koshelivets', Ivan.** "Korniichuk, Oleksander." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 611–612. Port. Biblio.

Oleksandr Korniichuk (also known as Alexander Korneichuk) (1905–1972) was the leading Soviet Ukrainian playwright. (50 lines plus bibliography and portrait).

- A791. Koshelivets', Ivan.** "Korotych, Vitalii." / I. Koshelivets, R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 617.  
About the poet and publicist Vitalii Korotych (also known as Korotich), born in 1936. (31 lines).

- A792. Koshelivets', Ivan.** "Kostenko, Lina." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 626–627. Port.  
Lina Kostenko (born in 1930) is characterized by Koshelivets' as "one of the better contemporary Ukrainian poets." Her poetry "consists primarily of intimate, lyric poems and 'social' poems on the role and responsibility of a poet, particularly in a totalitarian society." She employs in her poetry, says the author, "diverse rhythms, sophisticated language, a colloquial and aphoristic manner of writing, and a subtle emotivity, ranging from playful irony and humor to scathing satire." (39 lines).

- A793. Koshelivets', Ivan.** "Kostiuk, Hryhory." / I. Koshelivets, R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 628–629. Port. Biblio.

Bio-bibliographical data about the émigré Ukrainian literary scholar and publicist Hryhorii Kostiuk (born in 1902), who also wrote under the pseudonym B. Podoliak. (54 lines with portrait and bibliography).

- A794. Koshelivets', Ivan.** "Kosynka, Hryhorii." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 631–632. Port.  
Hryhorii Kosynka, whose real name was Hryhorii Strilets' (1899–1934), was, according to Koshelivets', "one of the more outstanding Soviet Ukrainian story writers of the 1920s and early 1930s." (37 lines).

- A795. Koshelivets', Ivan.** "Kotsiubynsky, Mykhailo." / I. Koshelivets, R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 635–637. Port. Biblio.

A full-page article about Mykhailo Kotsiubyns'kyi (1864–1913), characterized by the authors as "one of the finest Ukrainian writers of the late 19th and early 20th centuries." Kotsiubyns'kyi occasionally used the pseudonym Zakhar Kozub.

- A796. Koshelivets', Ivan.** "Kovalenko, Borys." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 639. Borys Kovalenko (1903–1938?) was a literary critic active in the 1920s. (27 lines).

- A797. Koshelivets', Ivan.** "Kulyk, Ivan." / I. Koshelivets, R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 711. Port. Ivan Kulyk (1897–1941?) was a Soviet Ukrainian writer and political figure. (42 lines).

- A798. Koshelivets', Ivan.** "Kvitka-Osnovianenko, Hryhorii." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 729. Port. on 728. Biblio.

Hryhorii Kvitka (1778–1843) wrote under the pen name Osnov'ianenko. Kvitka's tales, according to Koshelivets', "had a great influence on the subsequent development of Ukrainian literature and won their author the honorary title of the 'father of Ukrainian prose.'" (73 lines plus bibliography and portrait).

- A799. Koshelivets', Ivan.** "Kyryliuk, Yevhen." / I. Koshelivets. *Encyclopedia of Ukraine* 2 (1988): 733–734. Port. Ievhen Kyryliuk (born 1902) is a Slavic scholar and literary critic specializing in nineteenth-century Ukrainian literature. (28 lines).

- A800. "Kosiachenko, Hryhorii."** *Encyclopedia of Ukraine* 2 (1988): 623. About the poet and journalist Hryhorii Kosiachenko (1903–1936). (12 lines).

- A801. "Kosmatenko, Anatolii."** *Encyclopedia of Ukraine* 2 (1988): 624. Author of satirical and humorous fables (born 1921). (11 lines).

- A802. Kostash, Myrna.** "Pavlychko: 'When a people loses its language, it ceases to exist.'" *Forum* 76 (Winter 1988): 12–13. Port.

Myrna Kostash met Dmytro Pavlychko on his fourth visit to Canada. "As one writer to another," says Kostash, "we had much to communicate about the importance of national literary traditions, the love of one's own language, the social role of the writer." Much of the conversation was about the Ukrainian language and the pressures of Russification. Why is it important that the Ukrainian language survive, asked Kostash. Because, said Pavlychko, "when a people loses its language, it ceases to exist. Language is character, memory, personality. What is terrible is that, because a language does not die all at once, a people in the process of losing it live like cripples. With the death of the language, our ancestors die, our writers die, Shevchenko dies..." "Pavlychko is hopeful that the Ukrainian language and its literature will be re-embraced by its own people," says Kostash. With a large b/w portrait of Pavlychko. The article is a reprint from the *Edmonton Journal* of 22 March 1988.

- A803. "Kostenko, Anatol."** *Encyclopedia of Ukraine* 2 (1988): 626. About the literary scholar (born 1908). (15 lines).

- A804. Kostenko, Lina.** "Lina Kostenko accepts Shevchenko award." *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 32. Abridged from *Literaturna Ukraina*, 12 March 1987.

- A805. "Kostenko, Lina Vasilevna."** *Who's Who in the Soviet Union* (1984): 169. About the poet Lina Kostenko (born 1930). (8 lines).

- A806. "Kostenko, Lina Vasil'evna (Vasylivna)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 279. Bio-bibliographical data about the poet Lina Kostenko, with a focus on her dissident activity. (14 lines).

- A807. "Kostetsky, Pliaton."** *Encyclopedia of Ukraine* 2 (1988): 627–628. Pliaton Kostets'kyi (1832–1908) was a publicist and writer. (13 lines).

**A808. Kostiuchenko, Viktor.** "Veselka's books" / Victor Kostyuchenko. *Ukraine* 12 (64) (December 1961): 26. col. illus.

About the Veselka Publishing House of children's literature, by its director.

**A809. Kostiuchenko, Viktor.** "The world of literature for Soviet Ukrainian children" / by Victor Kostyuchenko. *Ukrainian Canadian* 37.689 (183) (June 1985): 10–12. illus.

A survey of Ukrainian literature for children from the nineteenth century to contemporary Soviet Ukrainian writers, with an emphasis on books published by Veselka Publishers of Kyiv.

**A810. "Kostoprav, Heorhii (Georgii)." *Encyclopedia of Ukraine* 2 (1988): 631.**

About the Soviet Greek poet and translator of Shevchenko. (8 lines).

**A811. "Kotsiuba, Hordii." *Encyclopedia of Ukraine* 2 (1988): 635.**

Hordii Kotsiuba (1892–1939?) was a writer active in the 1920s and early '30s. (20 lines).

**A812. "Kottmeier, Elisabeth." *Encyclopedia of Ukraine* 2 (1988): 638.**

A German translator of Ukrainian poets (1902–1983). (12 lines).

**A813. "Kovach, Fedir." *Encyclopedia of Ukraine* 2 (1988): 638.**

A scholar of Ukrainian literature in Slovakia, also known as Kovač. (born 1931). (17 lines).

**A814. "Kovach, Mykhailo." *Encyclopedia of Ukraine* 2 (1988): 638.**

Also known as Mihajlo Kovač (born 1909), Kovach is a writer and ethnographer from Yugoslavia who writes in the Bačka Rusyn dialect. (13 lines).

**A815. Kovalenko, L. N.** "Holovko, Andrii Vasylovych." *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures). Edited by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 243–244.

About the poet and prose writer Andrii Holovko (1897–1972), who also wrote plays and screenplays. The following is an appraisal of Holovko by Kovalenko: "The variety of themes and genres he used, the relevance of the problems he posed, and the high level of artistry his works showed all testified to his great talent. The novel *Weeds* (*Burian*, 1927) portrayed the struggle of a village beggar to strengthen Soviet authority in the country. The image of the communist David Motuzka is one of the most important in Ukrainian prose of the 1920s. *Weeds* remains the best book in Soviet Ukrainian literature about the class struggle in the country."

**A816. Kovalenko, L. N.** "Stel'makh, Mikhail Afanas'evich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 24 (1980): 526.

Bio-bibliographical data about the Ukrainian writer Mykhailo Stel'makh (born 1912). Stel'makh's prose, according to the author, is noted for "its deep penetration into the psychology of the peasant, rich language, elevated lyrical and romantic style, and abundance of folkloric and ethnographic elements." (28 lines + bibliography).

**A817. "Kovalenko, Oleksa." *Encyclopedia of Ukraine* 2 (1988): 640.**

Poet (1880–1927). (13 lines).

**A818. "Kovalevsky, Volodymyr." *Encyclopedia of Ukraine* 2 (1988): 642.**

Volodymyr Kovalevskyi (1905–1970) was a literary scholar and journalist. (6 lines).

**A819. "Kovalinsky, Mykhailo." *Encyclopedia of Ukraine* 2 (1988): 642.**

Mykhailo Kovalinskyi (also known as Kovalynskyi [1757–1807]) was a writer, pedagogue, and biographer of Hryhorii Skovoroda. (17 lines).

**A820. "Kovaliv, Stepan." *Encyclopedia of Ukraine* 2 (1988): 643.**

The populist writer and teacher Stepan Kovaliv (1848–1920) also wrote under the pseudonym Stefan P'iatka. (16 lines).



- A821. "Kovalsky, Mykola."** *Encyclopedia of Ukraine* 2 (1988): 644.

A Ukrainian community leader in France, Mykola Koval'skyi (1899–1976) was also the author of a poetry collection. (18 lines).

- A822. "Kovbel (Kowbell) Semen."** *Encyclopedia of Ukraine* 2 (1988): 644–645.

Semen Kovbel (1877–1966), also known as Kowbell, was a Ukrainian-Canadian playwright. (18 lines).

- A823. "Kovhaniuk, Stepan."** *Encyclopedia of Ukraine* 2 (1988): 645.

Writer and translator of Polish and Russian literature (1902–1982). (8 lines).

- A824. "Kovinka, Oleksander."** *Encyclopedia of Ukraine* 2 (1988): 645.

Oleksandr Kovin'ka was a writer of humorous and satiric prose (1900–1985). (8 lines).

- A825. Kovtunen, A. A.** "Gordienko, Kostiantyn Oleksiiiovych." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press, 1977–. 8 (1987): 235. Biblio.

About Kost' Hordiienko (born 1899), a writer of novellas, sketches and novels based on village life.

- A826. "Kozachenko, Vasilii Pavlovich."** *Who's Who in the Soviet Union* (1984): 172.

Twenty-six lines about the writer Vasil' Kozachenko (born 1913).

- A827. "Kozachenko, Vasil."** *Encyclopedia of Ukraine* 2 (1988): 647–648.

Vasil' Kozachenko (born 1913) is characterized in this entry as a "Stalinist writer and Party bureaucrat," author of "over 30 books of ideological prose, publicism, and literary criticism." (14 lines).

- A828. "Kozachynsky, Mykhail (Manuil)."** *Encyclopedia of Ukraine* 2 (1988): 648–649.

Mykhail Kozachyn'skyi (1699–1755) was a pedagogue and writer. (12 lines).

- A829. Kozak, Serhii.** "The world of his kindness." / Serhiy Kozak. *Ukraine* 8 (108) (August 1985) : 24, col. port.

A biographical article about the poet and playwright Oleksandr Pidsukha, whose literary legacy, according to the author, is "nearly 40 editions of poetry, prose and drama, the main themes of which are the good, the beauty of man's soul, and striving for peace and friendship among nations." Illustrated with a color snapshot of the poet.

- A830. Kozak, Stefan.** "On the tradition of Cyril and Methodius in Ukraine." *Journal of Ukrainian Studies* 13.2 (Winter 1988): 29–51.

About *Kyrylo-Metodiiv'ske bratstvo*, with a special focus on *Knyhy bytiia ukrains'koho narodu*, its most important document, and Mykola Kostomarov, who is believed to have been its principal author. The article was translated from the Polish by Allan Reid.

- A831. "Kozak, Stepan."** *Encyclopedia of Ukraine* 2 (1988): 650.

Stefan Kozak (born 1937) is a scholar of Ukrainian literature from Poland. (22 lines).

- A832. Kozik, Jan.** "The Ruthenian Triad. — The Triad's literary activities." In his *The Ukrainian National Movement in Galicia, 1815–1849*. Ed. and with an intro. by Lawrence D. Orton. Tr. from the Polish by Andrew Gorski and Lawrence D. Orton. Edmonton: Canadian Institute of Ukrainian Studies, 1986. 51–63; 65–82. Notes: p. 383–385, 386–389.

The literary activities of Markiiian Shashkevych, Iakiv Holovats'kyi and Ivan Vahylevych, which resulted in the publication in 1837 of *Rusalka Dnistrovaia*, "the first Ukrainian literary anthology in Galicia," are presented against a broad panorama of the social and intellectual history of the period.

- A833. "Kozlaniuk, Petro."** *Encyclopedia of Ukraine* 2 (1988): 652.

Characterized in this entry as a "Galician Sovietophile writer" (1904–1965). (20 lines).

- A834. "Kozoris, Mykhailo."** *Encyclopedia of Ukraine* 2 (1988): 654.

A writer of short stories, novels and literary studies (1882–1937). (14 lines).

- A835. "Kozytsky, Hryhorii."** *Encyclopedia of Ukraine* 2 (1988): 654.  
Hryhorii Kozyts'kyi (1725–1776) was a writer and civic figure. (18 lines).
- A836. "Kralytsky, Anatol."** *Encyclopedia of Ukraine* 2 (1988): 656.  
Anatol' Kralyts'kyi, a writer and historian from Transcarpathia, was born in 1835 and died in 1894. (14 lines).
- A837. "Krasinskii, Zinovii Mikhailovich."** *Who's Who in the Soviet Union* (1984): 175.  
A bio-bibliographical entry for a dissident poet, the author of *Nevol'nychi plachi*, whose year of birth is given as 1930. (15 lines). Apparently an erroneous entry for Zynovii Krasivs'kyi, born in 1929.
- A838. "Krasivskij, Zinovij Mikhajlovič (Krasivs'kyj, Zynovij Mykhajlovych)." Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975** (1982): 288.  
Bio-bibliographical data about the poet Zynovii Krasivs'kyi, born in 1929, with a focus on his dissident activity. (17 lines).
- A839. "Krasivsky, Zinovii."** *Encyclopedia of Ukraine* 2 (1988): 657–658. Port.  
Zynovii Krasivs'kyi (born 1929) is a poet. (23 lines + portrait).
- A840. "Krasivsky, Zinoviy."** *Smoloskyp*. 7.29 (Spring 1986): 4.  
Thirteen lines of data about the poet's so-called "criminal record."
- A841. Krasivs'kyi, Zynovii. "Friends."** *Nashe Zhyttia = Our Life* 44.9 (October 1987): 25–27. Ports.  
Letters to Iris Akahoshi. A partial reprint from the *Washington Post*, August 1983.
- A842. "Krat, Pavlo."** *Encyclopedia of Ukraine* 2 (1988): 662–663. Port.  
Better known as Paul Crath, Pavlo Krat (1882–1952) was a Ukrainian writer and journalist, active in Canada from 1907. (28 lines).
- A843. "Kravchenko, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 664.  
An ethnographer and writer (1862–1945). (23 lines).
- A844. "Kravchenko, Yevhen."** *Encyclopedia of Ukraine* 2 (1988): 664.  
Ievhen Kravchenko (1907–1975) was a playwright and short-story writer. (8 lines).
- A845. Kravchuk, Petro. "From reading room to museum. A paper presented at a Shevchenko Conference, Palermo, Ontario, June 26, 1982."** / Peter Krawchuk. *Ukrainian Canadian* 36.675 (169) (March 1984): 7–14. illus.  
About the "Taras H. Shevchenko Museum & Memorial Park" in Palermo (Oakville), Ontario. With photos of the monument and museum.
- A846. Kravchuk, Petro. "Paths of Ivan Franko"** / by Peter Krawchuk. *Ukrainian Canadian* 38.696 (190) (February 1986): 15–20. illus.  
About a visit to I. Franko's birthplace, Nahuievychi. Translated and adapted from *Zhyttia i slovo*.
- A847. Kravchuk, Petro. "A patriot and a good citizen (Marking the 100th anniversary of Matthew Shatul'sky's birth)"** / Peter Krawchuk. *Ukrainian Canadian* 36.671 (165) (November 1983): 15–19. illus., ports.  
Matvii Shatul's'kyi (1883–1952) was the author of articles, short stories and satirical works published in the Ukrainian Canadian press. In the 1920s he was a member of the Canadian branch of the Ukrainian writers' association "Hart." The article is illustrated with Shatul's'kyi's portrait and nine other illustrations. Two of these depict Shatul's'kyi in a group photo with other Ukrainian writers: 1/ with members of the Canadian branch of "Hart" (Matthew Popovich, Mikhailo Smith (Semantsiv), Myroslav Irchan, Luciana Piontek and Ivan Kulyk) (p. 17) and 2/ with Soviet Ukrainian writers in 1947 (Sosiura, Malyshko, Korniiichuk, Tychyna, Zbanats'kyi and Bazhan) (p. 18).
- A848. Kravchuk, Petro. "Ukraine marks anniversary of Markian Shashkevich"** / by Peter Krawchuk. *Ukrainian Canadian* 39.706 (200) (January 1987): 16–18. illus.

About the author's participation in a series of commemorative events in Ukraine marking the 175th anniversary of M. Shashkevych's birth. With an editorial note about Markiiian Shashkevych and his portrait on p. 17.

**A849. Kravtsiv, Bohdan.** "Folk oral literature." / B. Kravtsiv. *Encyclopedia of Ukraine* 1 (1984): 908-909. Biblio.

A survey of the various genres of Ukrainian folk oral literature (ritual songs, historical, lyrical and dance songs, fables, fairy tales, stories, legends, anecdotes, spells, proverbs, etc.) and their development from the Middle Ages to the Soviet period. (more than 1/2 page).

**A850. Krawchenko, Oleh.** "Religious polemics of the pre-Union period: events, issues, personalities: an Orthodox perspective." *Zbirnyk prats' Iuvileinoho Kongresu = Jubiläumssammelwerk der Kongreßbeiträge* / Ed. by Wolodymyr Janiw. Munich: *Naukovyi Kongres u 1000-littia Khryshchennia Rusy-Ukrainy u spivpratsi z Ukrains'kym Vil'nym Universytetom*, 1988/1989. 175-177.

English summary of a Ukrainian article.

**A851. "Krawchuk, Peter."** *Encyclopedia of Ukraine* 2 (1988): 666. Port.

A Ukrainian-Canadian community leader and author (born 1911), also known as Petro Kravchuk. (23 lines + portrait).

**A852. "Kremlin soirée in memory of Bazhan."** *Focus on Ukraine: Digest of the Soviet Press* 1.6-7 (June/July 1985): 15.

A news item about an evening in memory of Mykola Bazhan on the 80th anniversary of his birth. The evening took place in the Moscow Kremlin on 13 May 1985, with members of the Central Committee of the Communist Party of the Soviet Union in attendance. Based on a report in *Literaturnaia gazeta* of 15 May 1985.

**A853. "Krotevych, Yevhen."** *Encyclopedia of Ukraine* 2 (1988): 674.

Ievhen Krotevych (1884-1968) was the author of plays, short stories, novels and memoirs. (15 lines).

**A854. "Krushelnytsky, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 676.

The poet, graphic artist and art critic Ivan Krushel'nyts'kyi was born in 1905 and executed in 1934. (18 lines).

**A855. "Krutikova, Nina Evghenevna."** *Who's Who in the Soviet Union* (1984): 178.

About Nina Krutykova, a Ukrainian literary historian (born 1913). (19 lines).

**A856. "Krutykova, Nina."** *Encyclopedia of Ukraine* 2 (1988): 677.

A literary scholar (born 1913). (16 lines).

**A857. Krykunenko, Vitalii.** "The Kobzar in Japanese" / Vitaliy Krikunenko. *Ukraine* 7 (155) (July 1989): 35. illus. (part col.)

A representative edition of Shevchenko's poetry has been published in Japan on the occasion of the 175th anniversary of Shevchenko's birth. The translators and compilers of the book are Sibua Teiske and Murai Takaiuki. The selected works include, in addition to other lyrics, such longer works as *Haidamaky*, *Kateryna*, *Naimychka*, and the cycle *V kazemati*, as well as articles about Shevchenko by Ivan Drach, Sibua Teiske and Murai Takaiuki. Krykunenko provides additional information about Shevchenko publications and studies in Japan, especially about the leading Japanese Shevchenko popularizer Sibua Teiske. Illustrated with a portrait of Sibua Teiske and the cover of the Shevchenko edition.

**A858. "Krym."** *Encyclopedia of Ukraine* 2 (1988): 680.

A literary and artistic almanac published from 1948 to 1962 in Symferopil. (8 lines).

**A859. "Krymskii, Agafangel Efimovich."** *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaya with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 211.

A biographical profile of Ahatanhel Kryms'kyi, "author, orientalist, academician" (26 lines).

**A860. "Krynytsia."** *Encyclopedia of Ukraine* 2 (1988): 681.

A publishing house in Kyiv in 1912-14 and 1917-20. (18 lines).



- A861. Kryvorchuk, Halyna.** "On a fantastic night." / Halina Krivorchuk. *Ukraine* 10 (158) (October 1989): 44–45. col. illus.  
About a screen version of T. Shevchenko's play *Nazar Stodolia* produced by the Ukrainian Television Film Studios in Kyiv. With two scenes from the film in color, as illustrations.
- A862. Kryzhanivska, Nila.** "Dorothy Livesay: Poets can do a lot." *Ukraine* 8 (60) (August 1981): 27. Port.  
About Dorothy Livesay, a Canadian poet, daughter of Florence Randal Livesay and editor of her mother's forthcoming collection of translations from Ukrainian literature, *Down Singing Centuries*.
- A863. "Kryzhanivsky, Stepan."** *Encyclopedia of Ukraine* 2 (1988): 686.  
The poet and literary scholar Stepan Kryzhanivskyi was born in 1911. (22 lines).
- A864. Kryzhanivskyi, Stepan.** "Usenko, Pavel Matveevich." / S. A. Kryzhanovskii. *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 27 (1981): 687.  
Bio-bibliographical data about the poet Pavlo Usenko (1902–1975). "Usenko's lyric poetry, rooted in folkloric tradition, is devoted to the revolutionary past and to the daily life of Soviet youth in battle and at work," says the author. (19 lines + bibliography).
- A865. Kubijovyč, V.** "Kolessa, Oleksander" / V. Kubijovyč, G. Y. Shevelov. *Encyclopedia of Ukraine* 2 (1988): 585. Port.  
Oleksandr Kolessa, linguist, literary historian, and ethnographer, was born in 1867 and died in 1945. (47 lines + portrait).
- A866. "Kucher, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 698.  
Author of short-story collections and biographies (1911–1967). (21 lines).
- A867. "Kudryk, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 699–700. Port.  
Vasyl' Kudryk (1880–1963), a Ukrainian educator, journalist and priest in Canada, was also the author of short stories and poetry. (17 lines).
- A868. "Kukhar, Roman."** *Encyclopedia of Ukraine* 2 (1988): 701.  
Roman B. Kukhar, born in 1920, lives in the U.S. and is the author of poetry, plays, and articles. He also writes under the pen name R. Volodymyr.
- A869. Kukhar, Roman B.** "Lesia Ukrainka i Zygmunt Krasyn'skyi." *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovyi Komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 268.  
English summary of a Ukrainian article about Lesia Ukrainka and the Polish writer Zygmunt Krasyn'ski.
- A870. "Kukharenko, Yakiv."** *Encyclopedia of Ukraine* 2 (1988): 701. Port.  
The career army officer Iakiv Kukharenko (1799 or 1800–1862) was also the author of ethnographic studies and a play. (20 lines + portrait).
- A871. "Kul'činskij, Nikolaj G. (Kul'čyn's'kyj, Mykola H.)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 297.  
Ten lines about the dissident activities of the poet Mykola Kul'chyn'skyi (born 1927).
- A872. "Kul'tura."** *Encyclopedia of Ukraine* 2 (1988): 710–711.  
"A literary and political monthly of a Marxist profile published from 1926 to 1931 in Lviv." (8 lines).
- A873. "Kulyk, Vasyl."** *Encyclopedia of Ukraine* 2 (1988): 711.  
A poet (1830–1870). (10 lines).
- A874. "Kundzich, Oleksii."** *Encyclopedia of Ukraine* 2 (1988): 713.  
A writer, literary critic and translator (1904–1964). (14 lines).

**A875. "Kupala, Yanka."** *Encyclopedia of Ukraine* 2 (1988): 714.

A noted Belarusian poet and translator of Shevchenko whose real name was Ivan Lutsevich (1882–1942). (16 lines).

**A876. "Kupchanko, Hryhorii."** *Encyclopedia of Ukraine* 2 (1988): 715.

Characterized in the entry as "Ethnographer, publicist, and Russophile community leader in Bukovyna" (1849–1902). (12 lines).

**A877. Kupianskii, I. Ya. "Hlibov, Leonid Ivanovych."** *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 241–242.

Leonid Hlibov (1827–1893) wrote poems and plays, but, according to the author of this article, "it was his fables, however, that brought him fame." "At the end of the 1880s and beginning of the 1890s," says Kupianskii, "Hlibov became one of the founders of Ukrainian children's literature."

**A878. Kuprianova, Nina. "Joyous gift."** *Soviet Literature* 3 (468) (1987): 3–5. Port.

An article about Vitalii Korotych to accompany a translation of his story "Memory, bread, love," published in the same issue. [cf. T232]. Korotych's work, says the author, "always promises readers a new discovery...." His main theme is the "course of history as refracted through the prism of specific events and unique individual destinies." With Korotych's b/w portrait.

**A879. "Kurbas, Les'."** *A Biographical Dictionary of the Soviet Union, 1917–1988* / Jeanne Vronskaya with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 217.

A biographical profile of Les' Kurbas, who is characterized as "one of the leading theatrical figures in the Ukraine in the 1920s–30s." (45 lines).

**A880. "Kurdydyk, Yaroslav."** *Encyclopedia of Ukraine* 2 (1988): 717.

The journalist and writer Yaroslav Kurdydyk was born in 1907. (16 lines).

**A881. "Kurpita, Teodor."** *Encyclopedia of Ukraine* 2 (1988): 720.

A poet, writer and educator (1913–1974). He also wrote under the pseudonym Teok. (11 lines).

**A882. "Kuziakina, Natalia."** *Encyclopedia of Ukraine* 2 (1988): 725.

Born in 1928, Natalia Kuziakina was a Russian scholar specializing in the history of Ukrainian theater. (13 lines).

**A883. "Kuzmenko, Petro."** *Encyclopedia of Ukraine* 2 (1988): 726.

A nineteenth-century writer and ethnographer (1831–1874). (9 lines).

**A884. "Kuzmovych, Olha."** *Encyclopedia of Ukraine* 2 (1988): 726.

Ol'ha Kuz'movych (née Sheparovych, born 1917) is a journalist and author of short stories residing in the United States. (16 lines).

**A885. "Kuzmych, Volodymyr."** *Encyclopedia of Ukraine* 2 (1988): 726.

Author of short-story collections (1904–1943). (14 lines).

**A886. "Kybalchych-Kozlovskaya, Nadia."** *Encyclopedia of Ukraine* 2 (1988): 730.

Nine lines about the poet and short-story writer, who lived from 1878 to 1914.

**A887. Kychak, Ihor. "Who is the author of the 'Tale of Ihor's Host'?"** *Ukrainian Review* (London), 36.2 (Summer 1988): 36–39.

An article about the authorship of *Slovo o polku Ihorevim*, translated by Darka Martyniuk from the original Ukrainian version published in the journal *Kyiv* (no. 8, 1984, pp. 127–128).

**A888. "Kyiv."** *Encyclopedia of Ukraine* 2 (1988): 731.

Three separate entries about three literary journals of the same title. 1/ a journal published in Philadelphia from

1950 to 1964 (12 lines); 2/ a journal published in Kyiv from 1978 to 1982 (16 lines); and 3/ a monthly published in Kyiv since 1983 (20 lines).

**A889. "Kylymnyk, Oleh."** *Encyclopedia of Ukraine* 2 (1988): 731.

A literary scholar, born in 1913. (16 lines).

**A890. "Kylymnyk, Stepan."** *Encyclopedia of Ukraine* 2 (1988): 731.

An ethnographer who lived from 1890 to 1963. (12 lines).

**A891. "Kyrchiv, Bohdan."** *Encyclopedia of Ukraine* 2 (1988): 732.

A nineteenth-century writer of poems and stories who also translated Russian and German plays (1856–1900). (7 lines).

**A892. "Kyrchiv, Roman."** *Encyclopedia of Ukraine* 2 (1988): 732.

An ethnographer and literary scholar born in 1930. (14 lines).

**A893. "Kyrdan, Borys."** *Encyclopedia of Ukraine* 2 (1988): 732.

A folklorist and literary scholar born in 1922. (16 lines).

**A894. Kyrychenko, Svitlana.** "Badzjo's wife appeals to women's organizations." / Svitlyana Kyrychenko. *Smoloskyp* 4.17 (Fall 1982): 2.

An appeal on behalf of the literary critic and translator Iurii Badz'o, a prisoner in a Soviet labor camp in Mordovia, written by his wife and addressed to women's organizations in the West. The appeal gives a detailed account of prison conditions, the refusal of authorities to grant annual family visits prescribed by law, etc.

**A895. "Kyrlyenko, Ivan."** *Encyclopedia of Ukraine* 2 (1988): 733.

An author of short-story collections and novels who lived from 1902 to 1939. (12 lines).

**A896. Kyrlyuk, Vitol'd.** "Shevchenko in Dari and Pashto" / Vitold Kirilyuk. *Ukraine* 7 (155) (July 1989): 34. Illus.

*Zhvandun*, a literary magazine published by the Association of Afghan writers, appears alternatively in the Dari and Pashto languages. Recently one of the issues carried several poems of Shevchenko translated by Said Ahgar and an article on Shevchenko by the Ukrainian-born Russian writer Leonid Bolshakov (both the poems and the article in the Dari and Pashto versions). Kyrlyuk's article is illustrated with Shevchenko's portrait on the cover of the Afghan journal. No detailed bibliographical information is provided.

**A897. "Kyselov (Kiselev) Leonid."** *Encyclopedia of Ukraine* 2 (1988): 734.

Leonid Kysel'ov, also known as Kiselev (1946–1968), was a Russian poet who began to write poetry in Ukrainian toward the end of his young life. (15 lines).

**A898. "Kyselov, Oleksander."** *Encyclopedia of Ukraine* 2 (1988): 734.

Eight lines about Oleksander Kysel'ov, a literary critic who was born in 1903 and died in 1967.

**A899. "Kyselov, Yosyp."** *Encyclopedia of Ukraine* 2 (1988): 734.

Iosyp Kysel'ov (1905–1980) was a writer and literary critic. (12 lines).

**A900. Kysilevs'kyi, Konstantyn.** "Artistic language techniques in L'ubov Kolensky's collection of short stories *Samotnist*" / Constantin Kysilewskyj. *Symbolae in honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 495. (Ukrainian Free University. Studia, 10).

English summary of a Ukrainian article about Liubov Kolenska's book, which was published in 1966.



## L

- A901. "Lack of Polish-Ukrainian cultural exchange."** *Focus on Ukraine: Digest of the Soviet Press* 1.10 (October 1985): 12.

About a news item in *Nasha kul'tura*, 4 (June-July 1985).

- A902. Laird, Sally.** "Four prisoners die in camp." *Index on Censorship* 15.2 (February 1986): 35.

News item about the death in a Soviet labor camp of Ukrainian poets Vasyl' Stus and Iurii Lytvyn (Yury Lytvyn in text), of the journalist Valerii Marchenko, and the human-rights activist Oleksa Tykhyi (Tykhy in text).

- A903. Lan, Andriy.** "Great architect of a nation." *Ukraine* 10 (158) (October 1989): 4-5.

Interview with the poet Dmytro Pavlychko about the Taras Shevchenko Ukrainian Language Society, of which Pavlychko was elected chairman at the Society's constituent conference on 11-12 February 1989 in Kyiv. The society demands constitutional protection of the Ukrainian language and its designation as the official state language of the Ukrainian SSR.

- A904. "The language and literary debate continues..."** *Soviet Ukrainian Affairs* 1.3 (1987): 8-24.

Translated excerpts of speeches on the current state of the Ukrainian language and literature made at the Plenum of the Writers' Union of Ukraine, which was held in Kyiv in June 1987. The speeches were originally published in *Literaturna Ukraina* on 9 July 1987 under the heading "Ukrains'kaadians'ka literatura v patriotychnomu ta internatsional'nomu vykhovanni trudiashchykh: z Plenumu Spilky pys'mennykiv Ukrainy." The translations include lengthy excerpts of speeches by Oleksander Levada, Tamara Kolomiets', Volodymyr Drozd, Vitalii Rusaniv's'kyi, Iurii Mushketyk, Dmytro Pavlychko, Valentyna Iermolova, Ievhen Voloshko, Vasyl' Kozachenko, Roman Lubkiv's'kyi, Ivan Drach, Pavlo Hirnyk, Oleksander Pidsukha, M. V. Fomenko, and Volodymyr Zarpov.

- A905. "The language question in Ukraine."** *Soviet Nationality Survey* 4.5 (May 1987): 3-4.

A survey of recent articles in the weekly *Literaturna Ukraina* about the diminished use of the Ukrainian language in Ukraine and the effect of this situation on Ukrainian literature. The article provides a summary of comments on the subject and proposals for action by the writers Volodymyr Drozd, Ivan Drach, Serhii P'achynda, Dmytro Pavlychko, Iurii Bedzyk and Oles' Honchar.

- A906. Lapica, Ray.** "Shevchenko's nine Russian 'novels.'" *Ukrainian Quarterly* 37.1 (Spring 1981): 25-41.

The nine novels that Shevchenko wrote in Russian are called "a literary curiosity" by the author. These works, long stories or novelettes rather than novels, were written during Shevchenko's exile and published only posthumously. Shevchenko wrote them "when his morale was at its lowest ebb," in the 1853-1857 period, "as an outlet for his depressed spirit," says Lapica. Shevchenko wrote the novels under the pseudonym "Kobzar Darmogray" and made some unsuccessful efforts to have them published, says Lapica. Shevchenko made the novels available in manuscript to some of his literary friends, but they were very critical (P. Kulish said that if he had the money, he would buy them and burn them; the Russian writer Sergei Aksakov advised against the publication of *Progulka s udovol'stviam i ne bez morali* as a work unworthy of Shevchenko's great poetic talent). Lapica provides brief summaries and commentaries on the nine surviving novels (originally, there were supposed to be eleven): *Naimichka*, *Varnak*, *Kniaginia*, *Muzykant*, *Neschastnyi*, *Kapitansha*, *Bliznetsy*, *Khudozhnik*, and *Progulka s udovol'stviam i ne bez morali*. In Lapica's view, Shevchenko's novels, for the first time in Russian literature, introduce themes from Ukrainian life dealing with the Ukrainian peasantry. "The stories give the first descriptions of the Ukrainian peasant as a human being in the Western mould. We learn far more of Ukrainian life from Shevchenko's novels than we can from his poetry. Manners, customs, habits and fascinating relationships pour from his pen. He describes Ukrainian life in the 1820s to 1840s in a manner no other Ukrainian author approached." Lapica is convinced that these works "deserve immediate translation [into English] and widespread dissemination."

- A907. "Laureates of the Shevchenko Prize."** *Ukraine* 4 (104) (April 1985): 8.

Announcement. Winners in literature: Roman Ivanychuk and Mykola Rybalko; in theory and history of literature: Vasyl' Fashchenko.

- A908. Lazebnik, Stanislav.** "Kobzar in Canada." *Ukraine* 3 (91) (March 1984): 24-25. illus.

Reflections on the cult of Shevchenko in Canada by a participant in a scholarly conference on Shevchenko held on 26 June 1982 at the T. Shevchenko Museum in Palermo, Ontario.

- A909. Lebedinska, Tetyana.** "The Arabs on Ivan Franko." *Ukraine* 8 (156) (August 1989): 36–37. illus., ports.  
Ivan Franko's scholarly research and literary work in the field of Oriental studies has attracted the attention of Nizar Dager and Nazim ad-Deirawi. Dager has published an article on Franko and the image of Mohammed in Slavic legends in the Lebanon Arabic daily *As-Safir*. Nazim ad-Deirawi published an article on Franko's interest in and translations from Arab classics in the February 1988 issue of the weekly magazine *Falestine Al-Thawra*. Illustrated with b/w portraits of both Arab scholars and a reproduction of a page in Arabic with Franko's portrait.
- A910. Lebedinska, Tetyana.** "Shevchenko and the Orient." *Ukraine* 11 (159) (November 1989): 36–37. illus.  
About an article on Shevchenko by the Arab journalist Nazim ad-Deirawi published in the February 1988 issue of *Falestine al-Thawra*.
- A911. Lechter, Vitaly.** "The state of Ukrainian culture in the USSR." *Ukrainian Review* (London), 33.1 (Spring 1980): 33–44.  
An eyewitness account of repressions against Ukrainian writers, composers, film makers, and professionals of Ukrainian theater and television and about the sorry state of the Ukrainian language. The article was originally published in Ukrainian in *Vyzvol'nyi shliakh* (vols. 9–10, 1979).
- A912. Lees, G. F.** "Language and folklore of Ukraine." *Forum* 55 (Summer 1983): 30–31. illus.  
A reprint of an article published originally in *Athenaeum* (1918) and reprinted in 1925 in M. S. Stanoyevich's book *Slavonic Nations* [see *ULE: Articles in Journals and Collections, 1840–1965*, A376, A377]. The *Forum* reprint has a brief editorial note and is illustrated with a woodcut portrait of T. Shevchenko by O. Kulchyt's'ka.
- A913. "The legacy of Mykhailo Drahomanov."** *Ukrainian Orthodox Word* 22.1 (January-March 1989): 23.  
A Harvard Ukrainian Research Institute/Ukrainian Studies Fund communiqué about the establishment of a special M. Drahomanov fund for the publication of his collected works.
- A914. Lekhnitsky, Yuri.** "Hulak-Artemovsky: a fabulist of everlasting aptness." *Ukraine* 2 (42) (February 1980): 13. Port.  
Petro Hulak-Artemov's'kyi (1790–1866), according to Lekhnitsky, wrote fables, humoresques, and lyrical verse, and pioneered the genre of the romantic ballad in Ukrainian poetry. "Some of his fables became proverbial," says Lekhnitsky. "In his best works there is sympathy for the underdog, an irreconcilability toward the social system of his day, and an empathy for the language and creativity of his people." Illustrated with a large color reproduction of a watercolor portrait of Hulak-Artemov's'kyi by an unknown nineteenth-century artist.
- A915. Lenhoff, Gail.** "Liturgical poetry in Medieval Rus': prosody as performance." *Scando-Slavica* 29 (1983): 21–43.  
Says Lenhoff: "For all the evidence that the early Russians [*sic*] lacked a native prosodic school, Slavists have continued to search for signs of poetic structures in apparently prosaic texts. Among the most promising texts in this regard are liturgical compositions...." The author reviews the theories of Roman Jakobson, Kiril Taranovsky and A. V. Pozdneev and applies the theories to specific texts. She then proceeds to "a discussion of the actual models which determine the prosodic structure of liturgical texts, and to an exploration of the role played by performance...."
- A916. "Lesya Ukrainka (1871–1913)."** *Nashe zhyttia = Our Life* 43.2 (February 1986): 21. Port.  
An unsigned note on the occasion of Lesia Ukrainka's birth anniversary, accompanied by two poems in translation [cf. T615]. With a b/w portrait by V. Chebanyk on p. 22.
- A917. "Let us reestablish the T. H. Shevchenko Museum in Palermo: an appeal to the Ukrainian Canadian community."** *Ukrainian Canadian* 41.725 (219) (October 1988): 5, 25.  
An editorial plea for contributions and pledges to reestablish the museum in Palermo (Oakville), Ontario, which burned down in September 1988.
- A918. Lev, Vasyli'.** "Holovatsky, Yakiv." / V. Lev, G. Y. Shevelov. *Encyclopedia of Ukraine* 2 (1988): 208–209. Port. Biblio.  
Iakiv Holovats'kyi (1814–1888), a literary scholar, poet, and member of the so-called "Ruthenian Triad," was the author of many ethnographic, literary and linguistic works. (56 lines).

**A919. "Levada, A. (real name: Kosiak, Aleksandr Stepanovich)." *Who's Who in the Soviet Union* (1984): 192.**  
The writer Oleksandr Levada (full name Kosiak-Levada) was born in 1909.

**A920. Levshin, Olexandr. "Vsesvit means the universe" / *Ukraine* 12 (136) (December 1987): 38. col. illus.**  
About the Ukrainian literary monthly *Vsesvit*, which specializes in Ukrainian translations of foreign literature.  
Based on an interview with the journal's editor, Oleh Mykytenko. [Oleg Mikitenko in text].

**A921. Levytsky, Marko. "Vasyl Stus: doomed to death and immortality." *Religious Rights* 1.1 (Spring-Summer 1985): 6. Port.**

"Like Rilke's, Stus' verse flows from the fundamental human condition of being individual," says Levytsky. "We have achieved self-consciousness, but in achieving it we have been left with the obvious, nagging fact of our otherness, both from our human counterparts and from the rest of creation." The article provides also some details about Stus's suffering in Soviet labor camp no. 36-1 in Perm.

**A922. Levyts'kyi, Vasyl. "The literature of Ukraine." / Vasyl Levytsky. *Forum* 56 (Fall 1983): 30-31. Ports.**

A reprint of an article published originally in the *New Age* (London), 16.219 (31 December 1914). [For annotation, see *ULE: Articles in Journals and Collections, 1840-1965. A387*]. With a brief editorial note and portraits of Kotliarevskyi, Shashkevych, Shevchenko and Franko.

**A923. Lewin, Paulina. "Drama and theater at Ukrainian schools in the seventeenth and eighteenth centuries: the Bible as inspiration of images, meanings, style, and stage productions." *Harvard Ukrainian Studies* 8.1/2 (June 1984): 93-122.**

The Orthodox tradition, says Lewin, "prepared its learned men for perception of the Baroque better than it had for the Renaissance." This was due to "a thorough knowledge of the Bible." "Fundamental for the use of the Bible in Orthodox school theater and drama," says Lewin, was "the symbolic interpretation of the Old and New Testaments...adapted to the needs of the sixteenth and seventeenth centuries." The author analyzes at length individual plays performed at the Kyiv Mohyla Academy, including those by D. Tuptalo.

**A924. Lewin, Paulina. "Early Ukrainian theater and drama." *Nationalities Papers* 8.2 (Fall 1980): 219-232. Biblio.**

According to Lewin, "drama played an important part in the cultural life of Ukraine in the sixteenth, seventeenth, and eighteenth centuries." She divides these works into those produced on the school stage and the mass popular stage, analyzing in some detail representative examples of liturgical drama, school declamation, school drama, "short comedies of everyday life, known as *intermedia*," and the compilations and dramatic works produced on the popular stage. "The plays which have survived," says Lewin, "are eloquent testimony to the fact that all early Ukrainian theatre, on both types of stage, was first and foremost religious in character. Most of the secular productions were comic plays, but even this repertoire was performed on religious holidays and festivals."

**A925. Lewin, Paulina. "Introduction." *Seventeenth-Century Writings on the Kyivan Caves Monastery*. Cambridge, MA: Distributed by the Harvard University Press for the Ukrainian Research Institute of Harvard University, c1987. xi-xxxi, biblio. xxxiii-xxxv. (Harvard library of early Ukrainian literature. Texts. v. IV).**

This 428-p. volume in the Harvard series contains—in facsimile—the original texts of three works: the *Paterikon* by Syl'vestr Kosov (Kyiv, 1635), *Teraturgema* by Afanasii Kal'nofois'kyi (Kyiv, 1638) and *Religiosae Kiovensis Cryptae* by Johannes Herbinus (Jena, 1675). The first two are in Polish, the third in Latin. All three deal with saints and miracles associated with the Kyivan Caves Monastery.

Paulina Lewin's introduction provides biographical data about Syl'vestr Kosov (date of birth unknown, died 13 April 1657), Afanasii Kal'nofois'kyi [Afanasij Kal'nofojs'kyj in text] (a monk in the Kyivan Caves Monastery in the second quarter of the seventeenth century, dates unknown) and Johannes Herbinus (Polish form of name: Jan Kapusta, 1633?-1679?) and discusses the literary significance of these works.

**A926. Lewin, Paulina. "Polish-Ukrainian-Russian literary relations of the sixteenth-eighteenth centuries: new approaches." *Slavic and East European Journal* 24.3 (Fall 1980): 256-269. Biblio.**

"East Slavic translations and adaptations of West European narratives," says Lewin, such as "romances of chivalry, picaresque novels, didactic tales, collections of short instructive stories, collections of anecdotes and facetiae...were traced for the most part directly to Polish versions." Lectures on poetics from Kyiv and other Ukrainian schools also testify to "the role of Poland as an intermediary in the transmission of Western culture to Russia." "Ukrainian drama, theater, and para-theatrical forms of the sixteenth, seventeenth, and eighteenth centuries



played an important role as an inter-Slavic cultural bond and also as a significant link between Western European and Eastern Slavic culture," but, according to Lewin, "similarities, repetitions, and literary coincidences in Polish dramatic works and in different Ukrainian plays cannot be regarded as evidence of any direct first-hand influence or borrowing." The "assimilation of the Baroque—and with it the assimilation of all the Western European heritage—took place in Russian literature because of the Polish and Ukrainian role as intermediaries between East and West," concludes Lewin.

- A927. Lewin, Paulina.** "The staging of plays at the Kiev Mohyla Academy in the Seventeenth and Eighteenth centuries." *Harvard Ukrainian Studies* 5.3 (September 1981): 320–334.

Direct documentation about the staging techniques at the school theater of the Kyiv Mohyla Academy, according to Lewin, is "almost nonexistent. Extant today are only some plays which were published from manuscripts by scholars of our century and we must hope that these sufficiently characterize the repertoire." On the basis of one surviving play called "The Kingdom of Human Nature Destroyed by Temptation and Saved by Christ's Benevolence" staged at the Academy in 1698, Lewin attempts to reconstruct and describe the techniques that were probably used to make and change the scenery, to produce the play's 'miraculous' illusions by control of lighting, use of special screens, etc.

- A928. Lewin, Paulina.** "The Ukrainian school theater in the seventeenth and eighteenth centuries: an expression of the Baroque." *Harvard Ukrainian Studies* 5.1 (March 1981): 54–65.

"Lectures on poetics and rhetoric delivered during the seventeenth and eighteenth centuries in Ukrainian Orthodox academies and colleges....," says Lewin, "testify to an acquaintance with ancient mythology, history, and literature and their Christian interpretations.... The exercise and application of erudition was indeed the *signum temporis* of the Baroque." Lewin analyses *Tsarstvo natyry liudskoi*, an Easter play performed in 1698 by the Kyivan school theater, and discusses the Baroque elements in this play.

- A929. Lewytskyj, Borys.** "Cultural unrest and economic reform." In his *Politics and Society in Soviet Ukraine, 1953–1980*. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1984. 41–91.

The third chapter of Lewytskyj's book, "Cultural unrest and economic reform," deals with events between the 20th Congress of the Communist Party in 1956 and the fall of Khrushchev in 1964. Subsections on "The writers' rebellion" (pp. 56–59) and "The hard line restored" (pp. 59–71) discuss the appearance of the *shestydesiatnyky* in Ukrainian literature, the generational conflicts reflected in open criticism, the reaction of the party to what was viewed as an attempt to free literature from communist ideology, and the methods used by opponents of reform to regain influence over the intelligentsia and restore the status quo. Bibliographical notes: 86–91.

- A930. Liber, G.** "Language, literature and book publishing in the Ukrainian SSR, 1923–1928." *Slavic Review* 41.4 (Winter 1982): 673–685.

About Ukrainization processes in the book-publishing industry in Ukraine during the 1920s, with statistical data on books produced by type of book and by language.

- A931. Likhachov, Dmitry.** "A gem of Russian literature." / Dmitri Likhachev. *Soviet Literature* 9 (450) (1985): 144–157. illus.

About *Slovo o polku Ihorevim*, in an issue commemorating the 800th anniversary of the poem. [See also A1556, T513]. "A small poem devoted to a sad defeat suffered by Russian arms in a campaign against the Polovtsi in 1185," says Likhachov, "has proved to be one of the greatest victories of Russian letters." Likhachov retells the narrative of the *Slovo* and analyzes its contents, ideas and literary devices in some detail. With 11 b/w illustrations by Vladimir Favorsky.

- A932. Likhachov, Dmitry.** "The Lay of Igor's Host: a heroic prologue to Russian literature." / Dmitri Likhachev. *Soviet Life* 9 (348) (September 1985): 60–62. illus.

About *Slovo o polku Ihorevim* on the occasion of the poem's 800th anniversary. The author describes the plot and analyzes the contents of the poem. A few quotes from the article will provide a sample of Likhachov's point of view and his style: "In spite of the fact that *The Lay* is devoted to Igor's defeat, it is permeated with a sense of confidence in the power of the Russians and in the glorious future of the Russian land. This idea of unity in the face of terrible danger from outside pervades *The Lay* from beginning to end. The appeal to unite is filled with the most passionate, powerful and tender love for the motherland." The author of *Slovo*, according to Likhachov, was "a person close to the princes' circle," but his "social position... did not correspond to his social leanings. His ideas and hopes were inseparably linked with those of the Russian people." *Slovo*, says Likhachov, "is not exceptional

in its combination of the epic and the lyrical. On the contrary, this combination is typical of ancient Russian literature as a whole." "The reader recognizes in *The Lay* the remarkable heroic spirit of the whole of Russian literature that was to follow, the author's great sense of responsibility, his understanding of his literary vocation and social duty." With three small and one full-page b/w illustrations by Vladimir Favorsky.

**A933. "Lina Kostenko accepts Shevchenko award." *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 32.**

Excerpts from Lina Kostenko's comments upon accepting the Shevchenko State Prize for Literature. The speech was published originally in *Literaturna Ukraina* on 12 March 1987. Said Lina Kostenko: "To be involved in literary work is to be engaged in battle, and not in a competition. Literature is a struggle. It is not a battleground of raw ambition, a struggle to get to the top of the heap, nor a race for first place. Literature is the everlasting struggle between the forces of good and evil, of justice and injustice, of humanness and bestiality."

**A934. "Lina Kostenko nominated for 'Shevchenko State Prize.'" *Ukrainian Quarterly* 37. 1 (Spring 1981): 108.**

Brief news item in the "Chronicle of Current Events" about the announcement made in January 1981 that the poet Lina Kostenko "had been confirmed as a candidate for the Shevchenko State Prize in Literature."

**A935. "The literary discussion of 1925-1928." *Soviet Ukrainian Affairs* 2.2 (Summer 1988): 33-36.**

Excerpts from the article "Uroky istorii: literaturna dyskusiia na Ukraini 1925-28 rokiv," published originally in *Literaturna Ukraina* on 30 June 1988. The article is an unsigned report of a regular meeting of the Kyiv Union of Writers' association of critics. Iurii Kovaliv presented a paper that dealt with Mykola Khvylovyi and the literary discussion of the 1920s. Kovaliv's presentation was followed by a discussion among those participating in the meeting. The article includes excerpts from comments made by Serhii Bilokin', Oksana Zabuzhko, Vitalii Donchuk, Dmytro Zatons'kyi, Volodymyr Mel'nyk, Viacheslav Briukhovets'kyi and Natalia Shumylo.

**A936. "Literary evening dedicated to Borys Antonenko-Davydovych in Lviv." *ABN Correspondence* 40.6 (November-December 1989): 37.**

A literary evening on the occasion of Borys Antonenko-Davydovych's 90th birthday took place in the Gagarin Palace of Culture in Lviv on 29 October 1988. The program, according to this unsigned note, was prepared by Myroslava Zvarychevska; participants included Atena Pashko, Oksana Maranovych [sic], Mykhailo Osadchyi, Sviatoslav Maksymchuk, Borys Tymoshenko, a choir, and a group of Lviv schoolchildren.

**A937. "Literary evening dedicated to Borys Antonenko-Davydovych in Lviv." *Ukrainian Review* (London), 37.4 (Winter 1989): 58-59.**

Unsigned news item about a literary evening that took place on 29 October 1988. See also A936.

**A938. "The literary fund of Lesia and Petro Kovaliv." *Nashe zhyttia = Our Life* 43.3/4 (March/April 1986): 38-39.**

An unsigned news item about the VII Literary Contest for the Kovaliv Fund prizes. The Fund is administered by the UNWLA (Ukrainian National Women's League of America). The prizes were awarded to Sophia Senyk for *Women's Monasteries in Ukraine and Belorussia* (1983), Martha Bohachevsky-Chomiak for "Feminists despite Themselves" (unpublished manuscript) and to John-Paul Himka for *Socialism in Galicia* (1983).

**A939. "Literary politics: growing national tensions." *Soviet Nationality Survey* 3.9 (September 1986): 1-2.**

Borys Oliynyk's [Oliynyk in text] "very candid and harsh speech" delivered at the Moscow All-Union Writers' Congress about the "'distortions' in Party 'nationalities policy'" is cited as an example of growing tensions between "the Russian and non Russian cultural establishments in the USSR."

**A940. "Literature." *Soviet Nationality Survey* 2.1 (January 1985): 5.**

A brief item in the section "Nationality news" about the 50th anniversary celebration of the founding of the USSR Union of Writers and the speech delivered by P. Zahrebelnyi.

**A941. "Literature." *The Ukrainians of Maryland* / Stephen Basarab, Paul Fenchak, Wolodymyr C. Sushko et al., editors. Baltimore, MD: Ukrainian Education Association of Maryland. 1986. 429-430.**

Part of a chapter entitled "Contributions to Maryland: Military. Sports. Literature. Politics and government. Music. Professions, business & industry. Organizations." Accompanied by Roman Orest Tatchyn's translation of Canto XVIII of Ivan Franko's poem *Pans'ki zharty* on p. 430. [cf. T103].



- A942. Łobodowski, Józef.** "A Polish view of Polish-Ukrainian influences." *Poland and Ukraine, Past and Present*. Ed. by Peter J. Potichnyj. Edmonton: Canadian Institute of Ukrainian Studies, 1980. 99–106.

Łobodowski analyzes Polish-Ukrainian cultural relations from the Middle Ages to the twentieth century. The medieval culture of Kyiv, says Łobodowski, was superior to that of Poland, but later, as a consequence of prolonged Tatar domination, Ukraine began to suffer from a culture lag. The influence of Polish culture in Ukraine was especially strong after the Union of Lublin. "Polish culture was for a long time the unique intermediary by which the Ukrainians could find ready access to the ideas and accomplishments of the Occident," says Łobodowski. Ukraine, its people and folklore appear in Polish literature early in the seventeenth century, but the nineteenth-century "Ukrainian School" in Polish Romanticism is, according to Łobodowski, "an unprecedented phenomenon in the history of world literature." Outstanding Ukrainian writers of the nineteenth century expressed considerable interest in Polish problems and Polish-Ukrainian relations. In the twentieth century, some prominent members of Polonized Ukrainian families returned to the Ukrainian side. One product of such a return was Maksym Ryl's'kyi, in Łobodowski's view "the perfect translator of Mickiewicz" and "one of the greatest Ukrainian poets of all time." "...Positive personal contacts and friendly relations between intellectuals of both countries have always taken place," says Łobodowski, but these personal relations "have not been able to improve the general climate of relations which always has been very strained."

- A943. Lomidze, Georgi.** "In the search for truth and humanity." *Soviet Literature* 10 (415) (1982): 155–162.

The article discusses works of Soviet writers dealing with "questions of morality and those relating to the education of the people in the spiritual sense." Among the writers singled out for the critic's attention are Iurii Bondarev, Chinghiz Aitmatov, Oles' Honchar [Gonchar in text] and Nodar Dumbadze. In the case of Honchar, the focus is on his novel *Your Dawn (Twoia zoria)*, which is analyzed on pp. 159–161. *Your Dawn* is characterized as a "political novel" written with an "explicit and forceful political and publicistic passion."

- A944. Lord, Albert B.** "Comparative Slavic epic." *Harvard Ukrainian Studies* 5.1 (December 1981): 415–429.

Lord examines the oral epic in the Serbo-Croatian, Bulgarian, Russian and Ukrainian traditions and focuses on similarities and differences in metrical and syntactic patterns and themes. His conclusion: "From the analysis of texts in the Slavic regions we have learned that not only is variation occurring continuously, but also that it is not strictly speaking 'variation' at all (which tends to imply a fixed original of some sort), but constant re-creation within regional traditional parameters not merely of text, but also of narrative content."

- A945. Lord, Albert B.** "The opening scenes of the *dumy* on Holota and Andyber: a study in the technique of oral traditional narrative." *Eucharisterion: Essays Presented to Omeljan Pritsak. Harvard Ukrainian Studies* 3/4 (1979–1980). Pt. 2: 569–583.

The author examines several variants of two *dumy*—the *duma* of Cossack Holota (no. 14 in Kateryna Hrushevs'ka's classic collection) and the *duma* of Khves'ko Gandzha Andyber (no. 20). He finds that "the opening lines of these two related *dumy*" present "a graphic example of traditional composition. The basic idea is one of passage, and the essential element is a Cossack riding.... Clustered around the essential element are varying numbers of modifying elements.... Nothing in the text is rigid and fixed. The final form of any performance is unpredictable, although the elements that will go into it are well known." According to Lord, future performance cannot be predicted, and the past or "original" performance cannot be reconstructed. "This is what is meant by the 'fluidity' of oral traditional song texts. Their stories are retold and their texts are ever recomposed." Pages 583–594 contain several variants of the two *dumy* in their Ukrainian versions.

- A946. "Los Angeles journalists in defense of Badz'yo."** *Smoloskyp* 5.18 (Winter 1983): 6.

A news item about Los Angeles journalists, members of Amnesty International, who have undertaken a campaign to secure the release of Iurii Badz'o from a Soviet labor camp.

- A947. Loza, Mykhailo.** "Ukrainian literature from Ivan Kotliarevskyi to 1917." *Ukraine: A Concise Encyclopedia*. Editorial staff: Halyna Petrenko et al. Clifton, NJ: Ukrainian Orthodox Church of the USA, United Ukrainian Orthodox Sisterhoods of the USA, 1987? 135–153. Ports.

Bio-bibliographical data on Ukrainian writers from Kotliarev's'kyi to Oleksandr Oles', illustrated with b/w portraits of Kotliarev's'kyi, Hulak-Artemov's'kyi, Hrebinka, Hlibiv, Kvitka-Osnov'ianenko, Shashkevych, Fed'kovych, Vahylevych, Shevchenko, P. Kulish, Vovchok, Barvinok, Rudans'kyi, Myrnyi, Konys'kyi, Nechui-Levyts'kyi, Franko, Kobryns'ka, Kravchenko, Pchilka, Kobylans'ka, Hrinchenko, Kotsiubyn's'kyi, Ukrainka, Samiilenko, Lepkyi, Stefanyk, Cheremshyna, Vasylychenko, Vynnychenko and Oles'.

Unsigned. Authorship attributed in contents (p. 168).



- A948. "Lucik, Mikhail Petrovič (Lucyk, Mykhailo Petrovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 332.**

About the dissident activity of the poet Mykhailo Lutsyk (born 1921). (26 lines).

- A949. Luckyj, George S. N. "Almanac." / G. S. N. Luckyj. *Encyclopedia of Ukraine* 1 (1984): 59. Illus. Biblio.**

A bibliographical survey of Ukrainian literary compendia or almanacs from the eleventh to the late twentieth century. Illustrated with three title pages of Ukrainian nineteenth-century almanacs. (ca. 1/2 page).

- A950. Luckyj, George S. N. "Anthology." / G. S. N. Luckyj. *Encyclopedia of Ukraine* 1 (1984): 76-77.**

An anthology is defined here as "a selection of poetry or prose by various authors." The entry lists the most popular or most important Ukrainian anthologies published both in Ukraine and abroad. (26 lines).

- A951. Luckyj, George S. N. "Antonych, Bohdan Ihor." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 26.**

A bio-bibliographical note. Antonych's poetry is characterized as "the highest literary achievement of the western Ukraine" between the two world wars.

- A952. Luckyj, George S. N. "Bazhan, Mykola." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 56.**

A bio-bibliographical note. Bazhan's poetic power, according to the author, "lies in the mingling of lyrical and intellectual expression."

- A953. Luckyj, George S. N. "Chyzhevsky, Dmytro." / G. S. N. Luckyj. *Encyclopedia of Ukraine* 1 (1984): 496-497. Port.**

Dmytro Chyzhevs'kyi (1894-1977), also known as Čyževskij, Čiževskij and Tšyževskij, is characterized in this 57-line entry as a "prominent Slavist, leading authority on Ukrainian literature and intellectual history."

- A954. Luckyj, George S. N. "Drach, Ivan." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 211.**

A bio-bibliographical note. Drach's collections of poetry, says the author, are "marked by striking imagery...."

- A955. Luckyj, George S. N. "Duma." / G. L. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 117-118. Biblio.**

An encyclopedia entry of 49 lines. *Duma* is defined here as "Ukrainian lyric-epic song, dating from the 16th to the 17th century...." The author discusses some Polish and Russian imitations, but says that "As a genre, the Ukrainian *dumy* remained inimitable. They merely provided a convenient romantic label for historical heroic poems and occasionally inspired Ukrainian...Russian...Polish and Czech composers...."

- A956. Luckyj, George S. N. "Dzyuba, Ivan." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 224.**

A bio-bibliographical note. Ivan Dziuba characterized as "a master of incisive prose."

- A957. Luckyj, George S. N. "Fable." / G. S. N. Luckyj. *Encyclopedia of Ukraine* 1 (1984): 849. Biblio.**

A fable, according to Luckyj, is a brief tale, in either prose or verse, with a moral point; its main characters are frequently animals. The entry provides a survey of fable collections ranging from that of Hryhorii Skovoroda, published in 1769-74, to those of the 1920s.

- A958. Luckyj, George S. N. "Franko, Ivan." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 260.**

A bio-bibliographical note. Franko's greatest achievement, in the author's view, "was in poetry, in which he departed from the realistic conventions that prevailed in his prose."

- A959. Luckyj, George S. N. "Honchar, Oles." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 369.**

A bio-bibliographical note. Although Honchar's prose, says the author, "attempts to break away from poetic traditions, he remains a 'socialist romantic.'"

- A960. Luckyj, George S. N.** "Keeping a record: literary purges in Soviet Ukraine." *Ukrainian Quarterly* 45.1 (Spring 1989): 66–70; 45.2 (Summer 1989): 157–175.

An abridged reprint of an introduction published originally in a book of the same title [cf. B072].

Literary purges in Ukraine coincided with the man-made famine of 1932–33; Luckyj calls this time "a period of literary mass murder and police intervention in Ukrainian culture." The article discusses the 1930 trial of the so-called Union for the Liberation of Ukraine (*Spilka Vyzvolennia Ukrainy*), the court-martial of December 1934 that led to the execution of 12 Ukrainian writers, repressions of Ukrainian literary movements, the purging of VAPLITE members and other writers, etc. Luckyj provides statistical data on those who perished and a bibliographical survey of gradual rehabilitations of these writers and their works in the Soviet Union.

- A961. Luckyj, George S. N.** "Khvylovy, Mykola." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 433.

A bio-bibliographical note. Khvylovyi is characterized as "a Communist who ardently believed in the regeneration of Ukrainian culture under Soviet rule" and "stirred up the so-called literary discussion, defending the high aesthetic goals of literature and pleading for orientation toward the West."

- A962. Luckyj, George S. N.** "Korniychuk, Oleksandr." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 442.

A bio-bibliographical note. Oleksandr Korniychuk is characterized as an "exponent of socialist realism."

- A963. Luckyj, George S. N.** "Kotsiubynsky, Mykhaylo." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 444. Biblio.

A bio-bibliographical note. Mykhailo Kotsiubynskyi is called "the best representative of Ukrainian modernism, although his earlier work was in the realist tradition."

- A964. Luckyj, George S. N.** "Kulish, Mykola." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 450. Biblio.

Twenty-six lines about the playwright Mykola Kulish, who "reached the height of his dramatic power while collaborating with the producer Les Kurbas of the *Berezil'* theater in Kharkiv." *Narodnyi Malakhii* and *Paterychna sonata* are singled out as Kulish's masterpieces, while *Myna Mazailo* is called "the finest modern Ukrainian comedy."

- A965. Luckyj, George S. N.** "Kulish, Panteleimon." / G. S. N. Luckyj. *Encyclopedia of Ukraine* 2 (1988): 709–710. Port. Biblio.

Panteleimon Kulish (1819–1897), the "prominent writer, historian, ethnographer and translator," is characterized by Luckyj as "a controversial figure" whose political ideas found little sympathy or were often misunderstood and whose "uncompromising attitude" and "egocentrism" made relations with other people difficult. Kulish's b/w portrait appears on p. 709.

- A966. Luckyj, George S. N.** "Malanyuk, Yevhen." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 499.

Bio-bibliographical data about Evhen Malaniuk, who is characterized as "a first-rate poet" whose "poetry deals mostly with national and historical themes which are handled with great originality." (19 lines).

- A967. Luckyj, George S. N.** "Pidmohyl'ny, Valeriyann." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 616.

Fourteen lines of bio-bibliographical data on Valerian Pidmohyl'nyi, who is characterized as "a talented prose writer who avoided political and social themes."

- A968. Luckyj, George S. N.** "Rylsky, Maksym" / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 704.

A bio-bibliographical note. Ryl'skyi's poetry is characterized as "essentially symbolist in nature." The quality of his poetry, according to the author, "did not suffer as much as that of other poets also writing under political pressure."

- A969. Luckyj, George S. N.** "Shevchenko, Taras." / G. L. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 405. Biblio.

Says Luckyj in this encyclopedia entry covering 3/4 of a page: "The Ukrainian identity, as evoked by Shevchenko, was necessarily separate from Russia, its history and culture. Yet the relationship of the poet...to Russian literature is lasting though complex and ambivalent...." "Shevchenko also belongs to Russian literature since he wrote two long poems, two plays, and nine short stories (not counting his diary in exile) in Russian." Luckyj gives a survey of Russian critical reactions to Shevchenko and of his impact on Russian literature.

- A970. Luckyj, George S. N.** "Skovoroda, Grigory Savvich..." / G. L. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 422-423. Biblio.

An encyclopedia entry of 30 lines on Hryhorii Skovoroda, Ukrainian philosopher and poet. Skovoroda's view of life is characterized by the author as ahistorical and based on Christian morality. There is a brief discussion of interest in Skovoroda on the part of Ukrainian and Russian writers.

- A971. Luckyj, George S. N.** "Stefanyk, Vasyl." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 774. Biblio.

A bio-bibliographical note. Stefanyk is characterized as "a highly original talent and the greatest modern Ukrainian writer of short stories, unique in their laconic, dramatic quality."

- A972. Luckyj, George S. N.** "Symonenko, Vasyl." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 797.

Seventeen lines of bio-bibliographical data.

- A973. Luckyj, George S. N.** "Tychyna, Pavlo." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 825. Biblio.

Bio-bibliographical data, with a characterization of Tychyna as "the greatest Ukrainian symbolist poet of the modern era," who in *Soniashni kliarnery* "displayed extraordinary poetic power in depicting the Ukrainian Revolution (1917) as a cosmic event," but, having adopted socialist realism under pressure in the 1930s, subsequently declined as a poet.

- A974. Luckyj, George S. N.** "Ukrainian literature." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 826-829. Biblio.

A historical survey of modern Ukrainian literature from *Moloda muza* and *Ukrains'ka khata* to the dissident writers of Ukraine in the 1960s. The emphasis is on modernist trends. Luckyj, the editor of the Ukrainian section of this encyclopedia, has provided, additionally, 20 entries for Ukrainian writers from Antonych to Zerov. [cf. A951, A952, A954, A956, A958, A961, A962, A963, A964, A966, A967, A968, A971, A972, A973, A975, A977, A978, A979].

- A975. Luckyj, George S. N.** "Ukrayinka, Lesya." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 829. Biblio.

Thirty-three lines of bio-bibliographical information about Lesia Ukrainka. "Her greatest achievement," according to the author, was in the field of poetic drama, and her modernist stage works are among the finest in any Slavic literature."

- A976. Luckyj, George S. N.** "Vovchok, Marko." / G. L. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 513-514. Biblio.

According to Luckyj, Marko Vovchok's high reputation in Ukrainian literature "rests on her short stories from peasant life as well as on the short novel 'Boarding School Girl' (*Instytutka*, 1860)..." Her "stories depart from romantic models and are regarded as the first realistic prose pieces in the Ukraine." (35 lines).

- A977. Luckyj, George S. N.** "Vynnychenko, Volodymyr." *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 860.

Thirty-four lines on V. Vynnychenko, whose "naturalistic short stories became very popular," according to the author, "even though his iconoclasm, cynicism, and sharp social satire offended many readers."



- A978. Luckyj, George S. N.** "Yanovsky, Yuriy." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 878.

Bio-bibliographical data about Iurii Ianovs'kyi, whose *Maister korablia* is called "a strikingly original novel about the film world." (30 lines).

- A979. Luckyj, George S. N.** "Zerov, Mykola." / GSNL. *Columbia Dictionary of Modern European Literature*. 2d ed. (1980): 889.

Bio-bibliographical information about Mykola Zerov. Zerov is characterized as an "outstanding scholar" and "prominent theoretician" who "defended the aesthetic principle of literature and called for an orientation toward Western European and classical literature."

- A980. "Lukaš, Nikolaj Alekseevič (Mykola Aleksijovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 333.**

Four lines about the dissident activity of the translator Mykola Lukash (born 1919).

- A981. Lukiv, Mykola.** "Why I translate Subramanya Bharati" / Mikola Lukiv. *Ukraine* 11 (147) (November 1988): 30–31. Ports.

Lukiv discusses his translations into Ukrainian of the Indian Tamil poet Subramanya Bharati (1882–1921).

- A982. Lunt, Horace G.** "On interpreting the Russian Primary Chronicle: the year 1037." *Slavic and East European Journal* 32.2 (Summer 1988): 251–264. Biblio.

A critical linguistic analysis of a passage from *Povist' vremennykh lit.* Lunt compares the English translation by Samuel Hazzard Cross published in 1930 with the original in the "five codices...generally regarded as providing the most reliable echoes of the early text" and comes to the conclusion that: "The chronicle certainly does not portray Jaroslav as a translator or even a copyist himself. Beyond this we are of course free to speculate about just what he did do and just who it was who created the schools and the scriptoria which produced the copies of South Slavic books that have survived from the Land of Rus' in the earliest period. What is important is that we admit freely that we are speculating."

- A983. Lunt, Horace G.** "On the Izbornik of 1037." *Okeanos: Essays presented to Ihor Ševčenko on His Sixtieth Birthday by His Colleagues and Students. Harvard Ukrainian Studies* 7 (1983): 359–376.

Lunt examines "the second-oldest dated Slavic manuscript," known as the *Izbornik of Sviatoslav*, and takes issue with some recent publications that "tend to repeat long outmoded views and to magnify old misunderstandings." The author discusses the subject matter of the manuscript, its codicological history, and "the relationship of the Slavonic florilegium to its Greek prototype."

- A984. Lunt, Horace G.** "Once again *The Kiev folia*." *Slavic and East European Journal* 32.4 (Winter 1988): 595–616.

A review article on *Die Kiever Blätter* by Josef Schaeken (Amsterdam: Rodopi, 1987. x, 272 p. Studies in Slavic and general linguistics, 9). The *Kyiv Folia*, "seven small leaves of parchment containing parts of Roman-rite services, written in archaic language in the glagolitic alphabet," is, according to Lunt, "the most controversial early Slavic manuscript." Lunt takes issue with Schaeken's hypothesis that the *Kyiv Folia* "are written in a late ninth-century Slavic dialect indigenous to the region of Lake Balaton" and refutes it by means of a linguistic analysis of the text. Says Lunt about the *Kyiv Folia*: "this short manuscript does NOT provide firm underpinnings for any specific linguistic conclusions that can be tied to region and date."

- A985. "Lupinos, Anatolij Ivanovič (Lupynis, Anatolij Ivanovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 335.**

Bio-bibliographical data about the poet Anatolii Lupynis, with a focus on his dissident activity. (21 lines).

- A986. Luzhnyts'kyi, Hryhor.** "Liturgical elements in the past of the Ukrainian theater." / Hryhor N. Luzhnytsky. *The Millennium of Ukrainian Christianity*. Editor-in-chief: Nicholas L. Fr.-Chirovsky. New York: Philosophical Library, 1988. 515–524. Biblio.

The role of the church in the advancement of the dramatic and theatrical arts in Ukraine.

## M

- A987. Mace, James E.** "Mykola Khvylovyi and the dilemmas of Ukrainian cultural development" in his *Communism and the Dilemmas of National Liberation: National Communism in Soviet Ukraine, 1918-1933*. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute and the Ukrainian Academy of Arts and Sciences in the U.S. (1983): 120-160.

Chapter four of what was originally a doctoral dissertation written at the University of Michigan. Mace describes the cultural climate in Ukraine in the 1920s, when to "thousands of people literature and art seemed the highest of callings," and "the stage belonged to a new generation of talented artists, either Party members or people strongly committed to the revolution's goals," who "felt themselves engaged in creating a whole new cultural universe," and various literary and artistic groups issued their manifestoes and engaged in serious polemics about the role of art and literature. Mace analyzes in detail the literary discussion initiated by Mykola Khvylovyi, whose main argument, in Mace's words, was "that Ukrainian culture ought to develop in its own way, rejecting its own provincialism and the cultural legacy of Russian colonialism." Mace's chapter includes some fragments from the stories of Ostap Vyshnia, which provide humorous glimpses of the adulation of prominent writers at that time and of attempts to involve the masses in the creative process, i.e., to make writers out of peasants and workers.

- A988. McLean, Hugh.** "Chyzhevs'kyi, Dmytro Ivanovych." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 4 (1981): 148-154.

Biography of the Ukrainian émigré scholar Dmytro Chyzhevs'kyi (1894-1977) (also known as Čiževsky or Tschizevskij), with an extensive multilingual bibliography of his works and festschrifts in his honor. Chyzhevs'kyi's work is described as "both voluminous and extraordinarily diverse, touching on the literature and intellectual development of virtually all the Slavic nations over centuries of time." According to McLean, "Hardly any scholar of his generation can compare with Chyzhevs'kyi for breadth." Until the mid-1930s, Chyzhevs'kyi worked in philosophy and intellectual history. Later he turned his attention to literature. "Insisting on the value of comparative study of the Slavic literatures with one another and with the literatures of Western Europe," says the author, "he produced numerous programmatic works on the subject as well as important individual studies."

- A989. McMillin, Arnold.** "Kupała's *Bandaroŭna* and Shevchenko: towards the history of the development of Byelorussian literature in the early twentieth century." *Slavonic and East European Review* 60.2 (April 1982): 211-220.

McMillin discusses the influences of Shevchenko on Belarusian literature and especially on the national poet of Belarus, Ianka Kupała. There is a widespread view, says McMillin, that Kupała's "quasi historical narrative poem *Bandaroŭna* was written to a greater or lesser extent under Shevchenko's influence." McMillin traces the specific Shevchenko influences, but stresses also that "both the conception and the portrayal of *Bandaroŭna* link the origins of Kupała's poem more to folk traditions than to the influence of Shevchenko as such."

- A990. McMillin, Arnold.** "Kupała's translations from Ševčenko." *Journal of Byelorussian Studies* 17. 5.1 (1981): 14-18.

Because of their quality and quantity, Kupała's Belarusian translations of Shevchenko's poetry "represent both an important part of his creative output and a valuable contribution to the enrichment of Byelorussian literature," says McMillin, and provides a listing and analysis of individual translations.

- A991. Magocsi, Paul R.** "Carpatho-Rusyn language and literature." *Carpatho-Rusyn American* pt. 1. 3.3 (Fall 1980): 4-5; pt. 2. 3.4 (Winter 1980): 4-5; pt. 3. 4.1 (Spring 1981): 4-6; pt. 4. 4.2 (Summer 1981): 4-5; pt. [5]. 4.4 (Winter 1981): 4-6.

A five-part survey of literature produced by writers of the Carpatho-Rusyn region who wrote or write either in one of the Rusyn dialects or in an established literary language. Says Magocsi: "Linguists have identified as many as fourteen different Rusyn dialects..." and "...the majority of the Carpatho-Rusyn intelligentsia chose...to write in an already developed literary language—Latin, Magyar, Great Russian, Ukrainian, and sometimes Church Slavonic..." Among the writers who wrote either in Rusyn dialect or literary Ukrainian, Magocsi discusses Oleksander Dukhnovych, Oleksander Pavlovych, Sydir Bilak, Vasyli' Grendzha-Dons'kyi, Iulii Borshosh-Kumiats'kyi, Ivan Matsyn's'kyi, Zoreslav. The article is interspersed with quotations of poetry fragments translated, apparently by the author, into English. For longer quotations from these poets, see T094, T095, T375, T025, T128, T032, T312, T673.

- A992. Magocsi, Paul R.** "In remembrance: Ivan Macynskyj." *Carpatho-Rusyn American* 10.3 (Fall 1987): 9–10.  
A personal memoir about meetings and collaboration with the late poet Ivan Matsyn'skyi. 25 lines of Matsyn'skyi's poem "Were I Johnson" are quoted on p. 10 [cf. T313].
- A993. Maistrenko, P.** "Carriers of songs through centuries: kobzars of Ukraine." *Forum* 59 (Summer 1984): 27–28. illus.  
About the minstrels of Ukraine, performers of folk epic songs, their training, brotherhoods, and the studies that exist about them. Illustrated with an 1887 engraving by O. Slaktion of the kobzar P. Siroshstan.
- A994. Majeska, George P.** "Hagiography in Russia." *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 190–194.  
The beginning of this article (pp. 190–191) deals with hagiographic works written in the period of Kyivan Rus'.
- A995. Makarov, Anatolii.** "Kostenko: poet of faultless pitch." *Soviet Ukrainian Affairs* 1.1 (Spring 1987) : 19–20.  
Excerpts from an article about Lina Kostenko published originally in Ukrainian in *Literaturna Ukraina*, 29 January 1987, p. 6. Kostenko's creative work, says Makarov, "is imbued with an artist's spiritual drama, a keen awareness, not only of a society's triumphs and achievements, but also its tragedies...." He comments on *Marusia Churai* ("suffused with the tragedy of a soul affected by all the suffering in the world") and on the collection *Nepovtornist'* (which, in Makarov's view, "attempts to awaken the conscience of the public, and human dignity in each of its readers, to arouse concern about the future of the Earth, the human race, the fate of culture").
- A996. Makaryk, Irene R.** "Lesia Ukrainka's *Blakytina troianda*: apropos the theme of psychic murder." *Studia Ucrainica* 2 (1984): 25–32.  
*Blakytina troianda*, the first play written by Lesia Ukrainka, has been criticized for its many flaws, including imitation and melodrama, says Makaryk. The influence of Ibsen has been noted by a number of scholars, but, in Makaryk's view, that of August Strindberg is just as important. "Lesia Ukrainka's 'psychological probings in *Blakytina troianda* in many instances echo Strindberg's ideas of psychic murder," says Makaryk, and "a knowledge of Strindberg's theory of psychic murder deepens an appreciation for and understanding of *Blakytina troianda*."
- A997. Makhnovets, L. E.** "History of the Rusy." *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 239–240. Biblio.  
About *Istoriia Rusov*, described here as a "monument of Ukrainian-Russian literature of the end of the eighteenth century which tells about events in the Ukraine from ancient times until 1769."
- A998. Maliar, Pavlo.** "Old Ukrainian literature (11–18th century)." *Ukraine: A Concise Encyclopedia*. Editorial staff: Halyna Petrenko et al. Clifton, NJ: Ukrainian Orthodox Church of the USA, United Ukrainian Orthodox Sisterhoods of the USA, 1987? 125–135. illus.  
A historical survey from the beginnings of written literature to *Slovo o polku Ihorevim*, historical chronicles and Hryhorii Skovoroda. A portrait of Skovoroda appears on p. 135. The article is unsigned; authorship is attributed in contents (p. 168).
- A999. Malychy, Alexander.** "Soviet Ukrainian translations of Yiddish literature." *Ukrainian-Jewish Relations in Historical Perspective*. Ed. by Peter J. Potichnyj and Howard Aster. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1988. 343–353. Bibliographical notes.  
A statistical survey based on existing bibliographies. According to the author, "...in the USSR the effort of publishing in book form Ukrainian translations of works of Yiddish creative literature has been very large, indeed—both in terms of the number of authors represented (sixty-four) and in the number of volumes published (260). Virtually all of these translations were published in Ukraine."
- A1000. "Malýško, Andrej Samojlovič (Andrij Samijlovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 344–345.**  
About the dissident activity of the poet Andrii Malyshko, born in 1912. (13 lines).



- A1001. Mann, Robert.** "'Iron talons' in the Igor Tale." *Canadian Slavonic Papers* 22.3 (September 1980): 408-410.  
An attempt to explain the mysterious word *paporzi* in the *Slovo o polku Ihorevim*. In the author's view, it is probably a corruption of *paznogi*, and "iron talons" can be interpreted as "a metaphor for the princes' swords."
- A1002. Mann, Robert.** "Is there a passage missing at the beginning of the *Igor Tale*?" *Slavic Review* 41.4 (Winter 1982): 666-672.  
According to Mann, the extant opening lines of *Slovo o polku Ihorevim* (i.e., "*Ne lepo li ny biashet', bratie, nachiaty starymi slovesy*") "remain among the most problematic in the entire text." He thinks that "much of the ambiguity in these lines probably stems from the incompleteness of the text."
- A1003. Mann, Robert.** "A note on the text of the *Igor Tale*." *Slavic Review* 39.2 (June 1980): 281-285.  
Mann poses a question about the first ten lines of *Slovo o polku Ihorevim*. "Why does the narrator propose to begin 'from Vladimir' when Vladimir plays no role at the beginning of this tale? And what is meant by 'beginning from Vladimir to Igor'?" Taking issue with the theories of D. S. Likhachov and Roman Jakobson, the author proposes his own explanation. In his view, the beginning "lacks a phrase or number specifying spatial or temporal boundaries." He believes that the original passage probably read "From old Vladimir it was 170 years to the present day Igor."
- A1004. Manning, Clarence A.** "The religion of Shevchenko." *Vira/Faith* 6.1 (17) (January-March 1980): 17-19.  
An apparent but unattributed reprint of chapter four of *Taras Shevchenko, the Poet of Ukraine*. [cf. *ULE: Books and Pamphlets, 1890-1965. B64*].
- A1005. Manning, Clarence A.** "Taras Shevchenko, the poet of Ukraine." *Ukrainian Quarterly* 45.1 (Spring 1989): 5-12.  
Manning compares the role of Shevchenko to those of Homer, Vergil, Dante, Chaucer, Shakespeare, Mickiewicz and Pushkin, and provides a sketch of the poet's life. "By his life and works," claims Manning, "Taras Shevchenko fully justified his right to be considered the spokesman for Ukraine." The article is, apparently, an unattributed reprint of one published originally in the *Ukrainian Quarterly* in the summer of 1964 [cf. *ULE: Articles in Journals and Collections, A449*].
- A1006. "Marčenko, Valerij Veniaminovič (born Umrilov)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 348-349.  
About the dissident activities of Valerii Marchenko, a literary critic born in 1947. (27 lines).
- A1007. Marchenko, Valerii.** "Marchenko: That which I had not time to say" / Valeriy Marchenko. *Smoloskyp* 7.26 (Winter 1985): 5. Port.  
Extended excerpts from Valerii Marchenko's essay "Te, choho ia ne vstyh skazaty," with an editorial note on the author, who died on 7 October 1984 in a Soviet prison hospital in Leningrad. Marchenko comments on his two previous articles, "Kyivs'kyi dialoh" and "Za paravanom ideolohii," which were used, according to the editorial note, "to bring charges against him and sentence him to six years' labor camp and two years' exile." In his essay, Marchenko critically discusses the state of Ukrainian Soviet literature, specifically works of Vasyl' Kozachenko and Mykola Nahnybida that were awarded the Shevchenko Prize. Says Marchenko in his essay-memoir: "Next to the editorial offices where I worked, stood the headquarters of the 800-member Writers' Union of Ukraine, whose uniformity, by the early seventies, delighted the ideologists. I attended many union sessions on various levels, where there was no discussion, just approbation. Outside its walls a national tragedy was taking place—the language and culture were dying, while beet-faced 'engineers of human souls,' attempting to undo one another, extolled some anemic collection of poetry, or with solemn visage analyzed the state of nonexistent literary criticism."
- A1008. "Marchenko: Ukrainian journalist on trial."** *Smoloskyp* 7.26 (Winter 1985): 5, 8.  
Excerpts from an exchange between the prosecutor and Valerii Marchenko during his trial, held in Kyiv on 13 March 1984. The dialogue deals with the transmittal abroad of a number of Marchenko's writings.
- A1009. "The Marko Cheremshina Literary Memorial Museum: Summary."** In R. P. Lutchenko and M. Ie. Hutsuliak: *Literaturno-memorial'nyi muzei Marka Cheremshyny*. Uzhhorod: Karpaty, 1986. 50-51. illus., ports.  
An English summary in a bilingual 56-p. Ukrainian-Russian guide to the writer's museum in the town of Sniatyn in the Ivano-Frankivsk oblast of Ukraine. Marko Cheremshyna, whose real name was Ivan Semaniuk (1874-1927), was a lawyer by profession, but became famous as a short-story writer. The guide describes the contents of the four

rooms of the museum. Summaries also appear in Polish and Romanian. Illustrations, however, have captions only in Ukrainian and Russian.

- A1010. "Marko Vovchok.** On the occasion of the writer's 150th anniversary." *Ukrainian Canadian* 36.672 (166) (December 1983): 33–35. illus.

Based on an interview with Rostyslav Mishchuk, the unsigned article discusses preparations in Ukraine for the celebration of the Marko Vovchok jubilee (planned book publications, journal articles, conferences, concerts, etc.).

- A1011. Markus', Vasyli'.** "Dukhnovych, Oleksander." / V. Markus. *Encyclopedia of Ukraine* 1 (1984): 768. Port. Biblio.

Oleksander Dukhnovych (1803–1865) was a Greek Catholic priest from Transcarpathia. He was also a pedagogue, writer and publicist. (35 lines).

- A1012. Marshall, Herbert.** "Alexander Dovzhenko." In his *Masters of the Soviet Cinema: Crippled Creative Biographies*. London; Boston: Routledge & Kegan Paul, 1983. 98–186. Ports. Notes: 238–242.

The "crippled creative biographies" included in Marshall's book are those of Vsevolod Pudovkin, Dziga Vertov, Alexander Dovzhenko and Sergei Eisenstein. In Marshall's view, all of them were crippled in the sense that "their artistic and creative development was stultified, nullified, vilified, crucified by Stalin and the Communist Party." In his introduction to the book, Marshall claims that he knew every one of his subjects personally and that the book is "a montage of memorabilia" culled from "personal recollections, diaries, notes, unpublished autobiography, as well as letters, documents, press cuttings, articles and books in various languages...." The emphasis in Marshall's silhouette of Dovzhenko is on film making. There are separate chapters for each of Dovzhenko's films, with extensive quotations from Dovzhenko diaries and letters, Marshall's letters to Dovzhenko and his personal recollections, Khrushchev's memoirs, etc. "As compared to Eisenstein, who scintillated intellectual wit, and Pudovkin, who was a passionate, volatile man, Alexander Dovzhenko, who was considered the Michelangelo of the trio, really was more like Michelangelo's 'David.' He had such dignity, such poise, such beauty and what in Russian they call *oboyanie*, which one might call radiance. He seemed to have an aura. Eisenstein had intellectual passion, Pudovkin emotional but Dovzhenko had poetic passion," says Marshall. "...It remained for the poet Dovzhenko to cry out at the top of his voice in his diaries and notebooks the truth about what kind of regime he served so faithfully." With 5 illustrations on added pages, including Dovzhenko's self-portrait and two caricatures of him, one by himself and the other by Isaac Schmidt.

- A1013. "Marusia Churaj."** Tr. by Hanna Mazurenko. *Zhinochy sviat = Woman's World* 32.3 (363) (March 1981): 20.

A short biographical article about Marusia Churai. The author is not named, but the Ukrainian section of the journal contains a long article by Oleksandra Kopach about Lina Kostenko and the subject of her poem, Marusia Churai.

- A1014. "Masjutko, Mikhail Savvič (Masjutko, Mykhajlo Savyč)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 354.

About the dissident activities of Mykhailo Masiutko, a literature teacher born in 1918. (33 lines).

- A1015. Mathiesen, Robert.** "Two contributions to the bibliography of Meletij Smotryc'kyj." *Harvard Ukrainian Studies* 5.2 (June 1981): 230–244.

Meletij Smotryts'kyi is characterized by the author as "one of the most highly educated and talented Ukrainian writers and scholars of the early seventeenth century." Mathiesen's study attempts to provide a census of all the known copies of the first edition of Smotryts'kyi's grammar of the Church Slavonic language. Includes three full pages of bibliographical references.

- A1016. Matthews, W. K.** "Taras Shevchenko: the man and the symbol." *Ukrainian Review* (London), 34.3 (Autumn 1986): 34–41.

Unattributed reprint of a work originally published as a pamphlet in 1951. [cf. *ULE: Books and Pamphlets, 1890–1965, B42*].

- A1017. Matviishyn, Volodymyr.** "Byron in Ukraine: in commemoration of the bicentennial of the birth of George Gordon Byron." / Volodimir Matviishin. *Ukraine* 1 (137) (January 1988): 39. illus.

About Ukrainian translations of Byron's poetry.

- A1018. "Maxim Rylsky."** *Ukrainian Canadian* 38.697 (191) (March 1986): 41. port.

Unsigned article to accompany a selection of Ryl's'kyi's poetry in the same issue. [See T440]. Ryl's'kyi is characterized as "a humanist who had a profound understanding of the human heart" and "a poet of tender lyrics." Illustrated with a portrait of Maksym Ryl's'kyi by Marian Malovsky.

- A1019. Mazurenko, Hanna.** "The funeral of Taras Shevchenko." *Zhinochyi svit/ Woman's World* 35.3 (399) (March 1984): 21-24.

Based on *Zhyttia Tarasa Shevchenka* by Pavlo Zaitsev.

- A1020. Mazurenko, Hanna.** "Ukrainian authors glorify mothers." / *H.M. Zhinochyi svit/Woman's World* 32.5 (365) (May 1981): 23-25.

About the cult of motherhood in Ukrainian literature. Includes excerpts in literal English translation of poetry by Shevchenko, M. Shcherbak, A. Malyshko, S. Charnets'kyi, B. Kravtsiv, and brief prose fragments by V. Stefanyk and Ol'ha Mak. [cf. T314].

- A1021. Medwidsky, B.** "Folklore." *Encyclopedia of Ukraine* 1 (1984): 909-911. Biblio.

An extensive (1 1/2-page) bibliographic survey of recorded Ukrainian folklore material from the earliest descriptions of Ukrainian folk customs and rites in old Arabic and Byzantine sources to systematic recording and publication of Ukrainian oral folklore in the nineteenth and twentieth centuries.

- A1022. Medwidsky, Bohdan.** "Three types of Ukrainian folk tales in Canada." *Continuity and Change: The Cultural Life of Alberta's First Ukrainians*. Ed. by Manoly R. Lupul. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta and Historic Sites Service, Alberta Culture and Multiculturalism, 1988. 174-181.

The volume contains proceedings of a conference held on 2-4 May 1985 at the Ukrainian Cultural Heritage Village near Edmonton. Medwidsky surveys studies of Ukrainian Canadian folklore and briefly discusses personal-interest stories, humorous anecdotes, and adaptations of old-country folklore, with examples in English translation.

- A1023. Melentyer, Yuri.** "The sculptor." *Soviet Literature* 11 (440) (1984): 153-175. illus.

About the sculptor Halyna Kal'chenko, with b/w reproductions of her portraits of Kobylians'ka (p. 37), Kotliarevs'kyi (p. 36), and Lesia Ukrainka (p. 167).

- A1024. "Mel'ničuk, Taras Jur'evič."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 362.

Four lines about the dissident activity of the poet Taras Melnychuk, born in 1943 or 1944.

- A1025. Michaels, Philip.** "Anatolij Kralyc'kyj (1835-1894)." *Carpatho-Rusyn American* 5.2 (Summer 1982): 2-3. Port.

Anatol' Kralyts'kyi, a Greek-Catholic priest and a writer, wrote, according to Michaels, "numerous literary, historic and ethnographic works that instilled in his readers a sense of pride in their rich past and thereby helped to preserve the Carpatho-Rusyn national heritage." Kralyts'kyi wrote his works either in the *iazychiie* or in the local dialect.

- A1026. Michaels, Philip.** "Emilij A. Kubek (1857-1940)." *Carpatho-Rusyn American* 6.2 (Summer 1983): 3. Port.

Emilij Kubek was a Carpatho-Rusyn priest and writer living in the United States. He is the author of poems, short stories and a novel, *Marko Sholtysh*. According to Michaels, all his works are written "in Carpatho-Rusyn using a Prešov Region dialect."

- A1027. Michaels, Philip.** "Vasyl' Grendža-Donskyj (1897-1974)." *Carpatho-Rusyn American* 5.4 (Winter 1982): 3. Port.

A detailed biography of the writer Vasyl Grendzha-Dons'kyi, with a good b/w portrait-photograph. Grendzha-Dons'kyi, says Michaels, "strove to write in standard literary Ukrainian, the language he felt was most appropriate for the Carpatho-Rusyns whom he considered to be Ukrainian." His works, according to Michaels, dealt both with contemporary social conditions and with the historical past, "...describing the ostensible glories of the Rusyn people during medieval times" and "...depicting the Hutsul struggle for independence just after World War I."



- A1028. "A mighty hymn of life."** *Ukraine* 8 (132) (August 1987): 31. Port.

An unsigned article about Ukrainian translations of Rabindranath Tagore, with his b/w portrait. The article quotes eight lines of a poem by Ievhen Pluzhnyk (Yevhen Pluzhnik), "A gray drizzle behind the windows" in an unattributed translation. [cf. T395].

- A1029. "Mikhail Stelmakh (1912–1983)."** *Soviet Literature* 3 (432) (1984): 190–191. Port.

An unsigned obituary with a b/w portrait of Mykhailo Stelmakh, who is characterized as "the eminent Ukrainian writer" "familiar to regular readers of *Soviet Literature*," whose work "won him wide popularity" and whose trilogy of novels, *Bread and Salt*, *Let the Blood of Man Not Flow* and *Big Family*, was awarded a Lenin Prize. Accompanied by a selection of Stelmakh's poems on pp. 191–192. [cf. T533].

- A1030. "Mikhailo Kotsiubynsky."** *Ukrainian Canadian* 34.653 (147) (March 1982): 33. Port.

An unsigned biographical note for junior readers, with a b/w portrait of Mykhailo Kotsiubynskyi.

- A1031. "Mikola Rud."** *Ukraine* 10 (86) (October 1983): 17. col. port.

An unsigned article about the writer Mykola Rud', born in 1912. "The war left indelible marks on this man's body and soul, yet his books reveal a surprising optimism and elation, as well as a deep sense of pride for his country and people," says the article. With a snapshot of Rud' in color.

- A1032. "Milestones of Ukrainian culture in Canada."** *Ukrainian Canadian* 34. 647 (141) (September 1981): 74–75. illus.

Photos of Canadian monuments to Franko, Shevchenko, L. Ukrainka and Stefanyk, with a brief note.

- A1033. "Minko, Vasilii Petrovich."** *Who's Who in the Soviet Union* (1984): 218.

Bio-bibliographical data (35 lines) about the Ukrainian playwright and short story writer Vasyli' Mynko (born 1902).

- A1034. Mirchuk, Ivan.** "Elements in folk poetry. The folk song. Folk prose." / Ivan Mirtchuk. *Ukrainian Review* (London), 30.2 (Summer 1982): 61–64.

Excerpt from the author's "History of Ukrainian culture," which is published serially in several issues of the *Ukrainian Review*. The "History" is a translation of the book *Geschichte der ukrainischen Kultur*, published originally in German (Munich: Osteuropa Institut, 1957).

- A1035. Mirchuk, Ivan.** "Literature" / Ivan Mirtschuk. Tr. by V. Slez. *Ukrainian Review* (London), 31.3 (Autumn 1983): 73–85.

Part 8 of the author's "History of Ukrainian culture," which is published serially in several issues of the *Ukrainian Review*. The "History" is a translation of the book *Geschichte der ukrainischen Kultur*, published originally in German (Munich: Osteuropa Institut, 1957). The article has subsections entitled: "The old period (11th–12th century)," "Renaissance, Reformation and baroque," "Rebirth and romanticism," "Realism and modernism," "The modern period and Soviet Ukraine," "Western Ukraine and abroad," and "Literary criticism." There is a postscript on pp. 85–89, signed J. W., which updates the article by surveying literary developments of the 1950s and 1960s and an added bibliography on pp. 89–91.

- A1036. Mirchuk, Ivan.** "Relationship with the earth—a chief component of psychic structure" / Ivan Mirtschuk. *Ukrainian Review* (London), 29.2 (Summer 1981): 73–76.

A subsection of the author's "History of Ukrainian culture," which is published serially in several issues of the *Ukrainian Review*. The "History" is a translation of the book *Geschichte der ukrainischen Kultur*, published originally in German (Munich: Osteuropa Institut, 1957). Says Mirchuk: "In language, literature, folklore and custom, in religious life and cultural development, music, the plastic arts and philosophy, everywhere we can see clearly and unmistakably the strong organic link between man and the earth which he tilled and which nourished him." To illustrate his thesis, the author cites biographical data and comments on the works of Shevchenko, Franko and Stefanyk. Seven lines of Shevchenko's "Testament (When I die, then make my grave)" in Vera Rich's translation are included on p. 75.

- A1037. Mishalow, Victor.** "Ukrainian dumy—'little tradition' or 'great tradition'?" *Bandura* 7.19–20 (January–April 1987): 25–28.

"Great tradition" is defined by the author as synonymous with "high culture," i.e., one "formed by the knowledge, doctrines, philosophy and aesthetic canon of the elite." "Little tradition," on the other hand, is defined as "lore, beliefs, folk wisdom and artistic expressions of the common people." *Dumy*, says Mishalow, were based on "folk and possibly written sources. They were, however, formed and influenced by the doctrines and aesthetic canons of the elite in sixteenth-seventeenth century Ukraine and thus could be categorized as being a part of the 'high tradition' of that era. *Dumy* reflected the ideas and thoughts of the times and were consciously carried down by a complex system of apprenticeships. They were cultivated and systematized over a period of time to form a specific genre which differed from historic folk songs and they were transmitted systematically and purposely from teacher to student and from one kobzar to another." *Dumy*, concludes Mishalow, "were a 'great tradition' which survived as part of, or more precisely, associated with the 'little tradition,' even though it continues to have many of the characteristics of the 'great tradition.'"

- A1038. Mishanich, A. V.** "Shashkevich, Markian Semenovich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 29 (1982): 545. Biblio.

Markian Shashkevych (1811-1843) is characterized here as a "pioneer of the new Ukrainian literature in Western Ukraine" (16 lines + bibliography).

- A1039. Mishchuk, Rostyslav.** "A thoroughly contemporary man: commemorating the 125th anniversary of birth of Mikhailo Kotsyubynsky (1864-1913)" / Rostyslav Mishchuk. *Ukraine* 9 (157) (September 1989): 30-31. Port.

A biographical and critical study. Mishchuk considers Kotsiubynsky's "one of the most talented prose writers of the turn of this century." Kotsiubynsky's prose, according to the author, "introduces the reader to the rich diversity of human life pulsating with varied thought, moods and experiences." "His works are remarkably modern in asserting the beauty of human existence which serves to affirm the tremendous potential of man in his difficult struggle for self-realization." With a large b/w portrait of Kotsiubynsky and accompanied by a translation of his short story "The Unknown." [cf. T259].

- A1040. Mishchuk, Rostyslav.** "Unbiased portrayer of life: commemorating the sesquicentennial of Ivan Nechui-Levitsky's birth" / Rostyslav Mishchuk. *Ukraine* 11 (147) (November 1988): 26-27. Port.

A critical profile with bio-bibliographical data and an analysis of the works of Ivan Nechui-Levytskyi. "The writer's greatest achievement," according to Mishchuk, "is connected with his study of the essence of good in the nature of the working man. Such a strong-willed, remarkably forceful and gifted personality is portrayed in the novelette Mikola Dzheriya..." In his novels *The Clouds* and *By the Black Sea*, Nechui-Levytskyi "made an interesting attempt to explore the idea of a rapprochement between intellectuals and the common people."

- A1041. Mishchuk, Rostyslav.** "A writer with a wide and free range of thought: Commemorating the 140th anniversary of Panas Myrny's birth" / Rostyslav Mishchuk. *Ukraine* 5 (153) (May 1989): 28-29. Port.

A biography of Panas Myrny, with an analysis of his works. The two-page article accompanies a translation of an excerpt from Myrny's novel *Khliba revut' voly, yak iasla povni* in the same issue of the journal. (Excerpt entitled "Pisky in serfdom," pp. 30-32). [cf. T328]. Mishchuk considers *Khliba revut' voly* Myrny's greatest success. The novel, according to Mishchuk, "covers about a hundred years of Ukrainian history," presenting "a broad range of characters" and "a collective image of the common people who waver between spontaneous outbursts of protest and timid obedience."

With a b/w portrait of the writer on p. 28.

- A1042. Mkrtchyan, Levon.** "Ivan Drach: an earthy word about the sky." *Soviet Literature* 1 (442) (1985): 113-116, port.

"Ivan Drach's poetry is full of philosophical reflections about modern man and the paths he is following," says the author. "There is also a confessional quality about some of his writing. He is keenly aware of the historical time and its relationship to the present day." Rather than a study of Drach's poetry, however, the article is a personal memoir about Drach with an emphasis on his connections with Armenian writers and artists. A b/w photo of Drach appears on p. 114. A selection of Drach's poetry in translation follows the article. [cf. T086].

- A1043. "A monument to Taras Shevchenko in Kazakhstan."** *Ukrainian Review* (London), 32.1 (Spring 1984): 30-31.

In October 1982 a monument to Shevchenko was unveiled in the city of Shevchenko in Kazakhstan. The sculptors were M. Vrons'kyi, V. Sukhenko and S. Fyodorov.

- A1044. "Moroz, Valentin Jakovlevič (Valentyn Jakovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 379–380.**

Sixty-three lines of data about the dissident activities of Valentin Moroz, poet and publicist, born in 1936.

- A1045. Moroz, Valentyn. "Nine hours in the Twilight Zone." *ABN Correspondence* 31.1 (January-February 1980): 10–20. illus.**

Valentyn Moroz, historian, poet and Soviet political prisoner, recalls in this memoir how he was freed in an international exchange and within nine hours was transported from a Mordovian concentration camp to New York. Two illustrations depict scenes of demonstrations in defense of Ukrainian political prisoners.

- A1046. Morozov, A. A. "Dolengo, Mykhailo Vasylovych." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 203.**

Twenty-three lines of bio-bibliographical data about Mykhailo Dolengo (born 1896), a poet and critic active in the 1920s.

- A1047. Moscal, George. "New children's publications." *Ukrainian Canadian* 39.706 (200) (January 1987): 26. illus.**  
About children's books in English published by Dnipro Publishers of Kyiv.

- A1048. "'Mountain silhouette'—independent journal from Ivano-Frankivsk." *Ukrainian Review* (London), 37.2 (Summer 1989): 75–76.**

A UCIS news item describing the contents of the new independent literary journal *Karby hir*, which began to be published in 1988 under the editorship of Dmytro Hryn'kiv.

- A1049. Moyle, Natalie K. "Epic, Ukrainian: The Duma." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 7 (1984): 14–24. Biblio.**

The heroic epics of Ukraine, the *dumy*, are defined here as "verse narratives performed in a recitative style, traditionally to the accompaniment of the bandura or kobza..." Moyle discusses the contents of *dumy*, their verse structure, music and instrumental accompaniment, and performers—*kobzari* or *bandurysty*. She also provides an extensive critical survey of modern *duma* scholarship and of the systematic recording of the *dumy* that began in the nineteenth century. According to Moyle, there are two basic cycles of *dumy*. The first deals with battles against the Turks and Tatars from the fifteenth to the seventeenth century and with the Turko-Tatar captivity. *Dumy* of this cycle, says Moyle, "extol the virtues of courage, loyalty, perseverance and self-sacrifice, though their message is not entirely unambiguous." The second cycle deals with the struggle against the Polish nobility in the second half of the seventeenth century and centers around Hetman Bohdan Khmel'nyts'kyi. *Dumy* of the second cycle, "in addition to praising desirable qualities—courage and dedication," says Moyle, "mock undesirable traits such as disloyalty, infidelity, materialism, and selfishness." According to Moyle, "The pessimistic tone of *dumy* has occasioned more comment than any other aspect of their content..." "Even *dumy* that describe a successful battle or a successful escape usually end up with an epilogue about the transitory nature of human life, the ephemeral nature of any success, and the inevitability of death." In this connection, Moyle discusses the theories of Filaret Kolessa and Roman Jakobson about the relationship between *dumy* and laments.

- A1050. Muchin, Halyna. "Populism and modernism in Ukrainian literary criticism, 1860–1920." *Dissertation Abstracts International* 48.5 (November 1987): 1220A.**

An abstract of a 1987 Ph.D. dissertation submitted to the University of Alberta. [Length of dissertation and order number not indicated.] Ukrainian populism, according to this abstract, was permeated by utilitarianism and didacticism, reflecting the world-view of the Ukrainian peasant. Ukrainian modernism was a reaction against populism. According to the author, "Impressionism marked the beginning of a process of moving away from populism and an attempt to consider literature as art free of utilitarian concerns." "Modernism and its struggle with the populist dogmas reached the pinnacle with the development of Ukrainian Neoromanticism," says the author. The modernistic trend, however, was short-lived and ended in the 1930s "as a direct result of Soviet literary policy."

- A1051. Murai, Takayuki. "Teisuke Shibuya and Taras Shevchenko." *Japanese Slavic and East European Studies* 6 (1985): 130.**

An English summary of an article that appears in the journal in Russian on pp. 113–130. Teisuke Shibuya, born 1905, is a Japanese poet, author of a collection whose English title is given as *Crying in the Fields*, published in 1926, which was dedicated to Taras Shevchenko. According to the summary, Murai shows that "Shibuya's encounter with Shevchenko exercised a far-reaching influence over his subsequent works" and that "Shibuya was,



on the whole, able to grasp correctly the true nature of Shevchenko as a revolutionary democrat." The summary calls Shevchenko "a noted Russian revolutionary poet" and states that "Shibuya definitely shared much in common with the Russian poet and had much to learn from him." Murai's Russian article, however, correctly identifies Shevchenko as a Ukrainian poet.

**A1052. "Muratov, Igor Leontevich." *Who's Who in the Soviet Union* (1984): 225.**

Eleven lines of bio-bibliographical information about the Ukrainian author Ihor Muratov, born in 1912.

**A1053. "Mushketik, Iurii Mikhailovich." *Who's Who in the Soviet Union* (1984): 226.**

Bio-bibliographical data about the novelist Iurii Mushketyk, born in 1929.

**A1054. Mushketyk, Iurii. "Plenary session of the Board of the USSR Writers' Union. Speech by Yury Mushketik." *The USSR Today: Perspectives from the Soviet Press*. 7th ed. Comp. by Robert Ehlers et al. Columbus, OH: Current Digest of the Soviet Press, 1988. 185.**

Excerpts from a speech published originally in *Literaturnaia gazeta*, no. 10 (9 March 1988): 4. "Freeing children from the requirement that they study the language of a republic creates an unhealthy atmosphere in the schools, where the native language becomes an optional, rather than required, subject....," says Mushketyk. "Casting doubt on the need to know the indigenous language of a republic's population is simply immoral...It is mandatory that two languages be studied in a republic—the national language and Russian...."

**A1055. Mushynka, Mykola. "Antonin Hartl (1885–1944)" / Mykola Mušynka. *Carpatho-Rusyn American* 7.4 (Winter 1984): 3–4. Port.**

The Czech scholar Antonin Hartl wrote on Ukrainian émigré and Carpatho-Rusyn literature.

**A1056. Mushynka, Mykola. "František Tichý (1886–1968)" / Mykola Mušynka. *Carpatho-Rusyn American* 7.3 (Fall 1984): 3. Port.**

An article about the Czech writer and literary historian, author of studies on Rusyn literature. Among his unpublished manuscripts, according to Mushynka, is a monograph entitled "Five hundred years of Subcarpathian literature."

**A1057. Mushynka, Mykola. "In memoriam: Ivan Macyns'kyj (1922–1987)." / Mykola Mušynka. *Carpatho-Rusyn American* 10.3 (Fall 1987): 8–9. Port.**

An obituary for the poet Ivan Matsyns'kyi, who up to 1952, according to Mushynka, wrote exclusively in Russian and then changed to the Ukrainian orientation. Matsyns'kyi is the author of a number of poetry books in Ukrainian and of translations into Ukrainian of Slovak poets.

**A1058. Mushynka, Mykola. "Summary" / Mykola Mušynka. In Mykola Mushynka's *Volodymyr Hnatiuk: zhyttia ta ioho diial'nist' v haluzi folklorystyky, literaturoznavstva ta movoznavstva* = *Volodymyr Hnatjuk: His Life and Work in the Fields of Folklore, Literary and Linguistic Studies*. Paris, New York: 1987. 307–309. (*Zapysky Naukovoho Tovarystva im. Shevchenka. Pratsi Filolohichnoi sekcii*, v. 207).**

The English summary of this 332-page Ukrainian monograph on Volodymyr Hnatiuk provides a detailed description of the book's contents, which include an introduction, a biography of Hnatiuk, separate chapters on his activities in folklore and ethnography, his literary and philological works, and conclusions about his role and importance in scholarship. The book includes also a bibliography of Hnatiuk's works and Mushynka's account of how he came to be interested in Hnatiuk, proceeding to write his thesis on Hnatiuk's life and work.

**A1059. Musiienko, O. H. "Abrogating the 'national' from 'national Communism': Stalinism in the 1930s and today" / O. H. Musienko. *Soviet Ukrainian Affairs* 2.1 (Spring 1988): 20–26.**

Excerpts from Musiienko's speech at a Party meeting of the Kyiv branch of the Writers' Union of Ukraine, published originally in *Literaturna Ukraina* on 18 February 1988. The author discusses Mykola Skrypnyk, the importance of his role and his suicide in July 1933, the Stalinist cult of personality and the repressions that "clipped the wings of the emerging young Soviet Ukrainian literature, rendered it impotent, stomped on its very heart and soul." "The cult of personality's poisonous vapors," says Musiienko, poisoned the society's spiritual and cultural life not for years, but for decades.... The Khrushchev 'thaw' was characterized by half-measures, says Musienko, and Brezhnev's era of stagnation created an environment in which works such as Honchar's *Sobor* and Iaroslav

Dzyra's scholarly work on Velychko's Chronicle as a source of Shevchenko's poetry became objects of unjustified attack and repression.

- A1060. Musiienko, O. H.** "Stalin's power and Ukrainian literature." / O. H. Misiyenko. *Ukrainian Canadian* 40.722 (216) (June 1988): 7–10.

An abridged portion of a speech delivered to members of the Communist Party in the Writers' Union of Ukraine on the civic tasks of literature during perestroika. Source of translation not indicated.

- A1061. "My good and only friend."** *Promin'* 30.11 (November 1989): 15–16. Port.

About Princess Varvara Repnina and her relationship with Taras Shevchenko, with her b/w portrait. Based on a portion of the Ukrainian-language book *Shevchenko in Moscow* by Oleksii Marusych, Ivan Karabutenko and Mykhailo Novokhatsky (Kyiv, Radians'kyi pys'mennyk). The article is apparently an unattributed reprint from *News from Ukraine*.

- A1062. Mykhailenko, Anatolii.** "Where the heart of Ukraine is: Notes from the International Taras Shevchenko Forum 'From the heart of Europe to the heart of Ukraine'" / Anatolii Mykhailenko. *Ukraine* 11 (159) (November 1989): 26–31. illus., part col.

Includes excerpts from interviews with the writers, translators and literary critics Roman Lubkivskyi, George Grabowicz, Stelian Gruya, Leonid Bol'shakov, Harold Rajamets, Florian Nieuważny, Vira Vovk (Wira Wowk), Ke Pao-chuan, Emile Kruba, and others. A b/w portrait of Vira Vovk appears on p. 29.

- A1063. "Mykola and Raisa Rudenko arrived in New York."** *Ukrainian Quarterly* 44.1–2 (Spring-Summer 1988): 163.

A news item about the dissident writer Mykola Rudenko, who was allowed to leave the USSR and arrived with his wife in New York on 27 January 1988.

- A1064. "Mykola and Raissa Rudenko in the West."** *ABN Correspondence* 39.1 (January-February 1988): 13.

Unsigned news item about a press conference given in Munich on 16 December 1987 by newly released Soviet political prisoners, the writer Mykola Rudenko and his wife, Raissa.

- A1065. "Mykola Horbal sentenced to 11 years."** *Ukrainian Review* (London), 33.2 (Summer 1985): 51–52. Port.

News item about the trial of the poet Mykola Horbal' in Mykolaiv on 8–10 April 1985. He was sentenced to eight years of camps and three years of exile on charges of "anti-Soviet agitation and propaganda."

- A1066. "Mykola Horbal sentenced to 11 years."** *ABN Correspondence* 36.3/4 (May-August 1985): 71–72.

See annotation under A1065.

- A1067. "Mykola Horbal and Vasyl Ovsienko released from Soviet Labour camp. No. 35."** *Ukrainian Review* (London), 37.1 (Spring 1989): 40–41.

A news item from UCIS. Mykola Horbal' is a composer and poet; Vasyl' Ovsienko is a philologist.

- A1068. "Mykola Vinhranovsky..."** *Soviet Nationality Survey* 1.7–8 (July-August 1984): 6.

A quarter of a page in the "Nationality News" section about Vinhranovskyi's interview published in the journal *Ukraina* (No. 16, 1984), in which he recalls the poetic wave of the 1960s and speaks critically about the state of Ukrainian cinema.

- A1069. "Mykola Zerov (1890–193?)." Soviet Ukrainian Affairs** 1.2 (Summer 1987): 29–30.

Digest of a report by Raissa Skalii published in *Literaturna Ukraina* of 28 May 1987 about a literary evening in Kyiv devoted to Mykola Zerov.

## N

- A1070. "Nagnibeda, Mikola (Nikolai Lvovich)." Who's Who in the Soviet Union** (1984): 228.

A bio-bibliographical note (10 lines) about the poet Mykola Nahnybida, born in 1911.

- A1071. Nahaylo, Bohdan.** "Ihor Kalynets." *Index on Censorship* 10.1 (February 1981): 42-44, 46-47. Port.

A profile of the poet Ihor Kalynets', born in 1939. "It seems that at a time when literary-cultural ferment in the Ukraine was becoming increasingly politicised, the authorities decided that Kalynets' modernistic poetry, with its examination and affirmation of the roots of Ukrainian culture and its expressions of grave concern over the indications of decay, was potentially too dangerous to tolerate," says Nahaylo. Nahaylo's article concentrates on biographical data and the persecution of Ihor Kalynets' by the Soviet regime. An insert on p. 46 has a bibliographical listing of works by and about Ihor Kalynets'.

- A1072. Nahaylo, Bohdan.** "Imprisoned Ukrainian writers." *Index on Censorship* 10.1 (February 1981): 45.

A list of 24 Ukrainian writers convicted of "anti-Soviet agitation and propaganda."

- A1073. Nahaylo, Bohdan.** "Mykola Rudenko: Interview." *Index on Censorship* 17.5 (May 1988): 11-13. Port on 12.

In 1977, Mykola Rudenko, a Soviet Ukrainian writer, poet and playwright, "was arrested and given a twelve-year sentence of camps and internal exile," according to the editorial note. He was freed at the end of 1987 and interviewed by Nahaylo shortly after he arrived in the West. In the interview Rudenko discusses the reasons for his imprisonment, the grievances of Ukrainians against the USSR, the ignorance and neglect of the Soviet nationality problem in the West, the isolation of Ukraine, the efforts on his behalf by the International PEN and Amnesty International, and his views about the present situation in Ukraine.

- A1074. Nahaylo, Bohdan.** "Nadia Svitlychna: The death of Vasyl Stus." Tr. by Marta D. Olynyk. *Index on Censorship* 15.2 (February 1986): 34-36.

The subtitle of this article reads: "One of the leading Ukrainian poets of his generation, Vasyl Stus died in a prison camp in September 1985. Nadia Svitlychna, a friend for over 20 years, recalls some of her encounters." Svitlychna's reminiscences of Stus are given as answers in an interview conducted by Bohdan Nahaylo. Nadia Svitlychna, herself a former political prisoner, characterizes Stus as "an extraordinary poet of rare culture, talent and courage." She provides personal anecdotes about the circle of young intellectual dissenters in Ukraine in the 1960s, the reasons for Stus's arrest, his life in prison, etc.

- A1075. Nahaylo, Bohdan.** "'The owls did it.'" *Index on Censorship* 9.1 (February 1980): 64.

A report about the mysterious death of Volodymyr Ivasiuk (Ivasyuk in text), "widely believed to have been a political killing organised by the KGB," according to Nahaylo. Volodymyr Ivasiuk, born in 1949, a composer and poet, was, says the author, "the undisputed king of Ukrainian music among the country's youth."

- A1076. Nahaylo, Bohdan.** "Ukrainian Association of Independent Creative Intelligentsia formed." *ABN Correspondence* 39.1 (January-February 1988): 7-8, illus.

A new association, the so-called UANTI, has come into being in Ukraine. Its aim, according to Nahaylo, is "to promote the development of Ukrainian culture outside Ukraine's official cultural structures." Fourteen well-known Ukrainian poets, writers and artists, most of whom are former political prisoners, have signed the new association's inaugural declaration: among the signatories are the writers Ihor Kalynets', Mykhailo Osadchyi, Mykola Rudenko, Ievhen Sverstiuk, Ivan Svitlychnyi, Iryna Senyk, Viacheslav Chornovil, Mykhailo Horyn', Iryna Kalynets', and Mykhailyna Kotsiubyn'ska. The article is illustrated with two photos depicting Ivan Svitlychnyi and Ihor and Iryna Kalynets'.

- A1077. Nahaylo, Bohdan.** "Yuriy Lytvyn's alleged suicide: the final protest of an indomitable Ukrainian freedom fighter." / B. Nahaylo. *ABN Correspondence* 36.2 (March-April 1985): 37-39.

Iuriy Lytvyn, poet and publicist, a political prisoner in the Kuchino special-regime camp in the Perm oblast of Russia, "is reported to have taken his own life in August," but the news was announced by a US State Department spokesman on 22 October 1984. Nahaylo relates Lytvyn's biography, which he calls "a veritable history of courage, sufferings and perseverance," and mentions among his literary works a collection of poems entitled "The Tragic Gallery," a novel entitled "Notes of a Worker," and an article, "Theses about the State."

- A1078. "Nationality news reports: Ukraine." *Soviet Nationality Survey* 5.11-12 (November-December 1988): 5.**

A brief news item about the formation in Kyiv of "the Popular Front with the writer Ivan Drach at its head" and the support this Popular Front was given by the Writers' Union of Ukraine, the Institute of Literature at the Ukrainian Academy of Sciences, and other organizations.



**A1079. Naumovych, Sofiia.** "'Kaminnyi hospodar' i 'Don Zhuan.'" *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovyi Komitet dlia vidznachennia 100–richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 123.  
English summary of a Ukrainian article about Lesia Ukrainka's play *Kaminnyi hospodar*.

**A1080. Nemec-Ignashev, Diane.** "Towards the structural genesis of N. Gogol's *Revizor*." *Studia Ucrainica* 2 (1984): 85–101.

The hypothesis is advanced in this article that Nikolai Gogol's *Revizor* was written under the influence of and with considerable borrowings from a comedy written in Russian in 1827 by Hryhorii Kvitka-Osnov'ianenko under the title *Priezhzhii iz stolitsy, ili Sumatokha v uezdom gorode*.

**A1081. Nestaiko, Vsevolod.** "For a cloudless childhood." *Ukrainian Canadian* 33.645/139 (June 1981): 9–10.  
About children's writers of Ukraine and the output of Veselka Publishers of Kyiv.

**A1082. Nevzorova, Irene.** "The talent of reincarnation." *Ukraine* 1 (125) (January 1987): 38. col. port.  
About Gladys Evans, a translator of Ukrainian literature, with her portrait. No dates of birth or death are given.

**A1083. "New issue of samvydav journal 'Kafedra' is published."** *Ukrainian Review* (London), 36.4 (Winter 1988): 71.

UPA press release about the third issue of the literary journal *Kafedra*, published in Ukraine by UANTI (*Ukrains'ka asotsiatsiia nezaleznoi tvorchoi intelihentsii*).

**A1084. "New issue of the Ukrainian Herald reaches the West."** *Soviet Nationality Survey* 5.4 (April 1988): 1–2.

About the October/November 1987 issue (no. 9–10) of *Ukrains'kyi visnyk*, an unofficial samizdat journal from Ukraine, which, according to this article, "resumed publication in August last year after a lapse of fifteen years." The contents of this recent issue include reports about a meeting of the Ukrainian Culturological Club in Kyiv on 4 October 1987, poetry by dissident authors V. Stus, M. Rudenko, and I. Senyk, a tribute to Nadiia Surovtseva, studies by and about Ukrainian artists, articles on religion, etc.

**A1085. Nimenko, Andrii.** "His memory is eternal." *Ukraine* 3 (91) (March 1984): 27. col. illus.

About Shevchenko monuments. Illustrated with four color plates: Shevchenko monuments in Moscow, Kharkiv and Poltava and a photograph of the author at work on a Shevchenko sculpture.

**A1086. "1988 [Nineteen eighty-eight] Taras Shevchenko Prize winners."** *Ukrainian Canadian* (May 1988): 29. illus.

Among the winners: the writer Valerii Shevchuk and literary scholars Ihor Dzeverin and Fedir Pohrebennyk. Portraits of Shevchuk and Pohrebennyk are included among the illustrations.

**A1087. "1981 [Nineteen eighty-one] Shevchenko prizewinners."** *Ukraine* 5 (57) (May 1981): 4.

Winners in literature: Anatolii Dimarov, Vladislav Titov, Vitalii Korotych.

**A1088. "1987 [Nineteen eighty-seven] Taras Shevchenko prize winners."** *Ukrainian Canadian* 39.710 (204) (May 1987): 28. illus.

In literature, the Shevchenko Prize was awarded to Lina Kostenko for her historical novel in verse *Marusia Churai* and to Oleksii Dmytrenko, who writes for children. With portraits of the two writers and other winners. [Olexiy Dmytrenko in text].

**A1089. "1987 [Nineteen eighty-seven] Taras Shevchenko prizes."** *Ukraine* 5 (129) (May 1987): 20. illus.

An official announcement from the Committee on the Taras Shevchenko State Prizes. In literature, the prize was awarded to Lina Kostenko for her historical novel in verse *Marusia Churai* and her poetry collection *Nepovtornist'*. For best work of literature for children and teenagers, the prize went to Oleksii Dmytrenko for his feature documentary story *Aist* (The Stork).

**A1090. "Novichenko, Leonid Nikolaevich."** *Who's Who in the Soviet Union* (1984): 236.

A bio-bibliographical note of 34 lines about Leonid Novychenko, a literary historian and critic born in 1914.

- A1091. Novychenko, Leonid.** "Oles Gonchar and his latest novel." / Leonid Novichenko. *Soviet Literature* 6 (399) (1981): 143-148.

About Honchar's novel *Tvoia zoria*, the English translation of which ("Your Dawn") began publication in the same issue. [cf. T155]. Honchar's novel, says Novychenko, is "about the evergrowing contradictions between technology and Nature of which man himself is a part." It is also "an artistic x-ray of two differently moving civilizations determined by socially-opposed ways of life" and "a 'meditation novel' about present-day man himself, about his spiritual and moral foundation, about the forces that elevate or destroy him." Honchar's novel, says Novychenko, is "always poetically condensed and rich in many-layered metaphorical meaning...charged with emotion and problems to which the author is insistently seeking solutions."

- A1092. Nowosad, Myron E.** "Mysterious and irrational elements in the works of Mykhailo Kotsiubyns'kyi and Theodor Storm." *East European Literature: Selected Papers from the Second World Congress for Soviet and East European Studies, Garmisch-Partenkirchen, September 30-October 4, 1980*. Ed. by Evelyn Bristol. Berkeley: Berkeley Slavic Specialties (1982): 43-56. Bibliography.

An analysis of the mysterious and irrational elements in the writings of Kotsiubyns'kyi (especially in *Shadows of Forgotten Ancestors*, i.e., *Tini zabutykh predkiv*) and of Storm (especially in *Der Schimmelreiter*). "In elucidating their progressively more deterministic philosophy," says the author, both Storm and Kotsiubyns'kyi "used the irrational as a power which exemplifies the paradox of the world and man's abandonment to a world without salvation. The irrational appears in their works not only in the symbolic use of nature and magic—their protagonists themselves are driven by demonic forces. Man is not to be viewed as an autonomous being who can freely forge his own character."

## O

- A1093. Odarchenko, Petro.** "Children's folklore." / P. Odarchenko. *Encyclopedia of Ukraine* 1 (1984): 448. Biblio.

A half-page article about Ukrainian children's folklore, which includes such genres as cradle songs, lullabies, humorous songs, nonsense stories, teasing jests, counting songs, song games, children's ritual songs, proverbs, riddles, and folk stories created by adults for children.

- A1094. Odarchenko, Petro.** "Chubynsky, Pavlo." / P. Odarchenko. *Encyclopedia of Ukraine* 1 (1984): 465. Port.

About Pavlo Chubyns'kyi (1839-1884), ethnographer, poet, and author of the Ukrainian national anthem, *Shche ne vmerla Ukraina*. (35 lines).

- A1095. Odarchenko, Petro.** "Chumak songs." / P. Odarchenko. *Encyclopedia of Ukraine* 1 (1984): 467. Biblio.

About folk songs describing the life and adventures of *chumaks*, the salt traders active from the seventeenth to the mid-nineteenth century, and their influence on Ukrainian culture. (1/2 page).

- A1096. Odarchenko, Petro.** "Dance songs." / P. Odarchenko. *Encyclopedia of Ukraine* 1 (1984): 643. Biblio.

About *khovorody*, songs to accompany such dances as the *metelytsia*, *hopak*, and *kozachok*, and songs with dance accompaniment, such as *tryndychky*. (23 lines plus bibliography).

- A1097. Odarchenko, Petro.** "Duma." / P. Odarchenko. *Encyclopedia of Ukraine* 1 (1984): 769-770. Biblio.

A full-page encyclopedia article about the origin, themes and scholarly study of Ukrainian *dumy* (dumas), which are defined here as "lyrico-epic works of folk origin about events in the Cossack period of the 16th-17th century."

- A1098. Odarchenko, Petro.** "Ethnography." / P. Odarchenko. *Encyclopedia of Ukraine* 1 (1984): 839-842.

An extensive (three and one-half page) bibliographical survey of Ukrainian ethnography, covering the early sources and studies, the beginnings of Ukrainian ethnography proper in the early nineteenth century, the years 1870-1917 and the Soviet period, and research outside Ukraine.

- A1099. Odarchenko, Petro.** "Folk songs." / P. Odarchenko. *Encyclopedia of Ukraine* 1 (1984): 909. Biblio.

About the basic classifications and main characteristics of Ukrainian folk songs (1/2 page).

- A1100. Odarchenko, Petro.** "Historical songs." / P. Odarchenko, D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 156. Biblio.

A survey of Ukrainian historical songs from the sixteenth through the twentieth century. (1/2 page).

- A1101. Odarchenko, Petro.** "Lesia Ukrainka pid hnitom suchasnoi soviets'koi tsenzury." *Lesia Ukrainka, 1871–1971*. Philadelphia: *Svitovyi Komitet dlia vidznachennia 100–richchia narodzhennia Lesi Ukrainky, 1971–1980*. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 280

English summary of a Ukrainian article about Lesia Ukrainka's work under contemporary Soviet censorship.

- A1102. "Odessa Literary Museum."** *Forum* 53 (Winter 1982–1983): 32.

According to this unsigned article, a new literary museum opened in the city of Odesa "in a building which used to be a palace of Prince Gagarin." The article discusses the ties with Odesa of the French writers Honoré de Balzac, Jules Verne, Alain Bosquet, George Simenon, the American writer Mark Twain, the English writer Arthur Conan Doyle, and the Ukrainian writers Shevchenko, Kvitka-Osnov'ianenko, Nechui-Levytskyi, O. Dovzhenko, M. Bazhan, Iu. Ianovs'kyi, M. Kotsiubyns'kyi, and Olena Pchilka.

- A1103. Ohloblyn, Oleksander.** "Chronicles." / O. Ohloblyn. *Encyclopedia of Ukraine* 1 (1984): 462–463. Biblio.

"Ukrainian chronicles are the most remarkable monuments of historical literature produced in ancient Rus'...", says Ohloblyn. "Besides accounts of events they contain a variety of literary materials—stories, legends, biographies, and borrowings from Byzantine chronicles." Almost a full page is devoted to a survey and analysis from *Povist' vremennykh lit* to historical accounts of the Cossack wars, which are also known as Cossack chronicles.

- A1104. Ohloblyn, Oleksander.** "Hrushevsky, Mykhailo." / O. Ohloblyn, L. Wynar. *Encyclopedia of Ukraine* 2 (1988): 250–253. Port. Biblio.

An extensive bio-bibliographical article about Mykhailo Hrushevs'kyi (1866–1934), the foremost Ukrainian historian, scholar, political leader and writer.

- A1105. Ohloblyn, Oleksander.** "Istoriia Rusov." / O. Ohloblyn. *Encyclopedia of Ukraine* 2 (1988): 360.

*Istoriia Rusov*, an important eighteenth-century document of Ukrainian political thought, says Ohloblyn, had a strong influence on the development of Ukrainian historiography and Ukrainian literature.

- A1106. Ohloblyn, Oleksander.** "Kapnist, Vasyi." / O. Ohloblyn. *Encyclopedia of Ukraine* 2 (1988): 417–418. Port. Biblio.

Vasyi' Kapnist (1758–1823) was a poet and political leader. (29 lines plus bibliography).

- A1107. "Oleinik, Boris Il'ich."** *Who's Who in the Soviet Union* (1984): 240.

A bio-bibliographical note (13 lines) about the poet Borys Oliynyk (b. 1935).

- A1108. Oliynyk, Borys.** "Cultural fund" / Boris Oliynyk. *Ukraine* 1 (137) (January 1988): 16–17. Port.

About the newly established Ukrainian Cultural Fund, whose purpose is to promote artistic and literary activities in Ukraine and support them financially. The author is the Fund's "board chairman." With his photo.

- A1109. Oliynyk, Borys.** "Eternal contemporary" / Boris Oliynyk. *Ukraine* 3 (151) (March 1989): 3–5. col. illus.

An article on the occasion of the 175th anniversary of Shevchenko's birth. Illustrated with a large panoramic view (spread across two pages) of the monument to Shevchenko in Kaniv. Shevchenko became a world poet, says Oliynyk, because "he clairvoyantly glimpsed the primary source of his people's character and got to the root of their pains, aspirations, expectations and hopes, delving into the very biology of the casual mechanism of their mentality at such a profoundly deep level that he moved beyond his national bounds and acceded to the basic values cherished by every people the world over..." Interspersed with excerpts of Shevchenko's poetry in unattributed translations, including 12 lines of "Brother, go slow" (*Moholy, moholy*) and 6 lines of "That's how, o Pole, my friend and brother."

- A1110. Oliynyk, Borys.** "From the 1987 Plenum of the USSR Writers' Union. Literature and the present. Speech by Boris Oleinik (Ukraine)." *Soviet Studies in Literature* 25.2 (Spring 1989): 79–84.

Translated from the Russian text, published as "Sovremennost' i literatura" (*Literaturnaia gazeta*, 6 May 1987). Oliynyk expresses a critical view of selective glasnost, with a plea for the publication of writers like V.



Vynnychenko and for a return to Lenin's view of the Ukrainian language. Lenin, says Oliinyk, "viewed the Ukrainian language as the most important means of communist education of the working masses and called for every effort to be made to resist attempts to give the issue secondary importance."

- A1111. Oliinyk, Borys.** "The nation's son and symbol—Taras Shevchenko." / by Boris Oleinik. *Soviet Life* 7 (334) (July 1984): 27–30. illus.

Oliinyk concentrates on the lines of Shevchenko's *Zapovit* in which the poet speaks of "the great new family, the family of the free." In these lines, says Oliinyk, "artistic vision is truly equal to prevision." Oliinyk quotes comments on Shevchenko by Oleksandr Bilets'kyi (Alexander Beletsky in text), Maksim Gorkii and Nikolai Chernyshevskii. "Because of the 'sense of a single family,' because of the mutual enrichment of all cultures in the USSR, Taras Shevchenko's poetry has become an asset of every nationality, every people inhabiting the Soviet Union," says Oliinyk. The article is richly illustrated on glossy large-format paper with six b/w reproductions of Shevchenko's paintings and etchings, including the self-portrait of 1860.

- A1112. Oliinyk, Borys.** "Plenary session of the Board of the USSR Writers' Union. Speech by Boris Oleinik." *The USSR Today: Perspectives from the Soviet Press*. 7th ed. Comp. and ed. by Robert Ehlers et al. Columbus, OH: Current Digest of the Soviet Press, 1988. 187.

Excerpts from a 1000-word speech published originally in *Literaturnaia gazeta* (10 March 1988): 9. Oliinyk poses a question: "...why is it that the desire to develop and enrich one's mother tongue, to expand the sphere of its use in science and public affairs, in schools and institutions of higher education—a desire that always has been viewed and still is viewed as a natural expression of patriotism—is often interpreted in our country as a negative manifestation of some 'ism'?" Oliinyk proposes that the CPSU Central Committee "establish harsh punishment for the insulting of national dignity, calumny and the pinning of labels such as 'nationalist' and 'chauvinism' that do not correspond to reality...."

- A1113. "On art, truth, and contemporary times."** *Soviet Ukrainian Affairs* 1.1 (Spring 1987): 10–12.

An excerpt from Mykola Riabchuk's interview with Iurii Shcherbak, published originally in Ukrainian in *Sotsialistychna kul'tura*, 1 (January 1987): 2–5.

- A1114. Onyshkevych, Larissa.** "About *Pershyi vinok*." *Pershyi vinok: zhinochy al'manakh*. Nataliia Kobryns'ka and Olena Pchilka, eds. New York: *Soiuz Ukrainok Ameryky* (1984): 482–483.

An English introduction to a photomechanical reprint of the Lviv 1887 Ukrainian edition of the first literary almanac published by Ukrainian women.

- A1115. Onyshkevych, Larissa.** "Dovzhenko, Oleksandr Petrovych." / Larissa M. L. Onyshkevych. *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 241–246.

A five-page encyclopedia article with bibliographical references about Oleksandr Dovzhenko (1894–1956), who is characterized by the author as a "Ukrainian cinematographer of world stature," "father of Ukrainian filmmaking and an influential writer and artist..." Dovzhenko was the author of several plays, short stories and novels, as well as film scenarios.

- A1116. Onyshkevych, Larissa.** "*Sprava vyboru v Rychardovim ekzyzentsialistychnim shukanni v tvori Lesi Ukrainky 'U pushchi'*" / Larysa M. L. Zales'ka-Onyshkevych. *Lesia Ukrainka, 1871–1971*. Philadelphia: *Svitovyi Komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971–1980*. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 206.

English summary of a Ukrainian article about the problem of choice in Richard's existentialist search in Lesia Ukrainka's work *U pushchi*.

- A1117. Onyshkevych, Larissa.** "Ukrainian-American theatre." *Ethnic Theatre in the United States*. Ed. by Maxine Schwartz Seller. Westport, CT: Greenwood Press (1983): 525–548. illus.

A historical survey of Ukrainian theater groups active at various times throughout the century-long history of Ukrainian settlement in the United States. Even though the focus of the survey is on stage presentations, their organizers and performers, enough data is provided on the repertory of these groups to warrant its inclusion in this bibliography. The plays of the first quarter of the twentieth century, according to Onyshkevych, "were written for immediate performance," while on the other hand, the plays of the post-World War II years were written primarily

as literary works, and only a third of them were ever staged. Of special interest are lists and characterizations of Ukrainian plays published and/or performed in the United States (pp. 531–532, 540).

- A1118. Orlenko, Pavlo.** "Where Shevchenko's heart beat its last." *Ukrainian Canadian* 35.664 (158) (March 1983): 17–20. illus.

About Shevchenko's studio in the USSR Academy of Sciences in Leningrad.

- A1119. "Osadčij, Mikhail Grigor'evič (Osadčyj, Mykhajlo Hryhorovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 408.**

Data about the dissident activity of the writer Mykhailo Osadchyi, born in 1936. (31 lines).

- A1120. Ostrowski, Donald.** "Textual criticism and the *Povest' vremennykh let*: some theoretical considerations." *Harvard Ukrainian Studies* 5.1 (March 1981): 11–31.

Ostrowski discusses a number of "unresolved problems" in the textual study of *Povist' vremennykh lit* and proposes the "creation of a dynamic critical text of the PVL based on all the main witnesses."

- A1121. Ovcharenko, Maria M.** "Dva Don Zhuany—dvi idei." *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovyi Komitet dlia vidznachennia 100—richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 106–107.

English summary of a Ukrainian article about the image of Don Juan in Lesia Ukrainka's work.

- A1122. Ovcharenko, Maria.** "Mariological motives in the literature of the 'Executed Revival.'" *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 708–709. (Ukrainian Free University. Studia, 10).

English summary of a Ukrainian article about Mariological motives in the work of Pavlo Tychyna and Mykola Khvylovyi.

- A1123. "Ozernyj, Mykhajlo Dmytrovyč." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 414.**

Data about the dissident activity of Mykhailo Ozernyi, a teacher and author of articles on Ukrainian literature, born in 1929. (13 lines).

## P

- A1124. "P. Kulish: prominent and ignored." *Ukrainian Canadian* 41.734 (228) (July–August 1989): 20–21.**

Unsigned article about the life and work of Panteleimon Kulish (1819–1897). Says the anonymous author: "In spite of his many achievements and his relationship with other prominent figures of his time, he has received relatively little attention in historiography, probably because of his views. Essentially, he was dismissed among Soviet scholars as a bourgeois nationalist; the Ukrainian nationalists seem to have been alienated primarily by his position that Ukraine should be united with Russia while maintaining its separate cultural identity."

- A1125. Pakhlovs'ka, Oksana.** "Mario Grasso—Italian translator of Shevchenko" / Oxana Pachlovsk. *Ukraine* 11 (147) (November 1988): 32–33. illus., port.

Mario Grasso is an Italian poet, novelist, literary critic and historian from Sicily whose translations of Shevchenko's poetry were published in a bilingual Italian-Ukrainian edition under the title *L'Eretico*.

- A1126. Pal'chuk, Iakym.** "80—volume library of Ukrainian literature." / Yakim Palchik. *Ukraine* 2 (78) (February 1983): 23. port.

An interview with Ihor Dzeverin, director of the Taras Shevchenko Institute of Literature, about the projected 80—volume series of the best works of Ukrainian literature to be published by Naukova Dumka in Kyiv. Dzeverin describes the structure and contents of the projected series, the first volume of which has already been published. The interview is illustrated with a color snapshot of Dzeverin.

- A1127. Pal'chyk, Iakym.** "He kindled the dawn" / Yakim Palchik. Photographs by Vasil Pilipyuk. *Ukraine* 4 (140) (April 1988): 22-24. illus. (part col.)

About Markiian Shashkevych, *Rusalka Dnistrovaia*, and the literary memorial Shashkevych museum in the village of Pidlyssia, Lviv region. Illustrated with Shashkevych's portrait and monument, photographs of the museum's exterior, and a group portrait of the writers R. Lubkivskyi, R. Ivanychuk, D. Pavlychko and O. Honchar. Six lines of Shashkevych's poem "The Ruthenian mother bore us" are quoted in text on p. 23 in an unattributed translation.

- A1128. Pal'chyk, Iakym.** "Heartfelt tribute: a photostory from Shevchenko's land" / Yakim Palchik. Photographs by Vitaliy Kuzuvkov. *Ukraine* 3 (151) (March 1989): 6-8. col. illus.

Monuments to Shevchenko in Cherkasy and Lysianka, as well as five memorial places photographed in color, with biographical commentary.

- A1129. Pal'chyk, Iakym.** "Muses were not silent" / Yakim Palchik. *Ukraine* 1 (113) (January 1986): 24. illus.

About wartime contributions of writers, musicians, painters, and filmmakers. With b/w group photo of Bazhan, Wanda Wasilewska and Oleksandr Kornichuk in uniform during the war.

- A1130. Pal'chyk, Iakym.** "Nationwide homage: report from halls 23 and 24 of the Taras Shevchenko State Museum in Kiev." / Yakim Palchik. Photos by Roman Beniaminson. *Ukraine* 3 (67) (March 1982): 6-7. illus., part col.

Halls 23 and 24 of the Taras Shevchenko State Museum in Kyiv include exhibits which, according to Pal'chyk, "testify to the universal fame of Taras Shevchenko since they include translations of his works in many languages... tokens of respect to the memory of the poet..." The article is illustrated with photographs of the museum's interior and a collage of multilingual title pages of Shevchenko's works.

- A1131. Pal'chyk, Iakym.** "Taras Shevchenko lived here." / Yakim Palchik. Photographs by Volodimir Bolyasny. *Ukraine* 3 (139) (March 1988): 2-5. col. illus.

About the memorial Shevchenko house that is a branch of the Kyiv State Taras Shevchenko Museum. The article ends with 10 lines from a poem by Ivan Drach: "All roads are winding to the Dnieper." The color photos are of the interior and exterior of the house. Shevchenko's self-portrait by candlelight (1860) appears on the cover of this issue.

- A1132. Pal'chyk, Iakym.** "Yaroslav Halan: commemorating the 80th birth anniversary." / Yakim Palchik. *Ukraine* 7 (71) (July 1982): 11. illus., port.

Iaroslav Halan was a playwright, prose writer, publicist and pamphleteer (1902-1949) whose main focus, according to Pal'chyk, was "the deathly clashes of classes" and whose works "reflected strong, courageous characters." Illustrated with Halan's b/w portrait and with a photo of the Iaroslav Halan medal awarded as a prize for best work in journalism.

- A1133. Palij, Lydia.** "An appeal of the first congress of UANTI." *Newsletter* (International PEN. The Canadian Centre [English-speaking]). 26 (March 1989): 4-5.

UANTI, the Ukrainian Association of the Independent Intelligentsia, was established on 7 December 1987 by people who "spent time in labour camps for their writing or political beliefs and have not been recognized as writers or artists after their release." Palij reports on the appeal for moral support from UANTI members to International PEN.

- A1134. Pappmehl, K. A.** "An eighteenth-century English translation of a Ukrainian folk song." *Canadian Slavonic Papers* 24.2 (June 1982): 175-180.

According to Pappmehl, "the earliest known rendering of a Ukrainian folk song into English" is the song "Under a cherry tree sat an old man and a young girl," found in the British Library in an unpublished work, "Noctes Rossicae" by Matthew Guthrie (1743-1807). "Noctes Rossicae" is a treatise on East Slavic mythology, history, pagan rites and music. One of its ten chapters is devoted to translations of about twenty folk songs. Of these, no. 9 ("Under a cherry tree") is described as a specimen of "slow plaintive songs of Little Russia."

- A1135. Parkhomenko, M. N.** "Franko, Ivan Iakovlevich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 27 (1981): 324-325. Biblio.

A full-page encyclopedia entry about Ivan Franko (1856-1916). Says Parkhomenko about Franko: "He was the first Ukrainian writer to interpret literature and art in the light of socialist ideals, and his own works adhered to



some of the principles that later formed the basis of socialist realism. Franko's publicist writing and critical articles attacked Ukrainian bourgeois nationalism, decadence, and the theory of art for art's sake."

- A1136. Parkhomenko, M. N.** "Ivanovskii, Iurii Ivanovich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 30 (1982): 424–425. Biblio.

An encyclopedia entry of 20 lines about Iurii Ivanovskiy (1902–1954). According to Parkhomenko, Ivanovskiy's "romantic style had a considerable influence on Soviet Ukrainian prose."

- A1137. Parkhomenko, M. N.** "Shevchenko, Taras Grigor'evich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 29 (1982): 586–587. Biblio.

An encyclopedia entry of almost two full pages. Taras Shevchenko (1814–1861) is characterized by Parkhomenko as "the founder of modern Ukrainian literature as well as a pioneer of critical realism and of the revolutionary democratic current in Ukrainian literature and painting." "The best traditions of Ukrainian literature," according to Parkhomenko, "are linked to his creative work."

- A1138. Parkhomenko, M. N.** "Ukrainka, Lesia." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 26 (1981): 622–623.

An entry of more than half a page on Lesia Ukrainka (1871–1913). Her works, says Parkhomenko, "manifested a consistently internationalist spirit." He finds the themes of "class struggle, national oppression and the future freedom of the Ukrainian people" in Lesia Ukrainka's poetry and claims that her plays "enriched Ukrainian literature with new themes and characters and brought the Ukrainian theater to a level equal with that of the world's best dramaturgy."

- A1139. "Party and Komsomol aid Kharkiv's writers."** *Focus on Ukraine* 1.10 (October 1985): 15.

Excerpts from a note in *Radians'ka Ukraina* of 15 August 1985 about the support given by the Communist party committee and the local Komsomol organization to young writers and poets in the city of Kharkiv.

- A1140. "Pastukh, Ostap."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 419.

Data on the dissident activity of Ostap Pastukh, a teacher of language and literature born in 1930. (10 lines).

- A1141. Pastushenko, Lubov.** "Ivan Yizhakevich, master illustrator of Shevchenko's life and work." *Ukrainian Canadian* 36.675 (169) (March 1984): 15, 17–19. illus., port.

On the occasion of Ivan Yizhakevich's (1864–1962) one hundred twentieth birth anniversary, with the artist's portrait on p. 15.

- A1142. Pastushenko, Lubov.** "New Taras Shevchenko 12-volume collection." *Ukrainian Canadian* 36.675 (169) (March 1984): 21. illus.

About the preparation under way at the Academy of Sciences of Ukraine of a new 12-volume scholarly annotated edition of the works of Taras Shevchenko. Pastushenko describes the contents and arrangement of the material in this projected edition.

- A1143. Pastushenko, Liubov.** "New Ukrainian Shakespeare translations" / by Lyubov Pastushenko. *Ukrainian Canadian* 40.713 (207) (September 1987): 29. illus.

About a six-volume edition of William Shakespeare's works published in Ukrainian translation by Dnipro Publishers in Kyiv in 1987.

- A1144. Paszczak Tracz, Orysia.** "Carol of the bells—Ukrainian Shchedryk" / by Orysia Paszczak Tracz. *Promin'* 26.1 (January 1985): 11–12. illus.

The article, apparently reprinted from the *Ukrainian Weekly*, contains 16 lines of the "Carol of the bells," words by Peter J. Wilhousky, and 14 lines of the original Ukrainian, "Shchedryk," in a literal English translation by Orysia Paszczak Tracz.

- A1145. "Pavlichko, Dmitrii Vasil'evich."** *Who's Who in the Soviet Union* (1984): 249.

A bio-bibliographical note about the poet Dmytro Pavlychko (b. 1929). (14 lines).

- A1146. Pavliuc, Nicolae.** "Romanian elements in the works of Ol'ha Kobyl'ska." *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 733-755. (Ukrainian Free University. Studia, 10).

Ol'ha Kobyl'ska, according to Pavliuc, "skillfully utilized foreign lexical elements" both in her short stories and in her novels. The author claims that he found some 70 words of Romanian origin in Kobyl'ska's works. He provides a listing of these words with comments and quotations.

- A1147. Pavliuk, Mykola.** "As contemporaries remembered him" / Mikola Pavlyuk. *Ukraine* 3 (151) (March 1989): 9. illus.

A detailed description of the contents of a Russian edition of memoirs about Shevchenko, *Vospominaniia o Tarase Shevchenko*, published in 1988 by Dnipro in Kyiv (edited by I. Dzeverin, compiled and annotated by Vasyl Borodin and Mykola Pavliuk). Excerpts from this 605-page book of memoirs follow on pp. 10-12 of the same issue. [cf. "Reminiscences," A1226].

- A1148. Pavlychko, Dmytro.** "The Bard of Ukraine." / by Dmytro Pavlichko. *Ukraine* 3 (91) (March 1984): inside cover, 1. illus., port.

An essay about Shevchenko, illustrated with a large b/w photo of the Shevchenko monument in Kyiv and a small b/w portrait of the author. Says Pavlychko: "For Ukrainian literature Shevchenko did what Goethe, Pushkin and Shakespeare did for their respective literatures. He raised Ukrainian letters to the level of eternal ideals of worldwide appeal. Representing a nation deprived of statehood, he also came to symbolize not only its artistic identity, but its political sovereignty as well. He is Ukraine's most valid claim to international recognition. This claim contains not a single word that might offend other peoples but shows great respect for all of them."

- A1149. Pavlychko, Dmytro.** "Poetry of Soviet Ukraine's New World : an anthology" / Dmytro Pavlichko. *Ukraine* 9 (121) (September 1986): 16. illus.

Reprint of Dmytro Pavlychko's introduction to the anthology of Ukrainian poetry published by UNESCO. [cf. B094]. Says Pavlychko: "A leading trait in the writing of modern Ukrainian poets is the personality of man whose moral standards are thoroughly probed. Yet, for all its deep attachment to patriotic motifs, Ukrainian poetry does not mirror the life of one country alone. It also dwells on the personality of man with its intricately complex, rich, sensitive, contradictory, heroic and restless spiritual essence." With a reproduction of the book's cover and an editorial note, as well as selections of poetry by Tychyna, Bazhan, Malyshko, Ryl'skyi, Drach and Vinhranov'skyi on p. 17. [cf. T602, T013, T306, T439, T076, T634].

- A1150. Pavlyshyn, Marko.** "Artist or moralist? Volodymyr Vynnychenko's *The Solar Machine*." *Australian Slavonic and East European Studies* 3.2 (1989): 17-33. Biblio. footnotes.

Vynnychenko's literary rehabilitation in Soviet Ukraine and the publication for the first time since 1929 of his most widely read book, *Soniashna mashyna*, in the journal *Kyiv* in 1989 lead the author to a critical reappraisal of this three-volume utopian novel. Pavlyshyn attempts "the evaluative analysis of the interplay between moral persuasion—the process of producing moral conviction—on the one hand, and the art of producing readerly pleasure on the other." Pavlyshyn considers *Soniashna mashyna* to be "an exciting, well-written and entertaining book," but one that is "insufficiently reflective, analytical, coherent and complex in its judgements to be the statement of an artist-moralist." Says Pavlyshyn: "Yet the book, in setting out to depict the way toward the good society, requires that its authorial persona should be revealed as a moral authority. Its failure to do so, in my view, is a failure to abide by its own implicit rules and, therefore, an aesthetic failure."

- A1151. Pavlyshyn, Marko.** "Aspects of recent Ukrainian literature in the USSR." *Ukrainian Issues* 1.4 (1984-85): 2-10. illus., ports. Biblio.

Pavlyshyn concerns himself here not with the typical in Soviet Ukrainian literature, but rather, in his own words, "with literature that aspires toward an aesthetic penetration of Soviet Ukrainian reality, rather than literature which repeats official pronouncements concerning that reality." His focus is on "the possibilities created by the post-Stalin liberalization, the discussion in literature of the particularly central and difficult question of nationhood in the USSR, and the consequences of literature's descent underground, into the world of *samvydav* (unofficial publishing)...." He discusses "innovative, yet officially sanctioned literature" and "the literature of outright dissent," singling out for special attention the work of Vasyl' Symonenko, Ivan Drach, Lina Kostenko, Oles' Honchar, Mykola Rudenko, Vasyl' Stus and Ihor Kalynets'. Other writers are mentioned briefly. The article is interspersed with excerpts of poetry in unattributed translations, including complete or longer pieces by Mykola Nahnybida [cf. T330], Ivan Svitlychnyi [cf. T562], Ivan Drach [cf. T075], Lina Kostenko [cf. T238], Vitalii Korotych

[cf. T229], Vasyl' Symonenko [cf. T567], Vasyl Stus [cf. T535]. The article is illustrated with a collage of Soviet Ukrainian periodicals and portraits of Kostenko, Symonenko, and Rudenko.

- A1152. Pavlyshyn, Marko.** "Aspects of Ukrainian literature in Australia." *Writing in Multicultural Australia 1984: An Overview*. Sydney: Australia Council, 1985. 70–77. Biblio.

The author offers general observations on the basic themes and characteristics of Ukrainian literature in Australia, providing a survey of writers and some statistical data on their publishing activity.

- A1153. Pavlyshyn, Marko.** "The dislocated Muse: Ukrainian poetry in Australia, 1948–1985." *Canadian Slavonic Papers* 28.2 (June 1986): 187–204.

Pavlyshyn classifies Ukrainian-Australian poetry as elegiac, proclamatory, and satirical. "The elegiac reflects the sadness associated with the loss of the homeland, the proclamatory reiterates the founding patriotic ideals of the émigré community, and the satirical protects the founding ideals by castigating those who abandon them." He discusses the work of Iryna Narizhna, Vasyl' Onufrienko, Bozhena Kovalenko, Zoia Kohut and, somewhat outside the three classes, the more modernist poets Lydiia Daleka and Ievhen Zoze. Texts of poetry are quoted in the Ukrainian original, with literal line translations provided in footnotes.

- A1154. Pavlyshyn, Marko.** "Honchar's *Sobor* and Rudenko's *Orlova balka*: environmental conservation as theme and argument in two recent Ukrainian novels." *Slavic Themes. Papers From Two Hemispheres*. Ed. by Boris Christa et al. Neuried (West Germany): Hieronymus, 1988. (Selecta Slavica, 12). 273–288. Biblio.

By examining elements of the conservation theme in Oles' Honchar's *Sobor* and in Mykola Rudenko's *Orlova balka*, Pavlyshyn attempts "to show that in both works the authors argue the need for more or less far-reaching modifications in their reader's world view," but they do it with "caution and deliberate self-limitation." This argumentative tentativeness, a common feature of both novels, weakens them both, according to Pavlyshyn. Honchar, instead of "a more profound criticism of the structural ills of Soviet society," places the blame for environmental destruction "on the *brakon'ier* principle—the individual evil which prevails in all societies." Rudenko's objective, on the other hand, "is to argue that not Marxism but pantheism is the analytic tool by means of which reality may most adequately be understood." "In the final analysis," says Pavlyshyn, "*Sobor* and *Orlova balka* are both victims, directly or indirectly, of the system of literary controls conventionally called Socialist Realism. Abiding by its orthodoxies, Honchar cannot finish the critical edifice whose foundations his novel persuasively establishes. Rudenko, on the other hand, for all the vehemence of his rejection of socialist realist habits, negates them but fails to transcend them."

- A1155. Pavlyshyn, Marko.** "The language and literary debate: "openness" and the contemporary literary discussion in Ukraine." *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 7–10.

A survey of the discussion of the Ukrainian literary process—"a discussion that at times has been sharply critical of the writing fraternity and its attitudes, no less than of literature's institutional and organizational framework." The discussion surveyed took place in the pages of the weekly *Literaturna Ukraina* in November and December of 1986 and in early 1987. With extensive bibliographical references.

- A1156. Pavlyshyn, Marko.** "National idioms in Soviet literature? The case of the Ukrainian whimsical novel." *Literature and National Cultures*. Ed. by Brian Edwards. [Geelong]: Centre for Studies in Literary Education, Deakin University, 1988. 109–116. Biblio.

The components of Ukrainian whimsical novels are, according to Pavlyshyn, a rural setting with ethnographic detail, historical references to the Cossack past, elements of the fantastic and the supernatural, eccentric style, erotic allusions and humor. He discusses Oleksandr Il'chenko's *Kozats'komu rodu nema perevodu*, Vasyl' Zemliak's *Lebedyna zhraia*, Ievhen Hutsalo's *Pozychenyi cholovik*, *Pryvatne zhyttia fenomena* and *Parad planet*, and Valerii Shevchuk's *Dim na hori*. Pavlyshyn is critical of the whimsical novel and considers it "an anachronistic reactivation of the old Kotliarevsky mania." Kotliarevsky's formula, says Pavlyshyn "was valid only at the initial stages of cultural self-definition. Once a national identity had been established, the self-same combination of the historical with the ethnographic, especially in the stylistic proximity of humour, came to be perceived as anti-modern and even offensive." Of the novels discussed, only Valerii Shevchuk's *Dim na hori*, because of the "aesthetic strategy" of the author, "would prove fruitful ground for several critical methodologies," says Pavlyshyn.

- A1157. Pavlyshyn, Marko.** "Oles Berdnyk's *Okotsvit* and *Zorianyi korsar*: Romantic utopia and science fiction." *Journal of Ukrainian Studies* 8.2 (Winter 1983): 89–101.

Berdnyk's science fiction novels *Okotsvit* and *Zorianyi korsar*, says Pavlyshyn, "contain mythical themes: the



origin of worlds and civilizations, their redemption, and conflicts between heroic personalities." Berdnyk's novels, however, are mythogenic in a romantic sense, and Pavlyshyn sees far-reaching parallels with the works of the early German romantics Friedrich Schlegel and Friedrich Novalis.

- A1158. Pavlyshyn, Marko.** "The rhetoric and politics of Kotliarevsky's *Eneida*." *Journal of Ukrainian Studies* 10.1 (Summer 1985): 9–24.

"*Eneida* is profoundly political," says Pavlyshyn. "...Kotliarevsky had achieved the maximum of what was possible, given the horizon of expectations of his audience. He had introduced a nonliterary language into literature by utilizing the only genre that could have served his purpose, and his *Eneida*, for all its surface levity, had been through and through an argument for a modern, relevant national consciousness—an argument the more powerful for not being immediately identifiable as such." The article is interspersed with quotations from *Eneida* in the original, with a literal line translation provided by the author. [cf. T253].

- A1159. Pavlyshyn, Marko.** "Satire and the comic in Australia's Ukrainian literature." *Ukrainian Settlement in Australia*. Second Conference, Melbourne, 5–7 April 1985. Ed. Marko Pavlyshyn. Melbourne: Department of Slavic Languages, Monash University, 1986. (Shevchenko Scientific Society of Australia, Library of Ukrainian studies, no. 54). 99–113.

Works written in the satirical or comic modes form a significant portion of Ukrainian writing in Australia, says Pavlyshyn. He provides a survey and a critical analysis of satirical poetry by Zoia Kohut, a long burlesque poem by Vasyl' Onufrienko, humorous short stories by Lesia Bohuslavets' (pseud.) and Opanas Brytva (pseudonym of Orest Barchyns'kyi), and one-act plays by Hryts'ko Volokyta (pseud. of Iaroslav Masliak).

- A1160. Pavlyshyn, Marko.** "Travesty and the comic, their formative role in late eighteenth-century Ukrainian literature." *Comic Relations: Studies in the Comic, Satire and Parody* / Pavel Petr, David Roberts, Philip Thomson. Frankfurt a.M. and New York: P. Lang, 1985. 211–218. Biblio.

The success of Ivan Kotliarevsky's *Eneida* has obscured a puzzling question, says Pavlyshyn. "Why did, and how could" a derivative work belonging to a "low" literary genre "become a touchstone of a literary revival?" Pavlyshyn provides two reasons: 1/ "because it answered perfectly to the cultural expectations and needs of the contemporary reading public" and 2/ because "it exerted influence on the literary process by discovering the two myths which, in Ukraine's politically and culturally dependent condition, could help supply the educated Ukrainian reader's need for an identity. These were...the 'ethnographic' myth, and the historical myth of the Golden Age of Ukrainian cossackdom."

- A1161. Pavlyshyn, Marko.** "Yevhen Hutsalo's *Pozychenny cholovik*: the whimsical in the contemporary Ukrainian novel." *In Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 113–128. Biblio.

A critical analysis of Ievhen Hutsalo's "dilogy"—the two interrelated novels *Pozychenyi cholovik* and *Pryvaine zhyttia fenomena*. Pavlyshyn "proposes a description and evaluation of *Pozychenny cholovik* as evidence for the thesis that the novel's failure is principally a (perhaps inevitable) failure to reconcile the intellectually subversive comic tradition with a panegyric intention to reinforce officially prescribed points of view."

- A1162. Pazuniak, Natalia.** "Lesia Ukrainka i evropejs'ki literatury" / Nataliia Ishchuk-Pazuniak. *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovyi Komitet dlia vidznachennia 100–richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 177. English summary of a Ukrainian article about Lesia Ukrainka and European literatures.

- A1163. Pazuniak, Natalia.** "The Serbian epic motif in Lesia Ukrainka's poem *Vila posestra* (Fairly Sister-in-God) and its translation into Serbo-Croat." *New Zealand Slavonic Journal* (1988): 67–71.

The mythological figure of *Vila*, according to Pazuniak, is unknown in Ukrainian folk mythology, but is frequently to be found in Serbian national epics. Lesia Ukrainka's poem can be viewed "as an original transformation of the Serbian epic subject which appears so frequently in numerous variations in the separate cycles of *Junacke pjesme*," says the author. She lists a number of Serbian stylistic features that are preserved in Lesia Ukrainka's poem.

- A1164. Pelens'ka, Iryna.** "Do henezy 'Ifihenii v Tavrydi' Lesi Ukrainky." *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovyi Komitet dlia vidznachennia 100–richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent

Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 197–198.

English summary of a Ukrainian article about the genesis of Lesia Ukrainka's work *Ifhieniia v Tavrydi*.

**A1165. "People's writer."** *Soviet Life* 1 (280) (January 1980): 50. Port.

A note about Oles' Honchar ("Gonchar" in text), with a full-page b/w portrait of the writer.

**A1166. Perfecky, George A.** "Galician-Volynian Chronicle." *Modern Encyclopedia of Russian and Soviet Literature* / ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press, 1977–. 8 (1987): 97–100. Biblio.

A three-page article about the fifteenth-century *Halys'ko-Volyns'kyi litopys* characterized by the author as "the most highly ornamented and most poetic of the early chronicles of Old Rus'...."

**A1167. Perfecky, George A.** "The Galician-Volynian Chronicle as a source of the Bykhovets' Chronicle." *Studia Ucrainica* 2 (1984): 111–118.

The Bykhovets' Chronicle, a literary monument of the second half of the sixteenth century, used many medieval documents as its source. According to Perfecky, however, "the only direct source was the Galician-Volynian Chronicle." The author attempts to prove this hypothesis by a comparative analysis of texts.

**A1168. Perfecky, George A.** "A note on the relationship of the Byxovec Chronicle to the Galician-Volhynian Chronicle." *Harvard Ukrainian Studies* 5.3 (September 1981): 351–353.

Perfecky produces evidence to suggest "that the compiler of the Byxovec Chronicle did *not* have the Hypatian or the Xlebnikov copies of the Galician-Volhynian Chronicle at his disposal. Instead he probably had a copy—or else excerpts derived ultimately from a copy—of the Galician-Volhynian Chronicle that differed slightly from the two traditions we know."

**A1169. "Persecution of Vasyl Stus."** *Ukrainian Review* (London), 28.1 (Spring 1980): 19–20.

An unsigned article that reports how Vasyl' Stus, while serving his term of exile in the Tenkivsky raion, Magadan oblast, was censured in a three-part feature series entitled "The friends and enemies of Vasyl' Stus" written by A. Supryha and published in the paper of the Tenkivsky raion *Leninskoe znamia* in July 1978.

**A1170. Petrash, Osyp.** "The mermaid of the Dniester." *Courier* (UNESCO). 42 (March 1989): 23. illus.

The Hungarian censor at Pest allowed *Rusalka Dnistrovaia* to be published, and one thousand copies were printed in Buda in 1837. According to Petrash, the Lviv censor, however, "objected both to the contents of the almanac and its use of popular speech and phonetic orthography. He decided that its distribution should be prohibited. About 800 copies were confiscated and legal proceedings were brought against the publishers. But *Rusalka Dnistrovaya* was not doomed to perish. Some 200 copies were widely distributed with the help of friends...." Petrash examines the contents of this 150-page almanac prepared by Markiiian Shashkevych, Ivan Vahylevykh and Iakiv Holovats'kyi, which was destined to become a literary landmark.

**A1171. Petrenko, P.** "Kharkiv Romantic School." *Encyclopedia of Ukraine* 2 (1988): 455. Biblio.

About a group of young poets (I. Sreznevsk'kyi, A. Metlinsk'kyi, M. Kostomarov, L. Borovykovsk'kyi, M. Petrenko, O. Shpyhots'kyi and others), all of whom were either professors or students at Kharkiv University in the 1830s and 1840s. "...Their view of the common people differed from the patronizing attitude of their predecessors I. Kotliarevsky and H. Kvitka-Osnovianenko. Instead of treating the people as naive children of nature, they saw in them a source of spiritual renewal and strength and poetic inspiration," says the author.

**A1172. Petrenko, P.** "Kotliarevsky, Ivan." *Encyclopedia of Ukraine* 2 (1988): 633–634. Port. Illus. Biblio.

Ivan Kotliarevsk'kyi (1769–1838), poet and playwright, is characterized here as the "founder" of modern Ukrainian literature whose greatest literary work was *Eneida*, a travesty of Virgil's *Aeneid*. *Eneida*, says Petrenko, "was written at a time when popular memory of the Cossack Hetmanate was still alive and the oppression of tsarist serfdom in Ukraine was at its height. Kotliarevsky's broad satire of the mores of the social estates during these two distinct ages, combined with the in-vogue use of ethnographic detail and with racy, colorful, colloquial Ukrainian, ensured his works great popularity among his contemporaries." Petrenko also discusses other works of Kotliarevsk'kyi, as well as his influence on other writers not only of Ukrainian, but also of Russian and Belarusian literatures. A reproduction of the title page of the first edition of *Eneida* is used as an illustration.

**A1173. Petrovskiy, Yuri.** "Chornobyl accident recorded." *Ukrainian Canadian* 40.713 (207) (September 1987): 26–27. illus.



About the publication in the Moscow journal *Iunost'* of Iurii Shcherbak's "Chornobyl: Documentary story" (nos. 6 and 7 for 1987). See also B105. Illustrated with a group photo of Iurii Shcherbak with Dr. Gayle.

- A1174. "Photofacts Ukraine." *Ukrainian Canadian* 41.731 (225) (April 1989): 20-21. illus.

Selected news items about significant literary events and unusual new developments in Ukraine. Includes portraits of Nestor, B. Hrinchenko, B. Oliynyk, and I. Dzeverin. The collage from Soviet Ukrainian publications includes portraits of V. Vynnychenko, M. Khvyl'ovyi and V. Pidmohyl'nyi.

- A1175. Picchio, Riccardo. "The impact of ecclesiastical culture on Old Russian literary techniques." *Medieval Russian culture*. Ed. by Henrik Birnbaum and Michael S. Flier. Berkeley: University of California Press, 1984. (California Slavic studies, 12): 247-279.

An essay meant "to call the attention of Slavists to important aspects of the Old Russian literary heritage which have been insufficiently investigated in the past." Says Picchio, "...it is not generally accepted practice to consider ecclesiastical culture as a dominant source of inspiration for Old Russian writers. This reluctance should be put aside. It seems evident that the true meaning of many Old Russian works is very difficult to grasp for the modern reader without sufficient command of the sacred texts or at least a Bible on his desk, plus an adequate collection of biblical and patristic reference books at hand." According to Picchio, "A complete inventory of Old Russian techniques and their assessment as expressions of a literary civilization apparently dependent on ecclesiastic models may lead to a substantial revision of current historiographic schemes."

- A1176. Picchio, Riccardo. "Levels of meaning in Old Russian literature." *American Contributions to the Ninth International Congress of Slavists* (Kiev, September 1983). v. 2. Literature. Poetics. History. Ed. by Paul Debreczeny. Columbus, OH: Slavica, 1983. 357-370. Biblio. notes.

The author believes that "the 'synsemous' treatment of contextual levels of meaning represents a major characteristic of Old Russian poetics" and that "many related problems may be clarified by concentrating on the study of semantic functions."

- A1177. Picchio, Riccardo. "Likhachev, Dmitry Sergeevich." / R. P. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 255. Biblio.

Fifty lines of bio-bibliographical data on Dmitry Likhachov, in the author's words, the "leading Soviet specialist on Old Russian literature."

- A1178. Picchio, Riccardo. "Old Russian literature." / R. P.; H. G. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985. 316-322. Biblio.

An extensive encyclopedic survey by Riccardo Picchio and Harvey Goldblatt. The authors claim that "the very notion of Old Russian literature has long been and still remains the object of wide-ranging disputes," one of which is the challenge that it represents "a spiritual heritage belonging not only to the Great Russians but to the Ukrainians and the Belorussians as well." A subsection on pp. 317-318 entitled "Eleventh-fourteenth centuries" discusses the literary works of Kyivan Rus'.

- A1179. "Pidsukha, Aleksandr Nikolaevich." *Who's Who in the Soviet Union* (1984): 254.

Bio-bibliographical note of 12 lines about the poet and short-story writer Oleksandr Pidsukha, born in 1918.

- A1180. Pivovarov, N. "Dukhnovych, Oleksandr Vasil'ovych." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 6 (1982): 91.

Oleksandr Dukhnovych (1803-1865) was a Ukrainian Transcarpathian writer and cultural figure. A poet, playwright and essayist, he also recorded Ukrainian folk songs.

- A1181. "Pljušč, Leonid Ivanovič." *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 438-439.

Sixty-six lines of data about the dissident activities of Leonid Plushch, a mathematician, author of memoirs and literary studies, born in 1939.

- A1182. "Poet." *Soviet Life* 1 (280) (January 1980): 51. Port.

A note about Liudmyla Skyrda ("Lyudmila Skirda" in text), with a large b/w portrait of the poet.



- A1183. "Poet is award winner."** *Promin'* 26 [i.e., 27].2 (February 1986): 16.

News item about Helen Kotyshyn Marianych of Tofield, Alberta, who received a Golden Poem Award for her poem "Sea Gull" at the World of Poetry convention in Reno, Nevada, in August 1985. Helen Kotyshyn Marianych, according to this news item, writes poetry both in English and in Ukrainian. Reprinted from the *Vegreville Observer* of 8 October 1985.

- A1184. "Poetry."** *Ukraine* 3 (151) (March 1989): 13. Illus. (part col.)

An unsigned article discussing the history of early publications of Shevchenko's poetry. Written on the occasion of a new 2-volume Ukrainian edition of all Shevchenko's known poetical works, issued in 1988 by Veselka Publishers in Kyiv under the title *Poezii*. Illustrated with the covers of the 1840 edition of *Kobzar* and the 1988 edition of *Poezii*.

- A1185. Pohoriliy, Semen.** "The unpublished novels of Volodymyr Vynnychenko." In his *Neopublikovani romany Volodymyra Vynnychenka*. New York: Ukrainian Academy of Arts and Sciences in the U.S., 1981. 186–187.

English summary of a Ukrainian book.

- A1186. Pohrebennyk, Fedir.** "Creating Ukrainian Literary Encyclopedia." *Ukrainian Canadian* 35.663 (157) (February 1983): 23.

About the announced plans of the Shevchenko Institute of Literature to publish a 5-volume encyclopedia of Ukrainian literature. The author is the executive secretary of the editorial board of the new encyclopedia.

- A1187. Pohrebennyk, Fedir.** "Encyclopedia of Ukrainian literature" / Fedir Pohrebennik. *Ukraine* 7(155) (July 1989): 33–34. Illus., ports.

On the occasion of the publication of volume 1 of the projected 5-volume edition of *Ukrains'ka literaturna entsyklopediia*. It is a joint effort of the T. Shevchenko Institute of Literature of the Academy of Sciences of the Ukrainian SSR and the M. Bazhan Ukrainian Soviet Encyclopedia Publishers. According to Pohrebennyk, "it is the first such fundamental publication dealing with Ukrainian literature and everything related to it." In discussing the contents of the first volume, Pohrebennyk emphasizes that special care has been taken "to eliminate the 'blank spots' in Ukrainian fiction and restore the good names of those writers who were subjected to unlawful repression..."

- A1188. Pohrebennyk, Fedir.** "Hnatiuk, Volodymyr Mikhailovych [sic]" / F.P. Pogrebennik. *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 242–243.

About Volodymyr Hnatiuk (1871–1926), characterized here as a "Ukrainian folklorist and ethnographer—also a linguist, dialectologist, literary scholar, editor and author of works on the history of material culture."

- A1189. Pohrebennyk, Fedir.** "In the free nations' gremium" / Fedir Pohrebennik. *Ukraine* 8 (156) (August 1989): 34–35. illus., port.

About the polyglot anthology of translations of Franko's poem *Kameniar* published by Naukova dumka in 1983 and the planned similar anthology of the prologue to the poem *Moisei*. The article is illustrated with a large b/w portrait of Franko, a small photo of Vera Rich, and a book cover of the 1969 French translation of *Moisei*.

- A1190. Pohrebennyk, Fedir.** "Olga Kobylanska (marking the 120th anniversary of the writer's birth)" / abridged from an article by Fedir Pohrebennyk. *Ukrainian Canadian* 36.671 (165) (November 1983): 35–36. Port.

"In dealing with the problem of the spiritual and economic emancipation of women," says Pohrebennyk, Ol'ha Kobylanska was "the first in Ukrainian literature to respond to those winds which indicate the influence of socialist ideas in Western European literature and were directed toward the glorification of mankind and the confirmation of humanitarian principles." It is from these sources, says Pohrebennyk, that Kobylanska "got her implacable attitude to petty provincialism, the drudgery of everyday life, passive existence—to all that impoverished the human spirit." In the 1890s Kobylanska wrote "a series of deeply-realistic stories and sketches on the life of the common people, appearing as a master of the socio-psychological image of the spiritual world of the worker. The theme of intellectualism in her work, therefore," says Pohrebennyk, "is joined and completed by the theme of the life of the working peasantry which is so monumentally illuminated in her best creative canvas "Land" (*Zemlya*) written in 1902." The article appears in the *Ukrainian Canadian* in abbreviated form, but the source of the original is not indicated.

- A1191. Pohrebennyk, Fedir.** "Yuri Fedkovych." *Ukrainian Canadian* 37.682 (176) (November 1984): 40–41. Port.

This article about the life and work of Iurii Fed'kovych (1834–1888) was written on the occasion of the poet's 150th birth anniversary. According to Pohrebennyk, "In poetry as well as in prose, Yuri Fedkovych painted profoundly truthful and technically perfect images, reflecting the life of the people, creating deeply penetrating characters of ordinary labourers, revealing the kindness and sincerity of their hearts, the simplicity of the tradition and daily life of the Verkhovina highlanders...."

- A1192. Pohrebennyk, Volodymyr.** "A fundamental edition of Franko's creative work" / by Volodymyr Pohrebennyk. *Ukrainian Canadian* 38.701 (195) (July-August 1986): 20–22. illus., ports.

About the 50-volume edition of Ivan Franko's writings, which is nearing completion at Naukova dumka publishers in Kyiv. The edition was prepared by a team of literary scholars at the Shevchenko Institute of Literature of the Academy of Sciences of Ukraine. Pohrebennyk discusses the kinds of materials included and the organization of the contents. With portraits of Ivan Franko from 1904, 1912 and 1913.

- A1193. Pohrebennyk, Volodymyr.** "...what lies in my heart remains undying." / Volodymyr Pohrebennik. *Ukraine* 2 (54) (February 1981): 26–27. col. illus.

Lesia Ukrainka, says Pohrebennyk, "used universal themes for topical reference. Turning to past and modern cultures, she saw the bitter destiny of her own land. In poems based on oft-interpreted subjects, she proclaimed the idea of selfless service to her native land..., the mobilizing force of art..., and the necessity of revolutionary activity." The article is illustrated with a large photo in color of the Lesia Ukrainka monument in Kyiv and with a translation of her poem beginning "The smoke that hovers in our native land" [cf. T624].

- A1194. Pokal'chuk, Iurii.** "The Bard in Latin America" / Yuri Pokalchuk. *Ukraine* 3 (151) (March 1989): 32–34. illus., ports.

A survey of books and articles about Shevchenko, commemorative monuments, stamps, and exhibitions, as well as streets and institutions named after Shevchenko in Argentina, Brazil, Uruguay, Cuba and Mexico. Illustrated with portraits of Vira Vovk [Wira Wowk (Selanski) in text], Helena Kolody, Leonidas Holocwan with Iurii Pokal'chuk, monuments to Shevchenko in Buenos Aires and in Apostoles, an Argentinian commemorative Shevchenko stamp, and the cover and frontispiece of Vira Vovk's translation of "The Dream."

- A1195. Polyakov, Mark.** "Ivan Franko—a literary genius." *Ukrainian Canadian* 38.701 (195) (July-August 1986): 12–15. illus., port.

On the occasion of the 130th anniversary of Franko's birth. Franko is characterized by Polyakov as "one of the most beloved and widely read of the Ukrainian classics," "an amazingly versatile writer" who "brought a daring and original approach to whatever he turned to." Franko, says Polyakov, "opposed all manifestations of xenophobia..." and was "a profound interpreter of the world's greatest literary works." With Franko's portrait on p. 13.

- A1196. Polyanker, Grigoriy.** "Jewish literature in Ukraine." *Ukraine* 6(142) (June 1988): 34–36. illus.

The article focuses on literature written in Yiddish, but also includes comments about translations of Ukrainian literature into Yiddish and about Jewish-Ukrainian literary relations.

- A1197. Popovych, V.** "Hordynsky, Sviatoslav." *Encyclopedia of Ukraine* 2 (1988): 221–222. Port.

Sviatoslav Hordyns'kyi (b. 1906) was a painter as well as a poet and literary scholar. "In its restraint and polish," says Popovych, Hordyns'kyi's poetry is "close to that of the Neoclassicists." The article provides bio-bibliographical data and is illustrated with a reproduction of Hordyns'kyi's self-portrait dated 1960.

- A1198. Poppe, Andrzej.** "On the title of grand prince in the *Tale of Ihor's Campaign*." *Eucharisterion: Essays Presented to Omeljan Pritsak. Harvard Ukrainian Studies* 3/4 (1979–1980). Part 2: 684–689.

According to Andrzej Poppe, only one person—Vsevolod, the ruler of Vladimir-Suzdal' Rus' and son of Iurii Dolgorukii—is given the title "grand prince" in *Slovo o polku Ihorevim*. "The anonymous author's knowledge of the titles of Rus' princes in the final decades of the twelfth century is clearly consistent with the actual historical situation," says Poppe.

- A1199. Poppe, Nicholas, Jr.** "A survey of studies of Turkic loan words in the *Slovo o polku Igoreve*." *Central Asiatic Journal* 28.1–2 (1984): 89–99.

"The text of the *Slovo* contains 40 to 45 words which have been discussed as possible Turkic borrowings," says

the author. "The majority of these words are appellative nouns and anthroponyms, specifically names, titles, and designations of tribes. Most lexical items refer to the Turkic Kumans (*polovci*), since the epic describes the military campaign of 1185 AD against them." The author critically surveys the lexical studies and concludes that "discovery of these archaic lexical elements is a powerful, and indeed irrefutable, argument in favor of accepting the antiquity as well as the authenticity of the *Slovo*..."

**A1200. "Poznanskaia, Maria Avvakumovna."** *Who's Who in the Soviet Union* (1984): 263.

A bio-bibliographical note (10 lines) about the poet Mariia Poznanska (b. 1917).

**A1201. "President of International PEN writes to M. Gorbachev concerning Vasyl Stus."** *Ukrainian Review* (London), 36.1 (Spring 1988): 92–93.

Unsigned news item containing a partial text of a letter from Francis King, president of International PEN, dated 16 December 1987. King appeals for permission to have the remains of Vasyl Stus transferred for burial in Kyiv and to have Stus's confiscated works returned to his widow, Valentyna Popeliuk.

**A1202. "Prigara, Maria Arkadevna."** *Who's Who in the Soviet Union* (1984): 264.

A bio-bibliographical note (9 lines) about the children's writer Mariia Pryhara (b. 1908).

**A1203. Pritsak, Omeljan.** "The Igor Tale." *Roman Jakobson: What He Taught Us*. Ed. by Morris Halle. *International Journal of Slavic Linguistics and Poetics* 27 (1983). Supplement. 30–37.

For Roman Jakobson, says Pritsak, "The IT [i.e., the Igor Tale, *Slovo o polku Ihorevym*] became his passion and obsession. He was able to provide the essential exegesis of the IT and hence the authenticity of the tale became a dogma for him. He then demanded that his colleagues share his belief and aid him in the holy war against the infidels who dared to question it. R.J.'s colleagues will always recall how often their stand on the IT was for him the basis of either a *casus belli* or a lasting friendship." Pritsak provides a survey of the scholarly discussion about the authenticity of the *Slovo* and concludes that Roman Jakobson's work was groundbreaking in this "very complex and difficult field of research."

**A1204. Pritsak, Omeljan.** "Introduction" / by Omeljan Pritsak and Bohdan Struminsky. *Lev Krevza's "Obrona iednosci cerkiewney" and Zaxarija Kopystens'kyj's "Palino.'ija."* Cambridge, MA: Distributed by the Harvard University Press for the Ukrainian Research Institute of Harvard University, c1987. (Harvard library of early Ukrainian literature. Texts, v. 3). xi–liii.

Part I (pp. xi–xxix) by Omeljan Pritsak. Part II (pp. xxx–liii) by Bohdan Struminsky. The volume includes facsimile texts of Krevza's work published originally in Vilnius in 1617 and of Zakhariia Kopystens'kyi's *Palinodiia*, which, according to Pritsak, is a "newly discovered manuscript," written in 1620–27 but never hitherto published. Pritsak characterizes both these works as "two outstanding examples of the polemical literature which marked the highly-charged debate among Ukrainian and Belorussian Christians in the Polish-Lithuanian Commonwealth after the Union of Brest in 1596." Krevza, says Pritsak, presents the position of the Uniates, while Kopystens'kyi speaks for the Orthodox. The two works are interrelated, since, according to Pritsak, Kopystens'kyi's work was "a direct, point-by-point response to Krevza's text." Pritsak discusses the place of both these works in the development of Ukrainian polemical literature, the reasons why *Palinodiia* remained unpublished, and the fate of its autograph. Struminsky discusses printed versions of *Palinodiia* and provides biographies of both authors, Lavrentij (Lev) Krevza Bejda Revus'kyi, whose year of death was 1639, and Zakhariia Kopystens'kyi, born ca. 1585.

**A1205. Pritsak, Omeljan.** "Introduction: Pylyp Orlyk's concept of the Ukrainian present, past, and future." *The Diariusz Podroźny of Pylyp Orlyk (1727–1731)*. Cambridge, MA: Distributed by the Harvard University Press for the Ukrainian Research Institute of Harvard University, c1988. xv–xxvii. (Harvard library of early Ukrainian literature. Texts. v. 6).

In a volume that continues the facsimile edition of Pylyp Orlyk's travel diary and covers the years 1727–1731, Omeljan Pritsak discusses the evolution of Orlyk's political views, especially his notion of Cossack Sarmatism, which was designed to bring about "an autonomous and secular Cossack-Ukrainian state." [See also A1495].

**A1206. Prochazka, Helen Y.** "Warrior idols or idle warriors? On the cult of Saints Boris and Gleb as reflected in the old Russian military accounts." *Slavonic and East European Review* 65.4 (October 1987): 505–516.

How Saints Borys and Hlib emerged as cult figures and patriotic models for what the author calls "old Russian



military accounts." With references to *Chenie, Skazanie, Povest o razorenii Riazani Batyiem, Suzdal'skaia letopis', Halyts'ko-Volyns'kyi litopys*, etc.

- A1207. Prokop, Myroslav.** "Dissident movement." / M. Prokop. *Encyclopedia of Ukraine* 1 (1984): 677-680. Biblio.  
Political dissent in the Ukrainian Soviet Socialist Republic was expressed frequently as a "struggle for freedom of intellectual creativity" and as a "movement for the rebirth of Ukrainian culture" and defense of the Ukrainian language. Prokop's three-page article on dissent surveys, among other things, dissident activities of Ukrainian writers.
- A1208. Prokop, Pat.** "The kobzars." *Ukrainian Canadian* 36.675 (169) (March 1984): 29-31. illus.  
About Taras Shevchenko and the kobzars of Ukraine, for juvenile readers.
- A1209. Prokopenko, Yuri.** "Humor is his calling." *Ukraine* 10 (74) (October 1982): 13. port.  
About the satirist Fedir Makivchuk on the occasion of his 70th birthday. Makivchuk is characterized as a "gifted writer," the author of "many fine books," who can "create a vivid image in a few words...seeks to reveal the root of all evil," and fights it "with the help of bitter, scathing laughter." With a large color portrait of Fedir Makivchuk.
- A1210. "Prominent writers expected in Canada."** *Ukrainian Canadian* 41.728 (222) (January 1989): 19.  
Unsigned news item about the visit to Canada of I. Dziuba, M. Zhulyns'kyi, R. Ivanchenko and I. Rymaruk.
- A1211. Prydatkevych, H. O.** "Koliadky and shchedrivky." *Promin'* 30.1 (January 1989): 15.  
Reprinted from the January 1957 issue of the *Ukrainian Trend*.
- A1212. Prydatkevych, H. O.** "Koliadky and shchedrivky." *Promin'* 24.1 (January 1983): 15-16.  
Attributed both to the January 1957 issue of the *Ukrainian Trend* and to *Ukrainian Weekly*.
- A1213. Prymak, Thomas M.** "Ivan Franko and mass Ukrainian emigration to Canada." *Canadian Slavonic Papers* 26.4 (December 1984): 307-317.  
Ivan Franko wrote a series of articles (for the Polish paper *Kurier Lwowski* and the German Viennese papers *Arbeiter Zeitung* and *Die Zeit*) defending the right of Ukrainian peasants to emigrate from Austrian Galicia to Canada.
- A1214. Prymak, Thomas M.** "Nicholas Kostomarov, historian of Ukraine." *Forum* 70 (Summer 1987): 20-23. illus., port.  
A biography of Mykola Kostomarov, characterized here as "one of the most widely read historians of pre-revolutionary Russia." Kostomarov, a friend of Shevchenko and P. Kulish and a member of the Brotherhood of Saints Cyril and Methodius, was also the author of poetry in Ukrainian and of a historical novel, *Sava Chalyi*. The article is illustrated with two portraits of Kostomarov (one a drawing by V. S. Kravchenko, the other a lithograph by P. F. Borel) and a facsimile of a page from one of Kostomarov's manuscripts.
- A1215. Pugh, Stefan M.** "The language of Meletij Smotryc'kyj: a linguistic analysis." / Stefan Morgenschweis Pugh. *Dissertation Abstracts International* 45.8 (February 1985): 2512A.  
An abstract of a 1984 Ph.D. dissertation written at the University of North Carolina at Chapel Hill. (286 p). [The dissertation is available in print or on microfilm from University Microfilms International, order no. DA8425510]. According to this abstract, the study is a linguistic analysis of the Ruthenian language of Meletii Smotryts'kyi, with an emphasis "on its phonological and morphological aspects." The author's conclusion is that Meletii Smotryts'kyi's language can be described more accurately as "Ukrainian-Ruthenian."
- A1216. Pugh, Stefan M.** "The Ruthenian language of Meletij Smotryc'kyj: Phonology." *Harvard Ukrainian Studies* 9.1/2 (June 1985): 53-60.  
An analysis of two texts written in Ruthenian by Meletii Smotryts'kyi in an attempt to characterize his language as either "Ukrainian-Ruthenian" or "Belorussian-Ruthenian." The author's conclusion is that "we may be justified in labelling the phonological component of Smotryc'kyj's language as 'Ukrainian-Ruthenian'; the only 'Belorussian' phonological features occurring in his texts are also characteristic of Ukrainian."

- A1217. Pylypiuk, Natalia.** "Eucharisterion, albo, Vdjačnost'. The first panegyric of the Kiev Mohyla School: its content and historical context." *Harvard Ukrainian Studies* 8.1/2 (June 1984): 45–70.

*Eucharisterion, albo, Vdiachnost'* was a pamphlet published in 1632 by the Caves Monastery in Kyiv. It contains a set of poems recited by students of the newly established *gymnasium* at an Easter program to honor the archimandrite Petro Mohyla, the school's founder. Pylypiuk provides a bibliographical description of the pamphlet and a detailed analysis of its contents, discussing the possible authorship of Sofronii Pochas'kyi (Sofronij Počas'kyj in text). She characterizes *Eucharisterion* as a panegyric, "a complex work that mixes history and politics with rhetorical tradition." In Pylypiuk's view, however, "the work harbors a complex allegorical statement on the founder of the Kiev school and the institution itself, and sheds light on the historical circumstances that motivated its composition."

- A1218. Pyrih, Liubomyr.** "Translators of Shevchenko." / Lyubomir Pyrih. *Ukraine* 3 (43) (March 1980): 28. illus.

An article about translators of Shevchenko who have been honored with postal stamps or postal envelopes. Illustrated with USSR stamps depicting Valerii Briusov of Russia, Ianka Kupała and Iakub Kolas of Belarus, Ovanes Tumanian of Armenia, a Polish stamp with the likeness of Stefan Żeromski, and a DDR stamp with the portrait of Erich Weinert. Next to this article, on the inside back cover, there is a full-page depiction of the Taras Shevchenko monument in Kharkiv in full color.

- A1219. Pyziur, Eugene.** "Taras Shevchenko and Edmund Burke: similarities and contrasts in their ideas of nation." *Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 14.37–38 (1978–1980): 11–38.

In his *Reflections on the Revolution in France*, published originally in London in 1790, Edmund Burke defined the nation as "a partnership not only between those who are living, but between those who are living, those who are dead, and those who are to be born," says Pyziur. This, in Pyziur's view, may have influenced the title of Shevchenko's poem *Poslaniie* (Epistle) "To the dead, to the living and the unborn fellow-countrymen." The author, a political scientist, analyzes Shevchenko's *Poslaniie* "from the standpoint of political theory," stressing "the similarities as well as the contrasts of the political ideas of Shevchenko and Burke."

## R

- A1220. Radchenko, V. G.** "Havryliuk, Oleksandr Akymovych." *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 212–213.

According to Radchenko, Oleksandr Havryliuk (1911–1941) was a poet "noted for his political and revolutionary verse" whose works "depicted the struggle of revolutionaries against the police regime in the concentration camp where he was imprisoned, and vividly affirmed the power of communist ideas."

- A1221. Rafal's'kyi, Viktor.** "Viktor Rafalsky: I am still holding on. Give me a hand" / V. Rafalsky. *Smoloskyp* 6.24 (Summer 1984): 1.

A letter dated March 1984 and addressed to the U.N. Commission on Human Rights from Viktor Parfenovych Rafalsky, with a brief editorial note. The note identifies Rafal's'kyi as a teacher and writer born in 1919 who has been imprisoned in psychiatric institutions for 24 years. The letter is a plea for help in securing his release, as well as "to demand from the Soviet authorities the return...of my literary archives which are at state security headquarters for Lviv region." Rafal's'kyi gives a list of his unpublished manuscripts, which include two novels, one novel-poem, a story and four plays. The Ukrainian section of the same issue of *Smoloskyp*, in a Ukrainian version of the same letter, gives the original titles of these works as follows: "Zoik i liut," "Nezvychnai pryhody tr'okh obormotiv u kraini chudes," "Svitanok," "Kyrpil's'ka liudyna," "Zakuvala ta syva zozulia," "Roman Sarmat," "Chortenia," and "Zhertsia Eskulapa"; the last four works are plays.

- A1222. Raycheba, Helen.** "Nadia Svitlychna and Amnesty International." *Promin'* 24.1 (January 1983): 16–17.

A report about an interview with Nadia Svitlychna in which she discusses the plight of Ukrainian writers, Soviet prisoners of conscience, Ivan Svitlychnyi, and Ievhen Sverstiuk.

- A1223. "Reactions to death of Vasyl Stus: Helsinki Group's Representation: Statement and appeal." *Vira = Faith*** 11. 4 (40) (October–December 1985): 15–16.

- A1224. "The reality of socialist realism."** *Ukrainian Review* (London), 28.3 (Autumn 1980): 45-46; 28.4 (Winter 1980): 27-29.

A section devoted to literature of an anonymous document smuggled out of the Soviet Union. Says the anonymous author (according to an editorial note, a political prisoner): "The methods of socialist realism—expressed through party directives and party dogma—force our literature and its creators to perform narrow, definitive functions, which they are forced to fulfill assiduously." The document, published under the title "The Frontiers of culture" in several issues of the *Ukrainian Review*, is a major critical statement on the state of Ukrainian culture in the Soviet Union.

- A1225. Reeder, Roberta.** "Shadows of forgotten ancestors: a study in the supernatural." *The Supernatural in Slavic and Baltic Literature: essays in honor of Victor Terras*. Ed. by Amy Mandelker and Roberta Reeder. Columbus, OH: Slavica Publishers, 1988. 362-393.

A detailed comparison, scene by scene, of the film by Sergei Paradzanov with the original literary version of Mykhailo Kotsiubyns'kyi's *Tini zabutykh predkiv*. "One of the great achievements of both versions," says Reeder, "is their ability to overcome the temptation to use Hucul folklore as mere decoration, as an exotic background to a tragic love story. Instead it is an organic component of the plot, providing symbolic images and rituals that convey the basic themes. Both artists also avoid a melodramatic treatment of the sex and violence in the story, and render such scenes discreetly through suggestion and innuendo."

- A1226. "Reminiscences (Excerpts)."** *Ukraine* 3 (151) (March 1989): 10-12, 26-28. illus., ports. (part col.)

Comments about Shevchenko from the memoirs of his contemporaries: Oleksander Lazarevs'kyi, Mykhailo Chalyi, Mykola Kostomarov, Fedir Lazarevs'kyi, Mykhailo Lazarevs'kyi, Agaf'ia Uskova, Bronisław Zaleski, Ekaterina Junge (née Tolstaia), Longin Pantelev, and Ivan Turgenyev. Each author is introduced with a brief biobibliographical note. The excerpts are translated from a Russian book of memoirs about Shevchenko. Illustrated with seven Shevchenko drawings and watercolors, his self-portrait and pencil drawing of his father, as well as portraits of M. Lazarevs'kyi, A. Uskova, B. Zaleski, Fedor Tolstoi, Ira Aldridge and Ivan Turgenyev.

- A1227. Repka, William.** "At the Shevchenko Museum." *Ukrainian Canadian* 34.656 (150) (June 1982): 16-17. illus.

An article adapted from a story about the Shevchenko Museum in Oakville/Palermo, Ontario, published originally in the July-August 1976 issue of the *Ukrainian Canadian*.

- A1228. "Resolutions adopted by the Writers' Plenum."** *Soviet Ukrainian Affairs* 1.3 (1987): 24-25.

Translated excerpts from the resolutions of the Plenum of the Writers' Union of Ukraine published in *Literaturna Ukraina* of 9 July 1987 under the title "Postanova Plenumu Pravlinnia Spilky Pys'mennykiv Ukrainy." The resolution demands official status for the Ukrainian language and the active fostering of Ukrainian in all spheres of life, especially media and government.

- A1229. "Responses."** *Ukraine* 11 (147) (November 1988): 31. illus.

About readers' reactions to the article "Mahakavi Taras in India," published in *Ukraine* (no. 8, 1987) [cf. A380]. "Responses" contains a letter to the editor from Buddanna Hingamire, a translator of Shevchenko into the Kannada language.

- A1230. "Responses."** *Ukraine* 6 (154) (June 1989): 40. Illus.

A reader's comment on the article "Ukrainian poetry in the Netherlands," published in the September 1988 issue of *Ukraine*. [cf. A1684].

- A1231. "Restructuring in Ukraine: an overview."** / R. K. *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 10-11.

Brief news items digested from Soviet Ukrainian press, mostly on language and literature.

- A1232. "The Resurrection of Boyan."** *Smoloskyp* 2.8 (Summer 1980): 5. port.

An unsigned note to accompany a translation of Ivan Svitlychnyi's poem "The Resurrection of Boyan" [cf. T559]. The note provides some data about Svitlychnyi's literary activities and his imprisonment by the Soviet regime. "In his poem 'The Resurrection of Boyan,'" says the anonymous author of the note, "Ivan Svitlychnyi allegorizes a dilemma experienced by a contemporary Soviet Ukrainian writer. The pressures and rewards of serving the state, which often force the writer to limit his creative capabilities, come in conflict with the writer's consciousness of the historic past of his nation and with the natural instinct to write without artificial restraints."



- A1233. Revutsky, Valerian.** "Berezil." / V. Revutsky. *Encyclopedia of Ukraine* 1 (1984): 207–208. 3 illus. Biblio.  
Berezil' was a modern Ukrainian theater established in 1922 by Les' Kurbas. It was active in Kyiv from 1922 to 1926 and then in Kharkiv until 1933. Berezil's artistic method, according to Revutsky, was "to synthesize speech, movement, gesture, music, light, and decorative art into one rhythm or a simple, dramatic language, based on the belief that the theater shapes rather than reflects life."
- A1234. Revutsky, Valerian.** "The first stagings of Shakespeare in Ukraine." *Ukrains'ka shekspiriiana na zakhodi*, 1. Comp. and ed. by Yar Slavutych. Edmonton: Slavuta for the Ukrainian Shakespeare Society, 1987. 14–19.  
Revutsky surveys the staging of Shakespearean plays in the Ukrainian language in the period from 1920 to 1944. The focus of the article is on the productions themselves, the portrayal of the main characters, and the reception by theater critics and the public.
- A1235. Revutsky, Valerian.** "Kavaleridze, Ivan." / V. Revutsky. *Encyclopedia of Ukraine* 2 (1988): 431. Illus. Biblio.  
The sculptor Ivan Kavaleridze (1887–1978) was also a film director and the author of several heroic dramas.
- A1236. Revutsky, Valerian.** "Kropyvnytsky, Marko." / V. Revutsky. *Encyclopedia of Ukraine* 2 (1988): 673–674. Port. Biblio.  
Marko Kropyvnyts'kyi (1840–1910) was an actor, stage director and playwright. According to Revutsky, "he wrote over 40 original plays and stage adaptations which are recognized as classics of 19th-century Ukrainian drama." He "subordinated his depiction of reality to the standards of romantic theater," says Revutsky.
- A1237. Revutsky, Valerian.** "Kulish, Mykola." / V. Revutsky, R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 708. Port. Biblio.  
Mykola Kulish (1892–1937), according to the authors, wrote 13 plays and "gained fame after the stage success in 1924 of his first play, '97.'" It was in his 'national' trilogy, however—"Narodnii Malakhii, Myna Mazailo and Patetychna sonata, written while Kulish was a close associate of Kurbas," says the article, "that his exceptional talent and originality as a dramatist became evident." "In *Narodnii Malakhii* Kulish satirized the contradictions between Ukrainian national aspirations and Soviet reality. In *Myna Mazailo* he satirized the political and social impact of the policy of Ukrainization. In *Patetychna sonata* he depicted, using elements of both modern experimental theater and traditional Ukrainian puppet theater (*vertep*), the chaos and political conflicts of the revolutionary period in Ukraine." The content of the trilogy, say Revutsky and Senkus, "was subject to a great deal of Stalinist invective, and it was for writing these plays and his close association with Khvylovy that Kulish became a victim of the terror."
- A1238. Revutsky, Valerian.** "The theater." / Valerian Revutskyi. *Ukraine: A Concise Encyclopedia*. Editorial staff: Halyna Petrenko et al. Clifton, NJ: Ukrainian Orthodox Church of the USA, United Ukrainian Orthodox Sisterhoods of the USA, 1987? 172–185. illus., ports.  
A historical survey of Ukrainian theater and drama. Among the b/w illustrations are portraits of Ukrainian playwrights: Kropyvnyts'kyi, Sadovs'kyi, Karpenko-Karyi, Staryts'kyi, and Saksahans'kyi.
- A1239. Riabchuk, Mykola.** "Let's deregulate." *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 24–25.  
Excerpts from his "Khodinnia na rukakh, chy perebudova bez perebudovy," originally published in *Literaturna Ukraina*, 26 March 1987, p. 3. The article deals with what the author considers to be shortcomings in Ukrainian literature and unrealistic bureaucratic measures to resolve them.
- A1240. Riabchuk, Mykola.** "Literary politics as illustrated through Oles' Honchar's *Sobor*." *Soviet Ukrainian Affairs* 1.4 (Winter 1987): 19–21.  
A long abstract of the article "Sobor u ryshtuvanniakh," published originally in Ukrainian in *Sotsialistychna kul'tura* (no. 11, 1987). The negative reaction to *Sobor*, in Riabchuk's view, was due to several factors: the stature of Honchar, the difficult theme broached, the true nature of the conflicts treated, the novel's social responsiveness and the fact that Soviet bureaucrats could identify with the novel's anti-hero.
- A1241. Riabchuk, Mykola.** "On art, truth, and contemporary times." *Soviet Ukrainian Affairs* 1.1 (Spring 1987): 10–12.  
Excerpts from an interview with Iurii Shcherbak published originally in *Sotsialistychna kul'tura* (no. 1, January

1987: 2-5). The conversation focuses on Chornobyl' and the contemporary state of Ukrainian literature, discussing the "external" and "internal" reasons for its decline.

- A1242. Riabchuk, Mykola.** "What do Russians know about Ukrainian literature?" *Soviet Ukrainian Affairs* 2.2 (Summer 1988): 26-28.

Excerpts from an article published originally in Russian in *Druzhba narodov* (no. 5, 1988) under the title "Ukrainskaia literatura i malorossiiskii 'imidzh.'" According to Riabchuk, "even educated and intelligent people in Russia—even writers and people who are active in the area of culture—know practically nothing about Ukraine." In addition, says the author, there is a prejudice against Ukrainian culture as "something somehow provincial and inconsequential."

- A1243. "Riabokliach, Ivan Afanasevich."** *Who's Who in the Soviet Union* (1984): 273.

Nine lines about the writer Ivan Riabokliach, born in 1914.

- A1244. "Rights activists seek U.N. intercession of dissident deaths in Ukraine."** *Smoloskyp* 7.26 (Winter 1985): 7.

A letter dated 10 December 1984 addressed to the Secretary-General of the United Nations, Javier Pérez de Cuéllar. The letter attempts to bring several recent deaths of human-rights activists in Ukraine to world attention. Among those listed as "either murdered or driven to suicide" are several Ukrainian writers, e.g., Iurii Lytvyn, Valerii Marchenko, and Volodymyr Ivasiuk. Among those listed as crippled for life is Ivan Svitlychnyi; among those still alive but threatened are Vasyli' Stus, Iurii Badz'o and Mykola Rudenko. The letter demands investigation of the deaths and the involvement of the International Red Cross to improve the safety and medical care of these political prisoners. The letter is signed by Nadiia Svitlychna and Nina Strokata-Karavans'ka on behalf of the External Representation of the Ukrainian Helsinki Group, Andrew Zvarun on behalf of the Smoloskyp Organization for Defense of Human Rights in Ukraine, and Ihor Olshaniwsky on behalf of Americans for Human Rights in Ukraine.

- A1245. Robinson, A. N.** "Gudzii, Nikolai Kallinikovich." *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 132-133.

About Mykola Gudzi (1887-1965), characterized by the author as a Russian and Ukrainian literary historian whose studies "focused on old Russian literature, particularly the Tale of Igor's Campaign...."

- A1246. Romanchenko, Ivan.** "Drahomanov, Mikhailo Petrovych." / I. S. Romanchenko. *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 6 (1982): 7-8. Biblio.

A two-page article about Mykhailo Drahomanov (1841-1895), "Ukrainian historian, folklorist, critic, publicist and politician." Drahomanov is characterized as "an idealist who understood history as a gradual evolution of political and moral ideas subject to the laws of progress." In his literary criticism, says the author, "Drahomanov fought for the establishment of realism in Ukrainian literature, for national character in the spirit of the ideas of Russian revolutionary democracy, for the unity of Ukrainian and Russian literature, and against reaction, conservatism, national narrow-mindedness and nationalism...." According to this author, "some of Drahomanov's literary judgments are questionable, such as his underestimation of Shevchenko's poetry...." The author mentions Drahomanov's influence on Lesia Ukrainka, Ivan Franko and Mykhailo Pavlyk. In his opinion, "Drahomanov's enormous publicistic legacy is highly contradictory." "Not all that Drahomanov wrote has stood the test of time, but as a literary critic of liberal tendency he occupied a visible place in the history of Ukrainian literature," says the author.

- A1247. Romanchenko, Ivan.** "Gorlenko, Vasilii Petrovych [also Horlenko]." / I. Romanchenko. *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 13-14.

About the Ukrainian literary critic, ethnographer and art scholar Vasyli' Horlenko (1853-1907). (21 lines, including bibliographical references).

- A1248. Romanenchuk, Bohdan.** "*Estetychni pohliady Lesi Ukrainky*" *Lesia Ukrainka, 1871-1971*. Philadelphia: Svitoyi Komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971-1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 38-39.

English summary of a Ukrainian article about Lesia Ukrainka's aesthetic views.

- A1249. Romanenchuk, Bohdan.** "Les'a Ukrajinka and French literature." *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 798–799. (Ukrainian Free University. Studia, 10)

English summary of a Ukrainian article. Lesia Ukrainka translated French writers into Ukrainian and wrote articles about French literature. According to Romanenchuk, she was especially interested in the image of women in the works of French writers of the seventeenth, eighteenth and nineteenth centuries.

- A1250. Romanenchuk, Bohdan.** "Lesia Ukrainka and French literature." *Ukrainian Quarterly* 41.3–4 (Fall-Winter 1985): 224–231.

An analysis of Lesia Ukrainka's self-taught knowledge of French literature, based on her translations from the French, her published articles and book reviews, and her comments made in private correspondence.

- A1251. Romanyshyn, Oleh S.** "Don Quixote in Ukrainian literature: a bibliographical and thematic review." / Oleh S. Romanyshyn. *Studia Ucrainica* 3 (1986): 59–76.

There are, according to the author, 62 titles in Ukrainian literature dealing with the theme of Don Quixote and related topics, composed by 53 writers, poets, playwrights and essayists. That number includes 41 poems, 5 novels and short stories, 3 plays, 10 essays, one tale, one literary discourse, and one autobiography. The article provides a bibliographic survey of these works.

- A1252. Romanyshyn, Oleh S.** "Historical background to Spanish-Ukrainian cultural and literary relations." *Ukrainian Quarterly* 45.1 (Spring 1989): 13–29; 45.2 (Summer 1989): 176–194.

A survey from the fifth century to the early 1960s. The focus, however, is on political and general relations. The title is misleading: there is no discussion of literary relations per se or of translations of literary works to and from Spanish.

- A1253. Romanyshyn, Oleh S.** "Re-creation of the Don Quixote theme in Ukrainian literature." / Oleh Swiatoslaw Romanyschyn. *Dissertation Abstracts International* 41.2 (August 1980): 671A.

A half-page abstract of a 1980 University of Toronto Ph.D. dissertation [length of dissertation and order number not indicated]. According to the abstract, Romanyshyn's dissertation provides bibliographical data on 66 known translations and adaptations of the Cervantes novel. The author considers Ivan Franko's *Pryhody Don Kikhota* "the single most important poem on the theme of Don Quixote in Ukrainian literature." According to Romanyshyn, "Within the framework of Quixotic concepts and symbols the knight is portrayed in a variety of roles—from the eternal rebel and the archetypal fighter for truth, justice and human dignity to a genial fool and even a false 'messiah.'"

- A1254. Rosalion, Olesia.** "The dramaturgy of grief: Vasyl Stefanyk's *Syn*." *Journal of Ukrainian Studies* 10.1 (Summer 1985): 39–48.

A study of Stefanyk's short story "Syn" in terms of its dramatic qualities. The author proposes "to describe the structure of Stefanyk's management of the theme of grief by means of a dramatic model and to show the possibilities of interpreting the emotive strategy thus revealed as a key to what has been called the 'philosophical subtext' of the novella."

- A1255. Rozumnyj, Jaroslav.** "Drach, Ivan Fedorovych." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 6 (1982): 1–6.

"In Drach's world view being a poet is a matter of destiny rather than a choice of profession," says Rozumnyj. "This view of the poet assumes a transformation through a variety of hypostases, although three are especially recurrent. The first is that of black destiny, understood as obligation, which hurls the poet into every remote corner of life, where his scalpel-edged pen must dissect the 'days of blackness' and 'the days of warmth'...creating a new world and a new man.... This is the poet's active, reformist function. Another hypostasis is to be either a mould into which the given era pours its heterogeneous content...or a mirror which must reflect relevantly the problems of the time. The third hypostasis of the poet's destiny is to be the seeker of beauty who discovers it for himself and shares it with his reader...."

- A1256. Rozumnyj, Jaroslav.** "Franko, Ivan Yakovych." / Jaroslav Rozumnyj [sic]. *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 8 (1987): 19–28. Biblio.



A ten-page article on Ivan Franko, with detailed biographical and bibliographical information. "As a poet and prose writer," says Rozumnyj, "Franko ranks first among Ukrainian writers of the second half of the 19th century." "Franko was a master and innovator in poetry, prose and drama," but in Rozumnyj's view, "had it not been for the poor state of the Lvov theater at that time, drama would have become his main literary mode. His dramaturgical inclinations are apparent in all his great poems, both in terms of technique and of structure." The author claims that "Franko's collections of poetry are so different from each other in form and style that in reading them one has the impression of encountering a succession of different poets. We see in his works a development of form, a coming together of lyrical themes and themes from other spheres of his activity, including the publicistic and the scholarly.... In the lyrical poems of *Withered Leaves*, in some of his cycles of intimate lyrical poetry and in his collections *My Emerald* and *From the Days of Sorrow*, we observe an extraordinary evolution and artistic richness. His achievements were not equalled even by the later generation of modernist poets....," says Rozumnyj. In Franko's epic poetry, according to the author, the central theme is "the search for an understanding of others and the self and the doubts, pains and disillusionment that accompany that search." Rozumnyj ranks Franko's prose works "among the highest achievements of Ukrainian prose in the nineteenth century because of their thematic breadth, richness of genre, variety of characterization, artistic invention and psychological insight into human behavior."

- A1257. Rozumnyj, Jaroslav.** "From symbolism to existentialism: Christian elements in 20th century Ukrainian poetry." *Zbirnyk prats' Iuvileinoho Kongresu = Jubiläumssammelwerk der Kongreßbeiträge* / Ed. Wolodymyr Janiw. Munich: Naukovyi Kongres u 1000-littia Khryshchennia Rusy-Ukrainy u spivpratsi z Ukrains'kym Vil'nym Universytetom, 1988/1989. 514-515.

English summary of a Ukrainian article.

- A1258. Rozumnyj, Jaroslav.** "The return of a symbol: Shevchenko's Kateryna in contemporary Soviet Ukrainian literature." *In Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 129-142.

Rozumnyj aims in this essay "to analyze the origins and the variants of Shevchenko's heroine Kateryna and to draw the parallels or diagonals along which the characters bearing this name move, both in Shevchenko's works and in later Ukrainian literature, particularly in the poetry of the 1960s." There are two contrasting views of Kateryna in Shevchenko's works, says Rozumnyj. The first profile of Kateryna is that of a guardian "watching over the spiritual treasures of the past" and symbolizing "traditional ideals of femininity and maternity." The second profile of Kateryna is that created in the poem of the same name. It treats "a young girl dishonoured and abandoned by a Russian officer, and her journey towards death," says Rozumnyj, and it is "the embodiment of a nation that is not free." Both profiles, says Rozumnyj, "have haunted the imagination of Ukrainian writers for over a hundred and fifty years." He discusses the use of this symbol in the works of Mykola Khvylovyi, Vasyli Stefanyk, Sava Holovaniv'skyi, Oleksandr Dovzhenko, Mykola Vinhranov'skyi, Vasyli Holoborod'ko, Leonid Kysel'ov and Ivan Drach. Some fragments of Vinhranov'skyi's and Holoborod'ko's poems are quoted with literal prose translations. [cf. T635, T139].

- A1259. "Ruban, Vasiliy (Vasyl')."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 477.

Data about dissident activities of the poet Vasyl' Ruban, born in 1942. (5 lines).

- A1260. Rubchak, Bohdan.** "Homes as shells: Ukrainian émigré poetry." *New Soil—Old Roots: The Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj with the assistance of Oleh W. Gerus and Mykhailo H. Marunchak. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 87-123.

"The specific exile of the émigré poet," according to Rubchak, is a state of alienation in which the haven of mutual culture, the home of the linguistic environment, "has become the shell of a snail: self-generated, mysteriously involuted, intimately personal." The home of Ukrainian émigré poets is Ukraine, "Ukraine as an imagined past" (as in the poetry of Malaniuk, Stefanovych, and Iurii Klen, which is discussed in some detail), or "Ukraine as a certain Messianic emotional state" (Lesych, Os'machka and Leonid Poltava are discussed in this context), or finally "Ukraine as an abstract, almost completely intellectualized concept" (as in the poetry of the New York Group, represented in this essay by Yuriy Tarnawsky, Emma Andriev'ska and Patrytsiia Kylyna). A subsection of the essay discusses a group of poets outside the foregoing classification, with emphasis on the poetry of Oleh Zuiiev'skyi and Vasyl' Barka. The study is interspersed with translations of specimens of the poetry of Malaniuk [cf. T304], Stefanovych [cf. T527], Lesych [cf. T281], Os'machka [cf. T362], Poltava [cf. T400], Zuiiev'skyi [cf. T674], Barka [cf. T010], Yuriy Tarnawsky [cf. T581], Andriev'ska [cf. T002, T003], and Roman Baboval [cf. T009].

- A1261. Rubchak, Bohdan.** "Reveries of the earth: three Slavic versions." *Poetica Slavica: Studies in Honour of Zbigniew Folejewski*. Ed. by J. Douglas Clayton and Gunther Schaarschmidt. Ottawa: University of Ottawa Press, 1981. (Comparative literature, no. 2). 127–161.

A comparative study of the Russian poet Velimir Khlebnikov, the Ukrainian poet Bohdan Ihor Antonych and the Polish poet Jerzy Harasymowicz. According to Rubchak, there is "a surprising number of thematic similarities" between the poetry of Khlebnikov, Antonych and Harasymowicz. "One can speculate about Antonych having influenced Harasymowicz directly," says Rubchak, while closer scrutiny of the Russian poet, in Rubchak's view, "reveals that Khlebnikov's pervasive thematic concerns frequently antecede those of the other two poets." Rubchak's study, however, is not an attempt "to disclose evidence of influences" or "to point out random thematic parallels." The study, based on a contemporary philosophy of poetry expounded by Gaston Bachelard, is, in Rubchak's words, "a survey of the poets' common tendency of motifs and images toward the elemental ethos of the earth (so obviously founded in the three cases on Slavic myths)—of gestation, birth, maturation, and decay on the surface, the more rapid and less predictable movement of high flight, and the slower, dreaming ripening within the depths.... Situated in the present, and hence beginning with it, each poet envisions futurity as the ultimate horizon of desire. Those visions, in their turn, are generated by a reimagined past, reaching beyond reveries of a personal childhood toward the birth and childhood of the earth itself..." The article is interspersed with quotations of poetry in the original languages (Russian and Ukrainian in transliterated form), with English literal prose translations provided in brackets. For fragments of Antonych's poetry, see T004.

- A1262. Rubchak, Bohdan.** "Taras Shevchenko as an émigré poet." *In Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 21–56. Biblio. notes.

The text of Shevchenko's works, says Rubchak, shows "that not only did Shevchenko regard himself as an actual émigré in Petersburg, but that he pushed that attitude, that psychological self-positioning, to its very limits." Rubchak poses and attempts to answer a set of questions dealing with Shevchenko's "attitude toward his homeland and toward his host country," "his attitudes toward time and space," his "self-image as a writer," "his view on his actual and implied readers, on the languages of his homeland and his host country (and consequently on the language in which he writes), and ultimately on the role of his literary production in society and history and on the function of literature, as such, as these views are embodied in his texts." Fragments of Shevchenko's poetry in the article are quoted in the original with literal prose translations of the lines quoted. [cf. T473].

- A1263. "Rudenko, Mikola (Nikolai) Danilovich."** *Who's Who in the Soviet Union* (1984): 278–279.

Twenty-one lines of bio-bibliographical data about the writer Mykola Rudenko (born 1920).

- A1264. Rudenko, Mykola.** "Let us not allow our consciences to lull." *ABN Correspondence* 39.1 (January-February 1988): 13–17. illus.

A report on a press conference given in Munich on 16 December 1987 by former political prisoner Mykola Rudenko upon his and his wife's release from the USSR. The article includes Rudenko's prepared statement and a transcript of questions and answers at the press conference. The topics discussed were Russification in Ukraine, the activities of the Ukrainian Helsinki Group and the fate of its members, and nationality and religious problems in the USSR.

- A1265. "Rudenko, Mykola Danilovich."** *A Biographical Dictionary of the Soviet Union, 1917–1988* / Jeanne Vronskaya with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 359.

A biographical profile of Mykola Rudenko, characterized as a "dissident" who was "a well-known establishment writer" in the 1960s. (16 lines).

- A1266. "Rudenko, Nikolaj Danilovič (Mykola Danylovych)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 479–480.**

Bio-bibliographical data about the writer Mykola Rudenko (born 1920), with a focus on his dissident activities. (15 lines).

- A1267. "Rudenko nominated for Nobel Peace Prize."** *Ukrainian Review* (London), 32.1 (Spring 1984): 89–90.

A news item about the nomination of Helsinki monitors Mykola Rudenko, Anatoly Shcharansky, Viktoras Petkus and Yuri Orlov for the 1984 Nobel Peace Prize.



**A1268. "Rudenko on hunger strike." *Smoloskyp* 8.33 (Spring 1987): 21.**

A news item from Amnesty International. According to this item, Mykola Rudenko "declared a hunger-strike on March 31, 1987 in support of his demand that he and his wife be released immediately from internal exile and permitted to emigrate."

**A1269. "Rudenko, three others nominated for Nobel Prize. Rudenko and Orlov to end camp terms and begin exile." *Ukrainian Quarterly* 40.1 (Spring 1984): 104.**

A brief news item in the "Chronicle of Current Events" about the nomination by the U.S. Commission on Security and Cooperation in Europe of the Ukrainian writer Mykola Rudenko and three other Soviet dissidents (Yuri Orlov, Anatoly Shcharansky and Viktoras Petkus) for the 1984 Nobel Peace Prize.

**A1270. "Rudentos arrive in New York." *Smoloskyp* 8.37 (Spring 1988): 13. illus.**

One paragraph (with a group photo) about the arrival in New York on 27 January 1988 of Ukrainian writer and former political prisoner Mykola Rudenko and his wife Raisa.

**A1271. Rudnytsky, Jaroslav. "Iehypet u zhytti i tvorchosti Lesi Ukrainky." / Iaroslav B. Rudnyts'kyi. *Lesia Ukrainka, 1871-1971*. Philadelphia: Svitovyi Komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971-1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 258.**

English summary of a Ukrainian article about Egypt in the life and work of Lesia Ukrainka.

**A1272. Rudnytsky, Ivan L. "Drahomanov, Mykhailo." / I. L. Rudnytsky. *Encyclopedia of Ukraine* 1 (1984): 753-756. Port. Biblio.**

Mykhailo Drahomanov (1841-1895), the prominent scholar, civic and political leader, also wrote on Ukrainian folklore and Ukrainian literature. Rudnytsky's long encyclopedic article, however, deals mainly with Drahomanov's political thought and writings.

**A1273. Rudnytsky, Ivan L. "Drahomanov as a political theorist." In his *Essays in Modern Ukrainian History*. Ed. by Peter L. Rudnytsky. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1987. Simultaneously published in the United States: Cambridge, MA: Distributed by Harvard University Press for the Ukrainian Research Institute of Harvard University, 1987. (Harvard Ukrainian Research Institute monograph series). 203-253.**

Drahomanov's "study of Ukrainian folk literature had a deep influence on the development of his political ideas," says Rudnytsky, while, on the other hand, "the direction taken by his scholarly researches was often motivated by his political interests, as in the case of the analysis of the social and political content of folk poetry." Rudnytsky considers Drahomanov "a vigorous and original political thinker" and focuses on an analysis of his political thought.

**A1274. Rudnytsky, Ivan L. "The intellectual origins of modern Ukraine." In his *Essays in Modern Ukrainian History*. Ed. by Peter L. Rudnytsky. Edmonton: Canadian Institute of Ukrainian Studies, 1987. Simultaneously published in the United States: Cambridge, MA: Distributed by Harvard University Press for the Ukrainian Research Institute of Harvard University, 1987. (Harvard Ukrainian Research Institute monograph series). 123-141.**

The focus is on the formation of Ukrainian political consciousness; literary matters (Shevchenko et al.) are discussed incidentally in connection with the general theme.

**A1275. Rudnytsky, Ivan L. "Observations on the problem of 'historical' and 'non-historical' nations." *Harvard Ukrainian Studies* 5.3 (September 1981): 358-368.**

In his analysis of Dmytro Chyzhevskyi's *A History of Ukrainian Literature*, George Grabowicz [See Grabowicz, *Toward a History of Ukrainian Literature*, B040] denies the validity of the distinction made by many scholars between "historical" and "non-historical" nations. Rudnytsky considers "the concept of historicity and non-historicity—or alternatively, of completeness and incompleteness—of nations legitimate categories of historical cognition." Rudnytsky's article is a polemic in which he takes issue with a number of Grabowicz's statements and arguments. [See also Grabowicz's reply, A425].



- A1276. Rudnytsky, Ivan L.** "Observations on the problem of 'historical' and 'non-historical' nations." In his *Essays in Modern Ukrainian History*. Ed. by Peter L. Rudnytsky. Edmonton: Canadian Institute of Ukrainian Studies, 1987. Simultaneously published in the United States: Cambridge, MA: Distributed by Harvard University Press for the Ukrainian Research Institute of Harvard University, 1987. (Harvard Ukrainian Research Institute monograph series). 37–48.

A reprint of the essay originally published in *Harvard Ukrainian Studies* [cf. A1275].

- A1277. Rudnytsky, Ivan L.** "Volodymyr Vynnychenko's ideas in the light of his political writings." In his *Essays in Modern Ukrainian History*. Ed. by Peter L. Rudnytsky. Edmonton: Canadian Institute of Ukrainian Studies, 1987. Simultaneously published in the United States: Cambridge, MA: Distributed by Harvard University Press for the Ukrainian Research Institute of Harvard University, 1987. (Harvard Ukrainian Research Institute monograph series). 417–436.

A critical discussion of Vynnychenko's book *Vidrodzennia natsii*. Rudnytsky focuses on Vynnychenko's political ideas, but he does make the following critical statement about Vynnychenko the writer: "His international literary successes did not last and his plays did not remain in the repertory of the world's stages."

- A1278. Rudnytsky, Leonid.** "Drach, Ivan." / Leo D. Rudnytsky. *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar. 1 (1981): 585–586. Bibliography.

Rudnytsky considers Drach "a great original talent" who pursues his "quest for an authenticity of expression and the unbridled power of his poetic imagination," but also has a "concern for man and the inviolability of human nature." Drach, says Rudnytsky, "first attracted attention (and criticism) with his poem *Nizh u sontsi* (1961; "Knife in the sun," 1978), which defied the conventions of Socialist Realism...in both style and content. Unusual and at times obscure imagery...an almost violent individualism, and the quest to come to terms with the past inform the poem without obscuring its basic theme: the poet's protest against war—against the use of nature and of man's scientific achievements for destructive purposes." Drach attempts, according to Rudnytsky, "to intellectualize subjective images and metaphors drawn from his Ukrainian world and to establish 'the one ozone truth' of poetry and life without resorting to any existing philosophies and ideologies." We find in Drach's poetry, says Rudnytsky, an "effective juxtaposition of tender lyrical passages with biting satirical verse" and an "all-pervasive irony, which at times borders on the tragic." The bibliography appended to the article provides a listing of Drach's books as well as of English-language writings about Drach.

- A1279. Rudnytsky, Leonid.** "Franko, Ivan." / Leo D. Rudnytsky. *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar. 2 (1982): 132–133. Bibliography.

Rudnytsky distinguishes four periods in Franko's work: the period of "patriotic romanticism," which lasted until 1876, the period of "revolutionary realism" (1876–1897), when he wrote his "biting social satire and political poetry," the period of "symbolic realism" (1898–1907), which was the "zenith of Franko's career as a poet and scholar," and finally, the years 1908–1916, the period of tragic decline. Some of Franko's works, especially his prose, according to Rudnytsky, "reveal a hastiness of thought and a lack of polish that contrast sharply with his consummate poetic masterpieces such as *Moysey* (1905; *Moses*, 1938) or *Ivan Vyshens'kyi* (1898; *Ivan Vyshensky*, 1981)."

- A1280. Rudnytsky, Leonid.** "Franko's *Pans'ki zharty* in light of German literary theories." *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 800–809. (Ukrainian Free University. Studia, 10).

*Pans'ki zharty* is usually characterized as "an epic poem" or a "long narrative poem," but Franko himself called it *opovidannia*, i.e., a story. In Rudnytsky's view, the German *Novellentheorie* explains some of the formal characteristics of this work, and the tenets of German Naturalism, such as the faithful reproduction of the milieu, the natural rhythm appropriate to the character's personality, and the so-called *Sekundensstil*, explain the poem's internal organization.

- A1281. Rudnytsky, Leonid.** "The image of Austria in the works of Ivan Franko." *Nationbuilding and the Politics of Nationalism: Essays on Austrian Galicia* / Andrei S. Markovits and Frank E. Sysyn, eds. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute (1982): 239–254. (Harvard Ukrainian Research Institute. Monograph series).

The Vienna-educated Ivan Franko was himself a product of Austrian culture, but as a socialist and a Ukrainian patriot he tended to see the Austro-Hungarian monarchy as "the oppressor of the Ukrainian people who thwarted the legitimate aspiration of Ukrainians for a better life and for self-determination," says Rudnytsky. He analyzes

scattered references to Austria in Franko's literary work—references to the monarchy, the legal system, social and political conditions, especially the plight of Ukrainian peasants, the bureaucracy, and corruption. The article is interspersed with quotations of fragments of Franko's poetry and prose. [cf. T116].

- A1282. Rudnytsky, Leonid.** "Introduction." *Kyiv Shevchenkovykh chasiv = Kyiv in the Days of Taras Shevchenko* / by Serhij Krascheninnikow. New York: Shevchenko Scientific Society (1984). i-iii.

Introduction to accompany an album of old photographs of the city of Kyiv.

- A1283. Rudnytsky, Leonid.** "Introduction." *Literaturni protsesy pislia druhoi svitovoi viiny = Literary Currents After World War II*. Philadelphia: Shevchenko Scientific Society, 1982. (Memoirs of the Shevchenko Scientific Society, v. 195). 7–10.

The volume is a festschrift in honor of three Ukrainian literary historians and critics: Mykhailo Tershakovets' (1883–1978), Volodymyr Doroshenko (1879–1963), and Volodymyr Bezushko (1894–1980). In addition to articles about their contributions, the book contains papers on Ukrainian, Polish, German, Czech, Italian, and Sorbian literature written in Ukrainian, German, French and English. Only one of the English-language contributions, that by W. Zyla [cf. A1722], is on Ukrainian literature. Rudnytsky's introduction provides a summary of the contents.

- A1284. Rudnytsky, Leonid.** "Mykola Rudenko: a Christian poet in a Marxist world." *Religious Rights* 2.1 (Spring-Summer 1987): 7–8, port.

Rudnytsky writes about "Rudenko's spiritual metamorphosis, his evolution from Marxism to Christianity," and considers Rudenko's dramatic poem "The Cross" the "apotheosis of Rudenko's religious poetry." An excerpt from "The Cross" in Roman Tatchyn's translation appears on p. 7 [cf. T424]. With a b/w portrait of Rudenko on p. 8.

- A1285. Rudnytsky, Leonid.** "A note on Volodymyr Hnatiuk (1871–1926)." *Vybrani statyi pro narodnu tvorchist' / Volodymyr Hnatiuk*. New York: Shevchenko Scientific Society (1981): 25–28. (*Zapysky Na'kovoho Tovarystva im. Shevchenka*, 201. *Filolohichna sektsiia*.)

A four-page English-language article about Volodymyr Hnatiuk in a collection of Hnatiuk's folklore studies published in Ukrainian and edited by Bohdan Romarenchuk. Hnatiuk was a Ukrainian literary scholar and ethnographer, internationally recognized as a collector and publisher of Ukrainian ethnographic materials. Rudnytsky provides bio-bibliographical data about Hnatiuk and a summary of the volume's contents.

- A1286. Rudnytsky, Leonid.** "Religious themes and motifs in Soviet Ukrainian literature: 1953–1988." *Zbirnyk prats' Iuvileinoho Kongresu = Jubiläumssammelwerk der Kongreßbeiträge* / Ed. Wolodymyr Janiw. Munich: *Naukovyi Kongres u 1000-littia Khryshchennia Rusy-Ukrainy u spivpratsi z Ukrains'kym Vil'nym Universytetom*, 1988/1989. 847.

English summary of a Ukrainian article.

- A1287. Rudnytsky, Leonid.** "Rylsky, Maxym." / Leo D. Rudnytsky. *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar. 4 (1984): 116–117. Bibliography.

Rudnytsky distinguishes three periods in Maksym Ryl'skyi's life and work: symbolist, neoclassicist and communist. Ryl'skyi's poetry, says Rudnytsky, "especially that of the early period, has a static quality. It seems to have been written by a dreamer standing on lofty heights gazing into the distance and envisioning the peace of eternity." Ryl'skyi, according to the author, "continued to worship beauty even when he sensed the inevitability of his doom. His second period is characterized by the same aloofness and aesthetic tranquillity, but by a greater refinement of form and a more pronounced tendency toward escapism." Throughout his life, says Rudnytsky, Ryl'skyi "remained a master of the poetic word. Even when he wrote paeans to Stalin and the Communist Party during his final period, his poetry remained pure and pristine in its lyric expression and classical form."

- A1288. Rudnytsky, Leonid.** "The spirit of great freedom." *Ukrainian Review* (London), 28.2 (Summer 1980): 63–68.

On Oles' Honchar and his novel *Sobor*, to accompany Rudnytsky's translation of Chapter 1 of the novel, published in the same issue. [cf. T147]. Rudnytsky characterizes *Sobor* as "one of the most controversial works of contemporary Soviet Ukrainian literature," as one received "with great enthusiasm by both readers and critics," but also fiercely attacked by ideological specialists and Soviet party officials. *Sobor*, according to Rudnytsky, "by its treatment of freedom and its symbolic dimension, transcends limited regional or national confines and becomes a universal work of art." The article is, apparently, an unattributed reprint of "The spirit of great freedom: thoughts



on Oles' Honchar's novel *The Cathedral*" from the *Mitteilungen der Arbeits- und Förderungsgemeinschaft der Ukrainischen Wissenschaften* 15 (1978): 98–101.

- A1289. Rudnytsky, Leonid.** "Stefanyk, Vasyli." / Leo D. Rudnytsky. *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar. 4 (1984): 327–328. Bibliography.

"Stefanyk's stories, written for the most part in local dialect, sometimes only a page in length, are stylistic masterpieces and gems of literary economy—succinct in expression and highly dramatic in structure," says Rudnytsky. "These miniatures offer profound insight into the soul of the Ukrainian peasant of the Pokuttya region and a vividly realistic depiction of peasant life in all its misery and tragedy." In the author's view, "Stefanyk is a consummate artist whose highly polished prose has no equal. He was able to focus on man's most basic anguish and to express it, bare and unembellished, with a few bold strokes."

- A1290. Rudnytsky, Leonid.** "Ukrainian literature." / Leo D. Rudnytsky. *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar. 4 (1984): 492–498. Biblio.

A survey of Ukrainian literature divided into the following chapters: The turn of the century: realism; The age of modernism; The Interwar period; After World War II. Each of these is subdivided by genre into fiction, drama, and poetry. The author provides a listing (with dates) of the most prominent writers of each period, with brief characterizations of their work and general trends. The bibliography provides a listing of selected writings in English on Ukrainian literature.

- A1291. Rudnytsky, Leonid.** "Ukrayinka, Lesya." / Leo D. Rudnytsky. *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar. 4 (1984): 498–499. Biblio.

Lesia Ukrainka, says Rudnytsky, "wrote poetry characterized by a wide range of emotions, from quiet sorrow and gentle yearning to defiant despair and proud scorn." As a dramatist, she was the first in Ukrainian literature "to go beyond strictly national subject matter" by choosing themes from classical antiquity, the early Christian era, the Scottish struggle for independence, and the Don Juan legend. Rudnytsky takes note of Ukrainka's "concern for social and civic problems" and claims that her "achievements in the drama were anticipated by her long dramatic poems." In conclusion, he states that Lesia Ukrainka, "through the strength and the beauty of her verse, the psychological depths and thematic range of her dramatic works, the soundness of her critical writings, and most of all, her personal courage...established herself as an artist for all times." The bibliography includes works about Lesia Ukrainka in English.

- A1292. Rudnytsky, Leonid.** "Vynnychenko, Volodymyr." / Leo D. Rudnytsky. *Encyclopedia of World Literature in the 20th Century*. Rev. ed. Leonard S. Klein, gen. ed. New York: F. Ungar. 4 (1984): 576–577. Biblio.

Vynnychenko, according to Rudnytsky, "is the only Ukrainian dramatist whose plays were regularly performed in the theaters of Western Europe." In his plays Vynnychenko "deals with the conflict between the individual and society and espouses a violent individualism," says Rudnytsky, and as a novelist, too, Vynnychenko "advocated the right of the individual to live according to the dictates of his own intelligence and conscience."

- A1293. Rusaniv's'kyi, Vitalii.** "A new stage of international cooperation" / Vitaliy Rusanivsky. *Ukraine* 12 (160) (December 1989): 34–37. illus., part col.

"The history of the culture of Ukraine: problems and prospects" was the topic of an international conference held near Naples, Italy, from 28 May to 2 June 1989. The conference brought together some 70 scholars from Western Europe, the USA, Canada, the Soviet Union and Poland. The present article is a detailed report on the proceedings of the conference, a substantial portion of which was devoted to topics of Ukrainian literature.

- A1294. Rusaniv's'kyi, Vitalii.** "Slavic scholars to meet in Kiev" / by Vitaly Rusanivsky. *Ukrainian Canadian* 35.668 (162) (July-August 1983): 14–15. illus.

The article stresses the historical and cultural attributes of the city of Kyiv on the eve of the Ninth International Slavic Congress, held in Kyiv in September 1983. Reprinted from *News from Ukraine*.

- A1295. "Russian and Soviet literature in the 20th century. Ukrainian."** *New Encyclopaedia Britannica*. 15th ed. Macropaedia. 10 (1984): 1251.

A quarter-page survey from the renaissance experienced by Ukrainian literature in the first three decades of the twentieth century (Vynnychenko, Tychnya, Ryl's'kyi, Zerov, Khvylovyi, M. Kulish) to the emergence of the "writers of the sixties." See also **A1296, A1578**.



- A1296. "Russian literature in the 19th century. Ukrainian."** *New Encyclopaedia Britannica*. 15th ed. Macropaedia. 10 (1984): 1209.

European literatures in this edition of the encyclopedia are dealt with in a section entitled "Literature, Western," which in turn is subdivided into chronological periods. Ukrainian literature of the nineteenth century is covered in a half-page survey from Kotliarevskyi to Stefanyk as a subdivision of a chapter on Russian literature. The author or authors are aware, however, that "Virtually the entire Ukrainian literary process in the 19th century occurred under official and unofficial Russian disfavour, and in 1863 and 1871 all Ukrainian publications were prohibited." See also **A1295, A1578**.

- A1297. "Ruthenian Trinity and the 1837 Dniester Mermaid."** *Forum* 70 (Summer 1987): 26, illus.

A brief note, with a reproduction of the title page of *Rusalka Dnistrovaia*, to mark the 150th anniversary of the publication of this literary almanac, which marked the beginning of the Ukrainian national revival in Western Ukraine.

- A1298. "Ryl'skii, Maksim Faddeevich."** *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaia with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 362.

A biographical profile of Maksym Ryl'skyi (19 lines), with a statement that "some 300 of his poems have been set to music by various composers."

- A1299. Ryl'skyi, Maksym.** "How lovely are the songs." / by Maxim Rylsky. *Soviet Life* 7 (334) (July 1984): 32. Illus.

About Mariia Shubravs'ka, folklore specialist.

- A1300. Ryl'skyi, Maksym.** "Taras Shevchenko, poet the innovator" / Maxim Rylsky. Tr. by Alex Miller. *Soviet Literature* 3 (432) (1984): 143-151, illus., port.

After initially paying tribute to Russian influences on Shevchenko, Ryl'skyi stresses three innovative features of Shevchenko's work: 1/ Shevchenko's creation of the "contemporary literary Ukrainian language," 2/ "his bold widening of Ukrainian literature's range of themes and genres, the introduction of world subjects and images, and an irrevocable break with the view of Ukrainian literature as provincial," and 3/ his revolutionary spirit, "his unswerving loyalty, which no government persecution could stifle, to the idea of the liberation of the working people." In analyzing Shevchenko's poetry, Ryl'skyi stresses its lyricism, the "truly amazing" verse written from the woman's point of view, and his perception and interpretation of the world as music. Ryl'skyi finds "the feast of sounds, melodies and harmonious combinations" especially impressive. The article is interspersed with fragments of Shevchenko's poetry, apparently in Alex Miller's translation. [cf. **T472**]. With Shevchenko's b/w self-portrait (1860) and two of his drawings as illustrations.

- A1301. Rymaruk, Ihor.** "A city of brilliant talents" / by Igor Rymaruk. *Ukrainian Canadian* 34.655 (149) (May 1982): 39-41. illus.

In an issue devoted to the 1500th anniversary of the city of Kyiv, Rymaruk writes about the historical and literary associations of the city and about present-day Kyiv, "an exceptionally prestigious literary and artistic centre." With b/w portraits of the Kyiv writers Ryl'skyi, Tychyna, Sosiura, Smolych, Kornichuk, Ianovs'kyi, Stelmakh, Bazhan, Honchar, Drach and Pavlychko.

- A1302. Rymaruk, Ihor.** "I have always had my own construction plans..." Lina Kostenko in conversation with Ihor Rymaruk." *Soviet Ukrainian Affairs* 3.2 (Summer 1989): 3-6.

Lina Kostenko discusses the present state of Ukrainian literature, the literature of the 1920s, Vasyl' Stus, her own philosophy and poetry, and the national reawakening in Ukraine. The interview took place in Kyiv in August 1989 and was translated from the Ukrainian, with the addition of editorial notes.

## S

- A1303. Saciuk, Olena.** "The forbidden vision of Berdnyk." *The Scope of the Fantastic—Culture, Biography, Themes, Children's Literature*; selected essays from the First International Conference on the Fantastic in Literature and Film. Ed. by Robert A. Collins and Howard D. Pearce. Westport, CT: Greenwood Press, 1985. (Contributions to

the study of science fiction and fantasy, no. 11): 43–49. Biblio.

"Whether he writes for children or adults," says Saciuk, "Berdnyk has his characters carry on a dialectic concerning three themes that form the core of his preoccupations: the first is the importance of willpower as the means to freedom, that is, freedom from societal and religious dogmas, or educational formulas, in order to reach a higher step on the evolutionary ladder. His second theme is love: love as both the path and the goal of humankind on its way to unification with the cosmos....The third theme is heroism, the transcendence of individual men and women who have surpassed present-day physical limitations and who evolve to a higher state through the exercise of willpower, the achievement of freedom, and the expression of love." Saciuk summarizes the plot and analyzes the contents of Berdnyk's three-volume science-fiction novel *Zorianyi korsar* (The Astral Corsair), which was banned in the Soviet Union in 1971, says Saciuk. Berdnyk, according to Saciuk, was criticized by Soviet Ukrainian critics for his "idealism, mysticism, and proselytizing of the messianism of the Ukrainian nation." At the time of this international conference on "The Scope of the Fantastic," Oles' Berdnyk was a political prisoner in a Soviet concentration camp, and his books were removed from circulation in the USSR.

**A1304. Saciuk, Olena H.** "Oles' Berdnyk: a biographical sketch." *Studia Ucrainica* 2 (1984): 249–250.

A bio-bibliographical note about Oles' Berdnyk, a poet, essayist, and writer of science fiction born on 25 November 1927. Saciuk provides details about Berdnyk's conflicts with the Soviet authorities, which led to the writer's imprisonment.

**A1305. Saciuk, Olena H.** "The sky blue blacksmith: genre and motif in Berdnyk." *Studia Ucrainica* 2 (1984): 13–23.

The author focuses on different genres and motifs used by Oles' Berdnyk to convey his ideas and his vision. According to Saciuk, "this issue of various genres side by side and an organic integration of motifs, especially involving the azure colour to serve as a messenger of his ideas, reveals Berdnyk's mastery of the craft of fiction, as well as its depth and complexity...." "...Just as the fusion of the two genres of fairytale and science fiction becomes the vision of the future, so the use of the recurring motif of the azure or sky-blue colour becomes Berdnyk's dominant motif, a sort of imagistic clarion call," says Saciuk.

**A1306. Saciuk, Olena H.** "Ukrainian and Spanish exile writers in Argentina." *Latin America and the Literature of Exile: a comparative view of the 20th-century European Refugee writers in the New World*. Ed. by Hans-Bernhard Moeller. Heidelberg: C. Winter, 1983. (Reihe Siegen 47). 277–292. Notes: 393–355.

A study of similarities and differences between two groups of émigré writers in Argentina: the Spaniards and the Ukrainians. Recurrent themes of a tragic past were common in both groups: Ukrainian writers dealt with the past in greater depth and breadth. The subject of exile haunts many works of the Spanish exile writers, but, according to Saciuk, "there are almost no writings in which Ukrainian émigré writers in Argentina agonized over their present fate as exiles or examined it as an existential, philosophical, or psychological problem in and of itself." The "Bio-bibliographical who's who of European exiles in Ibero America" includes data on Ukrainian writers: Oksana Drahomanova (p. 435), Anatol' Halan (p. 440), Ihor Kachurovskyi (p. 443), Oksana Kerch (pp. 444–445), Volodymyr Kob (p. 445), Halyna Kolodii (p. 445), Volodymyr Kulish (p. 446), Ol'ha Mak (p. 449), Ievhen Onats'kyi (p. 451), Oleksii Satsiuk (pp. 456–457), Mariia Tsukanova (p. 462), Iurii Tys (p. 463), Ol'ha Vitoshyn'ska (p. 464), Vira Vovk (pp. 464–465), Oleksii Zaporozhets' (p. 466) and Vasyli' Zin'ko (p. 467).

**A1307. "Sagajdak, Maksim (Sahajdak, Maksym)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 490.**

Five lines about the dissident activity of the poet who uses the pseudonym Maksym Sahaidak. No date of birth or biography given.

**A1308. "Sapeljak, Stepan Evstaf'evič." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 500–501.**

Eleven lines about the dissident activity of Stepan Sapeliak, born in 1952. No mention of the fact that he is a poet.

**A1309. "The sapping of Ukraine's creative potential." *ABN Correspondence* 31.6 (November–December 1980): 23–27.**

A subsection dealing with the Writers' Union of Ukraine in a longer anonymous article entitled "The frontiers of culture," published serially in several issues of the journal. The English translation is by Lessia Dyakivska.

- A1310. Sarana, Fedir.** "You cannot flee! You cannot hide." *Ukraine* 3 (91) (March 1984): 20-21.

On Shevchenko's works and their influence during World War II. The title is taken from a poem by Shevchenko, "Oh, enemy, you cannot flee. Righteous vengeance will find you."

- A1311. Savelii, Andrii.** "The gift of a writer" / Andriy Saveliy. *Ukraine* 3(151) (March 1989): 34. col. port.

The writer Oleksandr Il'chenko declared his intention to present as a gift to the Museum of Literature in Kyiv a portrait of Shevchenko painted by an unknown artist during Shevchenko's lifetime. The portrait, now in Il'chenko's possession, was at one time the property of Hnat Khotkevych. With a color reproduction of the portrait.

- A1312. Scammell, Michael.** "International PEN raises issue of imprisoned writers in the U.S.S.R." *Smoloskyp*. 7.29 (Spring 1986): 5.

Michael Scammell, head of the Writers in Prison Committee of PEN International, raised the issue of writers in Soviet prisons at PEN's World Congress in New York. In the excerpt reprinted in *Smoloskyp*, Scammell speaks of the death of Vasyl' Stus, as well as of the deaths of Iurii Lytvyn and Valerii Marchenko, and mentions Iurii Badz'o among those whose health is endangered.

- A1313. Scherer, Stephen P.** "Symbol and Bible in the work of Hryhorii Skovoroda." *Michigan Academician* 15.2 (Winter 1983): 221-228.

Skovoroda's "love of the Bible was based on an appreciation of both its divinity and its symbolic revelation of the Divinity," says Scherer. According to him, Skovoroda "interpreted the meaning of the Bible in symbolic terms..." and "taught that a symbolic view of the Bible...was indispensable if individuals and society were to avoid superstition."

- A1314. "Second issue of the journal 'Kafedra.'"** *Ukrainian Review* (London), 36.3 (Autumn 1988): 64-65.

UCIS press release about the contents of the second issue of *Kafedra*, the literary journal published by UANTI (Ukrainian Association of the Independent Creative Intelligentsia) in Ukraine.

- A1315. "Semenko honoured."** *Ukrainian Canadian* 40.720 (214) (April 1988): 38. Port.

A brief news item about Mykhail Semenko (1892-1937), the recently rehabilitated futurist writer, with his portrait by Anatolii Petritsky.

- A1316. "Senik, Irina Mikhailovna (Senyk, Iryna Mykhajlivna)." Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975** (1982): 511.

Data about the dissident activity of the poet Iryna Senyk, born in 1926. (15 lines).

- A1317. Seniuk, Ol'ha.** "Kotsyubinsky, Franko and Shevchenko in Icelandic." / Olga Senyuk. *Ukraine* 6 (142) (June 1988): 40-41. illus.

About Icelandic translations of *Tini zabutykh predkiv* by Kotsiubyns'kyi, "Kameniar" by Franko and "Zapovit" by Shevchenko. With portraits of two translators, Gudmundur Danielsson and Jerzy Wielunski, and reproductions of original texts of "Kameniar," a note on Franko by Danielsson, and the cover of Kotsiubyns'kyi's book in translation.

- A1318. Senkus, Roman.** "Adriianova-Peretts, Varvara." / R. Senkus. *Encyclopedia of Ukraine* 1 (1984): 14-15. Port.

Varvara Adriianova-Peretts (1888-1972) was a literary scholar, bibliographer, and specialist in Old Ukrainian and Old Russian literature.

- A1319. Senkus, Roman.** "Fylypovych, Pavlo." / R. Senkus. *Encyclopedia of Ukraine* 1 (1984): 951-952. Port.

Bio-bibliographical note of 37 lines about the poet and literary scholar Pavlo Fylypovych (1891-1937).

- A1320. Senkus, Roman.** "Iurii Badzo: a biographical note." *Journal of Ukrainian Studies* 9.1 (Summer 1984): 71-73.

A biography of Iurii Badz'o to accompany his "Open letter to the Presidium of the Supreme Soviet of the USSR....," published in the same issue [cf. A045]. Iurii Badz'o, a literary scholar who became an outspoken dissident and critic of the Soviet system and a victim of Soviet repression, was born in 1936 in Transcarpathia and educated in Uzhhorod and Kyiv. In 1979 he was found guilty of "anti-Soviet agitation and propaganda" and sentenced to seven years in a strict-regime labor camp and five years of internal exile.



- A1321. Senkus, Roman.** "Kobylianska, Olha." / R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 572–573. Port. Biblio.

The novelist Olha Kobylianska (1863–1942) is characterized as a "pioneering Ukrainian modernist writer," a "neoromantic symbolist" who "depicted the struggle between good and evil and the mystical force of nature..., predestination, magic, and the irrational in many of her stories of peasant life and in her most famous novels." Her works, says Senkus, "are known for their impressionistic lyrical descriptions of nature and subtle psychological portrayals." (30 lines).

- A1322. Senkus, Roman.** "Kovalenko, Hryhorii." / R. Senkus. *Encyclopedia of Ukraine* 2 (1988): 639.

Hryhorii Kovalenko (1868–1937?) was a writer, ethnographer and artist who died in a Soviet prison. (30 lines).

- A1323. Serbyn, Roman.** "Ukrainian writers on the Jewish question: in the wake of the *Illustratsiia* affair of 1858." *Nationalities Papers* 9.1 (Spring 1981): 99–103.

Serbyn provides an English translation of a letter published originally in the journal *Russkii vestnik* in November 1858 and signed by Ukrainian writers M. Kostomarov, P. Kulish, Marko Vovchok, M. Nomys, and T. Shevchenko (the text appears on pp. 101–103). The 1858 letter took a stand, according to Serbyn, on the "controversy sparked by anti-Jewish comments carried by the St. Petersburg weekly *Illustratsiia*." The Ukrainian writers expressed their wish to add their signatures to the "solemn manifesto of Russian and Polish writers against *Illustratsiia*" already published in an earlier issue of *Russkii vestnik* (no. 21). Serbyn comments on this protest by Ukrainian writers and takes issue with statements made by John D. Klier in his interpretation of the *Illustratsiia* affair published earlier in *Nationalities Papers* [5.2 (Fall 1977): 117–135].

- A1324. "Serdjuk, Jurij Aleksandrovič."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 513.

A listing of three lines for the writer Iurii Serdiuk, born in 1938.

- A1325. "Serpilin, Leonid Semenovič."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 515.

A listing of five lines for the writer Leonid Serpilin, born in 1912.

- A1326. "Serving versus being servile."** *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 27–29. [Excerpts from "Sluzhinnia i prysluzhuvannia," *Literaturna Ukraina*, 25 June 1987, p. 4].

About a new creative association of critics and specialists in literature formed by the Kyiv branch of the Writers' Union of Ukraine. With a discussion of the present state of Ukrainian literature, especially its shortcomings. H. Syvokin, P. Movchan, A. Shevchenko, H. Lohvyn, V. Briukhovets'kyi, A. Dimarov, M. Zhulyn's'kyi and I. Dziuba participated in the discussion.

- A1327. Ševčenko, Ihor.** "Eucharisterion, albo, Vdjačnost. A facsimile." *Harvard Ukrainian Studies* 8.1/2 (June 1984): 251–252.

A detailed bibliographical note to accompany the first ever facsimile of the "Eucharisterion," originally printed at the Kyiv Monastery of the Caves in 1632.

- A1328. "Ševčuk, Anatolij Aleksandrovič (Oleksandrovyč)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 517.

Data about the dissident activity of the writer Anatolii Shevchuk, born in 1937. (9 lines).

- A1329. "Ševčuk, Valerij Aleksandrovič (Oleksandrovyč)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 517.

A six-line listing of dissident activities of the writer Valerii Shevchuk, born in 1939.

- A1330. Seymour-Smith, Martin.** "Western minor literatures." In his *The New Guide to Modern World Literature*. 3d ed., completely revised. New York: Peter Bedrick Books, 1985. 1252–1256.

Previous editions of this literary handbook were published in 1973 (1st ed.) and 1976 (2d ed.) as *The Macmillan Guide to Modern World Literature*. The chapter on "Western minor literatures" in the 3d ed. is on pp. 1240–1295. Ukrainian literature is discussed in an untitled subsection of five small-print pages, as indicated. Selected Ukrainian writers are characterized briefly, occasionally with the author's own original critical comments. Some examples:

on Franko: "Moses is as memorable for its romantic egoism as it is for its intelligence. *Mickey the Fox* (1892), a gay animal epic loosely based on *Reynard the Fox*, is his crowning achievement: here Franko comes near to an examination of the complexities of his own nature." On Kotsiubyns'kyi's *Tini zabutykh predkiv*: "This is a haunting book based on Carpathian legends, told as if in a dream, and demonstrating that its author would have liked to be able to ignore the social injustice of his time. It is markedly influenced by Maeterlinck..., but it is better than anything the Belgian ever wrote." On Antonych: "Probably the most gifted of all Ukrainian poets of his generation.... His range was wide, and the excited surface of his poetry seems effortless. He could write pellucid nature lyrics about his native Lemky region, pantheistic poems describing his feelings of oneness with nature, love poems, and meditative poems of great interest...." Each of the following writers is discussed in a separate paragraph: Ivan Franko, Mykhailo Kotsiubyns'kyi, Vasyl' Stefanyk, Lesia Ukrainka, Volodymyr Vynnychenko, Pavlo Tychyna, Mykola Khvylovyi, Iurii Ianovs'kyi, Mykhailo Semenko, Valerian Pidmohyl'nyi, Mykola Zerov, Maksym Ryl's'kyi, Mykola Bazhan, Mykola Kulish, Evhen Malaniuk, Bohdan Ihor Antonych, Oles' Honchar, and Ivan Drach.

- A1331. "Shabliovskii, Evgenii Stepanovich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 29 (1982): 514. Biblio.

Ievhen Shabliovs'kyi, born in 1906, a literary scholar, is the author of studies on Shevchenko, Lesia Ukrainka, Ivan Franko, Vasyl Stefanyk and Mykola Kostomarov. (14 lines + bibliography).

- A1332. "Shamota, Nikolai Zakharovich."** *Who's Who in the Soviet Union* (1984): 293-294.

Twenty-nine lines about the literary historian Mykola Shamota (b. 1916).

- A1333. Shapiro, Gavriel.** "The Hussar: a few observations on Gogol's characters and their *Vertep* prototype." *Harvard Ukrainian Studies* 9.1/2 (June 1985): 133-138.

According to the author, many of Gogol's characters have features derived from the Hussar portrayed in the Ukrainian *vertep* puppet theater. Like the Hussar in *vertep*, these characters are "military people, they swear and boast in a mixture of languages, and they sport large moustaches. The connection is especially evident in Gogol's early works."

- A1334. Shcherbak, Iurii.** "Book exchanges serve mutual understanding, peace." / Yuri Shcherbak. *Ukrainian Canadian* 32.631 (125) (March 1980): 26-29. illus., ports.

Shcherbak writes about Canadian-Ukrainian literary relations and Canadian authors published in the journal *Vsesvit*, making a number of suggestions for English translations of Soviet Ukrainian authors needed to acquaint the Canadian reader with contemporary Ukrainian literature. With portraits of Shcherbak, Canadian authors Dorothy Livesay and George Ryga, and Ukrainian writers Mykola Bazhan, Oles' Honchar, Dmytro Pavlychko, Ivan Drach, Vitalii Korotych and Pavlo Zahrebel'nyi, whose work is discussed in the article. In addition to these, Shcherbak discusses the work of Borys Oliinyk, Hryhorii Tiutiunnyk, Ievhen Hutsalo and Volodymyr Drozd.

- A1335. Shcherbak, Iurii.** "Just one of my days" / by Yuri Shcherbak. *Soviet Life* 7 (334) (July 1984): 34-35. illus., port.

Iurii Shcherbak, a writer and medical doctor, gives an hour-by-hour account of his typical day. He begins his work at the Kyiv Research Institute of Epidemiology at 9:15 and ends it at 11:00 p.m. at home after an afternoon and evening devoted to family and literary pursuits. Says Shcherbak: "Sometimes, looking at myself as though from outside, I wonder how I indeed manage to combine a life of medicine and literature. However, one thing is perfectly clear: Both occupations are equally necessary to me." The article is illustrated with two b/w snapshots of Shcherbak jogging and at the microscope and a full-page b/w illustration of Shcherbak watching a rehearsal of his play "The Small Soccer Team" at the Kyiv Youth Theater.

- A1336. Shcherbak, Iurii.** "A writer's lesson" / Yuri Shcherbak. *Soviet Literature* 10 (487) (1988): 137-141. Port.

A tribute to Oles' Honchar ("Gonchar" in text) on the occasion of his 70th birthday. "The writer's anger, his concern for man, his protest against the crimes against nature and culture are born of great love," says Shcherbak about Honchar. "Love illuminates the pages of his books, enhances the poetic, fluid quality of his Ukrainian language, and ennobles his characters—people with a conscience, dignity and a sense of duty." With a b/w portrait of Honchar on p. 138.

- A1337. Shcherbakov, V.** "The Lay of Igor's Host." *Soviet Woman* 12 (December 1985): 10-11. col. illus.

From a taped interview with Boris Rybakov, a member of the National Jubilee Commission and director of the Institute of Archaeology of the USSR Academy of Sciences, on the occasion of the 800th anniversary of *Slovo o*

*polku Ihorevim*. Rybakov describes how in 1795 the sole surviving copy of the manuscript of *Slovo* was purchased by Alexei Musin-Pushkin and how it perished in the fire of 1812. Rybakov characterizes *Slovo* as "indubitably a brilliant example of Russian 12th century literature." With four color illustrations by Ilya Glazunov.

- A1338. "Shchogolev, Iakov Ivanovich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 29 (1982): 564. Biblio.

This entry about Iakov Shchokoliv (1823–1898) says that the poet "idealized the bygone times of the Zaporozh'e cossacks and condemned the bourgeois mores that were undermining the traditions of patriarchal life." (13 lines).

- A1339. Sherchuk, Olena.** "Dovzhenko Museum-Archive." *Forum* 75 (Fall 1988): 30–31. illus., port.

About the museum dedicated to the memory of Oleksandr Dovzhenko, the film maker and writer, which is located at the Dovzhenko Film Studios in Kyiv and has been in existence since April 1957. The article, which describes the contents of the museum, is illustrated with a b/w portrait of Dovzhenko, a group photograph, the medal awarded to the film *Zemlia* at the 1957 Brussels World Exposition, and a 1930 poster for the film.

- A1340. "Shevchenko and Petofi."** *Focus on Ukraine: Digest of the Soviet Press* 1.6–7 (June/July 1985): 18–19.

About an article on that subject by Ivan Dziuba published in *Ukrains'ka mova i literatura v shkoli*, March 1985.

- A1341. "Shevchenko commemorated in South Bound Brook."** *Ukrainian Orthodox Word* 16.2 (March-April 1983): 7.

About Shevchenko anniversary observances held in South Bound Brook, NJ, on 13 March 1983.

- A1342. "Shevchenko festival."** *Ukraine* 5 (69) (May 1982): 5. illus.

The 1982 Shevchenko anniversary celebrations began with a gala meeting on 9 March at the Kyiv T. Shevchenko Theater of Opera and Ballet. The program's participants included the writers Borys Oliynyk and Ivan Drach of Ukraine, Sergei Vikulov (Russia), Irakli Abashidze (Georgia), Levon Miridjanian (Armenia), Nil Gilevich (Belarus), Ivan Davidkov (Bulgaria), and Sara Karig (Hungary). Subsequently the celebrations were moved to Shevchenko's native Cherkasy region, where a new monument to Shevchenko was unveiled in Zvenyhorodka, and a gala meeting was held at the Taras Shevchenko Music and Drama Theater in Cherkasy. The article is illustrated with a group photo of the celebration in the Cherkasy region (with Borys Oliynyk, the Russian poet Sergei Vikulov and others) and has an insert announcing the winners of the 1982 Taras Shevchenko State Prizes. In literature, the prize was awarded to Anatolii Moroz for his novel *Chetvero na shliakhu* ("Four on the road").

- A1343. "Shevchenko observance in South Bound Brook."** *Ukrainian Orthodox Word* 15.2 (March-May 1982): 23.

About Shevchenko anniversary observances in South Bound Brook, NJ, on 14 March 1982, with a homily by Frank Estocin.

- A1344. "Shevchenko: Poet and Artist of Ukraine:** a selection of articles for the 175th anniversary of his birth." / Andrew Gregorovich [editor]. *Forum* 77 (Spring 1989): 2–83 p. illus., ports.

A richly illustrated special issue of *Forum* with articles on Shevchenko and a selection of his poetry in English translation. The illustrations include several portraits of Shevchenko, reproductions in b/w of some of his artistic works (a detail of Shevchenko's self-portrait and his painting "Kateryna" appear in color on the covers of the issue), portraits of Shevchenko's friends and associates Ivan Soshenko, Karl Briullov, Ievhen Hrebinka, P. Engelhardt, V. A. Zhukovskii, O. Venetsianov, A. Mokrytsky, Mikhail Vielgorsky, V. Repnina, M. Repnin, Vasiliy Ivanovich Grigorovich, Ira Aldridge, an autograph of the poem "Zapovit," reproductions of title pages of important Shevchenko publications in English, photographs of Shevchenko monuments, etc.

**Contents: articles:** My destiny: an autobiographical essay by Taras Shevchenko. — Taras Shevchenko, the man and the symbol / W. K. Matthews. — Taras Shevchenko / Van Wyck Brooks. — Taras Shevchenko: a biographical sketch of the great Ukrainian poet / Ivan Franko. — Alexander Archipenko: To my Ukrainian countrymen. — Shevchenko's day of freedom / J. Jędrzejewicz. — Museum of the Great Kobzar / Olena Mikhailenko. — The princess and the poet / M. J. Diakowsky. — Preface to Shevchenko / Clarence A. Manning. — Shevchenko and Aldridge / D. Korbutiak. — Argentine's Shevchenko / Andrew Gregorovich. — Shevchenko museum in Kaniv / Yuri Baterovskiy. — Ivan Yizhakevich, illustrator of Shevchenko / Maria Mykolaenko [with the artist's photo]. — Shevchenko museum house in Kiev / L. Andrienko. — Shevchenko books in English, 1911–1988 / Andrew Gregorovich.

Some of the material and illustrations have been published in *Forum* before. Some are reprints or translations



from other sources. For an annotation on the article by W. K. Matthews, see *ULE: Books and Pamphlets, 1890-1965*, B42; for annotations on the articles by Van Wyck Brooks and Ivan Franko, see *ULE: Articles in Journals and Collections, 1840-1965*, A570, A194. Archipenko reflects on why he sculpted a bust of Shevchenko. The piece by J. Jędrzejewicz is an abridged translation of chapters 9 and 10 of his biographical novel *Noce ukraińskie*. Mikhailenko describes the exhibits in the Shevchenko Museum in Kyiv. Diakowsky cites, with commentary, the text of Varvara Repnina's letter to her Swiss friend Charles Eynard, in which she relates in detail her relationship with Shevchenko. Manning characterizes Shevchenko as "a very embodiment of the ideals and the aspirations and the dreams of every Ukrainian patriot." Korbutiak discusses Shevchenko's meetings with the Black American actor Ira Aldridge. Gregorovich reports on the unveiling of the Shevchenko monument in Buenos Aires on 5 December 1971 and provides the text of Anthony Batiuk's speech on that occasion. Baterovskiy writes about the monument on Shevchenko's grave and about the museum at the poet's gravesite in Kaniv. Mykolaenko gives a biography of the artist Ivan Yizhakevich (1864-1962) and analyzes his illustrations of Shevchenko's works. Andrienko describes the little house in Kyiv, now a museum, where Shevchenko lived in 1846. Gregorovich provides a four-page bibliography of Shevchenko books in English, illustrated with facsimiles of selected title pages.

For Shevchenko's poetry included in this issue, see T455.

**A1345. "Shevchenko Prize laureates."** *Soviet Ukrainian Affairs* 2.1 (Spring 1988): 40.

A news item based on a report in *Literaturna Ukraina* of 10 March 1988 about that year's awards of Shevchenko State Prizes. In literature, the awards were received by Valerii Shevchuk for his historical novel *Try lystky za viknom* (Three leaves outside the window) and Ihor Dzeverin, head of the editorial board responsible for the publication of the 50-volume scholarly edition of the works of Ivan Franko.

**A1346. "Shevchenko (Ševčenko) Taras (Hryhorovych)."** *New Encyclopaedia Britannica*. Micropaedia. 15th ed. Chicago: 9 (1984): 140-141. Port.

A brief biographical note. See also A1349.

**A1347. Shevchenko, Taras. "Autobiography."** *Soviet Literature* 3 (432) (1984): 135-139. Port.

With Shevchenko's b/w self-portrait (1843) on p. 137.

**A1348. Shevchenko, Taras. "My destiny: an autobiographical essay."** *Forum* 57 (Winter 1984): 10-14. illus., port.

A translation of Shevchenko's autobiography, originally published in *Narodnoe chtenie* in 1860. The unattributed *Forum* translation is illustrated with a large line engraving by Ivan D. Prutsevsky (Shevchenko listening to a Ukrainian kobzar), a full-page Shevchenko self-portrait of 1859 (copied by Zhebrovsky, engraved by I. I. Matiushin and reproduced from *Russkaia starina* of 1891), and documents of Shevchenko's birth and emancipation. More than half a page of editorial notes and footnotes are appended to Shevchenko's text.

**A1349. "Shevchenko, Taras Hryhorovych."** *New Encyclopaedia Britannica*. 15th ed. Micropaedia. 10 (1987): 734. Port.

This unsigned biographical note of 34 lines concludes with the following statement: "Shevchenko exercised a decisive influence on the Ukrainian literature and culture of his century, formulating the terms of 19th-century Ukrainian self-identification."

**A1350. Shevchenko, Vitaliy. "Roots."** / Vitaliy Shevchenko and Valentin Shkolny. *Ukraine* 9 (97) (September 1984): 10-13. illus.

About O. Dovzhenko, his family and birthplace.

**A1351. "Shevchenko prizes."** *Ukraine* 5 (141) (May 1988): 7.

Announcement about the Taras Shevchenko State Prizes of the Ukrainian SSR. In literature, the prizes were awarded to Valerii Shevchuk for his novel *Three leaves behind the window*; in the theory and history of literature, to Ihor Dzeverin, Mykhailo Bernshtein, Nadiia Vyshnevs'ka, Borys Derkach, Oleksa Zasenka, Oleksii Myshanych, Fedir Pohrebennyk and Mykhailo Iatsenko for the 50-volume edition of the collected works of Ivan Franko.

**A1352. "Shevchenko's Katerina in India."** *Ukraine* 3 (139) (March 1988): 30. illus.

An unsigned note about the publication in 1987 by the New Century Book House in Madras of Shevchenko's poem "Kateryna," translated into Tamil by Muhammadu Sheriff. The book has a preface by the translator and an introduction by Vitalii Furnika. The note is illustrated with the book cover in black and white and a color reproduction of Shevchenko's oil painting "Kateryna."

- A1353. "Shevchenko's works in China."** *Ukrainian Canadian* 36.679 (173) (July-August 1984): 21.

An unsigned note about the Chinese versions of Shevchenko's works edited and translated by Ge Bao-tsun and published by the Shanghai Publishing House of Translated Literature. The Chinese edition, according to this note, contains 80 poems, most of which were translated by Ge Bao-tsun. Date of publication is not given.

- A1354. "Shevchenkoznavtsi in Canada."** *Ukrainian Canadian* 39.710 (204) (May 1987): 22. illus.

About Serhii Zubkov and Mykola Il'nyts'kyi [Il'nitskiy in text], who visited Canada in 1987.

- A1355. "Shevchenkoznavtsi in Canada."** *Ukrainian Canadian* 40.720 (214) (April 1988): 17. illus.

About a visit to Canada by Vitalii Donchyk, Pavlo Hrytsenko and Dmytro Pavlychko. [Vitaliy Donchik, Pavlo Hritsenko in text].

- A1356. Shevchuk, G.** "Literature and art in the life of society." In his *Cultural Policy in the Ukrainian Soviet Socialist Republic*. Paris: UNESCO (1982): 53–58. (Studies and documents on cultural policies).

"In the period of advanced socialism," says Shevchuk, "tremendous progress has been made in literature and the arts." The new Ukrainian literature, according to Shevchuk, is characterized by "optimism, humanism, the affirmation of truth and justice, the glorification of friendship among peoples, the faith in the triumph of peace and in a radiant future for all mankind." The article is a chapter of a 72-page pamphlet that deals with Soviet cultural policies and their implementation "during the period of socialist construction" and "during the period of advanced socialism." In addition to literature and art, the pamphlet discusses education, scientific development, popular art, and the dissemination of culture.

- A1357. Shevchuk, Valerii.** "In the world of the historical story" / Valeriy Shevchuk. *Ukraine* 6 (154) (June 1989): 31–32. Ports.

About the genre of the historical story in Ukrainian literature. The author distinguishes between strictly romantic historical stories, realistic stories based on historical documents, tendentiously historical stories of an allegorical character and educationally tendentious stories. A two-volume anthology of Ukrainian historical stories is being prepared by Valerii Shevchuk and Vasyl Iaremenko (Yaremenko in text). The article is illustrated with b/w portraits of Nechui-Levytskyi, Mykola Kostomarov, Borys Hrinchenko with Ivan Franko, Mykhailo Hrushevs'kyi, and Valerii Shevchuk, and is accompanied by two historical short stories by Iurii Lohvyn (Y. Lohvin in text) published in the same issue. [cf. T236].

- A1358. Shevchuk, Valerii.** "Valerian Pidmohilny: fame and oblivion" / Valeriy Shevchuk. *Ukraine* 10 (146) (October 1988): 28–29. Port.

Valerian Pidmohyl'nyi, in Shevchuk's view, "is a true virtuoso of the short story, his prose is lucid and clear-cut, his characters are drawn with great precision and his descriptions of the most intimate and profound human emotions are remarkably convincing." The critic considers the novel *Misto Pidmohyl'nyi*'s most important work and characterizes it as "a psychological study retracing the evolution of personality." Shevchuk makes a plea for the publication of Pidmohyl'nyi's works, which were banned after the writer perished in a Soviet labor camp in 1941. With a b/w portrait of Pidmohyl'nyi.

- A1359. Shevelov, George Y.** "Berynda, Pamva." / G. Y. Shevelov. *Encyclopedia of Ukraine* 1 (1984): 211–212. illus.

Pamva Berynda (ca. 1570–1632) is characterized here as "an outstanding Ukrainian lexicographer and poet of the baroque tradition." (28 lines). Illustrated with a reproduction of a page from his *Leksykon*.

- A1360. Shevelov, George Y.** "Biletsky-Nosenko, Pavlo." / G. Y. Shevelov. *Encyclopedia of Ukraine* 1 (1984): 226. Port.

Pavlo Bilets'kyi-Nosenko (1774–1856) was a compiler of dictionaries, ethnographer and poet. (32 lines).

- A1361. Shevelov, George Y.** "Dialecticisms." / G. Y. Shevelov. *Encyclopedia of Ukraine* 1 (1984): 664.

Some dialecticisms, says Shevelov, "are found in the writings of almost every writer up to the 1920s...." "This contributed to the enrichment of the vocabulary but was disadvantageous for the integrity of the standard language." Since 1945, according to Shevelov, "dialecticisms have been used only occasionally, as a deliberate literary device of stylization."



- A1362. Shevelov, George Y. "Iak sklo: on and around a simile in Ševčenko's poetry." In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 9–20. Biblio.

Contrary to popular opinion, Shevchenko's poetry is not easily understandable, says Shevelov. "...Under close reading many a small poem by Ševčenko turns out to be quite enigmatic, admitting several interpretations and not entirely affirming or endorsing any one, even though the first impression was one of complete simplicity and lucidity." Shevelov concentrates on a simile in the lines "Nas tut trysta, iak sklo, tovarystva liahlo!" in the poem "Za bairakom bairak," and concludes that the simile *iak sklo* "does not necessarily convey the idea of moral purity, '[as postulated by George Grabowicz]'; 'that such an idea is not in harmony with the poem as a whole; and that other interpretations are welcome and should be examined.'"

- A1363. Shevelov, George Y. "Korsh, Fedor." / G. Y. Shevelov. *Encyclopedia of Ukraine* 2 (1988): 618–619. Port.

Fedor Korsh (1843–1915), a Russian philologist and Slavist who also wrote on Ukrainian literature, especially on *Slovo o polku Ihorevim* and on Shevchenko, attempted to write poetry in Ukrainian under the pseudonym Khvedir Korzh. (26 lines).

- A1364. Shevelov, George Y. "Potion and poison: *Palimpsests*—Vasyl Stus's last collection of poems." *Focus on Ukraine: Digest of the Soviet Press* 1.11–12 (December 1985): 2–23.

A translation of the author's Ukrainian introduction to the forthcoming Ukrainian edition of *Palimpsests*. Says Shevelov: "...Stus's poetry, unprogrammatically and intensive as it is, does not go out in quest of themes and motifs. The bare minimum is more than sufficient for the real object of Stus's poetry. For him, themes and motifs are merely points of entry into his inner world, the diary of the soul. They take the place of unsent letters in which he could have shared his inner self with others. The more impoverished the external world, the more prominent the essential, the spiritual, the emotional, the more distinct will be the dynamics by which the life of the mind and psychic reflexes come into being, the greater will be the wealth of thoughts, moods and feelings in transformation." Stus's imprisonment by the Soviet regime and his death in a Soviet labor camp gave his name a political cachet, but the poems that survived show that, according to Shevelov, "Stus's strength lies not so much in finding and formulating slogans, not only in his inflexibility and honesty, but also in the conflicts within his emotions and moods, in the dialogue between opposites that is his poetry, and—to reiterate—in self-discovery within a fabric woven of love and hate, contempt and admiration, faith and despair." Shevelov's article is interspersed with excerpts and complete texts of several of Stus's poems, which are printed both in the original and in Marco Carynnyk's translation [cf. T546]. The appendix to this issue contains bio-bibliographical notes on Ukrainian writers: Ivan Drach, Mykhailo Drahomanov, Ivan Franko, Vasyl' Holoborod'ko, Pavlo Hrabovskyy, Sviatoslav Karavanskyy, Lina Kostenko, Mykhailo Maksymovych, Evhen Malaniuk, Andrii Malysheko, Mykhailo Osadchyy, Mykola Rudenko, Taras Shevchenko, Hryhorii Skovoroda, Helii Sniehir'ov, Volodymyr Sosiura, Ivan Svitlychnyy, Pavlo Tychyna, Lesia Ukrainka, Mykola Vinhranovskyy, Mykola Zerov, and Oleh Zuiievskyy [pp. 26–29].

- A1365. Shevyakova, Kiyana. "Les Kurbas." *Ukraine* 5 (129) (May 1987): 20. port.

A brief note on the occasion of Kurbas's birth centennial on 25 February 1987. With a b/w portrait of Kurbas.

- A1366. "Shiiian, Anatolii Ivanovich." *Who's Who in the Soviet Union* (1984): 299.

Twenty-two lines about the writer and playwright Anatolii Shyian (b. 1906).

- A1367. Shipunov, Yuri. "In the museum of Les Kurbas." *Ukraine* 12 (136) (December 1987): 16–[18]. illus., ports. (part. col.)

About the Kurbas memorial museum opened in his birthplace, the village of Staryi Skalat, in the Ternopil region. Illustrated with family and theater photos.

- A1368. Shkandrij, Myroslav. "Fiction by formula: the worker in early Soviet Ukrainian prose." *Journal of Ukrainian Studies* 7.2 (Fall 1982): 47–60.

Soviet literary works produced in 1927 and 1928, according to Shkandrij, "conform to certain conventions" and are, in fact, "written after a certain formula." This was supposed to be a new literature written for and about the working class. "The basic structure of all these works is remarkably similar," says Shkandrij. "A strong individual who has proven his worth is sent by the Party into a situation of disorganization and demoralization. The masses... have to be convinced of the merit of the project or plan of the farsighted leader... Eventually, however, the personal qualities of the man with a 'Bolshevik schooling' and the correctness of his plans win the masses over, and the sceptics and hostile elements are defeated." Shkandrij discusses as examples of such works Petro Panch's *Povist'*



*nashykh dniv*, Ivan Mykytenko's *Braty*, Leonid Smilians'kyi's *Novi oseli*, Leonid Pervomais'kyi's *Pliamy na sontsi*, Ivan Le's *Roman mizhhir'ia*, Ivan Kyrlyenko's *Kursy*, and Oles' Dosvitnii's *Khto*.

- A1369. Shkandrij, Myroslav.** "Irony in the works of Mykola Khvylovyi." In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 90–102. Notes.

Shkandrij discusses Friedrich Schlegel's theory of Romantic irony, which, in his view, is "an attitude that is at the core of Khvylovyi's work" and "sheds some light on the terms 'Romantic Vitalism' and 'Active Romanticism'...." Shkandrij speaks of irony as "a device for drawing out the full implications of a commonly held opinion, thereby revealing its contradictions and shortcomings" and as a device enabling the writer to step outside his narrative into what Schlegel called "transcendental buffoonery." Irony, says Shkandrij, made possible "the reflective, critical attitude toward the work of art and the artist himself" and led to a view of literature as play and to the questioning of the possibility of complete knowledge and total communication. Whether or not Mykola Khvylovyi had a direct or indirect acquaintance with Schlegel's theories, he was, says Shkandrij, "strongly attracted to the ironic mode....," and "an argument can be made for the progressive development of this mode" in Khvylovyi's artistic growth.

- A1370. Shkandrij, Myroslav.** "Literary politics and literary debates in Ukraine, 1971–81." In *Ukraine After Shelest*. Ed. by Bohdan Krawchenko. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1983. 55–72.

In the 1970s, says the author, it was Vasyl' Kozachenko, "the highest-ranking party figure" in the Writers' Union of Ukraine, "who acted as the party's guardian of literary affairs and set the tone in literary debates." Shkandrij catalogs the numerous works that were criticized at that time for deviating from "the correct ideological positions." This pressure, says Shkandrij, "achieved its goal of intimidating writers, some of whom ceased writing while others attempted to bend toward the new party line." The article includes statistical tables "to show the effect of Soviet cultural policy on Ukrainian book production." With extensive bibliographical notes on pp. 68–72.

- A1371. Shkandrij, Myroslav.** "New line on Soviet Ukrainian literature?" *Soviet Ukrainian Affairs* 2.1 (Spring 1988): 2–3. Bibliographical notes.

About the calls in Soviet Ukrainian press to make the literature of the 1920s available to readers and literary scholars. The current discussions, says Shkandrij, "constitute an admission that Soviet literary history since the 1930s has been a series of distortions, omissions and outright falsification."

- A1372. Shkandrij, Myroslav.** "The twenties revisited." *Soviet Ukrainian Affairs* 1.4 (Winter 1987): 5–7.

About attempts to rehabilitate the literary heritage of the 1920s. The author surveys articles on the subject published recently in *Literaturna Ukraina*.

- A1373. Shkliarevsky, Igor.** "The Lay of Igor's Campaign." *UNESCO Courier* 38 (August 1985): 17–18. illus.

"Behind the anonymous author of *The Lay* an entire people stands revealed. The poet has achieved a great exploit.... In this poem, now eight centuries old, all is movement, all is life—the fighting men, the clouds above, the birds, the wind, the grass and the words. *The Lay* is an integral part of our language." So says Igor Ivanovich Shkliarevsky, a Russian poet and translator of *Slovo o polku Ihorevim* into Russian. The article is illustrated with an engraving by Vladimir Favorsky on p. 17 and two photos from the production of Borodin's opera *Prince Igor* by the Bolshoi Theater in Moscow. Eleven lines from *Slovo o polku Ihorevim*, beginning "Yaroslavna weeps in the early morn," appear in text on p. 17 in an unattributed translation.

- A1374. Shmorhun, Petro.** "Lenin and Shevchenko." *Ukraine* 3 (91) (March 1984): 11. illus.

About Lenin's familiarity with and appreciation of Shevchenko's poetry. The article is illustrated with a color reproduction of a painting by Serhiy Besedin that depicts Lenin and his wife, Nadezhda Krupskaya, at a 1914 meeting in Cracow dedicated to the centennial of Shevchenko's birth.

- A1375. "Shovkoplias, Iurii Iur'evich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 29 (1982): 627. Biblio.

A bio-bibliographical note about the writer Iurii Shovkoplias (1903–1978) (15 lines).

- A1376. Shtohryn, Dmytro.** "Slovo o zakoni i blahodati in literary criticism." *Zbirnyk prats' Iuvileinoho Kongresu = Jubiläumssammelwerk der Kongreßbeiträge* / Ed. Wolodymyr Janiw. Munich: Naukovyi Kongres u 1000-littia

*Khryshchennia Rusy-Ukrainy u spivpratsi z Ukrains'kym Vil'nym Universytetom*, 1988/1989. 604–605.

English abstract of a Ukrainian article that discusses the eleventh-century sermon by Metropolitan Ilarion, "the earliest written monument in Ukrainian literature of the Kievan Rus' period that has survived..."

- A1377. Shubravskii, V. E.** "Hohol, Vasyl Afanas'evych." *Modern Encyclopedia of Russian and Soviet Literatures* (including non-Russian and émigré literatures) / ed. by George J. Gutsche. Gulf Breeze, FL: Academic International Press. 9 (1989): 243.

Nikolai Gogol wrote in Russian; his father, however, was the Ukrainian writer Vasyl' Hohol' (1777–1825), author of poetry and vaudevilles on Ukrainian subjects.

- A1378. Shudrya, Natalya.** "Modernization comes to Mangishlak." *Ukraine* 3 (67) (March 1982): 8–9. col. illus.  
On the city of Shevchenko in the Mangishlak region of Kazakhstan.

- A1379. Shum, Ariadna.** "Lesia Ukrainka—a bard of struggle and contrasts." *Vira = Faith* 7.1 (21) (January–March 1981): 15–17.

Includes the poem "Why do I not possess the fiery word?" (with no translator indicated). Apparently a reprint from *The Ukrainian Review*.

- A1380. Shupik, Olena.** "One of the glorious." *Ukraine* 7 (47) (July 1980): 8–9. illus.

Iurii Smolych (Yuri Smolich in text) is the subject of a documentary film being made at the Ukrainian Newsreel Studios by director Oleksandr Krivarchuk, with script by Vadim Reshetilov. Smolych is characterized as one of those writers "who occupy a special place in their national culture, who are the embodiment of its glory and pride." With a large b/w photo of Smolych with Mykhailo Torchenko of the Ukrainian American League.

- A1381. Shynkaruk, Fedir.** "The Tale of Igor's Host" / Fedir Shinkaruk. *Ukraine* 8 (108) (August 1985): 25. illus.

A note on the 800th anniversary of *Slovo o polku Ihorevim*, richly illustrated with a large b/w print by Vasyl' Lopata. "Reading The Tale," says Shynkaruk, "one comes to realize that the interests of the ruling feudal circles were alien to the author, whatever his social status could have been, and that he sympathized with the toiling people." In Shynkaruk's view, "The high patriotic content of the work, its exclusively rich and colorful language, the vivid and impressive characters and descriptions, unique poetic devices, laconism, and profound lyricism place *The Tale* among the best masterpieces of world literature."

- A1382. Sichynsky, Volodymyr.** "Shevchenko as an etcher and painter." *Promin'* 23.3 (March 1982): 15–18. illus.

Reprinted from *Ukrainian Quarterly* (5.4 Autumn 1949). For annotation see *ULE: Articles in Journals and Collections, 1840–1965*, A643.

- A1383. Sidorenko, Stepan.** "Monk Nestor." *Ukraine* 6 (142) (June 1988): 10. Port.

About the author of the Chronicle of Bygone Years [*Povist' vremennykh lit*], completed in 1113 and characterized by the author as "one of the oldest relics of Rus writing." With Nestor's sculptural image by anthropologist Mikhail Gerasimov.

- A1384. Sidorenko, Vitaliy.** "Kaniv." *Ukraine* 3 (91) (March 1984): 28–29.

About the Shevchenko monument and literary memorial museum.

- A1385. Skochok, Pavlo.** "Appeal for the release of Ukrainian poet Ivan Sokulskyj." *ABN Correspondence* 39.2 (March–April 1988): 10–11. port.

In a letter dated 18 January 1988 and addressed to the French daily newspaper *Le Monde*, Pavlo Skochok writes about the fate of the poet Ivan Sokul's'kyi, who was being kept in solitary confinement in a Soviet labor camp.

- A1386. Skochok, Pavlo.** "How long am I to live in my native land in humiliation?" *ABN Correspondence* 39.2 (March–April 1988): 8–9.

Pavlo Skochok, the editor of *Ukrains'kyi visnyk*, tells of harassment, persecution, actions of police provocation, and finally of his arrest, which, according to his version, was used to prevent him from attending a seminar on human rights in Moscow.

**A1387. Skrypnyk, Mary.** "A monument and a dedication." *Ukrainian Canadian* 37.681 (175) (October 1984): 9–12. illus.

About the unveiling of a monument to Shevchenko in Kobzar Park, Timmins, Ontario.

**A1388. Skrypnyk, Mary.** "170th anniversary tribute to Ukraine's Great Bard." *Ukrainian Canadian* 36.677 (171) (May 1984): 7–9, illus.

About Shevchenko celebrations held in Kyiv on 9–12 March 1984, in which the author participated.

**A1389. Skrypnyk, Mary.** "Taras Shevchenko: a 175th anniversary tribute." *Ukrainian Canadian* 41.733 (227) (June 1989): 13–14. illus.

Report on a visit to Ukraine and participation in various Shevchenko celebrations in March 1989.

**A1390. Skurativs'kyi, Vasyl'.** "Folk songs are cherished and preserved" / Vasil Skurativsky. *Ukraine* 9 (61) (September 1981): 8. illus.

About the Berehynia folk ensemble from the village of Krupove in Dubrovytsia district, Rivne region, whose "repertoire consists of unique common and ritual songs...wedding and harvest songs" and other authentic pieces of Ukrainian folklore.

**A1391. Slaboshpyts'kyi, Mykhailo.** "An exception without fortuity" / Mikhailo Slaboshpitsky. *Ukraine* 6 (154) (June 1989): 38–39. Port.

An article about Lina Kostenko to accompany English translations of four of her poems [cf. T245]. Writes Slaboshpyts'kyi: "Lina Kostenko believes that the biography of a poet is reflected in his verses, which are both works of art and all the possible explanations about his life and understanding of the era he lives in. That is why she scrupulously shuns granting interviews, writing commentaries, pronouncing declarations and manifestos or anything else that bears no direct relation to her craft." He characterizes her poetry as "extraordinary penetrating in its force of feeling and concentration of thought." With Kostenko's b/w portrait on p. 39.

**A1392. Slaboshpyts'kyi, Mykhailo.** "Through history to our time." / Mikhailo Slaboshpitsky. *Ukraine* 3 (55) (March 1981): 22, port.

Pavlo Zahrebel'nyi, recipient of various state prizes for literature, is characterized as "one of the few modern Ukrainian novelists whose writings encompass a surprisingly wide range of artistic interests." He deals with war and "moral conflicts in modern society," but also writes historical fiction. Illustrated with a large b/w portrait of Pavlo Zahrebel'nyi.

**A1393. Slavutych, Yar.** [Comments]. *A/Part: Papers from the 1984 Ottawa Conference on Language, Culture and Literary Identity in Canada = La langue, la culture et l'identité littéraire au Canada*. Ed. by J. M. Bumsted. *Canadian Literature = Littérature canadienne* Suppl. no. 1. (1987): 76–80.

One session of the 1984 Ottawa Conference on Language, Culture and Literary Identity in Canada was entitled "Cultural dislocation and poetry." The main paper at that session was presented by Andrew Busza. Louis Dudek, Yar Slavutych and Florian Smieja contributed comments. Cultural dislocation can have a profound effect on the work of some poets, says Busza; it can narrow the scope, as was the case with Ovid; it can give new depth and a new dimension to a poet's work, as was the case with Dante; it can prove liberating and fruitful, as was the case with Lorca. Busza characterizes the different situations of temporary sojourners, political exiles and immigrant poets, discussing problems of language, psychological links to an audience in the homeland, and acceptance in the new land. Slavutych, in his comments on Busza's paper, speaks of his own experiences in the United States and Canada and claims that for him problems of cultural dislocation do not exist, because he lives "in the Canadian Ukraine" and feels at home here. His move to Canada "coincided with the introduction of the policy of multiculturalism," says Slavutych, and "this gave tremendous impetus to my creativity; I begun to feel resurrected."

**A1394. Slavutych, Yar.** "Expectations and reality in early Ukrainian literature in Canada (1897–1905)." *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. 14–21.

"A harsh vision of reality" and "hardships of pioneering" are themes that dominate early Ukrainian literature in Canada, says Slavutych. He analyzes some of the works published in the first eight years of Ukrainian writing in Canada. The focus is on the work of the farmer-poet Ivan Zbura (1860–1940), the short-story writers Sava Chernets'kyi (Chernetsky) (1873–1934) and Myroslav Stechyshyn (Myroslaw Stechishin) (1883–1947), the poets Symon Palamariuk (fl. 1903) and Mykhailo Govda (Michael Gowda) (1874–1953).



- A1395. Slavutych, Yar.** "Metafora v tvorchosti Lesi Ukrainky." *Lesia Ukrainka, 1871-1971*. Philadelphia: Svitovyi komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971-1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 80.

English summary of a Ukrainian article about the use of metaphor in the works of Lesia Ukrainka.

- A1396. Slavutych, Yar.** "Ukrainian literature in Canada." *A Heritage in Transition: Essays in the History of Ukrainians in Canada*. Ed. by Manoly R. Lupul. Toronto: McClelland & Stewart in association with the Multiculturalism Directorate, Dep't. of the Secretary of State and the Canadian Gov't. Publ. Centre, Supply and Services Canada, 1982. 296-309. Biblio.

A historical survey of Ukrainian poetry and prose writers in Canada from the late 1890s to 1979.

- A1397. Slavutych, Yar.** "Ukrainian writing." *Canadian Encyclopedia*. Edmonton: Hurtig. 3 (1985): 1862.

An earlier version of A1398.

- A1398. Slavutych, Yar.** "Ukrainian writing." *Canadian Encyclopedia*. 2d ed. 4 (1988): 2206. Biblio.

A survey of Ukrainian writing in Canada from the first story written in 1897 by Nestor Dmytriw and the first poem by Ivan Zbura (1898) to contemporary modernist poets and literary Ukrainian almanacs published in Canada. (Almost 1/2 page).

- A1399. "Slavutych, Yar."** *Who's Who in Canadian Literature, 1983-1984* / Gordon Ripley and Anne V. Mercer, eds. Toronto: Reference Press, 1983. 291.

See A1400.

- A1400. "Slavutych, Yar."** *Who's Who in Canadian Literature, 1985-1986* / Gordon Ripley and Anne V. Mercer, eds. Toronto: Reference Press, 1985. 272-273.

A bio-bibliographical note about the poet, translator and literary scholar, born in 1918. (32 lines).

- A1401. "Slavutych, Yar, 1918-."** *Contemporary Authors. New Revision Series 2* (1981): 590.

Half a page of bio-bibliographical data arranged in categories: personal, career, writings, work in progress and biographical/critical sources.

- A1402. Slavyns'kyi, Mykola.** "Another criminal case or life's diversity?" / Mikola Slavinsky. *Ukraine 2* (150) (February 1989): 34. illus., ports.

The genre of detective fiction did not appear in Ukrainian literature until the 1960s, claims the author. But it "developed rapidly in a comparatively short time and today it has numerous modifications and the most varied and unexpected 'mutant hybrids.'" Soviet Ukrainian detective fiction appeals to the reading public, says Slavyns'kyi, because of its civic spirit, "the belief in the victory of good over evil expressed in it, and the inevitability of crime being detected and punished." Rostislav Sambuk, Leonid Zalata, Ivan Kyrii [Kiryi], and Vasyl' Kokhan are singled out as authors of detective stories who "are increasingly singleminded in combining strictly criminal investigations with socio-psychological studies and are ever more serious in propounding socially vital problems, offering important public issues for the judgment of their readers." Volodymyr Kashyn's series of seven detective novels "unified into one whole by their principal hero—militia officer Koval" are analyzed in greater detail; the novel *Traces on the Water*, one of the series, excerpts of which are published in the same issue of the journal [cf. T209], is characterized as "a psychological novel interspersed with long lyrical passages." Portraits of Kashyn, Sambuk, Zalata and Kokhan and reproductions of title pages of their books *Slidy na vodi* (Kashyn), *Avtohrاف dlia slidchoho* (Sambuk), *Bez osoblyvykh prykmet* (Zalata) and *Nezvychainyi roman* (Kokhan) appear as illustrations on p. 35.

- A1403. Slez, Wolodymyr.** "Ivan Vyshenskyi—polemicist and writer." / W. S. *Ukrainian Review* (London), 37.4 (Winter 1989): 42-47. Biblio.

Ivan Vyshens'kyi is presented against the background of the religious conflict and polemics of the sixteenth and seventeenth centuries between the Orthodox and the Catholic churches in Ukraine. The author discusses Vyshens'kyi's principal works (16 or 17 in all, according to W. S.), dividing them into three periods: 1588-1596, 1597-1600 and 1600-1617, and discussing his main ideas, style and language. The essay ends with a half-page discussion of Franko's poem "Ivan Vyshens'kyi." Slez considers the poem "heavily autobiographical" and claims that Vyshens'kyi the man "would not have agreed" with Franko's resolution of the conflict. Says Slez about

Vyshens'kyi the man: "Though living in seclusion, he made a significant contribution through his works to the development of Ukrainian literature and thought. He was always part of Ukrainian society and the cultural process."

- A1404. Slez, Wolodymyr.** "Les Kurbas and the modern Ukrainian theatre." *Ukrainian Review* (London), 37.1 (Spring 1989): 24–37. Biblio.

The article focuses on theater history and stage presentations, with comments about Ukrainian plays and playwrights, especially Mykola Kulish.

- A1405. Slez, Wolodymyr.** "Prince Volodymyr Monomakh and his *Pouchennia ditiam*." *Ukrainian Review* (London), 37.2 (Summer 1989): 41–44. Biblio.

The author characterizes *Pouchennia ditiam*, written between 1100 and 1125, as "a landmark in Medieval Ukrainian literature," "written according to the popular Byzantine genre of precepts for children."

- A1406. Slez, Wolodymyr.** "Writings on modern Ukrainian literature." *Ukrainian Review* (London), 35.1 (Spring 1987): 25–35.

Slez gives examples of how Communist party pressures stifle the development of Ukrainian literature and provides a list of writers executed and imprisoned (pp. 31–35), reprinted from Y. Slavutych's *Rozstriliana muza* (1955).

- A1407. Smilians'ka, Valeriia.** "Arkhip Teslenko" / by Valeria Smilyanska. *Ukrainian Canadian* 34. 654 (148) (April 1982): 40. illus.

Arkhip Teslenko died at the age of 29, but, according to Smilians'ka, he succeeded in writing a series of stories "filled with profound emotion and marked by the fire of outstanding talent."

- A1408. Smolitskii, V. G.** "Daniil Palomnik." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 60–61.

About Danylo, the twelfth-century writer and traveler, abbot of a monastery in Chernihiv. (23 lines).

- A1409. Smolitskii, V. G.** "Dimitrii Rostovskii (Monastic name of Tuptalo, Daniil Savvich)." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 174. Biblio.

About Danylo Tuptalo (1651–1709), ecclesiastical writer and preacher. (23 lines).

- A1410. Smolitskii, V. G.** "Feodosii Pecherskii." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 27 (1981): 145. Biblio.

About Teodosii Pechers'kyi (ca. 1008–1074), characterized here as an "ecclesiastical writer of Kievan Rus'." (25 lines).

- A1411. Smyrniw, Walter.** "Etiud Iudy Iskariots'koho v poemi 'Na poli krov'" / Volodymyr Smyrniw. *Lesia Ukrainka, 1871–1971*. Philadelphia: Svitovyi komitet dlia vidznachennia 100–richchia narodzhennia Lesi Ukrainky, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 242.

English summary of a Ukrainian article about Judas in Lesia Ukrainka's poem *Na poli krov*.

- A1412. Smyrniw, Walter.** "Man and superman in Gerhart Hauptmann's *Die versunkene Glocke* and Lesia Ukrainka's *Lisova pisnia*." *Germano-Slavica* 4.2 (Fall 1982): 63–70.

*Lisova pisnia*, says Smyrniw, "was obviously modelled on *Die versunkene Glocke*," but the Nietzschean superman theme of Hauptmann's play is nowhere to be found in Lesia Ukrainka's work. Smyrniw cites Lesia Ukrainka's negative view of Nietzscheism and says that "A number of noteworthy contrasts between *Lisova pisnia* and *Die versunkene Glocke* indeed indicate that the structural and the thematic alterations were made by Lesia Ukrainka in order to eliminate the superman theme." According to Smyrniw, "The ending in Hauptmann's play symbolizes man's tragic inability to attain the status of superman. Instead of following the pessimistic rendition of the superman theme, Lesia Ukrainka evidently had resolved to develop an optimistic conception of man's ultimate destiny. Hence in *Lisova pisnia* she presents man as a creature worthy of redemption and as a being capable of undergoing a spiritual regeneration upon renouncing materialistic values and gainful pursuits [sic]." An abstract of the article appears on p. 61.

- A1413. Smyrniw, Walter.** "The symbolic design in *Narodnyy Malakhii*." *Slavonic and East European Review* 61.2 (April 1983): 184-196.

Mykola Kulish is known to have complained that the public failed to see the "profound internal symbolism" of his play *Narodnyy Malakhii*, says Smyrniw. Smyrniw's study is an analysis of the symbols employed by Mykola Kulish in his play—the names and professions of certain characters and the symbolic adaptation of colors and designs of settings. Malakhii, the main character of the play, has been compared by critics to Don Quixote and to King Lear, but, in Smyrniw's view, his very name leads to a comparison of Malakhii with a Biblical prophet. Kulish's intention "of depicting Malakhii as a mentally deranged prophet is clear. The plot of *Narodnyy Malakhii* is essentially an exposition of Malakhii's insanity. Both his madness and his prophecies are rendered in the main through various symbols." According to Smyrniw, "Malakhii's affliction may best be described as ideological schizophrenia," and ideologies are presented by the playwright through the symbolic use of colors. The dominance of the sky-blue color in Malakhii's vision, for example, represents, in Smyrniw's view, his "obsession with the reforms that should lead to utopian socialism." In Smyrniw's words, "The colours and the hymns of the vision represent symbolically Malakhii's responses to both the Christian-national and the atheistic-Communist ideology, which thus contains a symbolic summary of the dialectic process taking place in Malakhii's mind. First came the thesis, consisting of Malakhii's identification with the Christian and the Ukrainian national ideology. Next occurred the antithesis: a conscious rejection of his religious and national identity. Finally the synthesis of these ideologies gave rise to a rather unorthodox conception of a national-Christian-Communist ideology."

- A1414. Smyrniw, Walter.** "The theme of man-godhood in Oles Berdnyk's science fiction." *Journal of Ukrainian Studies* 6.1 (Spring 1981): 3-19.

Smyrniw analyzes Berdnyk's novels *Shliakhy tytaniv*, *Strila chasu*, *Dity bezmezhzhia*, *Zorianyi korsar* and *Apostol bezsmertia*, noting the author's "consistent preoccupation with the notions pertaining to the actual and the hypothetical developments in science, technology and life itself," but also "his serious concern about the ultimate results and the final consequences of scientific and evolutionary processes." Berdnyk maintains, says Smyrniw, that "man could use his intellect and will-power to elevate himself to a higher sphere of existence by stimulating his genetic memory to recall the previous adaptation procedures and then use this knowledge to transform the human body." "Berdnyk's cult of man-godhood," according to Smyrniw, is "quite incompatible with the official Soviet ideology," "is equally unpalatable to the members of major world religions," and is "certainly unprecedented in the history of Ukrainian literature."

- A1415. Sniehirov, Helii.** "Caught in the clutch of KGB 'justice'—Snyehirov's prison journal." *Smoloskyp* pt. 1. 2.6 (Winter 1980): 8, port.; pt. 2. "Failing health—'irrational demands'" 2.8 (Summer 1980): 8-9; pt. 3. "Broken." 2.9 (Fall 1980): 8, port.

Translation of the prison diary of the Ukrainian writer Helii Sniehir'ov, who died in a Soviet prison hospital in Kyiv on 28 December 1978. An editorial note characterizes the diary as "an extremely painful document describing the terrible experiences of the writer," who "...was aware of his impending death and wrote in great haste and under extreme duress."

- A1416. Sobko, Iaroslava.** "Australian publisher Yuri Tkach" / Yaroslava Sobko. *Ukraine* 7 (155) (July 1989): 36-37. illus., port. (part col.)

About Yuri Tkach of Australia, his translations of Ukrainian literary works into English, his publishing house, Bayda Books, and the problem of world-wide distribution of Ukrainian literature. Illustrated with a b/w portrait of Tkach and seven covers of his publications in color.

- A1417. "Sobko, Vadim Nikolaevich."** *Who's Who in the Soviet Union* (1984): 314.

Fifteen lines of bio-bibliographical data about the writer and playwright Vadym Sobko, born in 1912.

- A1418. Sobko, Valery.** "The house where Shevchenko lived." *Ukrainian Canadian* 33.642 (136) (March 1981): 26-27. illus.

About the Shevchenko Home Museum in Kyiv, located in a house that served as the private residence of Taras Shevchenko in the years 1846-47.

- A1419. Sokolenko, Valentyna.** "The Institute's 60 years." *Ukrainian Canadian* 38.698 (192) (April 1986): 12-14. illus., ports.

An interview with Ihor Dzeverin on the occasion of the 60th anniversary of the Institute of Literature of the



Academy of Sciences of the Ukrainian SSR. Illustrated with a photo of Dzeverin on p. 3, facsimiles of Maksym Ryl's'kyi's and Lesia Ukrainka's works, and portraits of Ryl's'kyi, Tychyna and Kornichuk.

- A1420. Sokolenko, Valentyna.** "A lasting tribute to the great Kobzar." / by Valentina Sokolenko. *Ukrainian Canadian* 38.697 (191) (March 1986): 28–29. illus.

About Matvii Manizer's monument to Shevchenko in Kharkiv, with a photo illustration.

- A1421. "Sokolov, Viktor Viktorovich."** *Who's Who in the Soviet Union* (1984): 315.

Eleven lines about the poet Viktor Sokolov (b. 1919).

- A1422. Sokolyszyn, Alexander.** "On the 400th anniversary of the appearance of the *Ostroz'ka Biblia*" / Alexander Sokolyszyn. *Ukrainian Review* (London), 31.1 (Spring 1983): 60–67. illus.

An English translation (by Ihor Kravec) of a lecture originally given in Ukrainian at the Conference of the Bibliological Commission of the Shevchenko Scientific Society in New York and later published in the London-based Ukrainian journal *Vyzvol'nyi shliakh* in its January 1982 issue. This bibliographical essay about the first Bible printed in Ukraine in 1581 is presented against the historical background of early Ukrainian printing. The translation and printing of the Ostroh Bible was commissioned by Prince Konstantyn of Ostroh (Ostroz'kyi) (1526–1608), hence the Bible's name. The Bible was printed by Ivan Fedorov (or Fedorovych, as the author of this essay calls him). The article is illustrated with a page from the Ostroh Bible and with Fedorov's publishing emblem on p. 61.

- A1423. Sokul's'kyi, Ivan.** "Ivan Sokul'skyj letter from Perm camp 35." *ABN Correspondence* 39.4 (July-August 1988): 27–28. port.

Text of a letter written by the poet and political prisoner Ivan Sokul's'kyi to his family describing the conditions of his imprisonment. With a brief editorial note and a b/w portrait of the author.

- A1424. Sokul's'kyi, Ivan.** "An open letter to Gorbachev: Ukrainian poet Ivan Sokul'sky writes from 'Death Camp.'" *Smoloskyp* 8.36 (Winter 1987): 1, 10–11. Port.

Sokul's'kyi writes from Soviet labor camp 36–1 in Perm, protesting the harsh treatment of inmates.

- A1425. "Sokul's'kiy, Ivan Gigor'evič [sic] (Sokul's'kyj, Ivan Hryhorovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 539–540.**

Data about the dissident activity of the poet Ivan Sokul's'kyi, born in 1940. (13 lines).

- A1426. Solchanyk, Roman.** "Ivan Dziuba's fiftieth birthday marked." *Smoloskyp* 3.12 (Summer 1981): 9. Port.

Solchanyk reports on the publication in *Literaturna Ukraina* of an article by Serhii Pashchuk on the occasion of Ivan Dziuba's fiftieth birthday and provides an overview of Dziuba's censure by the Communist party, his recantation, arrest, and another recantation.

- A1427. Solchanyk, Roman.** "Publication of unofficial Ukrainian journal announced." *ABN Correspondence* 38.6 (November-December 1987): 23–25. Port.

Solchanyk quotes from a letter (of 5 August 1987) written by Viacheslav Chornovil and addressed to Mikhail Gorbachev, as follows: "I am informing you that a few Ukrainian journalists and writers who have been barred from their professions and the press, including myself, are legally resuming the publication of the socio-political and literary journal *Ukrainskyj visnyk*..." Chornovil's letter is analyzed by Solchanyk in some detail. The article is illustrated with a portrait of Chornovil (1970) on p. 25.

- A1428. Solchanyk, Roman.** "The Ukrainian Writers' Congress: a spirited defence of the native language." *Soviet Nationality Survey* 3.9 (September 1986): 2–3.

A report about what the author calls "an impassioned speech by Oles Honchar...urging his fellow writers to cultivate and protect the Ukrainian language." The speech was delivered on 5 June 1986 at the 9th Congress of the Writers' Union of Ukraine in Kyiv.

- A1429. Solchanyk, Roman.** "The Ukrainian writers' congress: a spirited defence of the native language." *Ukrainian Review* (London), 34.4 (Winter 1986): 75–76.

Reprinted from *Soviet Nationality Survey* 3.9 (September 1986) [cf. A1428].

- A1430. Solchanyk, Roman.** "Ukrainian writers on the national question." *Smoloskyp* 8.36 (Winter 1987): 23-24.

About the dissatisfaction of Ukrainian writers with "the Party's approach to restructuring in matters related to the national question...." Solchanyk's article is based on a report about the meeting of the Presidium of the Writers' Union of Ukraine published in *Literaturna Ukraina* on 1 October 1987.

- A1431. Solchanyk, Roman.** "Ukrainian writers protest against nuclear construction site." *Smoloskyp* 8.35 (Fall 1987): 17.

*Literaturna Ukraina* published an open letter signed by seven Ukrainian writers who, says Solchanyk, "protest against the construction of a nuclear power plant near the city of Chyhyryn on the banks of the Dnieper River in Cherkassy Region." The date or number of that issue of *Literaturna Ukraina* is not given, and only two signatories are mentioned (Fedir Morhun and Vasyi Zakharchenko).

- A1432. Solchanyk, Roman.** "Ukrainian writers seek international ties: the eighth congress of the Ukrainian Writers' Union." *Ukrainian Quarterly* 37.2 (Summer 1981): 171-175.

The 8th Congress of the Ukrainian Writers' Union was held in Kyiv from 7 to 9 April 1981. According to Solchanyk, it devoted considerable attention to international aspects of Ukrainian language and literature. There was a serious discussion of such subjects as "standards of literary translation," "the means of bringing Ukrainian literature to the non-Ukrainian reader," "the needs of Ukrainian translators engaged in rendering of foreign literature into Ukrainian," especially the need for good new foreign-language dictionaries, etc. These issues were raised in a speech by Dmytro Pavlychko and subsequently advanced by Ivan Drach, Roman Lubkiv's'kyi and Volodymyr Iavoriv's'kyi.

- A1433. Solod, Iuliia.** "A poet of subtle lyricism" / by Julia Solod. *Ukrainian Canadian* 37.686 (180) (March 1985): 13-14. Port.

About Maksym Ryl's'kyi, with his portrait. Ryl's'kyi, says Solod, "remained a poet of subtle 'lyricism at every bend and turn of his creative path, for as long as he lived." He stressed that "beauty is born of work, in labour for common good, and that a human being is happy only when the useful and the beautiful are found together in life."

- A1434. Solod, Iuliia.** "Undying talent of Ivan Vahylevich." / Julia Solod. *Forum* 70 (Summer 1987): 24-25. Port.

Ivan Vahylevych (1811-1866) was a Ukrainian poet, folklorist, ethnographer and philologist. Together with Markiian Shashkevych and Iakiv Holovats'kyi, he formed the so-called Ruthenian Triad and published the almanac *Rusalka Dnistrovaia* in 1837. The article, written on the occasion of the 175th anniversary of Vahylevych's birth in 1986, is illustrated with two portrait drawings of Vahylevych and Shashkevych.

- A1435. "Songs from a legend."** *Ukraine* 7 (47) (July 1980): 16. illus.

About Marusia Churai, the subject of Lina Kostenko's poem.

- A1436. Sorokowski, Andrew.** "A lack of ideals and artistic dullness"—ideology and literature in the Ukrainian SSR." *Smoloskyp* 6.2-3 (Spring 1984): 1, 10, 12.

Sorokowski reports on a round-table discussion about the role of Soviet Ukrainian writers organized by the Kyiv newspaper *Radians'ka Ukraina* and covered in an article by Ia. Hoian and V. Minchenko, "Serving party and people," published in that newspaper's issue of 14 September 1983. Among the participants in the discussion were Borys Oliinyk, Leonid Novychenko, Oleksandr Il'chenko, Volodymyr Brovchenko, Liubomyr Dmyterko, Iurii Mushketyk, Valerii Trypachuk, Volodymyr Drozd, Mykola Rud', Petro Uhliarenko, Oleksii Vusyk, and Ivan Tsiupa. Says Sorokowski: "Unfortunately for Soviet Ukrainian writers, the Party does not allow independent literary prospecting, or even a full exploration of life's strata within established bounds. Unfortunately for the Party, strict ideological control yields few literary gems."

- A1437. "Soviet historical fiction on the famine."** *Investigation of the Ukrainian Famine, 1932-1933.* Report to Congress. Commission on the Ukraine Famine. Adopted by the Commission April 19, 1988. Submitted to Congress April 22, 1988 / James E. Mace, Staff Director. Washington: U.S. Gov't. Print. Office, 1988. 97-133.

Chapter 4 of the commission's report. Among the Soviet writers discussed are Ukrainian writers Petro Lanovenko, author of *Nevmyrushchyi khlib* ("Undying bread") (Kyiv: Dnipro, 1981); Mykola Oliinyk, author of the article "Chas i my" ("Time and ourselves"), published in *Literaturna Ukraina* (no. 29, 16 July 1987); and Hryhir Tiutiunyyk in connection with his "Avtobiohrafiia" (*Literaturna Ukraina*, no. 29, 16 July 1987). Lanovenko's novel is analyzed at some length, together with the novel *Liudi ne angely* (Moscow: Molodaia gvardiia, 1972) by the Russian writer Ivan Stadniuk.

- A1438. "Spirituality and the current literary process."** *Ukrainian Review* (London), 37.1 (Spring 1989): 42–43.  
Unsigned news item about a meeting in Kharkiv of the unofficial Ukrainian language club in honor of Vasyl' Stus. The meeting was chaired by Stepan Sapeliak and took place in September 1988.
- A1439. Spolsky, C. "Granovsky, Alexander."** *Encyclopedia of Ukraine* 2 (1988): 82. Port.  
A zoologist and a poet whose full name was Oleksandr Nepryts'kyi Hranovs'kyi (1887–1976). (32 lines).
- A1440. Starosolskyj, Jurij. "Shevchenko's guilt and punishment."** *Symbolae in Honorem Volodymyri Janiw.* Munich: Ukrainian Free University (1983): 1090–1091. (Ukrainian Free University. Studia, 10)  
English summary of a Ukrainian article about the legal case against Taras Shevchenko that led to his punishment with forced military service.
- A1441. "Stasiv-Kalynec, Irina Onufrievna (Stasiv-Kalynec', Iryna Onufriyovna)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 551.  
Bio-bibliographical data about the poet Iryna Stasiv-Kalynets' (b. 1940), with a focus on her dissident activities. (29 lines).
- A1442. "Statement by Commission on Security and Cooperation in Europe on the death of Ukrainian Helsinki monitor Yuriy Lytvyn."** *Smoloskyp* 7.26 (Winter 1985): 6.  
According to this statement, Iurii Lytvyn, a Ukrainian writer and poet born in 1934, "died in early September in a Soviet labor camp reportedly by suicide." The statement recalls Lytvyn's experiences with the Soviet penal system, noting that "In 1974, Lytvyn received his third term of imprisonment for 'knowingly disseminating slanderous materials.' These so-called 'slanderous materials' included his own writings—a collection of poems, a novel, and an open letter to Brezhnev...." The statement concludes: "...the attempt by Soviet authorities to break the will of those who do not conform, and in some instances to hasten their death, stands as testimony of the Soviet Government's callous disrespect of the principles enshrined in the Helsinki Final Act."
- A1443. "Statement of the Editorial Board of the Ukrainian Herald."** *ABN Correspondence* 39.2 (March–April 1988): 6–7.  
The statement calls attention to various acts of harassment, slander, blackmail, and threats against the editors and authors of *Ukrains'kyi visnyk* despite the announced government policy of glasnost and declares the journal the official organ of the Ukrainian Helsinki Group. The statement is signed by Vasyl' Barladianu, Mykhailo Horyn', Pavlo Skochok and Viacheslav Chornovil, and is addressed to the CSCE Conference in Vienna, the International Helsinki Federation for Human Rights, and the International Federation of Journalists.
- A1444. Stebel's'ka, Ariadna. "Obrazy voli i rabstva v dramakh Lesi Ukrainky."** *Lesia Ukrainka, 1871–1971.* Philadelphia: *Svitovyi komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky*, 1971–1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 231.  
English summary of a Ukrainian article about freedom and slavery as portrayed in the dramas of Lesia Ukrainka.
- A1445. Stebel's'ka, Ariadna. "Shevchenko—apostle of truth" / Ariadna Stebelska.** *Ukrainian Review* (London), 34.3 (Autumn 1986): 42–50.  
About the notions of "truth" and "untruth" in Shevchenko's poetry. "Despite the wide thematical variety, the whole of Shevchenko's work... is filled with one ideology, one aspiration towards 'truth'—identification with justice, with 'freedom' in its most noble sense, and 'love,' as the moving force of human life. Everything else stems from these three notions and is dependent on them," says Stebel's'ka. With brief excerpts of poetry quoted in text. Translations not attributed.
- A1446. Stech, M. "Kosach-Kryvyniuk, Olha."** *Encyclopedia of Ukraine* 2 (1988): 621.  
Ol'ha Kosach-Kryvyniuk (1872–1945), sister of Lesia Ukrainka, compiled her sister's letters and a chronology of her life and work. (25 lines).
- A1447. "Stel'makh, Bohdan."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 553.  
A listing of three lines for the author of poems published in an underground journal. Possibly a pseudonym.



**A1448. "Stel'makh, Mikhail Afanas'evič (Mykhajlo Panasovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 554.**

Data about the dissident activity of the writer Mykhailo Stel'makh, born in 1912. (12 lines).

**A1449. "Stel'makh, Mikhail Afanasevich." *Who's Who in the Soviet Union* (1984): 319.**

Bio-bibliographical data about the poet, novelist and playwright Mykhailo Stel'makh, born in 1912. (18 lines).

**A1450. "Stepan Sapeliak may face new charges." *Ukrainian Review* (London), 32.2 (Summer 1984): 34-36.**

News item about renewed harassment by the KGB of a former political prisoner from Kharkiv, the poet Stepan Sapeliak.

**A1451. Stepanenko, Mykola. "'Oderzhyma' Lesi Ukrainky i oderzhymist.'" *Lesia Ukrainka, 1871-1971*. Philadelphia: Svitovyi komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971-1980. (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 250.**

English summary of a Ukrainian article about the dramatic poem *Oderzhyma* by Lesia Ukrainka.

**A1452. Stepovyk, Dmytro. "The dawn of freedom (from the history of Karl Brullov's portrait of Vasiliy Zhukovsky)." / Dmytro Stepovik. *Ukraine* 8 (96) (August 1984): 12. col. illus.**

About the portrait that won Shevchenko's freedom.

**A1453. Stepovyk, Dmytro. "A portrait by Taras Shevchenko" / Dmytro Stepovik and Volodimir Yatsyuk. *Ukraine* 12(136) (December 1987): [30]. col. illus.**

A portrait by an unknown artist from the collections of the Lviv Museum of Ukrainian Fine Arts is being attributed to Shevchenko. A small color reproduction of the portrait appears on p. [30] and a full-page color reproduction on the inside front cover.

**A1454. Stepovyk, Dmytro. "Portrait of Taras Shevchenko" / Dmytro Stepovik. *Ukraine* 3 (127) (March 1987): 22-23. col. port.**

About Shevchenko's self-portrait of 1840, described as "a wonderful beginning to his twenty-year-long saga of psychological self-analysis." This is an article in the series "Biography of masterpieces," with a color reproduction of the self-portrait.

**A1455. Stepovyk, Dmytro. "Shevchenko's painting *Peasant family*" / Dmytro Stepovik. *Ukraine* 3 (79) (March 1983): 23. col. illus.**

An analysis of one of Shevchenko's paintings.

**A1456. Stepovyk, Dmytro. "Shevchenko's peasant family" / Dmytro Stepovik. *Ukrainian Canadian* 39.708 (202) (March 1987): 15-16. illus.**

An analysis of one of Shevchenko's paintings. Reprinted from *Ukraine*. [See A1455].

**A1457. Stepovyk, Dmytro. "Taras Shevchenko: summary." *Taras Shevchenko: zhyvopys, hrafika; al'bom / Avtor-uporiadnyk: D. V. Stepovyk*. Kyiv: Mystetstvo, 1984. 15-16.**

English summary of a Ukrainian article about Shevchenko the painter in a book of 134 reproductions of Shevchenko's paintings, etchings, drawings, and watercolors, most of which are full-page color plates. The introductory article in Ukrainian (pp. 5-13) is summarized in Russian, English and French. Captions are in Ukrainian. Separate lists of illustrations are given in Ukrainian, Russian, English and French at the end of the volume.

**A1458. Stetkevych, Jaroslav. "Encounter with the East: the Orientalist Poetry of Ahatanhel Kryms'kyj." *Harvard Ukrainian Studies* 8.3/4 (December 1984): 321-350.**

A study of Arabic poetic inspiration in Ahatanhel Kryms'kyi's poetry collection *Pal'move hillia*. Ahatanhel Krymskyi (1871-1942) was for many years a professor of Arabic language and literature at the Lazarev Institute in Moscow, then a professor of world history at the University of Kyiv. A 5-volume edition of his collected works was published in Kyiv in 1972. According to Stetkevych, "The opening up of the Ukrainian poetic sensibility not just to the new topicality of Arabic, as well as Persian poetry, but also to the Hermetic sense of form which that

poetry presupposes, is the accomplishment of Ahatanhel Kryms'kyj, and in that he stands somewhere very close to Goethe's *West-östlicher Divan*."

- A1459. Stets, Zinovia.** "Ivan Franko museum in Lviv." *Ukraine* 8 (120) (August 1986): 22–23. illus.

A detailed description of the former home of Ivan Franko in Lviv, which is now a museum. With an editorial note on Franko's 130th birth anniversary, 4 portraits and 4 other illustrations. A color reproduction of Ivan Loboda's painting "Ivan Franko in his native land" appears on the front cover.

- A1460. Stetsenko, L. F.** "Staritskii, Mikhail Petrovich." *Great Soviet Encyclopedia* 24 (1980): 472. Biblio.

A bio-bibliographical note of 34 lines about the Ukrainian writer and theatrical figure Mykhailo Staryts'kyi (1840–1904).

- A1461. Stetsiv, H.** "An interview with the writer Roman Ivanychuk." *Soviet Ukrainian Affairs* 1.3 (1987): 28–30.

Excerpts from an interview published originally in Ukrainian in *Lenins'ka molod'* on 7 July 1987 under the title "Z dukhovnoho ukryttia—na svitlo." Ivanychuk discusses glasnost, restructuring, his own works and the works of other Ukrainian writers.

- A1462. Stokotelná, Olha Ivanivna.** "On the fate of Ukrainian political prisoner Mykola Horbal." *Smoloskyp* 8.34 (Summer 1987): 10–12.

A letter to Mikhail Gorbachev by Horbal's wife, with a plea to "restore justice." The letter provides data on Horbal's arrest and "criminal record," a list of "slandorous works" he was accused of preparing, possessing and distributing "with the intent of harming and weakening the Soviet state," and a refutation of testimony by various witnesses. The list of "slandorous works" includes a cycle of poems, an article, a letter to a friend, and a collection of songs. A brief editorial note is appended to the letter.

- A1463. Storokha, Yevhenia.** "While the sun shines." *Ukraine* 7 (155) (July 1989): 12–14. col. illus., port.

The author, a senior researcher at the Ivan Kotliarevsky Memorial Museum, writes about the restoration of a farmstead that once belonged to Ivan Kotliarevsky and provides details of the poet's life. Illustrated with interior and exterior photos of the memorial house and a color portrait of Kotliarevsky painted by A. Kashpelyarchuk.

- A1464. Strel'bytskyi, Mykhailo.** "From White Hut to White House: notes on Ukrainian civic lyrics." / Mikhailo Strelbitsky. *Soviet Literature* 5 (410) (1982): 162–168.

A critic's musings about "the discovery of America" by Ukrainian poets Borys Oliynyk (cycle of poems "From White Hut to White House"), Ivan Drach ("From an American notebook"), Lina Kostenko (the poem "Columbus stepped on America's shore in the morning") and Valerii Huzhva [Guzhva] (the poem "Visiting a sister"). A subsection is devoted to what the author calls the "conscience of memory," "union of man of today with the heroes or remote epochs" in the works of Platon Voron'ko, Mykola Bazhan, Iryna Zhylenko, Ivan Drach, Lina Kostenko and Pavlo Movchan. Two poems are quoted in translation: I. Drach's "Two Colorado customs cops" (12 lines, p. 164) and P. Voron'ko's "It makes me shudder when I hear" (14 lines, p. 166).

- A1465. Strikha, Maksym.** "An event of lasting importance: the first publication of the complete works of William Shakespeare in Ukrainian." / Maxim Strikha. *Ukraine* 10 (134) (October 1987): 34–35. illus.

About a translation of Shakespeare's works to be issued by Dnipro Publishers. The article is illustrated by Serhiy Yakutovich.

- A1466. Struc, Roman S.** "Anton Mauritius' *Ukrainische Lieder*." *Germano-Slavica* 3.5 (Spring 1981): 341–349.

*Ukrainische Lieder* (Ukrainian Songs) is the title of a 72-page verse collection published in Berlin in 1841. The author, Anton Mauritius, whose real name was Anton Moritz Jochmus, was, according to Struc, "a Prussian official in the Polish territories" who had a considerable interest in Polish and Slavic affairs. *Ukrainische Lieder*, however, does not contain any translations from the Ukrainian, but consists of original German poems on Ukrainian themes. Mauritius's Ukraine, says Struc, "is wholly a product of Romantic *Sehnsucht* and imagination, fired by some fine poetry of the Polish Romantics."

- A1467. Struk, Danylo H.** "Andriievská, Emma." / D. H. Struk. *Encyclopedia of Ukraine* 1 (1984): 67. Port.

Struk characterizes the work of the poet and novelist Emma Andriievská (born 1931) as "highly original," noting that it has met with "mixed and even contradictory" critical reaction. "The hermeticism of her poetry and the self-

imposed and strictly adhered-to structural constraints of her prose do not lend themselves to easy comprehension." (29 lines plus portrait).

- A1468. Struk, Danylo H.** "Andrievs'ka's concept of round time." *Canadian Slavonic Papers* 27.1 (March 1985): 65-73.

On Emma Andrievs'ka's prose. Andrievs'ka "...insists on the fluidity of time, on total synchronism, where past, present, and future events intermingle freely," says Struk. "Time is 'round' not because it is repetitive, but because... it has no beginning, middle, or end, hence no before, now, or after. All is together at the same moment." *Herostraty*, says Struk, "does not contain any attempt at conveying simultaneity," but in *Roman pro dobru liudynu* "one notices the beginnings of this endeavour," and in Andrievs'ka's third novel, *Roman pro liuds'ke pryznachennia*, "this method of recreating simultaneity by blurring the sequential delimiters of narrative time and by destroying the conventions of present, future and past time zones has been developed much further...." With long translated excerpts from *Roman pro dobru liudynu* (pp. 67-68) and *Roman pro liuds'ke pryznachennia* (p. 71-72) as illustrations of Andrievs'ka's technique.

- A1469. Struk, Danylo H.** "Antonych, Bohdan Ihor." / D. H. Struk. *Encyclopedia of Ukraine* 1 (1984): 86-87. Port.

The poet Bohdan Ihor Antonych (1909-1937) also wrote journalistic and critical articles. His lyrical poetry, says Struk, "deals with a wide range of philosophical themes and combines the principles of imagism with a unique form of pantheism rooted in Lemko folklore." Antonych's "religious attitude to folk objects and his extensive use of alliteration fascinated his contemporaries and have influenced some of the younger poets of today," says Struk. (40 lines plus portrait by V. Lasovsky).

- A1470. Struk, Danylo H.** "Barka, Vasyi." / D. H. Struk. *Encyclopedia of Ukraine* 1 (1984): 178. Port.

Vasyi' Barka (born 1908) is a poet, writer and literary critic. Struk characterizes him as "a prolific and orphic author, requiring intuitive rather than logical comprehension. Drawing on the early works of P. Tychna for his pantheistic descriptions of nature and for his folkish idiom, Barka derives his originality from extreme abstraction, intensified metaphor, and a unique revitalization of accepted folk imagery through sudden and unexpected juxtapositions." His prose, in Struk's view, "is marked by lyrical and folkish idiom with a rather static narrative flow." Pseudonyms, as given in this article: Ivan Vershyna, Ocheret. (36 lines plus portrait).

- A1471. Struk, Danylo H.** "Cheremshyna, Marko." / D. H. Struk. *Encyclopedia of Ukraine* 1 (1984): 415. Port.

Marko Cheremshyna, whose real name was Ivan Semaniuk (1874-1927), is often classified with V. Stefanyk and L. Martovych because of regional origin. In Struk's view, however, "Cheremshyna's stories are more like chronicles of local peasant life and lack the tension and force of Stefanyk's works, as well as the humor and satire of Martovych's." (25 lines, portrait).

- A1472. Struk, Danylo H.** "Children's literature." / D. H. Struk. *Encyclopedia of Ukraine* 1 (1984): 448-450. Biblio.

A bibliographical survey of Ukrainian literature for children, ranging from *Azbuka*, published in 1574, and *Chytanka dlia malykh ditei*, compiled by M. Shashkevych and published in 1850, to the works of Soviet Ukrainian and émigré Ukrainian writers published through the 1970s.

- A1473. Struk, Danylo H.** "Grendzha-Donsky, Vasyi." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 98. Port.

Vasyi' Grendzha-Donskyi (1897-1974) is characterized as "the first Transcarpathian author to write in literary Ukrainian. He is the author of poems, short stories, dramas, and novelettes "imbued with patriotic romanticism," says Struk. (28 lines plus portrait).

- A1474. Struk, Danylo H.** "Hak, Anatol." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 114. Port.

Anatol' Hak's real name was Ivan Antypenko (1893-1980). A writer of feuilletons and satirical sketches, he also published under the pen names Martyn Zadeka, Osa, and Antosha Ko. (26 lines plus portrait).

- A1475. Struk, Danylo H.** "Hnatyshak, Mykola." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 200.

Mykola Hnatyshak (1902-1940) was a literary scholar and author of a history of Ukrainian literature. Says Struk of Hnatyshak: "He judged literature by applying not only formalistic principles, but also socially acceptable aesthetic norms. Because for him these norms were colored by national and Christian ethics his approach can be referred to as 'national realism.'" (33 lines).



- A1476. Struk, Danylo H.** "Humenna, Dokia." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 268–269. Port.

Dokiiia Humenna (born 1904) is the author of short stories, novels and travelogues with, in Struk's view, "an abiding interest in feminism, prehistoric life, mythology and archeology." (35 lines plus portrait).

- A1477. Struk, Danylo H.** "The immortal 'Valdšnepy, Čuxrajinci and Cvirkony.'" / Danylo Struk Husar. *Symbolae in Honorem Volodymyri Janiw* Munich: Ukrainian Free University (1983): 838. (Ukrainian Free University. Studia, 10)

English summary of a Ukrainian article that analyzes Ivan Drach's poem "Tsvirkun i more" and discovers links between this poem and works by Ostap Vyshnia and Mykola Khvylyovy.

- A1478. Struk, Danylo H.** "Kalynets, Ihor." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 406. Port.

Says Struk about the poet Ihor Kalynets, born in 1939: "Inspired by the imagistic verse of B. I. Antonych, Kalynets developed his poetry into the finest exponent of modern Ukrainian 'engagé' lyricism. He employs images that are often primeval and a vocabulary that is rich in cultural allusions while using a prosodic cadence that is contemporary." (32 lines plus portrait).

- A1479. Struk, Danylo H.** "Karmansky, Petro." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 424. Port.

The poet Petro Karmans'kyi (1878–1956), who also wrote under the pseudonyms Petro Hirkyi and Les' Mohyl'nyts'kyi, is characterized by Struk as a "prominent member of the modernist group Moloda Muza" whose poetry reflects "the typical *fin-de-siècle* ennui and pessimism of the modernist poets throughout Europe." His particular idiom, says Struk, is "the frequent use of religious imagery...and the often satiric tone provoked by the estrangement between the brooding modernist poet and 'callous' society." (32 lines plus portrait).

- A1480. Struk, Danylo H.** "Klen, Yurii." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 564. Port.

A bio-bibliographical note about the poet Oswald Burghardt (1891–1947), who wrote under the pseudonym Iurii Klen. In Struk's view, he was "an erudite, technically masterful writer of short stories, epic poems, and lyrics marked by precision of language, plastic imagery, and thematic heterogeneity. Although neoclassicist in their mastery of form, his poems are permeated with a neoromantic drive reflecting the turbulent epoch of the Second World War." (46 lines, portrait).

- A1481. Struk, Danylo H.** "Kobrynska, Natalia." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 571–572. Port.

Nataliia Kobryns'ka (née Ozarkevych) (1851–1920), the pioneer of the Ukrainian women's movement, was the author of several collections of short stories and the editor or co-editor of feminist literary almanacs. (27 lines + portrait).

- A1482. Struk, Danylo H.** "Kobzar" / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 574–575. Illus. Biblio.

An almost full-page encyclopedic survey of the various editions of Shevchenko's *Kobzar*.

- A1483. Struk, Danylo H.** "Kosach, Yurii." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 621. Port. on 620.

Iurii Kosach (born 1909) was a poet, novelist, short-story writer and playwright. Struk considers Kosach's prose far superior to his poetry and characterizes his early prose as "dynamic and with a great emphasis on plot." (38 lines).

- A1484. Struk, Danylo H.** "Kostetsky, Ihor." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 627. Port.

Ihor Kostets'kyi, known also as Eaghor Kostetzky, was the literary pseudonym of Ivan Merzliakov (1913–1983). A writer of short stories and plays, Kostet'skyi, according to Struk, "combined traditional and modernist (expressionist, surrealist, dadaist) forms of expression..." He was also a translator of Shakespeare, Verlaine, Pound, Garcia Lorca, T. S. Eliot, and Rilke. (29 lines).

- A1485. Struk, Danylo H.** "Kovalenko, Liudmyla." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 639–640. Port.

A short-story writer, playwright and journalist, Liudmyla Kovalenko (1898–1969) was also a community activist. (30 lines).

- A1486. Struk, Danylo H.** "Kravchenko, Uliana." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 664. Port.

Iuliia Schneider (1860–1947) wrote poetry and memoiristic stories under the pen name Uliana Kravchenko. (27 lines).

- A1487. Struk, Danylo H.** "Kravtsiv, Bohdan." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 665. Port. Bio-bibliographical data about the poet, journalist and community figure Bohdan Kravtsiv (37 lines).
- A1488. Struk, Danylo H.** "Kupchynsky, Roman." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 715. Port. The writer and journalist Roman Kupchynskyi (1894–1976) also wrote under the pseudonym Halaktion Chipka. (25 lines).
- A1489. Struk, Danylo H.** "Kurdydyk, Anatol." / D. H. Struk. *Encyclopedia of Ukraine* 2 (1988): 717. Port. Bio-bibliographical data about the journalist and writer, born in 1905. (23 lines).
- A1490. Struk, Danylo H.** "Ukrainian émigré literature in Canada." / Danylo Struk. *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, 1982. 88–103.  
Struk takes issue with historians of Ukrainian literature in Canada Yar Slavutych, Mykyta Mandryka and Petro Kravchuk, who, in Struk's view, ignore "aesthetic limitations to this body of literature," concentrate on quantity rather than quality, or, as in the case of Kravchuk, superimpose "ideological considerations." Struk dismisses "the so-called pioneer age of Ukrainian émigré literature in Canada" as "written folklore" that does not qualify as literature. Using his own strict criteria (i.e., works of real literary merit written and published in Canada by writers who are not native-born Canadians and who write in the Ukrainian language), Struk "can name only eight authors who have managed to create literature as émigrés..." The named authors are Illia Kyriiak (1888–1955), Myroslav Irchan (1897–1937), Mykyta Mandryka (1886–1979), Ulas Samchuk (born 1905), Yar Slavutych (b. 1918), Borys Oleksandriv (1921–1979), Volodymyr Skorupskyi (b. 1912), and Oleh Zuiievskyi (b. 1920). Each of these writers is briefly characterized. Translated excerpts from the works of Kyriiak [cf. T270], Mandryka [cf. T307], Zuiievskyi [cf. T675], Slavutych [cf. T512], Oleksandriv [cf. T351], and Skorupskyi [cf. T508] are given as illustrations.
- A1491. Struk, Danylo H.** "What is the meaning of 'sin' in V. Vynnychenko's *Hrikh*?" / Danylo Husar Struk. *Canadian Slavonic Papers* 31.1 (March 1989): 57–66.  
A critical analysis of Volodymyr Vynnychenko's three-act play *Hrikh*. Vynnychenko, says Struk, "was constantly troubled by the hypocrisy around him" and preoccupied "with a double standard of morality." Vynnychenko mocks "religious superstition" and gives his own definition of sin as something that "occurs when man is not honest with himself, when he rationalizes his actions, when he pretends 'that he is doing something other than in fact he is, or when the reason he gives for doing something is not truly the real reason.'" The ultimate sin for Vynnychenko, says Struk, "is to lie to one's self." According to the author, the inherent irony in Vynnychenko's play "lies precisely in this contradiction between what is real sin and what people think sin is."
- A1492. Struminsky, Bohdan.** "Didactic gospels." / B. Struminsky. *Encyclopedia of Ukraine* 1 (1984): 668–669. Biblio.  
Didactic gospels, *uchytel'ni ievanheliia*, are defined here as collections of sermons based on the parables of the Gospels. Struminsky surveys manuscript and printed collections of this kind in Ukraine from the ninth to the eighteenth centuries. (ca. 1 page).
- A1493. Struminsky, Bohdan.** "The provenance and transmission of the extant text of the *Lay of the Host of Ihor*." *Russian Review* 47.3 (July 1988): 253–261.  
Struminsky questions the most popular theory about the Pskov origin of the codex containing the text of the *Slovo o polku Ihorevim* and proposes a reconstruction of "the hypothetical history of the text of the *Slovo* that was discovered by Musin-Puшкиn."
- A1494. "Stus, Vasilij Semenovič (Vasyl' Semenovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 559–560.**  
Bio-bibliographical data about the poet Vasyl' Stus (b. 1938), with a focus on his dissident activity. (40 lines).
- A1495. Subtelny, Orest.** "Introduction." *Diariusz Podrożny of Pylyp Orlyk (1720–1726)*. Cambridge, MA: Distributed by Harvard University Press for the Ukrainian Research Institute of Harvard University, c1989. xvii–xxxvii, biblio. xxxix–xliii. (Harvard library of early Ukrainian literature. Texts. v. 5).  
Pylyp Orlyk (1672–1742), a successor to Hetman Ivan Mazepa, spent most of his life in political exile in Sweden, Germany, Austria, Bohemia, Poland, the Ottoman Empire, and Moldavia. This volume of his travel diary published in the Harvard series of early Ukrainian literature reproduces in facsimile the original handwritten Polish text of the part of the diary covering the years 1720–26. Subtelny's introduction gives a detailed biography of Pylyp

Orlyk and analyzes the contents of his *Diariusz podróży* at length. "The original of the *Diariusz*," says Subtelny, "which is bound in five volumes and consists of more than two thousand folios, is preserved in good condition in the archives of the French Foreign Ministry in Paris...." Only part of it is a travel journal: a substantial portion of the diary includes Orlyk's correspondence, along with his commentary. Prior to the Harvard edition, Orlyk's diary had never been published in full. [See also A1205].

- A1496. Subtelny, Orest. *Ukraine; a history*.** Toronto: Published by the University of Toronto Press in association with the Canadian Institute of Ukrainian Studies, 1988. xii, 666 p. illus., ports.

Subsections on literary development in a general history that covers the period from Kyivan Rus' to the late 1980s. "Kievan culture," pp. 49–52; "Religious polemics," pp. 101–2; "Ecclesiastical and cultural developments," pp. 119–22; "Cultural activity," pp. 155–56; "Literature and the arts," pp. 196–98; "Literature, the enrichment of Ukrainian national culture," pp. 230–32; "Shevchenko," pp. 232–35; "The Ruthenian Triad," pp. 240–41; "Literary development," pp. 302–5; "Literature," pp. 395–97; "Intellectual ferment," pp. 506–7. Among the many b/w illustrations are portraits of writers and literary scholars: Ivan Kotliarevskyi, Mykhailo Drahomanov, Lesia Ukrainka, Taras Shevchenko and Mykhailo Hrushevs'kyi.

- A1497. "The suicide of Mykola Khvylovy and the Ukrainian situation."** *Investigation of the Ukrainian Famine, 1932–1933*. Report to Congress. Commission on the Ukraine Famine. Adopted by the Commission April 19, 1988. Submitted to Congress April 22, 1988. / James E. Mace, Staff Director. Washington: U.S. Gov't. Print. Office, 1988. 428.

A verbatim translation of a consular dispatch sent on 31 May 1933 from the Royal Consulate of Italy in Kharkiv. The Italian consul in Kharkiv at that time was Sergio Gradenigo. This is a translation of the original document held at the Archivio Storico del Ministero degli Affari Esteri d'Italia in Rome.

- A1498. "Summary."** *Literaturno-memorial'nyi budynok-muzei T. H. Shevchenka v Kyievi. Fotoputivnyk*. [O. I. Polianychko et al. Photos: V. B. Kontsevych]. Kyiv: Mystetstvo, 1986. 108–113. illus., ports. (part col.).

English summary, list of illustrations and data about museum hours, etc., in a Ukrainian-language guide-book to the house at Shevchenko Pereulok 8a in Kyiv, where Taras Shevchenko lived in 1846. The summary provides basic data about Shevchenko's life and work. Illustrations include, in addition to photos of the museum rooms and various items exhibited in them, 13 portraits of Shevchenko (self-portraits, photos, and sculptures), Shevchenko monuments in Kyiv and Kaniv, reproductions of paintings and drawings by Shevchenko, litographs of nineteenth-century Kyiv, etc.

- A1499. "Sverstiuk, Evgen."** *Who's Who in the Soviet Union* (1984): 325–326.

Bio-bibliographical data on the literary scholar Levhen Sverstiuk (b. 1928).

- A1500. "Sverstjuk, Evgenij Aleksandrovič (Jevhen Oleksandrovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 567–568.**

Bio-bibliographical note on the literary critic Levhen Sverstiuk, with a focus on his dissident activity. (34 lines).

- A1501. "Svetličnyj, Ivan Alekseevič (Svitlyčnyj, Ivan Oleksijovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 568–569.**

Forty-four lines of data on the dissident activity of the poet and literary critic Ivan Svitlychnyi.

- A1502. Svitlychna, Nadiia.** "About Vasyl Stus" / Nadia Svitlychny. *Vira = Faith* 7.2 (22) (April–June 1981): 17–18. Reminiscences of a fellow dissident, with brief excerpts of Stus's poetry in translation.

- A1503. "Svitlychny suffers second stroke: Amnesty International requests urgent action."** *Ukrainian Review* (London), 30.1 (Spring 1982): 77–78.

Amnesty International, according to this news item, "has recently placed exiled Ukrainian dissident Ivan Svitlychny on its urgent action list, and has called for his immediate release after learning that he is desperately ill."

- A1504. "Svitlychnyi, Ivan Oleksiilovych."** [sic]. *Who's Who in the Soviet Union* (1984): 325–326.

Bio-bibliographical data (16 lines) about the poet and literary critic Ivan Svitlychnyi (b. 1929).



- A1505. "Svyatoslav Karavansky and Nina Strokata in Washington."** *Smoloskyp* 2.6 (Winter 1980): 6-7. illus.

Two full pages of photographs and statements of the newly released former Soviet political prisoners, the poet Sviatoslav Karavans'kyi and his wife Nina.

- A1506. Swoboda, Victor.** "The evolution of Mykola Rudenko's philosophy in his poetry." *Studia Ucrainica* 4 (1988): 76-84.

"Rudenko's later poetry," says Swoboda, "has developed considerably compared with that of his pre-1963 period which appears rather pedestrian and poor in imagery (apart from bearing the unavoidable hallmark of socialist realism). His later poetry, on the other hand, has undoubted originality due not only to its richness in cosmological and philosophical themes, but also to the abundance of striking imagery." The article provides a biography of Rudenko and is interspersed with Rudenko's poetry in unattributed (apparently the author's own) translations. [cf. T430].

- A1507. Swoboda, Victor.** "Linguistic innovation and the living language in Oles' Honchar's *Sobor* (nouns and adjectives)." *Studies in Ukrainian Linguistics in Honor of George Y. Shevelov*. Ed. by Jacob P. Hursky. *The Annals of the Ukrainian Academy of Arts and Sciences in the U.S* 15.39-40 (1981-1983): 309-324.

A linguistic study of Honchar's vocabulary in his novel *Sobor*, with an emphasis on the writer's neologisms, colloquialisms and dialecticisms. According to Swoboda, in *Sobor* Honchar uses a considerable number of words unrecorded in Ukrainian lexicography of the day.

- A1508. Swoboda, Victor.** "The party guidance of a Soviet literature: the case of the Ukraine, 1968-1975." *East European Literature: Selected Papers from the Second World Congress for Soviet and East European Studies*. Ed. by Evelyn Bristol. Berkeley: Berkeley Slavic Specialties (1982): 85-106. Bibliography.

"The Party guidance of literature may be either prescriptive or proscriptive," says Swoboda. "The Party encourages certain themes and types," and that is "well-known, even predictable," but "a study of the proscriptive occurrences, the Party criticism of published works deemed deviate from the norm, is much more illuminating...." Swoboda examines in detail critical attacks in the official Soviet press on the works of such authors as Petro Shelest, Oles' Honchar, V. I. Zaremba, I. Illienko, M. Kytsenko, A. Karpenko, Ivan Bilyk, R. Ivanychuk, S. Plachynda, Borys Kharchuk, R. Andriashyuk, I. Chendei, V. Drozd, Mykola Rudenko and Oles' Berdnyk.

- A1509. Swoboda, Victor.** "Shevchenko anniversary." *Ukrainian Review* (London), 34.3 (Autumn 1986): 29-33.

A sketch of Shevchenko's life and work on the occasion of the 125th anniversary of his death. Says Swoboda: "The extraordinary impact and success of Shevchenko's poetry makes him unique in Ukrainian literature and one of the most remarkable and outstanding personalities in the republic of letters."

- A1510. Swoboda, Victor.** "Taras Shevchenko and the censors." *Scottish Slavonic Review* 2 (1983): 107-134. Biblio.

The article is in four parts. Parts 1-3 serve as an introduction: they deal with Shevchenko's biography and with the reception of his poetry by critics, the population, and the Russian administration. Part 4 examines the various Soviet editions of Shevchenko's works, listing the poems or lines of poetry that were excised or suppressed by editors or censors. Swoboda provides a comparison of Soviet censorship of Shevchenko with the tsarist censorship practiced during the poet's lifetime and subsequently. "It is a measure of Shevchenko's greatness that, despite being in some important respects unacceptable to the Soviet leadership, he continues to be highly honoured by it, while offending items are surreptitiously removed. A lesser writer would have been labelled a 'bourgeois nationalist' and assigned to oblivion....," says Swoboda. In discussing the censored poetry, Swoboda quotes the relevant fragments in the original Ukrainian, but provides his own English translations in the notes. [cf. T471]. Franko's tribute to Shevchenko, dated 14 May 1914, is quoted in full on p. 107. ("He was a peasant's son and has become a prince in the realm of spirits"). Note about the author on p. 195.

- A1511. Swyrypa, Frances.** "Canada. Literature." F. Swyrypa. *Encyclopedia of Ukraine* 1 (1984): 356. Biblio.

A section of a longer general study of Ukrainians in Canada. The section on literature surveys the most important developments in Ukrainian Canadian poetry, prose and drama from early pioneer days to the late twentieth century, listing the names of the most important writers and including a paragraph on English-language Canadian writers of Ukrainian origin recognized by the Canadian literary establishment (1/2 page).

- A1512. Symon, Peter.** "Two literary works about Chernobyl." *Soviet Literature* 2 (491) (1989): 173-175.

Letter to the editor from England with a reader's reaction to Volodymyr Iavorivs'kyi's "Maria and Wormwood

at the End of the Century" (*Mariia z polynom v kintsi stolittia*) published earlier in *Soviet Literature* [cf. T185] and to a translation of Vladimir Gubarev's play "Sarcophagus."

- A1513. Synhaivs'kyi, Mykola.** "Across the Kazakh sands..." / Mikola Sinhaivsky. *Ukraine* 3 (79) (March 1983): 21. illus.

About the unveiling of a Shevchenko monument in the city of Shevchenko in Kazakhstan.

- A1514. Sysyn, Frank.** "Ukrains'ka poeziia: kinets' XVI—pochatok XVII st. = Ukrainian Poetry: the End of the Sixteenth and the Beginning of the Seventeenth Centuries." *Kritika* 16.1 (Winter 1980): 24–40.

A review article on *Ukrains'ka poeziia: kinets' XVI—pochatok XVII st.* (Viktorii Kolosova and Volodymyr Krekoten', comp. Kyiv: Naukova dumka, 1978. 431 p.). Sysyn writes of the "dismal situation" in Soviet publishing of historical source materials and claims that some volumes on art and literature "have elucidated the trends of cultural influence in a manner that would never be allowed in historical works." He compares the contents of *Ukrains'ka poeziia* with those of an earlier two-volume German publication, *Die älteste ostslawische Kunstdichtung, 1575–1647*, edited by Hans Rothe (Giessen: W. Schmitz, 1976–77, Bausteine zur Geschichte der Literatur bei den Slawen, Series 2, v. 7), and concludes that the German publication is more comprehensive in its coverage of texts, but that the advantage of the Ukrainian edition lies in the two introductions by Krekoten' and Kolosova and in the inclusion of the text of *Skarha nyschchykh do Boha*, a hitherto unpublished text discovered some fifty years earlier. The publication of *Skarha* and of Kolosova's textological study, according to Sysyn, demonstrate convincingly "the dangers to Russian historians in ignoring Ukrainian texts and scholarly works." Kolosova, says Sysyn, "succinctly points out that a 1300-line verse work attributed to Prince Ivan Andreevich Khvorostinin is not an original work, but his translation and reworking of a variant of the poetic cycle in the Zahorovs'kyi monastery's manuscript" [of which *Skarha* is a part; many poems of the cycle are identical to those found in a manuscript in St. Michael's Monastery in Kyiv]. A comparison of texts, says Sysyn, shows that Khvorostinin's *Izlozhenie na eretiki* is "a Russian Slavonic translation and reworking of the Ukrainian Slavonic original."

- A1515. Syzonenko, Oleksandr.** "Democratization and openness in literature today" / Olexandr Sizonenko. *Ukraine* 9 (145) (September 1988): 30. Port.

Syzonenko, whose short story "The Scream" is published in the same issue [cf. T375], reflects on the decades of stagnation and "destructive interference" in Ukrainian literature, as well as on the harsh treatment of Honchar's *Sobor*, which, in his view, had "lasting consequences of much wider implications." Syzonenko admits to having revised his own attitudes to life and his literary work and to having destroyed a war novel he wrote earlier.

- A1516. Szczesny, Wilfred.** "Marking an anniversary." *Ukrainian Canadian* 36.675 (169) (March 1984): 5.

An editorial on the occasion of Shevchenko's 170th birth anniversary. Says the author about Shevchenko: "The values expressed in his work—love of freedom and justice, dedication to creative activity, love of life, a sense of brotherhood which transcends national bounds...were his own values, but at the same time they were values cherished by his people."

- A1517. Szczesny, Wilfred.** "Not a mere formality." *Ukrainian Canadian* 40.719 (213) (March 1988): 5.

Traditional celebrations of Shevchenko are not a mere formality, says the author, but a "reaffirmation of the greatest values of the Ukrainian heritage, and of abiding love for the man who stands as their embodiment."

- A1518. Szczesny, Wilfred.** "Shevchenko Museum update." *Ukrainian Canadian* 41.730 (224) (March 1989): 16–17. illus.

About efforts to rebuild the Shevchenko Museum in Oakville/Palermo, Ontario. A photo of the museum building and a portrait of Shevchenko appear on p. 3. The cover of this issue features an illustration of Shevchenko's monument in Kharkiv.

- A1519. Szporluk, Roman.** "Dilemmas of Russian nationalism." *Problems of Communism* 38.4 (July–August 1989): 15–35.

On pp. 30–31 of this article, the author discusses traditional Russian attitudes toward the Ukrainian language, culture and history. He cites recent articles by literary critics Ivan Dziuba (Dzyuba in text) and Mykola Riabchuk (Ryabchuk in text), providing examples of Russian censorship of Shevchenko, of censors' attitudes toward Sosiura's poem about Mazepa, etc.

## T

- A1520. "Taras Shevchenko as an artist."** *Ukrainian Review* (London), 37.1 (Spring 1989): 3-5. Port.  
Unsigned article on the occasion of the 175th anniversary of Shevchenko's birth. A reproduction of Shevchenko's self-portrait (1845) appears on p. 2. According to the anonymous author of this article, Shevchenko left 835 known and 278 lost artistic works: oil paintings, watercolors, Italian pencil drawings, chalk drawings and etchings.
- A1521. "Taras Shevchenko festival."** *Ukraine* 5 (57) (May 1981): 2-3. illus.  
About the March observances of the poet's birth anniversary held in Kyiv and Cherkasy.
- A1522. "Taras Shevchenko in English."** *Soviet Literature* 3 (432) (1984): 152.  
About the 1979 publication in English of Shevchenko's selected poetry and prose in Irina Zheleznova's and John Weir's translations issued by Progress Publishers in Moscow.
- A1523. "Taras Shevchenko: on the occasion of the 175th anniversary of his birth."** *Ukrainian Orthodox Word* 22.1 (January-March 1989): 10-11. illus.  
Unsigned biography of Shevchenko illustrated with his portrait and a facsimile of the title page of the 1840 *Kobzar*. Shevchenko's portrait also appears on the cover of this issue.
- A1524. "Taras Shevchenko State Prizes of the UkrSSR in 1989."** *Ukraine* 5 (153) (May 1989): [16].  
Announcement of awards. In literature, the prize was awarded posthumously to Hryhir Tiutiunnyk [in text: Tyutyunnik].
- A1525. "Taras Shevchenko—the artist."** *Zhinochyi svit = Woman's World* 38.3 (434) (March 1987): 20-22. illus.  
Unsigned. Illustrated with b/w reproductions of two of Shevchenko's paintings, one of which is his self-portrait.
- A1526. "Taras Shevchenko, the artist."** *Nashe zhyttia = Our Life* 46.3 (March 1989): 18-20.  
An unsigned article about Shevchenko's life as a painter, illustrated with six reproductions of his art (including the portrait of Ira Aldridge on p. 20).
- A1527. "Taras Shevchenko tribute."** *Ukrainian Orthodox Word* 15.2 (March-May 1982): 23.  
About memorial services and special programs in honor of Shevchenko held in Wilmington, DE, on 14 March 1982.
- A1528. "Taras Shevchenko's 175th birth anniversary: the great Kobzar."** / Gennady Kasmynin, Larisa Sushkova, Maria Orlik. *Soviet Woman* 6 (June 1989): 7. Port.  
Three individual pieces under one general title. Gennadii Kasmynin, a Russian poet, reflects on Shevchenko, the poet and the man; Larissa Sushkova, a poet and translator, adds a few lines about a Shevchenko portrait preserved as a family relic; Mariia Orlik, chairman of the Anniversary Celebrations Preparatory Committee and Vice-Chairman of the Ukrainian SSR Council of Ministers, discusses the preparations under way for the jubilee celebration: restoration and/or reconstruction of Shevchenko memorial places in Moryntsi and Kyrylivka, etc.
- A1529. Tarnavs'kyi, Ostap. "Dissident poets in Ukraine."** / Ostap Tarnawsky. *Journal of Ukrainian Studies* 6.2 (Fall 1981): 17-27.  
Liberalization in Soviet Ukrainian literature began in 1956 after the Twentieth Congress of the Communist Party, which brought an official denunciation of Stalin and the "cult of personality." The author discusses the role in this liberalization of Maksym Ryl's'kyi and the poets of the 1960s—Vasyl Symonenko, Lina Kostenko, Vitalii Korotych, Ivan Svitlychnyi, and Mykola Rudenko, among others. "If one were to ask whether the poets of the sixties began a new period in Ukrainian literature," says Tarnavs'kyi, "the question would have to remain unanswered. The commissars of literature muffled the young and independent voices. They applied the tried and true methods of centralized control. Those poets who succumbed could never again push their works beyond the established confines of socialist realism. Those who had the courage not to surrender were repressed."



- A1530. Tarnavs'kyi, Ostap.** "The image of man in the philosophy of existentialism." / Ostap Tarnavs'kyj. *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 863.  
English summary of a Ukrainian article.
- A1531. Tarnavs'kyi, Ostap.** "Ukraine: Twenty years of dissident literature." / Ostap Tarnawsky. *Pen International* 36.1 (1986): 26–30.  
A much abbreviated version of "Dissident poets in Ukraine" [see A1529].
- A1532. Tarnawsky, Marta.** "Shevchenko in English." *Nashe zhyttia = Our Life* 39. 3 (March 1982): 27.  
A bibliographical data sheet.
- A1533. Tarnawsky, Marta.** "Ukrainian literary bibliography: two pioneer works from Kiev and a project for Ukrainian bibliographers in the West." *Abstracts. Sixth Annual Meeting, Permanent Conference on Ukrainian Studies*. Cambridge, MA: Ukrainian Research Institute of Harvard University (May 29–31, 1981): 45.  
An English abstract of a conference paper delivered originally in Ukrainian. The paper discusses critically the bio-bibliographical dictionary *Ukrains'ki pys'mennyky* (Kyiv: Derzhlitvydav, 1960–1965, 5 v.) and *Bibliografichni dzhherela ukrains'koho literaturoznavstva* by Lev Hol'denberh (Kyiv: Vyscha shkola, 1977). The Ukrainian version of the paper was subsequently published in *Slovo: zbirnyk* 9 (Edmonton: Ukrainian Writers' Association Slovo, 1981): 282–287.
- A1534. Tarnawsky, Marta.** "Ukrainian literature in English published since 1980. Part 1." *Journal of Ukrainian Studies* 10.2 (Winter 1985): 69–80.  
A bibliographical checklist of 15 books and 54 translations of poetry and prose published in journals and collections, with full contents of individual literary works.
- A1535. Tarnawsky, Marta.** "Ukrainian literature in English published since 1980. Part 2." *Journal of Ukrainian Studies* 11.1 (Summer 1986): 87–107.  
A bibliographical checklist of 228 articles in journals and collections.
- A1536. Tarnawsky, Marta.** "Ukrainian literature in English published since 1980: Part 3." *Journal of Ukrainian Studies* 12.1 (Summer 1987): 67–85.  
A bibliographical checklist of 11 additional book publications, with complete contents.
- A1537. Tarnawsky, Marta.** "Ukrainian literature in English published since 1980: Part 4." *Journal of Ukrainian Studies* 13.1 (Summer 1988): 55–63.  
A bibliographical checklist of an additional 82 articles in journals and collections.
- A1538. Tarnawsky, Maxim.** "Valerian Pidmohyl'ny: *Vania*" / M. T. *Journal of Ukrainian Studies* 10.2 (Winter 1985): 49–51.  
A critical note, with bibliography, to accompany a translation of Pidmohyl'nyi's short story *Vania* [cf. T388]. "The links between '*Vania*' and Pidmohyl'ny's other works," according to the author, "are most evident in the context of unifying themes and motifs. Among the most prominent are youth, sexuality, religion and a preoccupation with fantasy." In the author's view, "...an analysis of the parallels and similarities between *Vania* and the other stories in Pidmohyl'ny's first collection points in the direction of a psychoanalytic interpretation of the story as a symbolic discovery of sexuality."
- A1539. Tarnawsky, Maxim.** "Valerian Pidmohyl'nyj, Guy de Maupassant, and the magic of the night." / Maxim David Tarnawsky. *Dissertation Abstracts International* 47.11 (May 1987): 4081A.  
An abstract of the 1986 Ph.D. Harvard University dissertation (351 p.). [The dissertation is available in print or on microfilm from University Microfilms International, order no. DA8704458]. According to the abstract, this is a study of the creative output of Valerian Pidmohyl'nyi and the influences on his work of Ukrainian and French writers. Guy de Maupassant's influence, according to the author, "is most apparent in the novel *Misto*, which shows a strong resemblance to Maupassant's *Bel-Ami* in plot, narrative technique and philosophical undertones...." and in other works, "particularly those which focus on a conflict between the ennobling and the degrading forces affecting an individual."

- A1540. Tarnawsky, Yuriy.** "Bilingualism in literature: some personal remarks on bilingual writing." *Studia Ucrainica* 4 (1988): 15-22.

Yuriy Tarnawsky, a poet and novelist who writes both in Ukrainian and in English, reflects on his experience with bilingual writing, provides some autobiographical data and illustrates his reflections with the texts of three poems given in his own versions in both languages. [cf. T582].

- A1541. "Temple University invites Berdnyk."** *Smoloskyp* 4.16 (Summer 1982): 11.

A brief news item about an official offer of lectureship sent by Norma Furst, Dean of Students at Temple University in Philadelphia, to Oles' Berdnyk, a Ukrainian writer, currently a political prisoner in Perm Camp no. 36-1 in the USSR.

- A1542. "Terelia, Iosif Mikhailovich."** *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaia with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 436.

A biographical profile of Iosyp Terelia, characterized as dissident activist. There is no mention that he is also a poet. (19 lines).

- A1543. Terelia, Iosyp.** "Our Dukhnovych" / Iosyp Terelya. *Ukrainian Review* (London), 33.1 (Spring 1985): 67-68.

A tribute and a biographical note about the Transcarpathian poet Oleksandr Dukhnovych. See also A1544.

- A1544. Terelia, Iosyp.** "Our Dukhnovych" / Yosyp Terelya. *ABN Correspondence* 36.3/4 (May-August 1985): 62-63.

The article is dated 12 April 1984 and was written, apparently, on the occasion of an anniversary of the "poet and enlightener" Oleksandr Dukhnovych of Transcarpathia, which is celebrated in Carpatho-Ukraine on 24 April. See also A1543.

- A1545. "Terelja, Iosif Mikhajlovič (Josyp Mykhajlovyč)." *Biographical Dictionary of Dissidents in the Soviet Union, 1956-1975* (1982): 578.**

Data on dissident activity of the poet Iosyp Terelia, born in 1943. (24 lines).

- A1546. "Teslenko, Arkhip Efimovich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 25 (1980): 536-537. Biblio.

Characterized as "a prominent representative of critical realism in Ukrainian literature," Arkhyp Teslenko (1882-1911) is said to have "depicted the awakening of revolutionary consciousness in peasantry." (18 lines).

- A1547. "Third issue of unofficial Kyiv student journal 'Dzvin' appears."** *Ukrainian Review* (London), 37.1 (Spring 1989): 87.

UPA press release about the contents of the student journal *Dzvin*, no. 3, which includes literary works by Sosiura, M. Kholodnyi, V. Stus, V. Symonenko, and others.

- A1548. Timchenko, Victor.** "Dnipro publishers: building the links of understanding." *Ukraine* 12 (52) (December 1980): 2-3. col. illus.

Interview with Oleksandr Bandura, director of Dnipro Publishers.

- A1549. "Timeless Shevchenko."** *Promin'* 30.3 (March 1989): 15. port.

Unsigned article reprinted from the *Ukrainian Weekly* of March 1988, no. 10.

- A1550. "Tiutiunnik, Grigorii Mikhailovich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 26 (1981): 187. Biblio.

A seventeen-line encyclopedic entry about the novelist Hryhorii Tiutiunnyk (1920-1961).

- A1551. "Tkach, Dmitrii Vasil'evich."** *Who's Who in the Soviet Union* (1984): 331.

A bibliographical note about the novelist Dmytro Tkach (b. 1912).

- A1552. Tkacz, Virilana.** "The birth of a director: the early development of Les Kurbas and his first season with the Young Theatre." *Journal of Ukrainian Studies* 12.1 (Summer 1987): 22-54. Biblio. notes.

This major study of Les' Kurbas, the creator of modern Ukrainian theater, focuses on his artistic development

and the influences that shaped his ideas. While Kurbas's biography and the theatrical environment in Ukraine are dealt with in considerable detail, there are but a few references to the Ukrainian repertoire staged by Kurbas.

- A1553. "A tour of Shevchenko memorial places."** *Ukrainian Canadian* 36.675 (169) (March 1984): 26–27. illus. Six illustrations with captions; no additional text.

- A1554. "The tragic fate of Vasyl Stus."** *ABN Correspondence* 39.1 (January-February 1988): 9–12.

An unsigned article on the occasion of Stus's fiftieth birthday (6 January 1988). The article is a collage of longer quotations from Stus's letters and statements attributed to "Notebooks of the Ukrainian samvydav, 1980," to "Chronicle of camp days" (1976), and a letter about Stus written by Ivan Hel' and published in a recent issue of *Ukrains'kyi visnyk*. The article is illustrated with a b/w group photo depicting V. Stus, I. Svitlychnyi and I. Hel', and is accompanied by translations of two of Vasyl' Stus's poems [cf. **T539**].

- A1555. "Tribute from a grateful posterity."** *Soviet Literature* 9 (450) (1985): 158–163.

On the occasion of the 800th anniversary of *Slovo o polku Ihorevym*, the Moscow publishing house *Sovetskii pisatel'* issued a special jubilee edition of *Slovo* edited by the poet Igor Shklyarevsky. This tribute includes "An interview with Igor Shklyarevsky" (pp. 158–159) and three brief essays about *Slovo* reprinted from the book and published here in English translation, i.e., "A monument woven of infinity" by Egor Isayev (p. 160), "The great beginning" by Borys Oliynyk (Boris Oleinik in text) (pp. 160–161), "The eternal fount" by Valentin Rasputin (pp. 161–162), and "To children, grandchildren and great-grandchildren" by Ales' Adamovich (pp. 162–163). In the interview, Shklyarevsky describes the edition, its contents and design, and how it differs from other editions of the *Slovo*. Isayev considers *Slovo* an "embodiment of energy and motion," "a continuation of the old tradition of oral literature," and expresses his doubt about the possibility of ever discovering the poem's author. Oliynyk considers *Slovo* "a kernel of spiritual memory which...has preserved the idea of Kiev, the cradle of three great nations, and the guiding principle of their unity." He claims that the author of the poem "foresaw the impending catastrophe and offered the only alternative to it—unification of Russia, from peasant to prince." In discussing the poem's literary merits, Oliynyk stresses its "profound psychological insight and the spectrum of its descriptive palette," calling *Slovo* "a publicistic poem in the ideal sense of the definition" because, in his view, "it has everything for which every true poet aspires: harmony of thought and feeling, inner preoccupation with a civic idea that makes it a part of the author's intimate life..." Rasputin says that Russian art, and literature in particular, is descended from *Slovo*, "from its artistic, emotional and ideological structure, from its passionate patriotism and poetic exaltation..." Adamovich calls attention to "the amazing feature of our ancient literature, of *Slovo*," namely that "the martial 'knightly' truculence so characteristic of literary personages of mediaeval Europe, is subdued, muted or wholly absent in it..." This literature, says Adamovich, "is a prayer for peace, a passionate longing for a life free from fear..."

- A1556. Trimbach, Serhii.** "Poet of the movies" / Serhii Trimbach. *Ukraine* 12 (136) (December 1987): [34–37], illus.

About the poet Ivan Drach as a screenwriter. Drach is the author of film scripts for *The Well of the Thirsty* (produced by Iurii Illienko in 1985), *The Stone Cross* (produced by Leonid Osyka), *I Am Going to You and My Mother, Dear, Beloved* (both by Mykola Mashchenko), and *The Memory Will Echo in the Sounds* (a film by Timofii Levchuk). The article is illustrated with a color portrait of Drach and b/w photos of scenes from these films.

- A1557. Trimbach, Serhii.** "Ukraine's poet of the movies." / Serhii Trimbach. *Ukrainian Canadian* 40.719 (213) (March 1988): 28–30, illus.

About Ivan Drach as a screenwriter. Reprint of "Poet of the movies" by Serhii Trimbach from the December 1987 issue of *Ukraine* [cf. **A1557**]. Illustrated with five photos of film scenes. With an editorial comment.

- A1558. Trostianets'kyi, Aron.** "Dmyterko, Liubomyr Dmytrievych." Trostianets'kyi, A. [sic]. *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 181–182.

A full-page bio-bibliographical article about Liubomyr Dmyterko, a dramatist, prose writer and poet born in 1911.

- A1559. "Trublaini, Nikolai Petrovich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 26 (1981): 391. Biblio.

A bibliographical note (14 lines) about the children's writer Mykola Trublaini (1907–1941), whose real name was Trublaiev's'kyi.



- A1560. Tsekov, Yuri.** "The nation's smiling soul." *Ukraine* 11 (159) (November 1989): 32-33. port.

About Ostop Vyshnia, with a b/w photograph of the writer (1928) on p. 32. The article is accompanied by a sample of Vyshnia's work in translation. ("The Scratchnians," pp. 33-34, cf. **T650**). Says Tsekov of Ostop Vyshnia: "...he left us genuine masterpieces which, though of fleeting topicality, remain unsurpassed as examples of humorous writing." However, according to Tsekov, "he seems to be the only genius in our post 1917 fiction who was never awarded a single official distinction or even a modest literary prize."

- A1561. "Tudor, Stepan Iosifovich."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 26 (1981): 409.

Stepan Tudor was the pen name of S. I. Oleksiuk (1892-1941). According to this entry, "Tudor's short stories, novellas, and poems are permeated with the spirit of revolutionary struggle and portray the heroic image of the communist revolutionary." As a critic, he "advocated the Leninist principle of party-oriented literature and denounced fascism and Ukrainian bourgeois nationalism."

- A1562. "Tulub, Zinaida Pavlovna."** *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 26 (1981): 419. Biblio.

Eleven lines of bio-bibliographical data about the novelist Zinaida Tulub (1890-1964).

## U

- A1563. "UC editor awarded Ivan Franko prize."** *Ukrainian Canadian* 39.703 (197) (October 1986): 21. illus.

About Mary Skrypnyk, a translator into English of Ukrainian writers and editor of the *Ukrainian Canadian*, with her photo.

- A1564. Ukas, Mykhailo.** "Ivan Franko symposium" / by Michael Ukas. *Ukrainian Canadian* 39.705 (199) (December 1986): 7-9. illus.

About the UNESCO sponsored five-day symposium held in September 1986 at the Ivan Franko State University of Lviv. Two hundred eighty-six delegates from the United States, Canada, Ukraine and other countries participated. The designated topic of the symposium was "Ivan Franko and world culture."

- A1565. Ukas, Mykhailo.** "The Lay—a great achievement" / by Michael Ukas. *Ukrainian Canadian* 38.694 (188) (December 1985): 18-20. illus.

*Slovo o polku Ihorevim* is characterized by the author as "a remarkably sophisticated literary work" that "compares well with other similar poetic masterpieces, such as the more or less contemporary *Chanson de Roland* of France and the *Poema de mio Cid* of Spain."

- A1566. "Ukraine devoted to Shevchenko."** *Ukrainian Canadian* 41.733 (227) (June 1989): 25.

A news item describing the contents of the March 1989 issue of the monthly journal *Ukraine*.

- A1567. "Ukrainian artists, writers form independent association."** *Smoloskyp* 8.36 (Winter 1987): 6.

Official statement of the newly formed Ukrainian Association of the Independent Creative Intelligentsia, signed by honorary members of PEN International Ihor Kalynets', Mykhailo Osadchyi, Mykola Rudenko, Ievhen Sverstiuk, Ivan Svitlychnyi, Iryna Senyk, Viacheslav Chornovil, and seven other dissidents. The association is composed of former political prisoners, as well as Ukrainian dissident writers and artists.

- A1568. "Ukrainian Association of Independent Creative Intelligentsia formed."** *Ukrainian Review* (London), 36.1 (Spring 1988): 75-76.

An unsigned news item about a new association of Ukrainian writers and artists, UANTI (*Ukrains'ka asotsiatsiia nezaleznoi tvorchoi intelihentsii*), organized by former political prisoners in October 1987.

- A1569. "Ukrainian Communist Party Plenum attacks writers for defence of language."** *Ukrainian Review* (London), 36.2 (Summer 1988): 62.

UPA press release about speeches made at the Kyiv plenum of the Communist Party of Ukraine on 22-23

January 1988 by M. O. Shybyk, editor of *Robitnycha hazeta*, and Volodymyr Shcherbyts'kyi, first secretary of the Communist Party of Ukraine. In these speeches, attacks were launched against the writer Oles' Honchar and the literary weekly *Literaturna Ukraina*.

- A1570. "Ukrainian cultural club opens in Lviv."** *Ukrainian Review* (London), 36.2 (Summer 1988): 60.

A UPA press release about the "Levy Society Club," opened in Lviv in the autumn of 1987, and about an evening of Vasyli' Symonenko's poetry on 20 December 1987.

- A1571. "Ukrainian Culturological Club marks Shevchenko anniversary."** *Ukrainian Review* (London), 36.3 (Autumn 1988): 65–67.

UCIS press release about unsanctioned commemorative Shevchenko meetings organized in Kyiv by the Ukrainian Culturological Club on 4 and 13 March.

- A1572. "Ukrainian Culturological Club marks Shevchenko anniversary."** *ABN Correspondence* 39.3 (May-June 1988): 42–43. illus.

A UCIS news report about commemorations of the birth of Taras Shevchenko. Oles' Shevchenko, a member of the council of the Ukrainian Culturological Club, provides some details of a meeting not sanctioned by the authorities that was held on a square opposite Kyiv University. Another report gives data about a commemoration on 13 March in a private residence in the Podil section of Kyiv. The article is illustrated with a group photo depicting V. Chornovil, O. Shevchenko and Mykhailo Horyn'.

- A1573. "Ukrainian dissident journal reappears."** *Soviet Nationality Survey* 4.11–12 (November-December 1987): 3.

A news item about the reappearance in Ukraine of the samizdat *Ukrainian Herald*, which describes itself as "a public literary-arts and socio-political journal."

- A1574. "Ukrainian folktales for Indian readers."** *Ukraine* 2 (150) (February 1989): 42–43. illus., part col.

About the publication in 1988 by Raduga Publishers of Moscow of an anthology of Ukrainian folktales in seven major Indian languages: Hindi, Bengali, Gujarati, Kannada, Marathi, Tamil and Telugu. The article reproduces 5 color illustrations by Valentyn Hordiychuk, as well as b/w portraits of the translators Muhammadu Sheriff, Rallabhandi Venkatesvara Rao, Sangam Lal Malviya, Noni Bhoulmik, Sruti Shah, Gopala Krishna Rao and Anil Havaldar. With comments about their work by two translators, M. Sheriff and V. A. Rallabhandi [sic].

- A1575. "The Ukrainian Helsinki monitors: where are they now?"** *Smoloskyp* 7.31 (Fall 1986) : 14–16. Ports.

Notes on and portraits of Helsinki monitors include writers Iurii Lytvyn, Vasyli' Stus, Mykola Horbal', and Mykola Rudenko.

- A1576. "The Ukrainian human rights activist, Mykola Rudenko..."** *ABN Correspondence* 38. 3 (May-June 1987): 46.

News item about Rudenko's hunger strike.

- A1577. "Ukrainian Kobzar of Shevchenko: smallest book in the world."** *Forum* 61 (Spring 1985): 17. illus.

Even though the *Guinness Book of World Records* 1984 lists the *Lord's Prayer* produced in Japan in 1981 as the smallest book in the world, it is more than twice as large as the microminiature edition of Shevchenko's *Kobzar* created by M. Syadristy, now on exhibit in the Pecherska Lavra Monastery Museum in Kyiv, according to this unsigned note. The book measures .6 of a square millimeter, has 12 pages and a portrait of Shevchenko, as well as the text of some of his poems. No date of publication is given. The illustration shows the portrait and a page of the book, enlarged 2,100 times.

- A1578. "Ukrainian literature."** *New Encyclopaedia Britannica*. 15th ed. Micropaedia. 10 (1984): 241.

Eleven lines, with a reference to v. 10 of Macropaedia [cf. A1295, A1296].

- A1579. "Ukrainian literature at Moscow Book Fair."** *Focus on Ukraine : Digest of the Soviet Press* 1.10 (October 1985): 19.

Digest of news items in *Sil's'ki visti* of 18 September 1985 and *Radians'ka Ukraina* of 5 September 1985 about international contacts made at a week-long book fair in Moscow and the resulting plans for the publication of works

of Ukrainian writers in Czechoslovakia, East Germany and other countries.

**A1580. "Ukrainian movement takes off." *Soviet Nationality Survey* 6.3 (March 1989): 4-6.**

About the draft program of the Ukrainian Popular Front published in *Literaturna Ukraina* on 16 February 1989, the inauguration of the Taras Shevchenko Ukrainian Language Society, the Ukrainian Memorial Society, etc. Ukrainian writers are prominent among the leaders of this movement.

**A1581. "Ukrainian poet jailed for 12 years rearrested before release." *Smoloskyp* 7.26 (Winter 1985): 11. Port.**

News item about Mykola Horbal', who, according to a report by Amnesty International, "has been charged with 'circulating anti-Soviet slander' in private conversations with other prisoners and now faces up to three years in prison...."

**A1582. "Ukrainian poet Stepan Sapeliak incarcerated." *Promin'* 30.10 (October 1989): 17-18.**

Text of a letter sent to Joe Clark, Secretary of State for External Affairs of Canada, requesting the intervention of the Canadian government on behalf of the recently imprisoned Stepan Sapeliak. The letter was sent by the National Executive of the Ukrainian Canadian Committee and signed by its president, D. Cipywnyk.

**A1583. "Ukrainian Soviet Socialist Republic. Literature." *Great Soviet Encyclopedia* 26 (1981): 599-605. Biblio.**

**Contents:** Old literature / V. L. Mikitas'. — Mid-18th to early 20th century / M. T. Iatsenko. — Soviet Ukrainian literature/ S. A. Kryzhanovskii. — References.

Ukrainian literature "derives from the literature of Kievan Rus', the Old Russian state that flourished from the ninth to the 12th century," says Mykytas', and discusses the literature of Kyivan Rus' as "the common literary heritage of the Russian, Ukrainian, and Byelorussian peoples." Old Ukrainian literature proper, according to Mykytas', began to develop at the time of the general European Renaissance. He discusses briefly the original polemical prose, the first syllabic poems, the Cossack chronicles, theological and moralizing works, school plays, historical poems, and the work of Skovoroda. Iatsenko gives an overview of modern Ukrainian literature from Kotliarevsk'yi to the 1917 Revolution, paying particular attention to the so-called "revolutionary democratic" (as opposed to "liberal bourgeois") writers. Kryzhanivsk'yi characterizes Soviet Ukrainian literature as "A qualitatively new phenomenon...a synthesis of the revolutionary democratic heritage of the classics and the new artistic ideas and forms of socialist realism." His survey begins with Tychyna and ends with the generation of writers born in the 1920s and '30s.

**A1584. "Ukrainian unofficial organisation writes to International PEN to honour Vasyl Stus." *Ukrainian Review* (London), 36.1 (Spring 1988): 91-92.**

A UPA press release about a letter written to International PEN on behalf of UANTI (Ukrainian Association of the Independent Creative Intelligentsia) by three honorary International PEN members: Ievhen Sverstiuk, Ivan Svitlychnyi and Viacheslav Chornovil, former political prisoners. The authors demand the release of Vasyl Stus's literary legacy confiscated by the KGB and appeal to PEN to commemorate the late poet's fiftieth birth anniversary on 6 January 1988.

**A1585. "Ukrainian writer calls for Ukrainisation and rehabilitation of writers under Stalin." *Ukrainian Review* (London), 35.4 (Winter 1987): 71-73.**

About an interview with Roman Ivanychuk published in the Lviv newspaper *Lenins'ka molod'* of 7 July 1987, in which Ivanychuk stresses the need to rehabilitate M. Khvylovyi, M. Kostomarov, M. Drahomanov, M. Hrushevs'kyi and V. Vynnychenko.

**A1586. "Ukrainian writers are in the news." *Soviet Nationality Survey* 1.3 (March 1984): 6-7.**

In the "Nationality News" section, three paragraphs are devoted to the death of M. Bazhan, I. Drach's views on Lina Kostenko, and V. Korotych's new book, *Lytse nenavysti* (The Face of Hatred).

**A1587. "Ukrainian writers at Plenum of Writers' Union of the USSR." *Soviet Ukrainian Affairs* 2.1 (Spring 1988): 29-30.**

Excerpts from speeches by Roman Lubkivsk'yi and Borys Oliinyk, both of whom express concern about the state of Russo-Ukrainian relations and the disregard for Ukrainian culture and language under the guise of so-called "internationalism." These excerpts are taken from an article that originally appeared in Russian in *Literaturnaia gazeta* of 9 March 1988 under the title "Sovershenstvovanie natsional'nykh otnoshenii, perestroika i zadachi sovetskoi literatury."



- A1588. "Ukrainian writers campaign in behalf of Mykola Rudenko at PEN Congress."** *Smoloskyp* 7.29 (Spring 1986): 5. Port.

The 48th World Congress of International PEN was held in New York in January 1986. This unsigned news item reports how a delegation from "Slovo," the Ukrainian Writers' Association in Exile, "headed by Association President Ostop Tarnawsky distributed literature about Rudenko's plight and discussed his case with participants in the Congress." With a b/w port. of Rudenko.

- A1589. "Ukrainian Writers' Congress: excerpts."** *Soviet Nationality Survey* 3.9 (September 1986): 608.

Excerpts of speeches by Pavlo Zahrebel'nyi, Iurii Shcherbak, Petro Rebro, Ivan Drach, Leonid Novychenko and Dmytro Pavlychko published originally in *Literaturna Ukraina* on 12 June 1986. The congress, according to an editorial note, "was characterized by a wide-ranging consideration of the state of the Ukrainian language and letters," with all the speeches revealing "an intense concern about the sad state of literary life in the Ukrainian SSR."

- A1590. "Ukrainian writers' congress: Excerpts."** *Ukrainian Review* (London), 34.4 (Winter 1986): 77–80.

Excerpts from speeches at the congress by Pavlo Zahrebel'nyi, Iurii Shcherbak, Petro Rebro, Ivan Drach, Leonid Novychenko and Dmytro Pavlychko. Originally published in *Literaturna Ukraina*, 12 June 1986. With a note from the editors.

- A1591. "Ukrainian writers' congress: excerpts."** *ABN Correspondence* 37.6 (November–December 1986): 45–46.

Excerpts from statements made by leading Ukrainian writers Pavlo Zahrebel'nyi, Iurii Shcherbak, Ivan Drach, Leonid Novychenko and Dmytro Pavlychko at the Ukrainian Writers' Congress held in Kyiv on 5 June 1986, with a brief editorial note. The article is attributed to *Soviet Nationality Survey*, no. 9 (1986). [cf. A1589].

- A1592. "Ukrainians demand cultural concessions."** *Soviet Nationality Survey* 4.9 (September 1987): 3–6.

Intellectuals of Ukraine, especially Ukrainian writers, continue to express their concern about the "abysmal state of Ukrainian language use in the republic" and their demands to make the study of Ukrainian compulsory in Ukrainian schools, as well as to allow the publication of historical source materials and hitherto prohibited writers such as V. Vynnychenko and M. Khvyl'ovyi.

- A1593. "Ukrainians mark Shevchenko anniversary."** *Smoloskyp* 9.41 (Spring 1989): 13.

A note to accompany the translation of the poem "Zapovit" [cf. T483] on the occasion of Shevchenko's 175th birth anniversary. "Shevchenko's legacy for the Ukrainian people," says this anonymous note, "is best crystallized in his poem 'The Testament,' which when set to music has served as a substitute for their national anthem, banned in Ukraine."

- A1594. "Ukrainka, Lesya."** *New Encyclopaedia Britannica*. 15th ed. Micropaedia. 10 (1984): 241.

Fifteen lines. Unsigned. See also A1595.

- A1595. "Ukrainka, Lesya."** *New Encyclopaedia Britannica*. 15th ed. Micropaedia. 12 (1987): 112.

This unsigned note of 23 lines characterizes Lesia Ukrainka as a "poet of the Ukrainian modernist movement." See also A1594.

- A1596. Ulyashov, Pavel.** "Boris Oleinik: If you would be a poet (a sketch for a portrait)." *Soviet Literature* 11 (404) (1981): 131–134.

The author speaks of romanticism "as a creative principle" in the poetry of Borys Oliinyk, who "wages his battle against the pragmatists who castigate all elevated feelings as 'outmoded and old-fashioned'..." According to Ulyashov, "the poet persistently turns to the problem of moral choice and man's behaviour in diverse situations... In coming out against those who oppose socialist morality, Oleinik unequivocally defines his own stand as that of a poet and citizen of the land of Soviets." The article is interspersed with Oliinyk's poetry in literal translation and accompanied by a selection of his translated poetry on pp. 134–39 [cf. T356].

- A1597. Ulyashov, Pavel.** "If you would be a poet (a sketch for a portrait)." *Ukrainian Canadian* 35.663 (157) (February 1983): 36–38. port.

About Borys Oliinyk, with his portrait. Interspersed with Oliinyk's poetry in literal translation. Apparently a reprint of A1596.

- A1598. "U.S. Congressmen appeal on behalf of Ivan Svitlychny."** *Smoloskyp* 4.15 (Spring 1982): 4. port.  
Text of a letter, with brief editorial comment, sent by U.S. Congress on 18 March 1982 to Soviet President Leonid Brezhnev, asking for the release on medical and humanitarian grounds of political prisoner Ivan Svitlychnyi, a Ukrainian poet and critic. A full list of 97 U.S. Congressmen and 7 Senators who signed the appeal is appended. With a b/w portrait of Ivan Svitlychnyi.
- A1599. "U.S. groups work for release of Badz'o."** *Smoloskyp* 3.14 (Winter 1982): 4.  
News item about defense actions on behalf of Iurii Badz'o by the Los Angeles Journalists' Group of Amnesty International and by the U.S. House of Representatives (House Resolution 193).
- A1600. "U.S. legislators appeal to Brezhnev to free Svitlychny."** *Ukrainian Quarterly* 38.2 (Summer 1982): 203-204.  
A news item in the "Chronicle of Current Events" about a letter on behalf of Ivan Svitlychnyi sent on 1 April 1982 [sic] to Soviet President Leonid Brezhnev. The letter, signed by more than 100 members of the U.S. Congress, asked "for the release of the Ukrainian writer-political prisoner from exile and for permission for him to travel to the U.S. for medical care and physical therapy." See also **A1598**.

## V

- A1601. "V. Marchenko, Ukrainian writer dies."** *Ukrainian Review* (London), 32.3 (Autumn 1984): 56.  
A brief unsigned news item.
- A1602. Vaidya, Shakuntala.** "175th anniversary marked." *Ukraine* 11 (159) (November 1989): 37. col. illus.  
About a meeting in Bhopal, India, on 6 May 1989 to honor Taras Shevchenko.
- A1603. Vakulenko, D. T.** "Sobko, Vadim Nikolaevich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 24 (1980): 217.  
A bibliographical note on the writer Vadym Sobko (b. 1912). Many of Sobko's works, according to Vakulenko, "have dealt with war and the defence of peace" and "are marked by interesting and dynamic plots."
- A1604. "Valeriy Marchenko dies in Soviet prison hospital."** *Smoloskyp* 6.25 (Fall 1984): 1, 4. port., illus.  
Valerii Marchenko, a journalist and translator, died in a prison hospital in Leningrad on 7 October 1984 at the age of 37. The article, which relates Marchenko's experiences with the Soviet system of justice, is illustrated with his b/w portrait on p. 1 and a snapshot of Marchenko in prison uniform on p. 4.
- A1605. "Valerjan Pidmohyl'nyj."** *Ukrainian Review* (London), 32.2 (Summer 1984): 62.  
An unsigned note about Valerii Pidmohyl'nyi to accompany a translation of his short story "Ivan Bosyi," published in the same issue. [cf. **T386**].
- A1606. "Valeriy Marchenko."** *Ukrainian Review* (London), 32.4 (Winter 1984): 84-85. Port.  
Unsigned article with Marchenko's portrait.
- A1607. Varlamov, Maksym.** "Mission to Spain" / Maxim Varlamov. *Ukraine* 10 (158) (October 1989): 37-38, illus.  
About Iurii Pokal'chuk's 40-day visit to Spain and the interviews he gave to Spanish newspapers. Pokal'chuk went to Spain as a representative of the Writers' Union of Ukraine and spoke to various Spanish audiences about Ukrainian literature.
- A1608. "Vasyl Pachovsky."** *Zibrani tvory / Vasyl' Pachovs'kyi*. Philadelphia: Ukrainian Writers' Association in Exile Slovo 1 (1984): 9-10.  
Unsigned two-page introductory article in English to a two-volume edition of Pachovs'kyi's collected works in Ukrainian. Vasyl Pachovs'kyi, a poet and playwright, is characterized as "the most prominent poet of the artistic group "The Young Muse" which brought together founders of the modern movement in Ukrainian literature at the beginning of the 20th century."

**A1609. "Vasyl Pachovsky."** *Zibrani tvory / Vasyl' Pachovs'kyi*. Philadelphia: Ukrainian Writers' Association in Exile Slovo. 2 (1985): 9–10.

Text identical to the one published in v. 1. [cf. A1608].

**A1610. "Vasyl Stus."** *ABN Correspondence* 33.1 (January-February 1982): 7–8.

A brief unsigned news item about Vasyl' Stus, his imprisonment and exile. The note says, among other things: "After 1965 his writings were widely circulated in the Ukrainian Samizdat which brought him a reputation as one of the finest poets in the Ukrainian language." A 12-line poem "How well it is that I am not afraid of death" appears on p. 8. [cf. T547].

**A1611. "Vasyl Stus..."** *Soviet Nationality Survey* 2.11–12 (November-December 1985): 5.

One paragraph in the "Nationality News" section about the death of Vasyl' Stus on 4 September 1985 in a Perm concentration camp.

**A1612. "Vasyl Stus..."** *Nashe zhyttia = Our Life* 44.3 (March 1987): 20.

A news item about a program dedicated to the memory of Vasyl' Stus that took place in Hamburg, West Germany, on 21 January 1987 and was sponsored by the Union Favoring International Solidarity. Gella Jurgens and E. Wolfheim participated in the program. A collection of Stus's poems in German translation is about to be published. This news item is an English summary of a longer article in Ukrainian by Anna Halia Horbach published in the subsequent (April 1987) issue of *Nashe zhyttia = Our Life*.

**A1613. "Vasyl' Stus (1938–1985)."** *Focus on Ukraine: Digest of the Soviet Press* 1.10 (October 1985): 16–17.

An obituary of the poet, who died in a Soviet labor camp on 4 September 1985 at the age of 47. With excerpts from the émigré press.

**A1614. "Vasyl Stus arrested."** *Ukrainian Review* (London), 28.3 (Autumn 1980): 49.

Brief unattributed news item.

**A1615. "Vasyl Stus awarded literary prize."** *Ukrainian Quarterly* 38.3 (Autumn 1982): 333.

A news item (3/4 page) in the "Chronicle of Current Events" about a literary prize awarded to Vasyl' Stus, a Ukrainian poet and Soviet political prisoner, at the international poetry festival in Rotterdam, Netherlands. In presenting Stus as a candidate for the award, says this entry, the publisher Laurens van Krevelen stated that in assigning a literary prize to him "the jury of literary experts wanted to draw world attention to the persecution of the Ukrainian language and culture in the Soviet Union."

**A1616. "Vasyl Stus dies in a Soviet Russian labour camp!"** *Ukrainian Review* (London), 33.4 (Winter 1985): 74, port.

An unsigned news item about the death at 47 of the poet Vasyl' Stus on 4 September 1985 in Soviet labor camp no. 36/1 in Perm.

**A1617. "Vasyl Stus dies in Soviet labor camp."** *Ukrainian Quarterly* 41.3–4 (Fall-Winter 1985): 295.

An annotation to an article, the original source for which is given as *The Ukrainian Echo* of 25 September 1985.

**A1618. "Vasyl Stus gravely ill in prison."** *Ukrainian Review* (London), 33.1 (Spring 1985): 75–76, port.

An unsigned news report about Vasyl' Stus, currently a prisoner in Perm labor camp no. 36–1. With the poet's b/w portrait and biographical data. See also A1619.

**A1619. "Vasyl Stus gravely ill in prison."** *ABN Correspondence* 36.3/4 (May-August 1985): 57–58. Port.

An appeal to "Ukrainian compatriots and the people of the Free World to stand up in defence of Vasyl Stus, who is dying in a Russian prison camp..." The appeal, signed by the Ukrainian Central Information Service, provides biographical data about Stus's life and a detailed report on his persecution, arrests and imprisonment by the Soviet regime. See also A1618.

**A1620. "Vasyl Stus imprisoned."** *Ukrainian Review* (London), 28.4 (Winter 1980): 25.

Biographical data about Vasyl' Stus, recently sentenced by a Soviet court to 10 years' imprisonment and 5 years' exile.



**A1621. "Vasyl Stus: in memoriam." *Smoloskyp* 7.27 (Spring-Fall 1985): 2.**

An editorial that says, in part: "Vasyl Stus is a symbol of the power of poetry, of literature. Why else would the jailers have destroyed over 300 of his poems and translations? The three small collections of Stus' poetic works that miraculously survived are of the quality that merit international recognition."

**A1622. "Vasyl' Symonenko (1935-1963)." *Focus on Ukraine: Digest of the Soviet Press* 1.3 (March 1985): [2], port.**

Brief comments by Valerii Shevchuk, Borys Oliinyk and Mykola Som published originally in the Soviet Ukrainian press on the occasion of Symonenko's fiftieth birth anniversary.

**A1623. Vasylenko, Mykyta. "A writer in his creative prime." *Ukrainian Canadian* 37.689 (183) (June 1985): 13-15. Port.**

About Roman Ivanychuk, with his portrait. "Roman Ivanychuk's skill as a fiction writer is always combined with his ability to select for his works themes which are very topical but which have been little-treated by other authors," says the author. Vasylenko discusses Ivanychuk's books *Voda z kameniu*, *Cherlene vyno*, *Manuskrypt z vulyrsi Rus'koi*, *Misto*, and his collections of short stories.

**A1624. Vasylyev, O. "The two colors of time: thoughts on Chornobyl.'" *Focus on Ukraine: Digest of the Soviet Press* 2.1/2 (3/4) (July-August/September-October 1986): 48.**

Excerpts. Ukrainian original in *Sil'ski visti*, 10 August 1986. *Focus* supplied title: "The 'Chornobyl genre' of Ukrainian literature. A reaction to a television film *Chornobyl'—dva kol'ory chasu* and to Borys Oliinyk's poem 'Doroha na Chornobyl'."

**A1625. Verba, Lesya. "Arrests in Ukraine intensify. Vyacheslav Chornovil sentenced, Stus and Meshko arrested." *Smoloskyp* 2.8 (Summer 1980): 1, 5. Ports.**

A report on the 6 June 1980 sentence of five years' imprisonment meted out to the journalist and author Viacheslav Chornovil, presently serving a five-year term of exile in the Iakut ASSR. The report also covers the arrest of Ukrainian Helsinki Group member Oksana Meshko. There is no mention of the poet Vasyl' Stus in the article itself, but his b/w portrait appears on p. 1 with the caption "arrested on May 9, 1980."

**A1626. Verba, Lesya. "Vasyl Stus—an extraordinary person." *Smoloskyp* 3.11 (Spring 1981): 9. Port.**

A biography of Vasyl' Stus with an emphasis on his dissident activities, his imprisonment and exile, and the most recent sentence of 2 October 1980 to "ten years' special-regime labor camps and five years' exile on charges of 'anti-Soviet agitation and propaganda'...." With a b/w portrait of Stus and a selection of his poetry in translation. [cf. T548].

**A1627. Verba, Lesya. "Vyacheslav Chornovil: eternal political prisoner." *Smoloskyp* 3.12 (Summer 1981): 1, 10.**

A biography of Viacheslav Chornovil, with a focus on his arrests, trials and imprisonment. The same issue carries a letter of Chornovil to the Presidium of the 26th Congress of the Communist Party of the Soviet Union, which is illustrated with a b/w Chornovil portrait and a snapshot of Chornovil with his son, Taras.

**A1628. Verves, Hryhorii. "By worldwide dimensions" / Hryhorii Verves. *Ukraine* 7 (143) (July 1988): 34. illus.**

About the publication of the first two volumes of a projected five-volume survey of Ukrainian literature in the general Slavic and world literary context.

**A1629. Verves, Hryhorii. "Henrik Ibsen and Ivan Franko." / G. D. Verves. *The Slavic World and Scandinavia. Cultural Relations*. Ed. by Kjeld Bjørnager, Lene Tybjaerg Schacke, Eigil Steffensen. Århus: Aarhus University Press, 1988. 175-180.**

Verves's paper was part of the proceedings of a MAIRSK symposium "Cultural relations between the Scandinavian and Slavic countries in the 19th and 20th centuries." The symposium was held at Schäffergården near Copenhagen, Denmark, on 25-27 September 1984. Verves discusses Franko's knowledge of and writings about Ibsen and Ibsen's influence on Franko's dramas, poetry and prose.

According to Verves, one of Franko's works on Ibsen was his analysis of *The Enemy of the People*, written in connection with the performance of the Ibsen play at one of the Lviv theaters. There are many allusions to Ibsen in Franko's literary works. Some of Franko's plays resemble Ibsen's in their subject matter, says Verves: "Franko introduces Ibsenite symbols into many of his works"; "he often solved the artistic problems which had puzzled Ibsen as a playwright by means of prose"; in matters of style, Franko "based his dialogue on Ibsen's keen, lively,

flexible and precise utterances." There are also parallels between Franko's and Ibsen's heroes. Franko, says Verves, "admired Ibsen's panoramic scope of reality, his ability to investigate and treat it analytically by most laconic, impressive and effective means and techniques." "In treating the most acute political, social and ethical problems, Franko, like Ibsen, sought to solve them on the level of spiritual and psychological conflicts, penetrating deeply into the subject, revealing the discrepancy between its surface and its essence." Franko, according to Verves, engaged also in a polemic with Ibsen, expressing different and conflicting views on the interrelations between the intelligentsia and the common people.

- A1630. Veryha, Vasyl'.** "Encyclopedias, Ukrainian." / Wasyl Veryha. *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 6 (1982): 193–204.

A critical discussion of the following encyclopedic works: *Ukrains'ka radians'ka entsyklopediia* (1960–1964, 18 v.), *Ukrains'kyi radians'kyi entsyklopedychnyi slovnyk*, 3 v. (1966) *Ukrains'ki pys'mennyky: bio-bibliohrafichnyi slovnyk*, 5 v. (1960–1965), *Entsyklopediia ukraïnoznavstva*, 3 v. (1949) translated as *Ukraine: a Concise Encyclopaedia*, 2 v. (1963–1971) and *Ukrains'ka mala entsyklopediia*, 6 v., by Evhen Onats'kyi (1957–1960). The coverage of writers is discussed, but the main focus of this entry is not on literature.

- A1631. Viadro, M. Sh.** "Tkach, Dmitrii Vasil'evich." *Great Soviet Encyclopedia*. New York: Macmillan; London: Collier, Macmillan. 26 (1981): 187.

Fourteen lines about the writer Dmytro Tkach (born 1912).

- A1632. "Vingranovskij, Nikolaj Stepanovič (Vinhranovs'kyj, Mykola Stepanovyč)."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 614.

An eight-line listing of the dissident activities of the poet Mykola Vinhranovs'kyi (b. 1936).

- A1633. "Vishnia, Ostap (Gubenko, Pavel Mikhailovich)."** *A Biographical Dictionary of the Soviet Union, 1917–1988* / Jeanne Vronskaya with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 469.

A biographical profile of Ostap Vyshnia, who is characterized as "a well known and popular satirist in the 1920s." (14 lines).

- A1634. "Vitaliy Korotich..."** *Ukraine* 3 (115) (March 1986): 8, port.

A brief note, with b/w portrait in the "Panorama of the Republic" feature.

- A1635. Vladich, Leonid.** "A sculptor's creative horizons." *Ukraine* 4 (44) (April 1980): 14–15. illus.

About the sculptor Makar Vron's'kyi. Among the illustrations are three sculptures of Ukrainian writers—Shevchenko, Kotsiubyns'kyi and Holovko.

- A1636. Vladiv, Slobodanka.** "Lesia Ukrainka's *Lisova pisnia* as a variant of the *Liebestod* motif." *Journal of Ukrainian Studies* 10.1 (Summer 1985): 25–37.

Modernism, says Vladiv, was greatly influenced by the philosophy of Arthur Schopenhauer, especially by his "treatise on the will as the prime mover of all phenomena." The first to synthesise Schopenhauer's teaching on the will into a powerful artistic metaphor—the *Liebestod* motif—was the composer Wagner (*Tristan und Isolde*). In Lesia Ukrainka's *Lisova pisnia*, the main idea is also "the will as the prime mover of life, while the process of wishing, or willing, or volition in general, is couched, as in Wagner's *Tristan*, in the yearning of two lovers for one another. The idea of the eternal and timeless existence of the will is embodied, as in *Tristan*, in the metaphor of death or love-death."

- A1637. Vlasenko, V.** "Dosvitnii, Oles'." *Modern Encyclopedia of Russian and Soviet Literature*. Ed. by Harry B. Weber. Gulf Breeze, FL: Academic International Press. 5 (1981): 238–239.

Oles' Dosvitnii (1891–1934), whose real name was Oleksandr Fedorovych Skrypal', was the author of short stories and novels and one of the leaders of VAPLITE. With bibliographical references.

- A1638. Vlasenko-Bojcun, Anna.** "Onomastic works of Ivan Franko." *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 249. (Ukrainian Free University. Studia, 10).

English summary of a Ukrainian article.

- A1639. "Volodymyr Ivasiuk—an everlasting memory."** *ABN Correspondence* 31.2 (March-April 1980): 27–28.

An unsigned article about the funeral (in Lviv on 22 May 1979) of Volodymyr Ivasiuk, the composer and poet, who died under suspicious circumstances, and the reaction to his death on the part of his fans and the German newspaper *Die Welt*. Two anonymous poems dedicated to Ivasiuk are appended to the article. [cf. T186].

- A1640. "Volodymyr Kirshak."** *Ukrainian Quarterly* 38.3 (Autumn 1982): 330.

A brief obituary of the poet, literary critic and publicist, who wrote under the pen name Vadym Lesych. Born in 1909, Lesych died in New York on 24 August 1982.

- A1641. "Volodymyr Sosyura..."** *Ukrainian Canadian* 40.719 (213) (March 1988): 27. Port.

Unsigned one-half page article with a b/w portrait of Sosiura to accompany the translation of his poem "Love your Ukraine." The most prominent feature of Sosiura's poetry, says the author, "is the sweet, subtle intonation, organic of the melodiousness of the Ukrainian language" [sic].

- A1642. Voronina, Lesia. "Vinhranov'skyi extols literature of the '60s."** *Focus on Ukraine: Digest of the Soviet Press* 1.1 (January 1985): 10–12.

Excerpts of an interview with the poet Mykola Vinhranov'skyi, published originally in *Ukraina* (16 April 1984): 10–11. Vinhranov'skyi discusses his work in film, the influence of Dovzhenko on his life and work, his debut in Ukrainian poetry, and his prose works for children.

- A1643. "Voron'ko, Platon Nikitich."** *Who's Who in the Soviet Union* (1984): 358.

Sixteen lines about the poet Platon Voron'ko (b. 1913).

- A1644. "Voskrekasenko, Sergei Illarionovich."** *Who's Who in the Soviet Union* (1984): 359.

About the poet Serhii Voskrekasenko (b. 1906).

## W

- A1645. "What is Ivan Dzyuba up to?"** *Soviet Nationality Survey* 2.9 (September 1985): 5–6.

An item in the "Nationality News" section about Ivan Dziuba's "daring article on Ukraine's Shevchenko and Hungary's Sandor Petofi," published in the journal *Ukrains'ka mova i literatura v shkoli* (no. 3, 1985).

- A1646. "What others say about Stus."** *Smoloskyp* 3.11 (Spring 1981): 10.

Excerpts from statements by Andrei Sakharov, Kronid Liubarsky, Volodymyr Malynkovych and Nadiia Svitlychna.

- A1647. Wilcher, Asher. "Ivan Franko and Theodor Herzl: to the genesis of Franko's *Mojsej*."** *Harvard Ukrainian Studies* 6.2 (June 1982): 233–243.

Franko met Theodor Herzl, the leader of modern Jewry and founder of the Zionist movement, in Vienna in 1893. Their meeting was later described by the literary scholar Vasyl' Shchurat in an article published in the Polish newspaper *Chwila poranna* in 1937. Wilcher accepts Shchurat's conclusion that the idea for Franko's poem *Mojsei* emerged from Franko's conversations with Herzl, and states that the basic concept of the poem is "an analogy between the aspirations of the Jewish and Ukrainian nations to freedom, statehood, and independence...." Wilcher includes extensive excerpts from Shchurat's article (both in the original Polish and in English translation), as well as the complete text (in Polish and in English) of Franko's review of Herzl's book *Der Judenstaat* (1896), published originally in *Tydzień. Dodatek literacki Kurjera Lwowskiego* (9 March 1896).

- A1648. Worth, Dean S. "A sexual motif in the Igor Tale."** *Russian Linguistics* 11.2/3 (1987): 209–216. Notes. Biblio.

It is the author's contention that the line "Uzhe vr'zhesa Dyv' na zemliu" from *Slovo o polku Ihorevim* represents "violent sexual imagery inherited from Indo-European" and that the line "is descended from the myth of fructification of the earth," containing "the vestiges of a mythological fragment far more ancient than 12th century Kievan Rus."



- A1649. Worth, Dean S.** "*Slovo o polku Igoreve...*" / D. S. W. *Handbook of Russian Literature*. Ed. by Victor Terras. New Haven, London: Yale University Press, 1985: 425–427.

An extensive encyclopedia entry on *Slovo o polku Ihorevim*, which is characterized by the author as "The greatest, but also the most puzzling work of medieval Russian literature...a complex artistic response to an insignificant historical event." The historical background, textology and authenticity of the *Slovo* are discussed, as well as the poem's content, style and imagery.

- A1650. "Writer of high caliber."** *Ukraine* 8 (72) (August 1982): 12. Port.

An unsigned half-page bio-bibliographical note about Iurii Ianov'skyi, appended to a translation of his short story "Petrus and Gapochka" [cf. T177]. The novel *Vershnyky* is singled out for special attention and is characterized as "a textbook on proletarian internationalism and socialist realism and also as an example of the creative opportunities that the October Socialist Revolution gave a formerly oppressed people." There is a longer quotation from Louis Aragon, who translated *Vershnyky* into French. Aragon says, among other things, "In the family of European literature, Yanovsky is a writer of very high caliber.... I personally found it necessary to write a preface to this small book so filled with lyricism—one of the best works of the 20th century."

- A1651. "Writers honor Vasyl Stus."** *Smoloskyp* 4.17 (Fall 1982): 5. Port.

About a literary prize awarded to Stus by the organizers of an international poetry festival held annually in Rotterdam. The prize, according to this news item, is awarded "to poets suffering persecution at the hands of their governments." The news item also mentions actions on behalf of Stus by Amnesty International.

- A1652. Wytwycky, W.** "Kolessa, Filaret." *Encyclopedia of Ukraine* 2 (1988): 584. Port. Biblio.

Filaret Kolessa (1871–1947), a musicologist and composer, was also the author of scholarly studies on the origin and development of Ukrainian folklore. (38 lines).

## Y

- A1653. Yakovyna, Anton.** "Discover yourself: Foreword to a film premiere which is 16 years late." *Forum* 79 (Fall 1989): 30–31. Port.

A film about the Ukrainian poet and philosopher Hryhorii Skovoroda made by film director Roman Serhiienko on the basis of a script by Volodymyr Kostenko and Mykola Shudrya was banned by the Soviets in 1972. Now that the film has been "returned to viewers," Yakovyna interviews philosophy scholars Vilen Horsky, Myroslav Popovych, and Valeriia Nychyk in an effort to determine the possible reasons for the ban. With a large b/w portrait of Skovoroda by V. Chebanyk.

- A1654. Yaniv, S.** "Knyhospilka." *Encyclopedia of Ukraine* 2 (1988): 569.

Characterized as "the largest book publishing and distributing firm in Soviet Ukraine in the 1920s," Knyhospilka was known also as *Ukrains'ka kooperatyvna vydavnycha spilka* (26 lines).

- A1655. Yankovsky, Yuri.** "Ivan Franko and India." *Soviet Literature* 1 (478) (1988): 135–138.

About Ivan Franko as a pioneer of Ukrainian Indology, translator and interpreter of Indian myths, fairy tales and legends, and author of theoretical studies and articles about Indian literature.

- A1656. Yeremenko, Mikola.** "Story of an exhibit." *Ukraine* 3 (55) (March 1981): 20–21. illus., part col.

About a small chest in the Shevchenko Museum in Kaniv, filled with earth from the poet's grave, that was meant to be placed in the foundation of the Washington Shevchenko monument, but was rejected by the monument committee.

- A1657. Yerofeyev, Ivan Alekseyevich.** "Literature." / I. A. Y. *New Encyclopaedia Britannica*. 15th ed. Macropaedia. 18 (1983): 839.

Fifty-one lines in a seven-page section covering the Ukrainian Soviet Socialist Republic. This survey covers Ukrainian literature from pre-Christian times to Hryhorii Skovoroda. For nineteenth- and twentieth-century literature, reference is made to Literature, Western [cf. A1295, A1296].

- A1658. Yerofeyev, Ivan Alekseyevich.** "Ukraine... Literature." / I. A. Y. / ed. *New Encyclopaedia Britannica*. 15th ed. Macropaedia. 28 (1987): 1042.

A survey of Ukrainian literature covering the period from pre-Christian oral literature to Skovoroda.

- A1659. Yokoyama, Olga.** "Sound patterns in the *Slovo o polku Igoreve*: comparative and theoretical perspectives on Old Russian poetics." / Olga Yokoyama and Brent Vine. *American Contributions to the Tenth International Congress of Slavists. Sofia, September 1988*. Literature. Ed. by Jane Gary Harris. Columbus, OH: Slavica, 1988. 415-433. Notes. Biblio.

The authors examine "underlying patterns of consonant distribution in the *Slovo* and their function in the poetic organization of the tale." They discuss questions of sound symbolism and alliteration, which, in their view, have a direct bearing on *Slovo*'s authenticity. "To the extent, then, that the *Slovo*'s rich and complex technique can only be explained within the context of archaic Indo-European poetics, the analysis of the *Slovo* sound texture itself provides important material for answering the complex questions surrounding the history of this extraordinary poetic text," say the authors.

- A1660. "Yuri Mushketik."** *Ukraine* 10 (86) (October 1983): 16. col. port.

Iurii Mushketyk's chief subject, according to this unsigned article, is the "interrelation of Man and the Earth, a blood relation which has conspicuously grown weaker with the advance of urbanization." "His works make the reader think about a variety of problems such as the ethical attitude to the environment and the rational use of natural resources." According to this article, "the writer is also deeply interested in the role of the intellectuals today, as well as in problems of ethics and conscience, the interrelation of technological progress and moral and ethical standards." The article is illustrated with a color snapshot of Mushketyk in his study.

- A1661. "Yurij Badzio's life at stake."** *ABN Correspondence* 36.1 (January-February 1985): 44-45.

An appeal, unsigned, to world public opinion to act in defense of Iurii Badz'o, a prisoner of Mordovian concentration camps suffering from tuberculosis.

- A1662. "Yuriy Badzio is dying in a Russian prison camp."** *Ukrainian Review* (London), 33.1 (Spring 1985): 73-74. Port.

A news item about the poor state of health of the literary scholar Iurii Badz'o, who is imprisoned in a Mordovian concentration camp. With his b/w portrait and biographical data.

- A1663. "Yuriy Badzyo continues protests."** *Ukrainian Review* (London), 30.1 (Spring 1982): 80-81.

A news item about Iurii Badz'o, the literary scholar, currently in a Soviet labor camp.

- A1664. "Yuriy Lytvyn."** *Ukrainian Review* (London), 32.4 (Winter 1984): 83-84. Port.

A one-page biographical note, with portrait, of Iurii Lytvyn, a journalist and poet born in 1934. The note focuses on the persecution of Lytvyn by the KGB, his imprisonment in Soviet labor camps, and his death by suicide.

- A1665. "Yury Badzyo's field of battle."** *Ukrainian Review* (London), 29.4 (Winter 1981): 12-14.

Biographical data about Iurii Badz'o, a literary scholar from Kyiv, sentenced in 1979 to 7 years in a Soviet concentration camp and 5 years of exile.

- A1666. "Yury Badzyo's field of battle."** *Vira = Faith* 8.2 (26) (April-June 1982): 17-18.

An apparent, but unattributed, reprint of A1665.

## Z

- A1667. "Zabashta, Liubov' Vasil'evna."** *Who's Who in the Soviet Union* (1984): 360.

About the poet Liubov Zabashta, born in 1918. (11 lines).

- A1668. "Zabila, Nataliia L'vovna."** *Who's Who in the Soviet Union* (1984): 360.

Twenty-three lines of bio-bibliographical data about the children's writer Natalia Zabila (b. 1903).

**A1669. "Zagrebelnyi, Pavel Arkhipovich."** *Who's Who in the Soviet Union* (1984): 361.

About the novelist Pavlo Zahrebel'nyi (b. 1924) (22 lines).

**A1670. Zahoruyko, V.** "A prime of everlasting spring." *Ukrainian Canadian* 37.690 (184) (July-August 1985): 41–42. Port.

The poet Bohdan Ihor Antonych died at the age of 28. "Everything he accomplished was written within a span of some ten years....," says Zahoruyko, but the echo of his verse "is being heard in the work of other poets almost fifty years after his death in 1937." The article was obviously written to mark the publication of a collection of Antonych's poetry, *Pisnia pro neznyshchennist' materii*, the first of its kind in Soviet Ukraine, and has a number of quotations from D. Pavlychko's introduction to that book. Includes fragments of Antonych's poetry in Mary Skrypnyk's translation, as well as additional poems on p. 43 [cf. T005]. The poet's portrait appears on p. 41.

**A1671. Zahrebel'nyi, Pavlo.** "About Kiev." / Pavlo Zagrebelny. *Soviet Literature* 5 (410) (1982): 102–108.

An essay about the city of Kyiv.

**A1672. Zahrebel'nyi, Pavlo.** "Ever young, optimistic." / Pavlo Zagrebelny. *Ukraine* 5 (69) (May 1982): 9. col. illus., port.

An essay about Kyiv. Apparently a reprint of A1671.

**A1673. Zahrebel'nyi, Pavlo.** "From the speeches at the Plenum" / Pavlo Zagrebelny. *Soviet Literature* 12 (441) (1984): \*14–15. [extra pagination].

An excerpt from a speech delivered in Moscow on 25 September 1984 at a plenary session of the Board of the Writers' Union of the USSR on the occasion of the Union's fiftieth anniversary. "We have classics not in just one or two Soviet literatures, but in all of them," says Zahrebel'nyi, calling attention to some prominent Ukrainian writers. Zahrebel'nyi stresses the importance of translations into Russian. "The appearance of any book from a national literature in Russian is not only a guarantee of renown for its author, but also a powerful stimulus to the advancement of the literature to which he belongs."

**A1674. Zahrebel'nyi, Pavlo.** "Kiev, the spirit of an ancient city." / Pavlo Zagrebelny. *Soviet Life* 5 (308) (May 1982): 2, 7.

Possibly a reprint of A1671.

**A1675. "Zakharčenko, Vasyl'."** *Biographical Dictionary of Dissidents in the Soviet Union, 1956–1975* (1982): 632–633.

Nineteen lines of data about the dissident activity of the poet Vasyl' Zakharchenko (b. 1936).

**A1676. Zarembo, Serhii.** "Ivan Vyshensky" / Serhiy Zarembo, Vasil Marochkin. *Ukraine* 11 (159) (November 1989): 21, illus.

An article about Ivan Vyshens'kyi, with an editorial note and a b/w reproduction of an unidentified painted portrait of Vyshens'kyi. He is characterized as "the most prominent polemist not only in Ukraine, but in the whole Slavic world, an outstanding cultural and public figure of the late 16th and early 17th centuries." Vyshens'kyi wrote his works, say the authors, "in the form of invectives, advices, addresses and revelations."

**A1677. "Zarudnyi, Nikolai Iakovlevich."** *Who's Who in the Soviet Union* (1984): 364.

About the author and dramatist Mykola Zarudnyi, born in 1921. (13 lines).

**A1678. Zasenka, Oleksa.** "Ukrainian literature" / O. E. Z.; S. A. Kr. *New Encyclopaedia Britannica*. 15th ed. Micropaedia. 12 (1986): 111. Biblio.

O. E. Z. = Oleksa Eliseyovich Zasenka; S. A. Kr. = Stepan Andriyovich Kryzhanivsky. The half-page article discusses Ukrainian literature of the nineteenth and twentieth centuries. "Virtually the entire Ukrainian literary process in the 19th century occurred under official and unofficial Russian disfavor, and in 1863 and 1871 all Ukrainian publications were prohibited," say the two literary scholars from Soviet Ukraine. Moreover, they discuss Ukrainian literature in terms of literary styles, i.e., classicism (Kotliarev's'kyi, Kvitka-Osnovianenko), romanticism (the Kharkiv Center, the Ruthenian Triad, the Brotherhood of SS. Cyril and Methodius, Shevchenko, P. Kulish), realism (Vovchok, Sydnyts'kyi, Nechui-Levyts'kyi, Myrnyi, Franko, L. Ukrainka, Kotsiubyn's'kyi, Stefanyk). The renaissance of the first three decades of the twentieth century, according to the authors, was characterized by "a



variety of quickly succeeding and often strongly competing literary movements." Realism "with a distinctly decadent strain," say Zasenکو and Kryzhanivskyi, was the most notable characteristic of Vynnychenko's prose. Pavlo Tychyna was "the leading Symbolist poet," neoclassicism was represented by the "outstanding poets" Zerov, Ryl'skyi and Drai-Khmara, and futurism, according to the two authors, "was initiated by M. Semenko and produced one of Ukraine's greatest 20th-century poets, Mykola Bazhan." The following are additional direct quotations from the article: "After the Russian Revolution, during a period of relative freedom between 1917 and 1932, a host of talented writers emerged: Mykola Khvylovy's prose was imbued with revolutionary and national Romanticism, Hryhoriy Kosynka's prose was impressionistic, while Y. Yanovsky's stories and novels were unabashedly romantic, and V. Pidmohylny adhered to the principles of realism...the outstanding dramatist was Mykola Kulish." "In 1932 the Communist Party enforced Socialist Realism as the required literary style" (here, Korniiichuk and Stel'makh are mentioned as typical representatives). "The post-Stalinist period saw the emergence of a new generation that rejected drab Socialist Realism.... Repressive measures taken in the 1970s silenced many of them or else turned them back to Socialist Realism."

**A1679. Zasenکو, Petro.** "The lofty mission of poetry." *Ukraine* 2 (114) (February 1986): 22. col. illus.

About Borys Oliinyk, with a biographical note, color portrait, and reproductions of title pages of Oliinyk's books in color. Zasenکو considers Oliinyk's writings "among the best of contemporary Ukrainian poetry." Major themes of his poetry are, according to Zasenکو, his native land, man's creativity, and his mother; he also portrays "vivid images" of Vladimir Lenin, Shevchenko, Skovoroda, Gogol, Pushkin et al., "drawing upon their spiritual generosity." Four of Oliinyk's poems appear in translation on p. 23. [cf. T353].

**A1680. "Zbanatskii, Iurii Oliferovich."** *Who's Who in the Soviet Union* (1984): 365.

About the writer Iurii Zbanats'kyi, born in 1914 (31 lines).

**A1681. Zbanats'kyi, Iurii.** "His heart was steel and tenderness" / Yuri Zbanatsky. *Ukraine* 1 (53) (January 1981): 19. Port.

In writing about the poet Pavlo Tychyna, Zbanats'kyi says that "Dozens of books would not be enough to probe all the secrets of his *métier*, analyze the complex depths of his imagery, and examine the messages and themes he dealt with in his writings." With a large b/w portrait of Tychyna and a translation of his poem "Rime" [cf. T607].

**A1682. Zerov, Mykola.** "Modern Ukrainian literature" / Tr. by Wolodymyr Slez. *Ukrainian Review* (London), 35.4 (Winter 1987): 35-49.

Apparently a translated excerpt (pp. 11-38) from Zerov's book *Nove ukrains'ke pys'menstvo* (Munich: Instytut Literary, 1960). The excerpt covers the following subsections: Introductory remarks. Periodisation and schemes of modern Ukrainian literature. Trends and movements in modern Ukrainian literature. Reservations and remarks. Zerov proposes the following chronological and stylistic table for Ukrainian literature: 1. The age of classical remnants and sentimentalism (1798-1830); 2. The age of Romantic views and forms (1820-1860); 3. The age of naive realism (1860-1890); 4. The age of neo-realism and neo-romanticism (1890- ). He calls attention, however, to the fact that "the phenomenon of delay and lagging behind...is a typical feature of our literary development." This phenomenon, says Zerov, "is attributable to the abnormal situation in which our literature found itself and which gave our literary life an irregular, intermittent character." With bibliographical notes on pp. 47-49.

**A1683. "Zerov, Mykola."** *A Biographical Dictionary of the Soviet Union, 1917-1988* / Jeanne Vronskaya with Vladimir Chuguev. London, Munich, New York: K. G. Saur, 1989. 486.

A biographical profile (8 lines) of Zerov, "considered to be the founder of modern Ukrainian literary scholarship."

**A1684. Zhluktenko, Yuri.** "Ukrainian poetry in the Netherlands." *Ukraine* 9 (145) (September 1988): 34-35. illus.

About Ukrainian-Frisian literary relations, with a bibliographical survey of Frisian translations of Ukrainian poetry (Shevchenko, Kostenko, Pavlychko, L. Ukrainka, Symonenko, Drach, Volodymyr Luchuk, Oksana Senatovych, Oles' Lupii) translated by the Frisian poets Freark Dam, D. A. Tamminga, Marten Sikkema and others. With b/w portraits of the three translators and reproductions of two journal covers and two texts in Frisian.

**A1685. Zhmir, Volodimir.** "A great man of his time (marking the 300th birth anniversary of Theophan Prokopovych)." *Ukraine* 6 (58) (June 1981): 25.

Teofan Prokopovych (1681-1736) was a teacher of poetics, rhetoric, philosophy and theology and, according to Zhmir, "an outstanding author." His tragicomedy *Vladimir*, written in 1705, says Zhmir, "echoed the struggle

between old and new ideas, ridiculed ignorance and manifested a bold progressive trend..."

- A1686. Zhmir, Volodimir.** "Shevchenko and Kiev." *Ukraine* 3 (55) (March 1981): 19–20, illus.

A survey of Shevchenko's various associations with the city of Kyiv, including the places where he lived and worked.

- A1687. Zhuk, Petro.** "But mothers there will be, and sons..." *Ukraine* 3 (91) (March 1984): 2–5, illus.

About Moryntsi and Kyrylivka (now called Shevchenkove), the birthplace and childhood home, respectively, of Taras Shevchenko. With 16 illustrations of the present-day life and inhabitants of the two villages.

- A1688. Zhukovs'kyi, Arkadii.** "Chykalenko, Yevhen." / A. Zhukovsky. *Encyclopedia of Ukraine* 1 (1984): 494. Port. Biblio.

Ievhen Chykalenko (1861–1925), the prominent civic leader and patron of Ukrainian culture, was also the author of a three-volume work of memoirs and a separately published diary.

- A1689. Zhukovs'kyi, Arkadii.** "Fedenko, Panas." / A. Zhukovsky. *Encyclopedia of Ukraine* 1 (1984): 865–866. port.

Panas Fedenko (1893–1981) was a socialist leader, historian, writer and publicist whose literary works include short historical novels. (42 lines and b/w portrait on p. 865).

- A1690. Zhukovs'kyi, Arkadii.** "Fedkovych, Yurii." / A. Zhukovsky. *Encyclopedia of Ukraine* 1 (1984): 871. Port. Biblio.

Iurii Fed'kovych (known also as Osyp Iurii Fed'kovych) is characterized here as "a prominent Ukrainian writer of the late Romantic school, herald of the Ukrainian revival in Bukovyna." (1/2 page).

- A1691. Zhukovs'kyi, Arkadii.** "Franko, Ivan." / A. Zhukovsky. *Encyclopedia of Ukraine* 1 (1984): 936–942. Port. Biblio.

A long encyclopedia article on Ivan Franko (1856–1916), with a large b/w portrait on p. 937, an extensive half-page bibliography, and 1 1/2 pages of facsimiles of title pages of Franko's first editions. "With his many gifts, encyclopedic knowledge and uncommon capacity for work, Franko made outstanding contributions to many areas of Ukrainian culture," says Zhukovs'kyi. In his words, "Franko was one of the first realists in Ukrainian literature and the most outstanding poet of the post-Shevchenko period..." "Franko's prose is noted for its variety of themes, as well as its realistic presentation of the life of the different social strata..." "In drama Franko proved himself a master of the sociopsychological and historical play and of comedy."

- A1692. Zhukovs'kyi, Arkadii.** "Galician-Volhynian Chronicle." / A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 15. Biblio.

About *Halyts'ko-volyns'kyi litopys*, described here as "a valuable literary monument."

- A1693. Zhukovs'kyi, Arkadii.** "Klym (Klymentii) Smoliatych." / A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 566.

The Kyiv metropolitan Klym Smoliatych (1147–1154) is characterized as "an erudite sermonizer and philosopher." (23 lines).

- A1694. Zhukovs'kyi, Arkadii.** "Knyhy bytiia ukrainskoho narodu." / A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 570. Biblio.

*Knyhy bytiia ukrains'koho narodu* (The Books of Genesis of the Ukrainian People) is described here as "the main ideological and programmatic statement of the Cyril and Methodius Brotherhood written by M. Kostomarov in 1846..." (48 lines + bibliography).

- A1695. Zhukovs'kyi, Arkadii.** "Konysky, Heorhii." / A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 601. Port. Biblio.

Heorhii Konys'kyi (1717–1795) was an Orthodox bishop and the author of baroque poems, a play and historical works. (29 lines).

- A1696. Zhukovs'kyi, Arkadii.** "Kopystensky, Zakharia." / A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 604–605. Port.

The author of a number of polemical works, Zakhariia Kopystens'kyi (d. 1627) was an Orthodox theologian, writer and churchman. (28 lines).

- A1697. Zhukovs'kyi, Arkadii.** "Kostomarov, Mykola." / A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 629–631. Port. Biblio.

Mykola Kostomarov (1817–1885), historian, publicist and writer, is characterized as the author of "fundamental works on the history of Ukraine in the 16th-18th centuries" and a writer of the Kharkiv Romantic school who also published under the pseudonym Ieremiia Halka. "The language of his poetry," says Zhukovs'kyi, "is marked on the one hand by an extensive use of the vocabulary and phraseology of folk songs, and on the other by a striving to elevate it to the level of a literary language." Kostomarov's historical dramas, in Zhukovs'kyi's opinion, are "attempts at 'high tragedy'...lacking in dramatic qualities." (More than one full page. Portrait on p. 629).

- A1698. Zhukovs'kyi, Arkadii.** "Krushelnysky, Antin." / A. Zhukovsky. *Encyclopedia of Ukraine* 2 (1988): 676. Port.

Antin Krushelnyskyi (1878–1941), writer, educator and journalist, left, according to Zhukovs'kyi, "a rich literary legacy" of short stories, dramas, and novels, as well as literary surveys and criticism that displays influences of the Western European modernism. (36 lines).

- A1699. Zhulyns'kyi, Mykola.** "An important document of the 20th century" / Mikola Zhulinsky. *Ukraine* 2 (150) (February 1989): 32–33. Ports.

About the first two volumes of Volodymyr Vynnychenko's diaries, published in Ukrainian in 1980 and 1983. "It is impossible to grasp the psychology of the creativity of this master of Ukrainian prose and drama of the first half of this century without delving into the world of his personal experiences and candid contemplations, which have been preserved in these unique diary entries," writes Zhulyns'kyi. The article is a reaction to a letter to the editor by Bohdan Krawchenko, who complained that in a previous article in the journal "Volodymyr Vinnichenko returns home" [cf. **A1703**], no mention was made of the diaries published by the Canadian Institute of Ukrainian Studies. With a photoreproduction of Krawchenko's letter, of the earlier Vynnychenko article with the writer's b/w portrait, and a photo of Krawchenko with Ihor Dzeverin.

- A1700. Zhulyns'kyi, Mykola.** "Mikola Khviliovyi" / Mikola Zhulinsky. *Ukraine* 7 (155) (July 1989): 29–30. Port.

Zhulyns'kyi characterizes Khvyl'ovyi as a "genuinely communist writer," a "rebellious Communard," "passionate, impetuous and candid," whose early "romantic faith in the triumph of revolutionary ideals" gave way to "bitter irony, scathing sarcasm and personal doubts and anxieties." With a b/w portrait of Khvyl'ovyi. The article is accompanied by a translation of Khvyl'ovyi's short story "Mother." [cf. **T215**].

- A1701. Zhulyns'kyi, Mykola.** "The paradoxes of two tragus [sic] lives" / Mikola Zhulinsky. *Ukraine* 10 (146) (October 1988): 27. illus.

The article deals with Zinaida Tulub's biographical novel about Shevchenko [*The Exile*, translated into English and published by Dnipro in 1988, cf. **B129**]. The author finds parallels between the lives of Shevchenko and of his biographer.

- A1702. Zhulyns'kyi, Mykola.** "The poetical logic of self-knowledge" / Mikola Zhulinsky. *Ukraine* 5 (153) (May 1989): 36–37. illus., port.

About Marta Tarnawsky (also known as Marta Tarnavs'ka), with her b/w portrait on p. 36 and color reproductions of the covers of her two books of poetry, *Khvaliu iluziiu* and *Zemletrus*, on p. 37. "The emotional tenor of her poetry," says Zhulyns'kyi, is "vivacious and optimistic, though with a discernible existentialist coloring."

- A1703. Zhulyns'kyi, Mykola.** "Volodymyr Vinnichenko returns home" / Mikola Zhulinsky. *Ukraine* 5 (141) (May 1988): 38–39. Port.

The article focuses on Volodymyr Vynnychenko's biography and his political views, with a general discussion of his literary work and its reception by literary critics. Zhulyns'kyi cites Vynnychenko's complaint about "a most remarkable misunderstanding," the fact that the émigrés hailed him as "Ukraine's greatest and finest contemporary writer," but did not publish his work or support him in any way. Zhulyns'kyi makes a plea that the legacy of Vynnychenko—a writer not published in the Soviet Union since about 1937—again be made available to readers in Ukraine. With Vynnychenko's b/w portrait on p. 38. [See also **A1699**].



- A1704. Zlatar, Zdenko.** "The transmission of texts and Byzantine legacy to Kievan Rus' (A re-examination of the typology of culture)." *Australian Slavonic and East European Studies* 2.2 (1988): 1–27. Biblio.: 25–27.

A critical discussion of the problem posed by some scholars (George Florovsky, Vatroslav Jagić, George Fedotov): whether the Byzantine legacy was barren or sterile "and thus responsible for the lack of intellectual enquiry, of searching for new answers to old problems, for, in short, that intellectual silence of Kievan Rus'." Florovsky is quoted as having posed the question: "What was the reason for what can be described as its intellectual silence?... There was a great art, and there was also an intensive creative activity in the political and social field.... But surely nothing original and outstanding has been produced in the realm of ideas, theological or secular...." Zlatar examines at length the evidence of the surviving texts (only one in 20 texts survived, in his estimation), and the selective process of translation whereby "the entire range of classics as preserved and commented upon by the Byzantines was left inaccessible to the Slavs." He presents the historical background of the struggle between the iconodules and iconoclasts and of attacks on the revival of Aristotelian philosophy "by the less educated, more narrowly dogmatic, and monastic elements in Byzantium," stating that Byzantine texts were transmitted to Kyivan Rus' through Bulgarian monasteries, where texts were pre-selected to conform to "an extremely narrow, monastic world view." Following the theories of Yuri M. Lotman and A. M. Piatigorskii, Zlatar characterizes the culture of Kyivan Rus' as a "closed and paradigmatic culture, preoccupied with origins, prophecy and eschatology...with a clear ladder of values, a hierarchy of texts" in which, in D. Likhachev's words, "the temporal was only a manifestation of the eternal." In refuting the views of Florovsky, Jagić and Fedotov, Zlatar concludes: "Judging the 'closed,' textual, 'paradigmatic,' 'medieval' culture of Kievan Rus' as though it were its opposite means imposing our own, modern, secular, Western values and expectations on a society and culture which was neither modern nor secular in its outlook, nor Western; instead Kievan Rus's culture was deeply religious, profoundly 'medieval,' and defined *sub specie aeternitatis*." Zdenko Zlatar is a professor at the University of Sydney. His paper was presented originally at the Millennium Conference at the University of Melbourne in August 1988. The appendix (pp. 23–24) provides a list of surviving manuscripts of the eleventh to thirteenth centuries.

- A1705. Zlenko, Volodymyr.** "Laugh to your heart content!" / Volodimir Zlenko. *Ukraine* 8 (108) (August 1985): 27. col. illus.

About the yearbook *Veselyi iarmarok*.

- A1706. Zorivchak, Roksoliana.** "Earliest mention of Ukrainian songs in British periodicals" / by Roxolyana Zorivchak. *Ukrainian Canadian* 34.654 (148) (April 1982): 23.

The "oldest translation of Slavic songs with scores published outside the Slavic world," according to Zorivchak, is the 1816 London publication entitled *Russian Troubadour or a Collection of Ukrainian and Other National Melodies*. The first articles about and reviews of Ukrainian folk songs, says Zorivchak, appeared in the London journals *The Athenaeum* and *Saturday Review* in 1874 and 1875. The article is a reprint from *News from Ukraine*.

- A1707. Zorivchak, Roksoliana.** "Enchanted by the haunting music of the Ukrainian tongue: Commemorating the 125th anniversary of Ethel Lillian Voynich's birth." / Roxolana Zorivchak. *Ukraine* 5 (153) (May 1989): 34–35. illus., port.

The English novelist E. L. Voynich (1864–1960) was an early translator and biographer of Shevchenko. With a b/w photograph of Voynich (1957) and a reproduction of the title page of her book *Six Lyrics from the Ruthenian of Shevchenko* (both on p. 34). [cf. *ULE: Books and Pamphlets, 1890–1965, B90*].

- A1708. Zorivchak, Roxoliana.** "The first English translations of Ukrainian fairy tales" / Roxoliana Zorivchak. *Forum* 62 (Summer 1985): 9–11. illus.

Zorivchak surveys the early British articles on Ukrainian folklore, beginning with the 1873 Drahomanov article in the *Athenaeum* [cf. *ULE: Articles in Journals and Collections, 1840–1965, A152*] and focuses on what were, according to her, the first English translations of Ukrainian folk-tales, done by Albert Henry Wratislaw and published in London (1889) and Boston (1890) in a collection entitled *Sixty Folk-Tales from Exclusively Slavonic Sources*. Wratislaw was followed by Robert Nisbet Bain, who issued the first book of translations from the Ukrainian, *Cossack Fairy Tales and Folk Tales* (1894) [cf. *ULE: Books and Pamphlets, 1890–1965, B6*]. Zorivchak provides biographical details about Wratislaw and Bain, saying of their translations that they are "masterfully executed," "not overweighted with Ukrainian realities or unintelligible terms," and that usually "the similes, metaphors, hyperboles and epithets of the original are preserved." The article is illustrated with the title pages of Wratislaw's and Bain's books and with an excerpt from Drahomanov's article in the *Athenaeum*.

- A1709. Zorivchak, Roksoliana.** "First English translation of Ukrainian fairy tales" / by Roxolyana Zorivchak. *Ukrainian Canadian* 35.659 (153) (October 1982): 21.

About *Cossack Fairy Tales and Folk Tales*, translated by Robert Nisbet Bain and published in London in 1894. [See *ULE: Books and Pamphlets, 1890-1965*, B6]. The article is a reprint from *News from Ukraine*.

- A1710. Zorivchak, Roksoliana.** "The first in the 'New World'" / Roxolana Zorivchak. *Ukraine* 3 (151) (March 1989): 30-31. illus., port.

About Ahapius Honcharenko and his publication in the *Alaska Herald* of 1 March 1868 of "Some curious ideas of the poet Taras Shevchenko," believed to be the first mention of Shevchenko in the English-speaking world. Zorivchak reprints the text of Honcharenko's note and provides a parallel text from Shevchenko's "The Caucasus" in C. H. Andrusyshen and W. Kirkconnell's translation, i.e., "Thus, we have boundless space! As you may guess" (21 lines, p. 31). Illustrated with a b/w portrait of Honcharenko, a reproduction of the front page of *The Alaska Herald*, and a photo of the Shevchenko monument in Washington.

- A1711. Zorivchak, Roksoliana.** "First translator to introduce Shevchenko to English reader" / by Roksolyana Zorivchak. *Ukrainian Canadian* 35.664 (158) (March 1983): 23.

About Ahapius Honcharenko and the publication in his newspaper *The Alaska Herald* on 1 March 1868 of a translated excerpt from Shevchenko's poem "Kavkaz." These few lines are credited with being the first mention of Shevchenko in the English-speaking world. Throughout the article, Honcharenko is referred to as "Andriy" rather than "Ahapius."

- A1712. Zorivchak, Roksoliana.** "Forum about Shevchenko" / Roxolana Zorivchak. *Ukraine* 12 (160) (December 1989): 33-34. col. illus.

About a special issue of the journal *Forum* (no. 77, Spring 1989) devoted in its entirety to Shevchenko. [cf. A1344, T455].

- A1713. Zorivchak, Roksoliana.** "Great Britain's first ukrainist" / Roxolana Zorivchak. *Ukraine* 4 (152) (April 1989): 36-37. illus., port.

According to Zorivchak, the first English scholar to develop an interest in and write on topics of Ukrainian literature was William Richard Morfill (1834-1909). [See e.g., *ULE: Articles in Journals and Collections, 1840-1965*, A476, A477, A478]. Includes on p. 37 eight lines from Morfill's 1886 translation of Shevchenko's "Zapovit" ("When I die the steppe around me"). With a b/w portrait of Morfill and a reproduction of the title page of his 1880 book *Russia*.

- A1714. Zorivchak, Roksoliana.** "He was first translator of Shakespeare's *Hamlet*" / by Roksolyana Zorivchak. *Ukrainian Canadian* 36.669 (163) (September 1983): 22.

The first Ukrainian translation of *Hamlet*, says Zorivchak, was that of Mykhailo Starytskyi, a well-known Ukrainian playwright and stage director. The translation was first published in 1882. "Hamlet's language in Starytsky's translation is popular Ukrainian with deep roots in the people's culture," says Zorivchak. "The language is pure and extremely simple. At the same time, the reader constantly feels that the work is written by an English author." Reprint from *News from Ukraine*, no. 19. With an editorial note.

- A1715. Zorivchak, Roksoliana.** "Lesya Ukrainka in English translation" / by Roxoliana Zorivchak. *Ukrainian Canadian* 38.696 (190) (February 1986): 21-22.

A review article on *Spirit of Flame* (tr. P. Cundy), *In the Catacombs* (tr. J. Weir), *Hope* (tr. G. Evans), the special issue of the *Ukrainian Canadian* of January 1971 commemorating the Lesia Ukrainka jubilee and containing translations by Mary Skrypnyk, and a translation of "Song of the forest" by F. Randall Livesay published in 1981 in a book of translations from Ukrainian literature, *Down Singing Centuries*.

- A1716. Zorych, Iaroslava.** "Through January into a warm April" / Y. Z. Tr. by Hanna Mazurenko. *Zhinochyi svit* = *Woman's World* 33.2 (374) (February 1982): 21-23.

About the poet Olena Teliha. Translation of the Ukrainian article "Kriz' sichni v tepli kvitni," which appears on pp. 2-4 of the same issue. Portrait of Teliha on p. 2.

- A1717. Zubanich, Fedir.** "Continuity of time." *Ukraine* 8 (96) (August 1984): 22-23. Port.

An article written on the occasion of Pavlo Zahrebel'nyi's 60th birthday. In his conversation with the author of



the article, Zahrebel'nyi discusses his many themes and interests, from historical fiction about Kyivan Rus' to contemporary cybernetics. Zubanich quotes Zahrebel'nyi as saying: "I am convinced that a people is an entity that exists only because of traditions and an uninterrupted continuity throughout its history. This is why I cannot describe just the day-to-day existence of my characters—I try to show how they are connected to history, their march across centuries and milleniums [*sic*] from the past into the present." Zahrebel'nyi comments on experimentation in literature, on the teacher-student relationship between older and younger writers, on growing old as a writer, on the writer's self-discipline, and on literary work in the year 2000.

- A1718. Zuiyevs'kyi, Oleh.** "The boundaries of transformational translation." / Oleh Zujewskyj. *Studies in Ukrainian Linguistics in Honor of George Y. Shevelov*. Ed. by Jacob P. Hursky. *The Annals of the Ukrainian Academy of Arts and Sciences in the U.S.* 15.39–40 (1981–1983): 369–376.

Zuiyevs'kyi distinguishes between "exact" and "transformational" translations of poetic literary texts and analyzes critically Bazhan's and Kravtsiv's Ukrainian translations of Rilke's poem "Orpheus, Eurydike, Hermes," as well as fragments of P. Kulish's translations from Goethe and H. Kochur's translations from Paul Valery. The exact translation, says Zuiyevs'kyi, "is in reality a naturalistic translation, intended to create a verbal photograph of a foreign text in another language, and by the same token it eradicates any need for the creation of yet another exact translation." Translators who apply the "rights and rules of 'transformational' translation," according to Zuiyevs'kyi, "never strive to create any ideal or absolute translation because the original, in its ontological reserves, is inexhaustible. Theoretically, there may be an infinite quantity of transformational translations, and every one of them may have its own unique artistic value." There are, however, cases, says Zuiyevs'kyi, "in which various distinct means of transformation clearly overstep the boundaries of transformational translation and thus produce completely different phenomena, let us say, *polemic* translations or outright-original polemic creations, which have nothing in common with translation."

- A1719. Zurovsky, Jaroslaw.** "Ukrainian editions of world literature." *Studia Ucrainica* 2 (1984): 277–278.

A bibliographical note about Ukrainian translations of Jonathan Swift, Jules Verne, H. G. Wells, Anatole France, Alexandre Dumas, Emile Zola, Lev Tolstoy and H. Rider Haggard published in Canada from 1916 to 1930.

- A1720. Zyla, Wolodymyr T.** "Don Juan through Ukrainian eyes." / Volodymyr T. Zyla. *Ukrainian Review* (London), 29.3 (Autumn 1981): 81–88.

About Lesia Ukrainka's play *Kam.yni hospodar*. Observations on how Lesia Ukrainka used the Don Juan theme, "what traditions from the legend she decided to re-create in her version, and what new creations, or, said another way, what new twists she added to the familiar story."

- A1721. Zyla, Wolodymyr T.** "Ethnic saga in Ukrainian prose and poetry: Samchuk and Slavutych." *MELUS* 13.3/4 (Fall/Winter 1986): 85–94.

Zyla defines the ethnic saga as "a convergence of historical, moral and literary concerns around the literary hero who is searching for success." Ukrainian writers Ulas Samchuk in *Slidamy pioneriv* and Yar Slavutych in *The Conquerors of the Prairies*, according to Zyla, "have created splendid examples of ethnic sagas. The two presentations offer imaginative reconstruction of the past and are essentially realistic but deeply permeated with aesthetic elements," says the author. He analyzes both books and quotes from Samchuk's prose and Slavutych's poetry.

- A1722. Zyla, Wolodymyr T.** "The importance of mythological tradition in *The Tale of Ihor's Campaign*" / Volodymyr Zyla. *Literaturni protsesy pislia druhoi svitovoi viiny. Literary Currents after World War II*. Philadelphia: Shevchenko Scientific Society, 1982. (Memoirs of the Shevchenko Scientific Society, v. 195). 201–212.

*Slovo o polku Ihorevim*, says Zyla, "is dominated by the pagan beliefs and pagan deities." The author traces all references in *Slovo* to the pagan gods Perun, Troian, Volos, Khors, Dazhboh, Stryboh, Karna and Zh'l'ia and provides his explanations and interpretations. "A close look at the mythological world of this epic proves, without doubt, that its deities are older than the princely period of the Kievan Rus', and that they are rooted in the distant past and may be linked with other cultures and other mythologies," says Zyla.

- A1723. Zyla, Wolodymyr T.** "Ivan Franko: Goethe's translator and interpreter." *Johann Wolfgang von Goethe: One Hundred and Fifty Years of Continuing Vitality*. Ed. by Ulrich Goebel and Wolodymyr T. Zyla. Lubbock, Texas: Texas Tech Press, 1984. 179–198. Port. Notes.

In a symposium containing eight other lectures on Goethe, Zyla provides a brief survey of Ukrainian Goethe



translations before Franko and then proceeds to analyze Franko's translations of *Der Fischer*, *Prometheus*, *Faust*, and *Hermann und Dorothea*. Faust, especially, is discussed in considerable detail, with excerpts from Franko's comments on his translation. Zyla also discusses Goethe's influence on Franko's own poetry, particularly on *Lys Mykita*, an original Ukrainian poem for which Goethe's *Reineke Fuchs* served as a model, and on Franko's collection of poetry *Ziv'iale lystia*, which Zyla considers "a Ukrainian variant of *The Sorrows of Young Werther*" [i.e., *Die Leiden des jungen Werthers*]. Three fragments from *Ziv'iale lystia* are quoted in English translation [cf. T106]. The article is preceded by a full-page abstract. The portrait on p. 179 is that of W. T. Zyla.

- A1724. Zyla, Wolodymyr T.** "Kyjiv in Yar Slavutych's poetry." *Symbolae in Honorem Volodymyri Janiw*. Munich: Ukrainian Free University (1983): 417. (Ukrainian Free University. Studia, 10)

English summary of a Ukrainian article. For Slavutych, the city of Kyiv is a symbol of Ukraine itself, but the poet feels bound to it by duty and affection, says Zyla.

- A1725. Zyla, Wolodymyr T.** "Moja doba (My epoch): a poem of intense personal involvement." / Volodymyr T. Zyla. *Ukrainian Review* (London), 29.4 (Winter 1981): 54-62.

A review article of Yar Slavutych's *Moja doba*, which, in the author's view, "represents the best work that he ever wrote." Interspersed with brief quotations of poetry both in the original and in the author's literal translation. [See also A1732].

- A1726. Zyla, Wolodymyr T.** "National-religious characteristics of Catholic polemic literature in Ukraine at the end of the 16th and beginning of the 17th centuries." *Zbirnyk prats' Iuvileinoho Kongresu = Jubiläumssammelwerk der Kongreßbeiträge* / Ed. Wolodymyr Janiw. Munich: Naukovi Kongres u 1000-littia Khryshchennia Rusy-Ukrainy u spivpratsi z Ukrains'kym Vil'nym Universytetom, 1988/1989. 205-207.

English summary of a Ukrainian article.

- A1727. Zyla, Wolodymyr T.** "A prophetess fated to be disbelieved: Lesya Ukrainka's Cassandra." *Ukrainian Quarterly* 38.3 (Autumn 1982): 281-289.

"Lesya Ukrainka's dramatic poems are strikingly original in their structure," says Zyla. "They involve an intense dramatic confrontation among the forces that represent opposite aspirations." Zyla analyzes *Kassandra*, the first of her long dramatic works, and concludes that "By presenting Cassandra's tragedy, Lesya reveals her own tragedy... She foretells the danger that stands in the way of her own country. She is aware that misfortune must be averted..." but "...she cannot find the necessary support on the part of her compatriots. Therefore Lesya, like Cassandra, cannot change the situation, cannot overcome the danger."

- A1728. Zyla, Wolodymyr.** "Prorochyi dar bezsyloi zhinky." *Lesia Ukrainka, 1871-1971*. Philadelphia: Svitovyi Komitet dlia vidznachennia 100-richchia narodzhennia Lesi Ukrainky, 1971-1980 (Permanent Conference of Ukrainian Studies at Harvard Ukrainian Research Institute, 1). 161-162.

English summary of a Ukrainian article about Lesia Ukrainka's dramatic poem *Kassandra*. The Ukrainian title reads: "The prophetic gift of a helpless woman."

- A1729. Zyla, Wolodymyr T.** "Recent developments of Ukrainian letters in the United States." *Ethnic Forum: Journal of Ethnic Studies and Ethnic Bibliography* 3.1-2 (Fall 1983): 48-65. Biblio. notes: 62-65.

After World War II a new wave of Ukrainian immigration to the United States brought with it, according to Zyla, "at least one hundred literary figures." The article focuses on developments after 1976 and discusses poets, playwrights and prose writers, as well as active literary critics. Zyla provides bio-bibliographical data with critical comments on some 30 of these writers, and discusses such aspects of the literary process as the writers' organization Slovo, literary journals published in the West, and established literary prizes. He also discusses briefly such problems as ghettoization, ideological conservatism, lack of community support, and prospects for the continuity of Ukrainian literature in the United States.

- A1730. Zyla, Wolodymyr T.** "The rise of exile literature: a survey of modern Ukrainian poetry." *Ukrainian Review* (London), 31.2 (Summer 1983): 72-80; 31.3 (Autumn 1983): 64-72; 31.4 (Winter 1983): 73-78.

A three-part article surveying Ukrainian exile poetry from the so-called "Prague school" to the poets of the New York Group and Western publications of underground writings of Soviet dissidents. A wealth of bibliographic information is provided for many authors. Singled out for special attention (with paragraphs of at least 10 lines devoted to critical notes on their work) are the following: Olena Teliha, O. Oles', Evhen Malaniuk, Bohdan Lepkyi,

Iurii Klen, Todos' Osmachka, Mykhailo Orest, Mykyta Mandryka, Yar Slavutych, Vasyl' Barka, Oleksa Veretenchenko, Bohdan Kravtsiv, Vadym Lesych, Ostap Tarnavs'kyi, Bohdan Nyzhankivs'kyi, Volodymyr Biliaiv (Biljajiv), Hanna Cherin', Marta Tarnavs'ka, Yuriy Tarnawsky, Emma Andieivs'ka, Patrytsiia Kylyna (Kilina), Bohdan Boychuk, and Bohdan Rubchak.

- A1731. Zyla, Wolodymyr T.** "'Svyns'ka konstytucija': a notable satirical work by Ivan Franko." *Ukrainian Review* (London), 30.2 (Summer 1982): 47–55.

Zyla considers "Svyns'ka konstytutsiia" "one of the finest of Franko's works in the field of satire." It is, in his view, "a work which deals with a conflict between a man and the establishment."

- A1732. Zyla, Wolodymyr T.** "Yar Slavutych's *Moja doba*: a poem of intense personal involvement." *World Literature Today* 55.3 (Summer 1981): 420–422.

In writing about Yar Slavutych's poem *Moia doba*, Zyla makes the following observations: "The 625 octaves, written in a cause-effect pattern and consisting of twelve songs and an epilogue, are the result of joy and the extremes of suffering...the treatment of the events is direct, internalized and viewed through the prism of the poet's mind and heart. Thus the poem embodies the relationship between the poet and the world. On many occasions the poet's own concerns transcend his personal sufferings, and he begins to objectify them by discovering the external equivalents for his internal state of mind." Two excerpts from the poem are quoted in an unattributed translation: "It seemed that the universe was beneath me" (8 lines) and "O gentle Muse! Take my inspiration" (5 lines).

- A1733. "Zyla, Wolodymyr T(aras), 1919–."** *Contemporary Authors. New Revision Series* 2 (1981): 691.

Half a page of bio-bibliographical data about Wolodymyr Zyla, arranged in the following categories: personal, career, writings, work in progress and biographical/critical sources.

# Translations in Journals and Collections

## A

**T001. "The adventures of Cossack Mamaryha; A Ukrainian folk tale."** Tr. by Pat Prokop. Ill. by Halyna Horodnycheva. *Ukrainian Canadian* 41.724 (218) (September 1988): 32–33; 41.725 (219) (October 1988): 28–29; 41.726 (220) (November 1988): 26–28.

Translation of a folk tale.

**T002. Andiiivs'ka, Emma.** "An unlawful meeting with prophets (The beards of prophets are like sheat-fish)" / Tr. by Patrycia Kylyna. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 119.

Translation of "Nezakonna zustrich z prorokamy (V prorokiv borody - somy)" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry" [cf. A1260].

**T003. Andiiivs'ka, Emma.** "The storm (The giant cocks of thunder tumbled from their perches)" / Tr. by Bohdan Rubchak. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 118.

Translation of "Hroza (Hromovysch pivni-veletni zvalylys' z sidal)" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry." [cf. A1260].

**T004. Antonych, Bohdan Ihor.** [Fragments of poetry]. In Bohdan Rubchak's article "Reveries of the earth: three Slavic versions." [cf. A1261]. *Poetica Slavica: Studies in Honour of Zbigniew Folejewski*. Ed. by J. Douglas Clayton and Gunther Schaarschmidt. Ottawa: University of Ottawa Press, 1981. (Comparative literature, no. 2). 133–134, 137, 140, 142, 144, 146, 151–152, 157, 159.

**Contents:** In the mountains, closer to the sun, for the first time I gazed at the sky. — My brother—a tailor of boys' dreams. — Learn the language of the forest. — The reed of a flute between the lips of a star. — Carpenters make a sleigh of silver. — In the mysterious ravines the ancient Lada. — Drunken girls, like thunder, pass by. — The clock of the sun strikes the hours for the flowers. — Led by wisdom, sweet and precise, you double. — To the bottom, to the essence, to the root of a thing, to its womb. — Tatooed maidens dance on the village green of reverie. — I return—by rungs already climbed—the days. — Centuries sleep in layers, one on top of the other. — Having wandered off into the thickets. — Circles of light spin like elusive reels.

Fragments listed here contain 4 lines or more; one or two line fragments have been omitted. Prose translations are by Rubchak. A few lines have been borrowed from Antonych's *Square of Angels*: selected poems, tr. by Mark Rudman and Paul Nemser (Ann Arbor, 1977). For identifications of individual titles, see Index.

**T005. Antonych, Bohdan Ihor.** [Fragments of poetry]. In V. Zahoruyko's article "A prince of everlasting spring." [cf. A1670]. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 37.690 (184) (July-August 1985): 41–42.

**Contents:** Distress like moss has wrapped around. — The Lemkos came in their straw hats. — Antonych was a May bug and once lived in the cherry trees. — The mountains are still aswirl with snow.

Fragments from: Rizdvo (Narodyvsia Boh na saniakh). — Vyshni (Antonych buv khrushchem i zhyv kolys' na vyshniakh). — Kniaz' (Shche hory kuriat'sia vid snihu).

**T006. Antonych, Bohdan Ihor.** "Robin songs peck the hazel" / Tr. Paul Nemser. — "The lame streetlight—a flower in ashes of snow" / Tr. Mark Rudman. *Studia Ucrainica* 4 (1988): 9–10.

Fragments from the poems "Rotatsii (Kliuiut' lishchynu spivom kosy)" and "Nazavzhdy (Kryva likhtarnia—kvitka zlamana i popil snihu)" in Bohdan Boychuk's article "Perekladats'ki konfrontatsii i kompromisy."



**T007. Antonych, Bohdan Ihor.** "Song about eternal youth (Harness a sled with four lively roan steeds). — Forgotten land (At night the candles are not lit)." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 37.690 (184) (July-August 1985): 43. illus.

Translations of two poems: "Pisnia pro vichnu molodist' (Zapriahy do sanei chotyry chali koni)" and "Zabuta zemlia (Selo vnochi svichok ne svityt')."

**T008. Antonych, Bohdan Ihor.** "Song on the indestructibility of matter (Lassoed by wind, blanketed by sky). — Bitter night (People fall asleep in dark city)" / Bohdan Antonych. Tr. by Mark Rudman. *Pequod*. 16/17 (1984): 185–186.

Translations of two poems: "Pisnia pro neznyschennist' materii (Zabrivshy u khashchi, zakutanyi u viter)" and "Hirka nich (Zasnuly lydy v chornim misti)."

## B

**T009. Baboval, Roman.** "Your word" / Tr. by Vitalii Keis. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 120.

Translation of the poem "Slova tvoji" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry." [cf. A1260].

**T010. Barka, Vasyi'.** "The ruins of the sea (Through sea-gulls thickets parting and farewell)" / Tr. by Bohdan Rubchak. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 112.

Translation of the poem "Ruiny moria (Meni rozluka vidhomin rozsiie)" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry." [cf. A1260].

**T011. Barka, Vasyi'.** "The wanderer" / Vasyi Konstantinovich Barka. Tr. by Michael M. Naydan. *Modern Poetry in Translation: 1983*. Ed. by Daniel Weissbort. London: MPT/Carcenet, 1983. 57–61.

Translation of the prose-poem "Mandrivnyk (Den' peremohy, movchu)." With a note providing bio-bibliographical data on both the author and the translator.

**T012. Batiuk, Viktor.** "The song of the native land (In spring under roofs of the snow-white cots)" / Lyrics by Victor Batiuk. Tr. from the Ukrainian by Olexandr Gavinsky. Music by Lesya Dychko. *Ukraine* 2 (150) (February 1989): inside back cover, music.

Translation of the song "Pisnia pro ridnu zemliu (Vesnoiu v piddashshi pobilenykh khat)." With a parallel text in Ukrainian.

**T013. Bazhan, Mykola.** "The Cliffs of Dover (So here it is, that chalk so widely famous)" / Mikola Bazhan. *Ukraine* 9 (121) (September 1986): 17.

Translation of the poem "Skeli Duvra (Tak os' vona—tsia znamenyta kreida)." Reprinted from *Poetry of Soviet Ukraine's New World* [cf. B094]. The translator, Dorian Rottenberg, is not credited.

**T014. Bazhan, Mykola.** "Down many a hard road we've gone without rest" / Tr. by Yuri Menis. — "A moment of eternity (Let me my hot and throbbing lips now lay)" / Tr. by Jessie Davies. *Soviet Life* 5 (308) (May 1982): 35.

Translation of two poems: "Proishly my vsiliaki dorohy udvokh" and "Khai specheni usta ia shche raz prytuliu." See also T016.

**T015. Bazhan, Mykola.** "The flare of constellations (A night in autumn. Sudden shooting stars)" / Mikola Bazhan. Tr. by S. Roy. *Soviet Literature* 12 (489) (1988): 134.

Translation of the poem "Spalakh suzir (Osinnia nich. Raptovyi zorepad)."

- T016. Bazhan, Mykola.** "A moment of eternity (Let me my hot and throbbing lips now lay)" / Mikola Bazhan. Tr. by Jessie Davies. — "\*\*\*\* (Down many a hard road we've gone without rest)" / Tr. by Yuri Menis. *Soviet Literature* 6 (387) (1980): 27.

Translation of two poems: "Khai specheni usta ia shche raz prytiliu" and "Proishly my vsiliaki dorohy udvokh."  
See also T014.

- T017. Bazhan, Mykola.** "Nights of Hoffmann (Over carved rungs—into an abyss, a hole, gloominess)" / Tr. from the Ukrainian by Mark Rudman and Boydan [sic] Boychuk. *Kenyon Review* n.s. 1.3 (Summer 1980): 35–40.

Translation of the long poem "Hofmanova nich (Po rubanykh shabliakh)." With brief notes on the author and translators on p. 123–124.

- T018. Bazhan, Mykola.** "On the eve of the October revolution (He crossed the threshold. Quietly he shut the door)" / Mikola Bazhan. Tr. by Diana Russell. *Soviet Literature* 1 (430) (1984): 5.

Translation of the poem "Vnochi 24 zhovtnia (Vin odchyniaie dveri krad'koma)." Bio-bibliographical note on Bazhan with his b/w portrait on p. 189.

- T019. Bazhan, Mykola.** "Over carved rungs—into an abyss, a hole, gloominess. — I hoist night on my shoulders." / Tr. Mark Rudman. *Studia Ucrainica* 4 (1988): 11–12.

Fragments from the long poem "Hofmanova nich (Po rubanykh shabliakh)." — "Kladu na plechi nich kypuchu" in Bohdan Boychuk's article "Perekladats'ki konfrontatsii i kompromisy."

- T020. Bazhan, Mykola.** "Passion-flower (I. The empty night of earth, of fog and marshy land; II. By midnight's earth with lust and longing fired; III. Those cool delirious nights are almost gone)" / Mikola Bazhan. Tr. by Sergei Ess; "Tychina's clarion (I bow respect to the word so nobly said by the poet)" / Tr. by Walter May. *Land of the Soviets in Verse and Prose*. Comp. by Vladimir Tsybin. Ed. by Galina Dzyubenko. Moscow: Progress. 1 (1982): 87–89.

Translation of the poems "Rozmai-zillia" and "Klarnet Tychyny." For identifications of first lines, see Index.

- T021. Bazhan, Mykola.** "The pit (Deep brownish hollows). — On the left bank (Low-wreathing streams of mist)" / Mikola Bazhan. Tr. by Peter Tempest. *Soviet Literature* 5 (410) (1982): 126–128.

Translations of the poems "Iar (Rudi provallia, hnylyshcha zeleni)" and "Na livomu berezi (Tumanu mliavi, merekhtlyvi smuhy)."

- T022. Bazhan, Mykola.** "Prince Igor's campaign (The massive horses, the drunken horses)." Tr. by Mark Rudman and Bohdan Boychuk. *Pequod* 14 (1982): 40–41.

Translation of the poem "Slovo o polku (Masyvni koni, p'iani koni)."

- T023. Berezhnyi, Vasyl'.** "Vere-Verunya: a science-fantasy" / by Vasyl Berezhnyi. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.704 (198) (November 1986): 40–45. illus.

Translation of the short story "Vira-Virunia."

- T024. Bichuia, Nina.** "Terra incognita." / A short story by Nina Bichuya. Tr. by Tetyana Chistyakova. *Ukraine* 11 (123) (November 1986): 17, 24, 26.

Translation of "Terra inkohnita." Reprinted from *Soviet Ukrainian Short Stories* [Book 2] (Kyiv: Dnipro, 1985) [cf. B119]. There is a brief note about the author with her b/w portrait in an insert on p. 17.

- T025. Bilak, Sydir.** "A song (Across the wide ocean)." / Sedir Bilak. *Carpatho-Rusyn American* 4.1 (Spring 1981): 4–5.

Unattributed translation of the poem "Spivanka" (32 lines) in Paul R. Magocsi's article "Carpatho-Rusyn language and literature." [cf. A991].

- T026. Bilkun, Mykola.** "The steel nut. The white kerchief" / short stories by Mikola Bilkun. Tr. by Serhiy Sinhaivsky. Ill. by Olexandr Bychko. *Ukraine* 1 (137) (January 1988): 36–38. illus.

Translations of "Chavunnyi diadia" and "Pomakh biloi khustyny." With a portrait of the author and a note about him by Volodymyr Iavorivskyi. [cf. A556].

**T027. Bilyk, Ivan.** "Funeral of the gods" / an excerpt from the novel. Tr. by Anatole Bilenko. Ill. by Petro Kostyuchenko. *Ukraine* 12 (136) (December 1987): 40–42. illus., col. port.

Excerpt from the novel *Pokhoron bohiv*. With a brief unsigned note about the author and his portrait in color.

**T028. Blyznets', Viktor.** "The footpath to school" / by Victor Blyznets. Tr. by Pat Prokop. *Ukrainian Canadian* 37.689 (183) (June 1985): 36–38. illus.

Translation of the short story "Iak narodzhuiet'sia stezhka."

**T029. Blyznets', Viktor.** "A man in the snow" / a short story by Victor Bliznets. Tr. by Volodimir Alexashyn. Drawing by Petro Kostyuchenko. *Ukraine* 2 (102) (February 1985): 26–27. col. illus.

Translation of the short story "Liudyna v snihakh." With a brief biographical note about the author on p. 27.

**T030. Blyznets', Viktor.** "Olenka's New Year's eve." Tr. by Pat Prokop. *Ukrainian Canadian* 40.716 (210) (December 1987): 36–39. illus.

Translation of the story "Olenchyne sviato." Published in the "Junior UC" section.

**T031. Bohachuk, Oleksandr.** "On midsummer night (On midsummer night I didn't)" / Lyrics by Olexandr Bohachuk. Tr. by Serhiy Sinhaivsky. Music by Olexandr Bilash. *Ukraine* 8 (156) (August 1989): inside back cover. music.

Translation of the song "Na Ivana, na Kupala." With parallel Ukrainian text and music.

**T032. Borshosh-Kumiats'kyi, Iulii.** "In freedom (I am here again in freedom)." *Carpatho-Rusyn American* 4.4 (Winter 1981): 4.

Unattributed translation of the poem "Na voli" (16 lines), quoted in Paul R. Magocsi's article "Carpatho-Rusyn language and literature." [cf. A991].

**T033. Boychuk, Bohdan.** "Five poems on one theme (1. Whoever can smell; . Whoever can taste; 3. Whoever has eyes; 4. Whoever has voice; 5. Whoever has ears)." Tr. by Bohdan Boychuk and David Ignatow. *Pequod* 16/17 (1984): 191–192.

Translation of "P'iat' virshiv na odnu temu. (1. Khto maie niukh. 2. Khto maie sr.ak 3. Khto maie ochi. 4. Khto maie holos. 5. Khto maie ushi)."

**T034. Boychuk, Bohdan.** "Four poems: Stone women (Sunk to their thighs in graves). — Graves (They tumble across the ages). — Look into the faces of dead poets (the cheekbones protrude)" / Tr. from Ukrainian by David Ignatow and the author. — "Landscapes (The landscapes pass through you)" / Tr. from Ukrainian by Mark Rudman and the author. *Grand Street* 4.3 (Spring 1985): 130–132.

Translation of the poems: Kam'iani baby (Zalizly po stehna v hroby). — Mohyly (Obvaliuiut'sia na stolittia). — Dyvysia v oblychchia mertvykh poetiv (De vytykaiut'sia vlytysi). — Kraievydy (Kriz' tebe perekhodiat' kraievydy).

**T035. Boychuk, Bohdan.** [Fragments of poetry]. Tr. by Dan B. Chopyk. *Nationalities Papers* 12.2 (Fall 1984): 298–299.

Fragments of poetry with lines beginning: My poetry is but a torture of your stumblings. — Like a black stump on the clearings of ages. — How can we go back now. — For me a river flows through the conscience of the past. Quoted in Chopyk's review of Bohdan Boychuk's poetry collection *Virshi vybrani i poredostanni* (1983) [cf. R015.1]. Fragments from *Podorozh z uchyletem*.

**T036. Boychuk, Bohdan.** "From *Three Dimensional Love*: Four (Spreading the night, she'll enter). — Eight (When her image rocks your senses). — Ten (Her long back). — Sixteen (Wasted, you will gasp)" / Tr. from the Ukrainian by Mark Rudman in collaboration with the author. *Translation* 14 (Spring 1985): 185–192.

Selections from the long poem "Liubov u tr'okh chasakh." Translations of the poems: Chotyry (Uvazhno roztulyt' nich). — Visim (Koly uiavu skolykhnut' ii usta). — Desiat' (li). — Shistnadsiat' (Ty zakhlyneshsia vtomoiu). With a note about the author on p. 320–321.

**T037. Boychuk, Bohdan.** "Late Spring (In 1980). — A noon (Under the hot sun)" / Tr. by David Ignatow and Bohdan Boychuk. — "You came (without knowing why you'll leave)" / Tr. by Mark Rudman and Bohdan



Boychuk. *A Celebration for Stanley Kunitz on His 80th Birthday*. Riverdale-on-Hudson, NY: Sheep Meadow Press [1986?]: 71-72.

Translations of three poems: *Piznia vesna* (u visimdesiatim rotsi). — *Poludne* (Pid hariachym poludnem). — *Ty prykhodyv* (ne znaiuchy chomu vidiidesh). Note about the author on p. 155.

**T038. Boychuk, Bohdan.** "Snapshots from airports (1. A little girl. — 2. A boy. — 3. A woman. — 4. An old man). — Letters." / Tr. by Mark Rudman in collaboration with the author. *Pequod* 19/20 (1985): 93-96.

Poetry in prose. Translation of "Fota z letovyshch (1. Divchynka. — 2. Khlopets'. — 3. Zhinka. — 4. Staryi)" and "Lysty." A note about the author on p. 356.

**T039. Boychuk, Bohdan.** "Taxco (Time stopped halfway up the hill). — You came (You came without knowing why you'll leave). — Three dimensional love (1. When she embraces you. — 2. You dream of white walls. — 3. The moon bruised its sides...). — The blind bandura players (They trod the steppes)." Tr. by Bohdan Boychuk and Mark Rudman. *Pequod* 15 (1983): 78-82.

Translations of the poems "Taksko"; "Ty prykhodyv"; selections from "Liubov u tr'okh chasakh"; "Slipi bandurysty." A note about the author on an unnumbered page listing contributors to the issue.

**T040. Boychuk, Bohdan.** "Three Dimensional Love (One: 1. When you stretch out in the shade. — 2. Drained of memory. — 3. On summer afternoons. — Two: 1. You will dream of her body. — 2. You anticipate. — 3. Sensing her footsteps. — Three: 1. You'll dream of birch-white leaves. — 2. You dream of white walls. — 3. I always dreamt of her body. — Five: 1. She'll lean over, inhale you. — 2. Merciful sister. — 3. She was bending over the wind. — Six: 1. When petals freckle her body. — 2. Her body. — 3. Her freckled body. — Seven: 1. She'll spread her voice. — 2. You enter. — 3. As my girl sang. — Eleven: 1. She'll shed the night's percale. — 2. Tearing apart her percale. — 3. When we finally reached the monastery. — Twelve: 1. You'll dip your brow in white. — 2. You fade. — 3. The next afternoon. — Thirteen: 1. She will fill you to the brim. — 2. You are filled. — 3. On the third day. — Fourteen: 1. Your voice will thicken. — 2. Having rubbed your face. — 3. I looked for her. — Fifteen: 1. She will scoop out. — 2. You embezzle your feelings. — 3. Did her beauty startle the moon?)" / Tr. from the Ukrainian by Mark Rudman in collaboration with the author. *2 Plus 2 : a collection of international writing* / Edited by James Gill. Lausanne: Mylbris Press [1986]. 236-252.

Translation of 15 parts of the long poem "Liubov u tr'okh chasakh." With a note about the author at p. 361.

**T041. Boychuk, Bohdan.** "Women (Stripped naked)" / Tr. from the Russian [*sic*] by David Ignatow and the author. — *The Evening* (Fever scorches the earth)." / Tr. from the Russian [*sic*] by Mark Rudman and the author. *Confrontation* 27/28 (1984): 53.

Translations of the poems "Zhinky"; "Vechir." Note about the author on p. 348.

**T042. Bratun', Rostyslav.** "Death of the Chicken Man (Coyotes howl)." Tr. from Ukrainian by Lydia Palij. *The Chicken Man* / Gloria Kupchenko-Frolick. Stratford, Ontario: Williams-Wallace, 1989. 73-75. col. illus.

Translation of the poem "Smert' kuriachoi liudyny." Cover painting and art work by William Kurelek.

**T043. Bratun', Rostyslav.** "The emigrant's song (Across the sea on a foreign strand)" / Tr. by Anne Kobylansky. *Ukrainian Canadian* 33. 636 (130) (September 1980): 33.

Translation of the poem "Pisnia tuhy."

**T044. Bratun', Rostyslav.** "\*\*\*\* (Should you go out and leave the city)" / by Rostislaw Bratun. Tr. by Walter May. *Ukrainian Canadian* 39.706 (200) (January 1987): 41. Port.

Translation of the poem "\*\*\*\* (Iakby otak za misto vyity)." Reprinted from the *Anthology of Soviet Ukrainian Poetry* [cf. B002]. With the author's portrait and a brief bio-bibliographical note.

**T045. Brovchenko, Volodymyr.** "Kiev: The spring of 1986" / by Volodymyr Brovchenko. Tr. by Mary Skrypnyk. *Ukraine* 1 (137) (January 1988): 40.

**Contents:** I. (From a beehive in Chornobyl, a bee). — II. (The early rays still drink the morning dew). — III. A northern wind rinsed the banners into motion. — IV. It's spring. All around is transparent.

Translation of four poems published in Ukrainian under the general title *Kyiv. Vesna 1986 roku*. The first lines

of the individual poems are as follows: I. Na pasitsi v Chornobyli bdzhola; II. Dopoky vrantsi promin' rosy vyp'ie; III. Viter pivnichnyi znamena poloshche; IV. Vesna. I dovkillia prozore.

**T046. Brovchenko, Volodymyr.** "Kiev: The Spring of 1986" / by Volodymyr Brovchenko. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.716 (210) (December 1987): 41–43. illus.

**Contents:** I. (From a beehive in Chernobyl, a bee). — II. The early rays still drink the morning dew. — III. A northern wind rinsed the banners into motion. — IV. It's spring. All around is transparent.

Translation of: Kyiv. Vesna 1986 roku. (I. Na pasitsi v Chornobyli bdzhola; II. Dopoky vrantsi promin' rosy vyp'ie; III. Viter pivnichnyi znamena poloshche; IV. Vesna. I dovkillia prozore). With parallel texts in Ukrainian.

Illustrated with a photograph of the author with the translator.

**T047. Brovchenko, Volodymyr.** "The veterans were returning from the war (When the veterans returned from the war)" / Volodymyr Brovchenko. Tr. by Mary Skrypnyk. — "But no better day I've known... (The Roosevelt estate's a museum today)" / Tr. by Gladys Evans. — "Rushnik towels (The *rushniks* are hanging)" / Tr. by Irene Nevzorova. *Ukraine* 5 (117) (May 1986): 24. col. port.

Translations of "Vertaly voyny z viiny (Koly vertaly voyny z viiny)," "Rushnyky (Rushnyky—v dobrii bat'kivs'kii khati)" and one other poem. With a biographical note on the author and his portrait in color.

**T048. Brovchenko, Volodymyr.** "When veterans were returning from the war (When the veterans returned from the war). — Beneath the plum tree 'Uhorka.' — Again the steppe arises from the depths)" / Volodymyr Brovchenko. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33. 646 (140) (July/August 1981): 28–29. illus.

Translations of three poems: Vertaly voyny z viiny. — Pid slyvamy uhorkamy. — Znovu step vstaie iz hlybyny.

With a note on the author, his portrait, and added title, "Poet and public figure."

**T049. Bunchuk, Borys.** "Clip Clop (In the early, copper-coloured morning). — Hitch-hiking to my village (These were already written about long ago)." Tr. from the Ukrainian by Jeffrey D. Stephaniuk. *Prism International* 27.3 (Spring 1989): 38–39.

Two poems.

## C

**T050. "The cat and the cock"** / Tr. by Irina Zheleznova. Ill. by Victor Kavun. *Ukraine* 8 (72) (August 1982): 28–29. col. illus.

Translation of a folk tale. See also **T051**.

**T051. "The cat and the cock; a Ukrainian folk tale."** Tr. by Irina Zheleznova. *Ukrainian Canadian* 35.666 (160) (May 1983): 28–30. illus.

Translation of a folk tale. See also **T050**.

**T052. Chabaniv's'kyi, Mykhailo.** "Boy" / by Mikhailo Chabanivsky. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 9 (49) (September 1980): 24–25. illus.

Translation of the short story "Khlopchyk." See also **T053**.

**T053. Chabaniv's'kyi, Mykhailo.** "Boy" / by Mikhailo Chabanivsky. Tr. Anatole Bilenko. *Ukrainian Canadian* 34. 649 (143) (November 1981): 34–37. illus.

Translation of the short story "Khlopchyk." See also **T052**.

**T054. Chabaniv's'kyi, Mykhailo.** "Kommissar. The islet." Short stories by Mikhailo Chabanivsky. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 10 (134) (October 1987): 36–39. illus. port.

Translations of "Komisar" and one other short story. With the author's b/w portrait and a bio-bibliographical note by Volodymyr Iavoriv's'kyi [cf. **A555**].

- T055. Chendei, Ivan.** "Seagulls fly east" / a short story. Tr. by Serhiy Bezdvirny. Ill. by Dmitro Zaruba. *Ukraine* 11 (111) (November 1985): 27, illus., port.  
Translation of the short story "Chaiky letiat' na skhid." With a note about the author and his b/w portrait.
- T056. Chestiakova, Halyna.** "The print (A bear his print left in the glade). — Two sisters (Once there lived two sisters merry)" / by Halina Chestyakova. Tr. by Eugene Felgenhauer. *Ukrainian Canadian* 32.635 (129) (July/August 1980): 34, illus.  
Translation of two children's poems.
- T057. Chornohuz, Oleh.** "How I write: a response to readers' letters" / by Oleh Chornohuz. Tr. by Anatole Bilenko. Drawing (a friendly jest) by Petro Kostyuchenko. *Ukraine* 8 (108) (August 1985): 26–27, col. illus.  
Humorous story. Translation of "Iak ia pyshu." Note about the author on p. 26.
- T058. Chubach, Hanna.** "Beautiful poetry (Beautiful poetry—flows of itself). — Memories of childhood (It seems to me that this hill was much steeper). — We enter the world for its good (It's a day). — Here (Here, where we met, we two). — My father's violin (The violin has wept and played its turn)" / Hannah Chubach. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.703 (197) (October 1986): 40–41, Port.  
Poems. Translations of: Khoroshi virshi. — Pamiat' dytynstva. — My prykhodym u svit dlia liubovi (Den' takyi, shcho ne viryt'sia prosto). — Otut. — Bat'kova skrypka (Vidplakala, vidholosyla skrypka). With a note about the author and her portrait on p. 40.
- T059. Chubach, Hanna.** "Ring me up on the first day of April. Farewell (I say to you 'Farewell'))" / Tr. by Henry Pokryvailo. *Ukraine* 6 (142) (June 1988): 41.  
Translation of "Podzvony meni persoho kvitnia" and one other poem.
- T060. Chukhlib, Vasyi'.** "The flutist from the bumlebee orchestra" / a fairy tale by Vasil Chukhlib. Tr. by Anatole Bilenko. Ill. by Olena Abesinova. *Ukraine* 1 (137) (January 1988): [44–45], col. illus.  
Translation of "Sopilkaryk iz dzhmelynoho orkestru." Published in the "Junior Ukraine" section.
- T061. Chukhlib, Vasyi'.** "The song of the thin reed": a fairy tale by Vasil Chukhlib. Tr. by Anatole Bilenko. Ill. by Natalia Axionova. *Ukraine* 8 (120) (August 1986): 29, col. illus.  
Translation of "Pisnia tonen'koi ocheretyny."
- T062. "The clever girl."** An Ukrainian folk tale. *Ukrainian Canadian* 37.690 (184) (July-August 1985): 33–37, illus.  
An unattributed translation of a folk tale.
- T063. "Cossack Mamariha; Ukrainian folktale."** Tr. by Anton Spivak. Ill. by Halina Horodnicheva. *Ukraine* 7 (131) (July 1987): [32–35], col. illus.  
Translation of a folk tale.
- T064. "The Cossacks and Death; a Ukrainian folktale."** Tr. by Anton Spivak. Ill. by Igor Vyshinsky. *Ukraine* 12 (136) (December 1987): [43], col. illus.  
Translation of a folk tale.

## D

- T065. Dashkivs'kyi, Mykola.** "Petals pink and white (The sun just rose from behind the wood)" / by Mikola Dashkivsky. Tr. by Irene Tavina. *Ukraine* 7 (95) (July 1984): 29, inside back cover.  
Translation of a poem.
- T066. De, Olexander.** "Midsummer's Madness poems." *Forum* 67 (Fall 1986): 30.  
Contents: I am only a blossom on a tree. — Look, o Man! Look and see (excerpt from "When the sun breaks



through"). — The green avenue wriggles like a snake. — There are three colours. — Let me hold your hand. — As white as the whitest snow.

Six poems in the author's English variant from the collection *Midsummer's Madness* (1976). It was not possible for this bibliographer to determine whether or not Ukrainian variants of these are in existence.

- T067. Desniak, Oleksa.** "The poet and the actress" / by Oleksa Desniak. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 36.676 (170) (April 1984): 32–36.

Translation of "Poet i aktrysa: a short story about Shevchenko and Katerina Borisivna Piunova." With a brief editorial note.

- T068. Dimarov, Anatolii.** "The ashes of Klaas" / a short story by Anatolii Dimarov. Tr. by Oles Kovalenko. Ill. by Olexandr Bychko. *Ukraine* 7 (143) (July 1988): 30–33. illus.

Translation of the short story "Popil Klaasa." Accompanied by an untitled article about the author by V. Iavoriv's'kyi [cf. A559].

- T069. Dmyterko, Liubomyr.** "Arkan (Like the Prut cascading free). — Olvia (Most ancient city, thrusting from the earth). — Dance above crossed swords (Not on crossed swords, but on a deadly mine-field)" / Lyubomir Dmyterko. Tr. by Walter May. *Ukrainian Canadian* 38.696 (190) (February 1986): 42–45. Port.

Poems reprinted from the *Anthology of Soviet Ukrainian Poetry* (1982) [cf. B002]. Translations of: Arkan (Iak Prutu vodospad). — Ol'viia. — Tanets' na mechi. A note about the author and his portrait on p. 42.

- T070. Dmyterko, Liubomyr.** "\*\*\*\* (I walk along a street in Kiev" / Lyubomir Dmyterko. Tr. by S. Roy. — "\*\*\*\* (Kiev—the city that stands on the hills)" / Tr. by Diana Russell. *Soviet Literature* 5 (410) (1982): 137.

Translations of two poems about the city of Kyiv: "Ie v Kyievi odna z Pechers'kykh vulyts'" and "Kyiv's'ki kruchi. Nebo blakytne."

- T071. Donchenko, Oles'.** "A letter to a blood brother" / Tr. by Serhiy Sinhaivsky. Ill. by Boris Bohomaz. *Ukraine* 12 (76) (December 1982): 20.

Translation of the short story "Lyst druhoi."

- T072. Dovhyi, Oleksii.** "Autumn (Autumn has unwritten laws)" / Olexiy Dovhyi. Tr. by Irene Tavina. *Ukraine* 6 (70) (June 1982): 23.

Translation of the poem "Osin' (V osinn'oi pory nepysani zakony)."

- T073. Dovhyi, Oleksii.** "When lilies bloom (The time when lilies of the valley bloom)" / by Olexiy Dovhyi. Tr. by Irene Tavina. *Ukraine* 7 (95) (July 1984): 29, inside back cover.

Translation of a poem.

- T074. Dovzhenko, Oleksandr.** "New Year's eve; an excerpt from *The Enchanted Desna*, a film story" / by Olexandr Dovzhenko. *Ukraine* 12 (52) (December 1980): 1. illus.

Translation of an excerpt from *Zacharovana Desna*. Translator not indicated. Illustrated by Olexandr Ivakhnenko.

- T075. Drach, Ivan.** "Ballad of synthesis (Upon your broken eyebrow-yoke)." *Ukrainian Issues* 1.4 (1984–85): 5.

Unattributed translation of a fragment from the poem "Balada syntezy" in Marko Pavlyshyn's article "Aspects of recent Ukrainian literature in the USSR." [cf. A1151].

- T076. Drach, Ivan.** "The ballad of the sunflower (The sunflower once was all arms and legs)." *Ukraine* 9 (121) (September 1986): 17.

Translation of the poem "Balada pro soniashnyk (V soniashnyka buly ruky i nohy)." Reprint from *Poetry of Soviet Ukraine's New World* [cf. B094]. The translator, Peter Tempest, is not credited.

- T077. Drach, Ivan.** "Ballad on the bucket (Excerpt: Cone, cut as I am. My contents is infinite finite). — A well on the Winter Fields (Excerpt: Oh, world, world of wonders)." *Acta Litteraria Academiae Scientiarum Hungaricae* 25. 3–4 (1983): 391, 393.

Unattributed translations of fragments from the poems "Balada pro vidro" and "Krynytsia v zymovykh poliakh." Quoted in Gyula Balla's article "The poetry of the Ukrainian 'New Wave'" [cf. A063].

- T078. Drach, Ivan.** "The cranberry-rose (I don't know. I don't know where waves)" / Tr. by Daniel Halpern. *Forum* 61 (Spring 1985): 24.  
Translation of the poem "Kalynova balada (Ia chasto ne znaiu. Ne znaiu, de khvyli)."
- T079. Drach, Ivan.** "Flight with parchment (I saw that dream before sunrise, when cold creeps all over the house)". Tr. by Diana Russell. *Soviet Literature* 8 (473) (1987): 126-127.  
Translation of a poem.
- T080. Drach, Ivan.** "A legend of Kiev (Grandfather, why do you stand on the bank)" / Tr. by S. Roy. *Soviet Literature* 5 (410) (1982): 134.  
Translation of the poem "Kyivs'ka lehenda."
- T081. Drach, Ivan.** "Loneliness (That—you call loneliness?)." Tr. by Martha Bohachevsky-Chomiak. *Nashe zhyttia* = *Our Life* 43.11 (November 1986): 25.  
Translation of the poem "Samotnist' (Khiba zh tse samotnist', koly ob stinu)."
- T082. Drach, Ivan.** "The Madonna of Chornobyl: a poem" / Tr. by Marco Carynnyk. *Soviet Ukrainian Affairs* 2.1 (Spring 1988): 5-8.  
**Contents:** A soldier's madonna; story of a soldier from a construction battalion (For more than a year now). — Physicists and lyrics (Who is she? Zone? Age? Fate? Death?). — Epilogue (She stares and stares into the soul).  
Translation of three parts of a longer poem, "Chornobyl's'ka madonna," with parallel texts in Ukrainian.  
**Contents:** Soldats'ka madonna; rozpovid' soldata z budivel'noho batal'ionu (Bil'she roku metliaiet'sia). — Fyziky i liryky (Khto vona? Zona? Epokha? Dolia? Smert?). — Epiloh (Vona dyvyt'sia, dyvyt'sia v dushu).
- T083. Drach, Ivan.** "Sunflower (The sunflower had arms and legs)" / Tr. by Daniel Halpern. — "From 'Triptych about words (How do I know my own words)'" / Tr. by Paul Nemser and Mark Rudman. *Forum* 72 (Winter 1987): 33.  
Translation of two poems: "Balada pro soniashnyk" and "Tryptykh pro slova."
- T084. Drach, Ivan.** "Synthesis (Banquet of storm)" / Tr. by Paul Nemser and Mark Rudman. *Pequod* 16/17 (1984): 197.  
Translation of the poem "Balada syntezy."
- T085. Drach, Ivan.** "Then, sunstruck, panting. — God, what cries inhabit fingers." / Tr. Bohdan Boychuk et al. *Studia Ucrainica* 4 (1988): 7-8.  
Fragments from the poems "Balada pro khula-khup (Zadykhanyi, zasmahlyi, dzvinko)" and "Divochi pal'tsi (Bozhe, skil'ky stohonu na pal'tsiakh)" in Bohdan Boychuk's article "Perekladats'ki konfrontatsii i kompromisy."
- T086. Drach, Ivan.** "To the 'Arsenal' (When you are fighting for all you're worth). — Ballad of the sunflower (Once the sunflower had arms and leggings). — Violet etude (These are words about packed tramways). — Kiev skies (Memories of war) (I left the hut—a lad of seven years). — Swan etude (Night, array me in darkness). — Ballad about a bucket (I'm a tin bucket. And in me cherries lie)" / Tr. by Walter May. *Soviet Literature* 1 (442) (1985): 117-121.  
Translations of six poems: Arsenalovi (Koly v zatiatomu dvoboi). — Balada pro soniashnyk (V soniashnyka buly ruky i nohy). — \*\*\* (Tsi slova pro nabyti tramvai). — Kyivs'ke nebo. — Lebedynyi etiud (Odiahny mene v nich). — Balada pro vidro (Ia — tsynkova forma. A zmist v meni — vyshni).
- T087. Drach, Ivan.** "Two sisters (Two old sisters, dry and wan and thin). — A study in violets (This poem of mine is of tightly-packed tramcars)" / Tr. by Dorian Rottenberg. *Land of the Soviets in Verse and Prose*. Comp. by Vladimir Tsybin. Ed. by Galina Dzyubenko. Moscow: Progress. 1 (1982): 392-393.  
Translation of two poems, one of which is "\*\*\*\* (Tsi slova pro nabyti tramvai)."
- T088. Drach, Ivan.** "Women and storks (Women in August differ. They're different women). — The mystery (A funeral there was, and speeches). — Maria of the Ukraine—No. 62276 from Oświęcim to the Chornobyl nuclear power station (Maria Yaremivna leads us beyond Yaniv station)." / Tr. by Peter Tempest. *Ukrainian Canadian*

37.683 (177) (December 1984): 42–45. illus.

Three poems reprinted from the *Anthology of Soviet Ukrainian Poetry* (1982) [cf. B002]. Translations of: Zhinky i leleky (Zhinky inakshi v serpni. Vsim inakshi). — Taiemnytsia (Buv pokhoron, buli promovy). — Mariia z Ukrainy—No. 62276: vid Osventsima do Chornobyl's'koi atomnoi (Mariia Iaremivna provodzhaie nas daleko za stantsiiu Ianiy). Bio-bibliographical note about the author and his portrait on p. 42.

**T089. Drahomirets'kyi, Anatolii.** “Curly-headed guys (I am very tired, curly-headed guys)” / Music by Rostislav Babich. Words by Anatolii Drahomiretsky. Tr. from the Ukrainian by Olexandr Gavinsky. *Ukraine* 5 (153) (May 1989): inside back cover.

Translation of the song “Khloptsi kucheriyi (Khloptsi kucheriyi, ne khodit' do nas),” with parallel Ukrainian text and music.

**T090. Drai-Khmara, Mykhailo.** “Swans (Upon the lake with winds through willows singing). — Second birth (It seemed sufficient honor so to render).” In Asher, Oksana. *Letters from the Gulag*; the life, letters and poetry of Michael Dray-Khmara. New York: R. Speller, 1983. [cf. B005]. 148–149; 154–155.

Unattributed translations of the poems “Lebedi (Na tykhim ozeri, de mliiut' verbolozhy)” and “Druhe narodzennia (Ia dumav, ii samoho tila dosyt’).”

**T091. Drozd, Volodymyr.** “Pygmalion” / Vladimir Drozd. Tr. by Monica Whyte. *Soviet Literature* 2 (431) (1984): 95–104.

Translation of the science-fiction story “Pihmalion.” With bio-bibliographical note on Drozd and his b/w portrait on p. 190.

**T092. Dudar, Ievhen.** “At the zoo. — An athlete. — The lodestar.” / Yevhen Dudar. Tr. by Oles Kovalenko. *Ukraine* 5 (117) (May 1986): 25. Port.

Three humorous miniatures, with a note on the author and his portrait in color.

**T093. Dudar, Ievhen.** “Why is it?” / by Evhen Duĉar. Tr. by Pat Prokop. *Ukrainian Canadian* 36.674 (168) (February 1984): 30–31. illus.

A story published in the “Junior UC” section.

**T094. Dukhnovych, Oleksander.** “The life of a Rusyn (Below the mountains, below the forests).” / Aleksander Duchnovyĉ. *Carpatho-Rusyn American* 4.4 (Winter 1981): 5–6.

Unattributed translation of the poem “Zhizn' Rusina” (66 lines), quoted in Paul R. Magocsi's article “Carpatho-Rusyn language and literature.” [cf. A991].

**T095. Dukhnovych, Oleksander.** “Subcarpathian Rusyns (Arise from your deep slumber). — Dedication (I was, am, and will remain a Rusyn).” / Aleksander Duchnovyĉ. *Carpatho-Rusyn American* 3.4 (Winter 1980): 4–5.

Unattributed translations of the poems (or fragments of poems) “Podkarpatskii rusyny” (14 lines) and “Vruchaniie” (40 lines), quoted in Paul R. Magocsi's article “Carpatho-Rusyn language and literature.” [cf. A991].

**T096. “Duma about Marusia from Bohuslav.”** / Tr. by George Tarnawsky and Patricia Kilina. *Nashe zhyttia = Our Life* 38.6 (June 1981): 13.

Translation of “Duma pro Marusiu Bohuslavku,” with parallel Ukrainian text. Reprinted from *Ukrainian Dumy: editio minor* (Toronto: Canadian Institute of Ukrainian Studies and Cambridge, MA: Harvard Ukrainian Research Institute, 1979).

## F

**T097. “A father's advice; a Ukrainian folk tale.”** *Ukrainian Canadian* 35.662 (156) (January 1983): 33. illus.  
No translator indicated.



**T098. Fed'kovych, Iurii.** "Dobush (Ah, have you heard of him, good folk)" / Yuri Fedkovich. *Forum* 80 (Winter 1989): 12.

Unattributed translation of the poem "Dovbush."

**T099. Fed'kovych, Iurii.** "Hapless (Bidolashko): a Ukrainian folk tale" / by Yuri Fedkovych. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.713 (207) (September 1987): 37-39. illus.

Translation of "Bidolashko."

**T100. Fed'kovych, Iurii.** "The heart cannot be taught" / by Yuri Fedkovych. Tr. Mary Skrypnyk. *Ukrainian Canadian* 37.682 (176) (November 1984): 39, 41-45.

Translation of the short story "Sertse ne navchyty."

**T101. Fed'kovych, Iurii.** "Poems of Yuri Fedkovich / Selected from *The Ukrainian Poets 1189-1962* by C. H. Andrusyshen and Watson Kirkconnell, University of Toronto Press, 1963." *Forum* 73 (Spring 1988): 24.

**Contents:** A reflection (My head, alas, is solely aching!). — Where is destiny (At home, you have been grinding peace). — The deserter (He at the table sat him down). — The sentry (Who is subjected to so bleak a fate). — Bivouac (Stars throughout the heavenly city). — I never learned (The kobza I have never learned to play).

Translations of: Bolyt' mene holovon'ka. — De dolia. — Dezertyr. — Shel'vakh. — Nichlii. — Ia ne uchyvsia v kobzu hraty.

**T102. "The foster father; A Ukrainian folktale"** / Tr. by Anton Spivak. Ill. by Mikola Storozhenko. *Ukraine* 2 (138) (February 1988): [38-38]. col. illus.

With a b/w portrait of M. Storozhenko, the illustrator, and a note about him.

**T103. Franko, Ivan.** "Canto XVIII (Our Easter! God above—no doubting)." Tr. by Roman Orest Tatchyn. *The Ukrainians of Maryland*. Stephen Basarab et al., eds. Baltimore, MD: Ukrainian Education Association of Maryland, 1986. 430.

A long excerpt from Franko's poem *Pans'ki zharty*. The translator's b/w photograph appears on p. 431.

**T104. Franko, Ivan.** "The Donkey and the Lion" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 34.656 (150) (June 1982): 30-32. illus.

Translation of the short story "Osel i lev."

**T105. Franko, Ivan.** "The emigrants (If to your ears, deep in the night, should come)." / Tr. by John Weir. *Ukrainian Canadian* 34.648 (142) (October 1981): 33.

Translation of the poem "Koly pochuiesh, iak v tyshi nichnii (Do Brazyl'ii, 2)."

**T106. Franko, Ivan.** [Fragments of poetry]. In W. T. Zyla's article "Ivan Franko: Goethe's translator and interpreter." *Johann Wolfgang von Goethe: One Hundred and Fifty Years of Continuing Vitality*. Ed. by Ulrich Goebel and Wolodymyr T. Zyla. Lubbock, Texas: Texas Tech Press, 1984. [cf. A1723]. 193-195.

**Contents:** All interest for me has fled / Tr. by C. H. Andrusyshen and Watson Kirkconnell. — Devil, demon of separation / Tr. by W. T. Zyla. — O my mother, my mother, most precious and dear / Tr. by C. H. Andrusyshen and Watson Kirkconnell.

Translation of three poems or fragments of poems from Franko's collection *Ziv'iale lystia*: Baiduzhisin'ko meni teper (Ziv'iale lystia, Tretii zhmutok, 3). — Chorte, demone rozluky (Ziv'iale lystia, Tretii zhmutok, 11). — Matinko moia ridnesen'ka (Ziv'iale lystia, Tretii zhmutok, 13).

**T107. Franko, Ivan.** "Free sonnets, I (Sonnets are slaves. In the fetters of form)." *Slavic and East European Journal* 27.2 (Summer 1983): 247.

Unattributed translation of "Vol'ni sonety, I (Sonety—tse raby. U formy puta)" in Assya Humesky's article "Sound expressivity in the poetry of Ivan Franko" [cf. A544]. The original Ukrainian text appears side by side with the translation.

**T108. Franko, Ivan.** "Godmother Vixen." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 36.669 (163) (September 1983): 33-35. illus.

Translation of the story "Lysychka kuma."

- T109. Franko, Ivan.** "Idyl [*sic*] (Long years ago it was. Two children small) / Tr. by Percival Cundy. — My song is alive (Each song that I sing) / Tr. by C. H. Andrisyshyn [*sic*]. *Forum* 63 (Fall 1985): 12–13. Port.  
Translations of two poems: "Idyliia (Davno bulo. Ditei malen'kykh dvoie)" and "Chym pisnia zhyva (Kozhna pisnia moia) (Poet, 2)."
- T110. Franko, Ivan.** "Impassable wall. — Your eyes (Your eyes are a luminous sea). — Gilly flower (Though you will not blossom)" in Ihor Sonevyts'kyi: *Ziv'iale lystia = Withered Leaves*. Song cycle for baritone and piano. Lyrics by Ivan Franko. New York: Ukrainian Music Foundation, 1985. [5].  
The 23-p. large-format book contains Ihor Sonevyts'kyi's musical compositions to Ivan Franko's poems "Neperekhidnym murom pomizh namy (Ziv'iale lystia. Pershyi zhmutok, IV). — Tvoi ochi, iak te more (Ziv'iale lystia. Pershyi zhmutok, VII)" and "Khoch ty ne budesh kvitkoiu tsvisty (Ziv'iale lystia. Druhyy zhmutok, XVIII)." The unnumbered page [5] contains an English summary of the first poem (Impassable wall = *Neperekhidnym murom*) and unattributed translations of the other two poems. The verso of the title page has a note in English about Ihor Sonevyts'kyi's other musical compositions based on the poetry of Ivan Franko. [cf. A567].
- T111. Franko, Ivan.** "In the hayrick" / Tr. by Pat Prokop. *Ukrainian Canadian*. 33.646 (140) (July/August 1981): 33–35. illus.  
Translation of an excerpt from the short story "Malyi Myron."
- T112. Franko, Ivan.** "A letter from Brazil (Beloved neighbours: Olesya writes these lines)." Tr. by John Weir. *Ukrainian Canadian* 39.702 (196) (September 1986): 44–45. illus.  
Translation of the poem "Lyst iz Brazyl'ii (Susidy liubi! Pyshe vam Olesia)."
- T113. Franko, Ivan.** "Moses. Prologue. (My people, so tortured and so scattered)" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.701 (195) (July–August 1986): 40–41. illus.  
Translation of the prologue to the poem *Moisei*. Portrait of the author and note about the poem on p. 40.
- T114. Franko, Ivan.** "Moses. Prologue": (Dedication) (My people, tortured, overpowered) / Tr. by W. Semenyna. — (My people, tortured utterly and shattered) / Tr. by Vera Rich. — (O People mine, divided, deathly tired) / Tr. by Adam Hnidj. — (My people, so tortured and so scattered) / Tr. by Mary Skrypnyk. In his *Narode mii: proloh do poemy "Moisei" movamy narodiv svitu*. Lviv: Kameniar, 1989. 66–73.  
Four different English translations of Franko's poem "Narode mii, zamuchenyi, rozbytyi," which serves as a prologue to the long poem *Moisei*. The book, edited by Fedir Pohrebennyk, contains 52 translations of the poem in thirty languages, as well as bio-bibliographical notes about the translators and the sources of the translations on pp. 138–139.
- T115. Franko, Ivan.** "My crime" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.701 (195) (July–August 1986): 42–45. illus.  
Translation of "Mii zlochyn," a story.
- T116. Franko, Ivan.** "O foul morass among the European nations. — Emperor Joseph's serfdom decree. — Botokudy (We are loyal! On behalf of freedom). — The ballad about Naum Bezumovych (We are Austrian patriots). — The new days have brought us." *Nationbuilding and the Politics of Nationalism: Essays on Austrian Galicia* / Andrei S. Markovits and Frank E. Sysyn, eds. Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute (1982): 241–243, 245–246.  
Poems and fragments of poems in an unattributed translation quoted in Leonid Rudnytsky's article "The image of Austria in the works of Ivan Franko" [cf. A1281]. Translations of: Bahno hnyleie mizh kraiv Evropy. — Iosyfin'skyi nakaz panshchyznianyi. — Botokudy (My loial'ni! My za voliu). — Duma pro Nauma Bezumovycha (My avstrii's'ki patrioty). — Novi dni prytnesly nam.
- T117. Franko, Ivan.** "The painted fox: a fairy tale" / Tr. by Anatole Bilenko. Illus. by Ivan Penik. *Ukraine* 5 (117) (May 1986): 28–29. col. illus.  
Translation of "Farbovani lys."
- T118. Franko, Ivan.** "Pavers of the way (I dreamed a wondrous dream. Before my eyes unfolded)" / Tr. by John Weir. *Kameniar* / *movamy narodiv svitu* / Ivan Franko. Kyiv: Naukova dumka, 1983. 105–106.

Translation of the poem "Kameniari (Ia bachyv dyvnyi son. Nemov peredo mnoiu)."

**T119. Franko, Ivan.** "The pioneers (I saw a vision strange. Stretched out before me lay)" / Tr. by P. Cundy. "*Kameniari*" *movamy narodiv svitu* / Ivan Franko. Kyiv: Naukova dumka, 1983. 103-104.

Translation of the poem "Kameniari (Ia bachyv dyvnyi son. Nemov peredo mnoiu)."

**T120. Franko, Ivan.** "The pioneers (I saw a vision strange. Stretched out before me lay)." Percival Cundy, translator. *Forum* 65 (Spring 1986): 33.

Translation of the poem "Kameniari (Ia bachyv dyvnyi son. Nemov peredo mnoiu)."

**T121. Franko, Ivan.** "Poems." Translated by Percival Cundy. *Ukrainian Review* (London), 29.4 (Winter 1981): 50-53.

**Contents:** Hymn (The eternal spirit of revolt). — The pioneers (I saw a vision strange. Stretched out before me lay). — Kotliarevsky (A mighty eagle on a snowy height). — What makes songs live? (Each of the songs I've sung). — Idyll (Long years ago this was. Two children small).

Translations of the poems: Hymn (Vichnyi revolutsiioner). — Kameniari (Ia bachyv dyvnyi son. Nemov peredo mnoiu). — Kotliarevs'kyi (Orel mohuchyi na vershku snizhnomu). — Chym pisnia zhyva (Kozhna pisnia moia) (Poet, 2). — Idyliia (Davno bulo. Ditei malen'kykh dvoie) (Excelsior, 6).

Reprinted from the book *Ivan Franko, the Poet of Western Ukraine. Selected Poems*. Edited by Clarence A. Manning. New York: Philosophical Library, 1948. [cf. *ULE: Books and Pamphlets, 1890-1965 B20*].

**T122. Franko, Ivan.** "The rabbit and the bear." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.663 (157) (February 1983): 31-33. illus.

Translation of the story "Zaiats' i vedmid'."

**T123. Franko, Ivan.** "Winter was astonished" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33. 641(135) (February 1981): 38. illus.

Translation of the poem "Dyvvalas' zyma (Vesnianky, 1)."

**T124. Franko, Ivan.** "The wood elf (A summer fairy tale)" / Tr. by Pat Prokop. *Ukrainian Canadian* 38.701 (195) (July-August 1986): 34-37. illus.

Translation of "Mavka." With a note about the author on p. 34.

## G

**T125. "The golden slipper; a Ukrainian folk tale."** Tr. by Pat Prokop. *Ukrainian Canadian* 39.702 (196) (September 1986): 34-38. illus.

Translation of a folk tale.

**T126. "God eternal (God eternal, born today)."** *Forum* 76 (Winter 1988): 7.

Unattributed translation of the Ukrainian Christmas carol "Boh Predvichnyi narodyvsia."

**T127. "The greedy old woman and the lime tree: Ukrainian fairy tale."** / Tr. from the Ukrainian by Irina Zheleznova. *Ukraine* 8 (108) (August 1985): 29. col. illus.

Translation of a fairy tale.

**T128. Grendzha-Dons'kyi, Vasyl'.** "This is my native land (Landlords, prison). — My people are suffering." *Carpatho-Rusyn American* 4.1 (Spring 1981): 5; 4.2 (Summer 1981): 4-5.

Unattributed translations of the poems or fragments of poems "Otse mii ridnyi krai" (32 lines) and "Verkhovyna" (12 lines) quoted in Paul R. Magocsi's article "Carpatho-Rusyn language and literature." [cf. A991].



## H

- T129. Haevska, Sophia.** *Treasures of the Centuries*. New York: Ukrainian Free University Foundation, 1981. 112 p. illus.

Interspersed in this autobiographical story are poems and fragments of poems by Shevchenko, Franko, O. Oles', L. Ukrainka, V. Samiilenko, V. Sosiura and V. Symonenko in unattributed translations. **Contents** of the poetry translations: **T. Shevchenko:** A cherry orchard (A cherry grove beside the cottage stands). — Shepherd (I was some thirteen years of age). — Perhaps my mother prayerless trod. — The days pass by, nights flit away. — The heart grows warm to see it plain. — Catherine (My dark-browed beauties, fall in love). — On Easter Day among the straw. — It is indifferent to me, if I. — Then, O my brothers, as a start. — The rapids rage; the moon appears. — **O. Oles:** How glorious to see a reborn nation. — Sorrow and joy have kissed each other. — **L. Ukrainka:** Away, ye gloomy thoughts, ye autumn clouds. — **V. Samiilenko** [attributed to L. Ukrainka]: I have seen many kinds of pearls. — **I. Franko:** It is time, it is time, it is time. — Eternal revolutionist. — My people, tortured thus by blows and stabs. — **T. Shevchenko:** The Heretic, or John Hus (Glory to you, O noble sage). — Farewell, O world! Farewell, O earth. — **V. Sosiura:** Love your Ukraine, love as you would the sun. — **V. Symonenko:** Where the warden jangles his keys. — **T. Shevchenko:** When I shall die, pray let my bones. — When shall we get ourselves a Washington. For identifications of individual poems, see Index.

- T130. Halan, Anatol'.** "The tourist trap" / Tr. by Hanna Mazurenko. *Zhinochyi svit / Woman's World* 33.2 (374) (February 1982): 23–24.

A short story.

- T131. "Halya carries water."** *Ukraine* 4 (80) (April 1983): 29, inside back cover. col. illus., music.

Two English versions of the Ukrainian folk song "Nese Halia vodu," one tr. by Irene Tavina, the other by Gladys Evans and Irene Tavina.

- T132. Harasymchuk, Mykhailo.** "Workingwoman" / Tr. Mary Skrypnyk. *Ukrainian Canadian* 34. 648 (142) (October 1981): 41–42.

Translation of a short story.

- T133. Hladrii, Mykola.** "The lad Stoholyk in the Princedom of Mighty Kiy" / by Mykola Hladrii and Vasyl Kostyuk. Tr. by Pat Prokop. *Ukrainian Canadian* 33.641 (135) (February 1981): 34–36. illus.

Translation of a short story.

- T134. Hlibov, Leonid.** "The Grasshopper and the Ant" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.658 (152) (September 1982): 34–35, illus.

Translation of the poem "Konyk-strybunets'."

- T135. Hlibov, Leonid.** "It sees—doesn't see." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.661 (155) (December 1982): 32. illus.

Translation of the poem "Bachyt' — ne bachyt'."

- T136. Hnatiuk, Nina.** "I live a spacious outdoor life, all cloudless" / Nina Hnatiuk. Tr. by Irene Tavina. *Ukraine* 6 (70) (June 1982): 23.

A poem. Translation of "Idu v zhyttia rozlohe, nezakhmarene."

- T137. Hoian, Iarema.** "On wings of music" / by Yarema Hoyan. Tr. by Pat Prokop. *Ukrainian Canadian* 33.645 (139) (June 1981): 34–36.

Translation of the short story "Na krylakh muzyky."

- T138. Hoian, Iarema.** "Swan lake" / a short story by Yarema Hoyan. Tr. by Anatole Bilenko. Illus. by Olexandr Bychko. *Ukraine* 5 (129) (May 1987): 38–41. illus.

Translation of "Lebedyne ozero." With a bio-bibliographical note about the author and his b/w portrait on p. 38.

- T139. Holoborod'ko, Vasyl'.** [Fragments of poetry]. In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 137-139. Brief fragments from the poem "Kateryna," quoted in the original with line-by-line literal English translations in Jaroslav Rozumnyj's article "The return of a symbol: Shevchenko's Kateryna in contemporary Soviet Ukrainian literature." [cf. A1258]. Beginning lines of the longer fragments: Among stools scattered over the square [Pomizh stil'tsiv, rozkydanykh na ploshchi] (7 lines, p. 137). — You were standing under an apple tree [Ty stoiala pid iabluneiu] (5 lines, p. 137). — The snow will whiten [Zabiliut' snihy] (7 lines, p. 139).
- T140. Holoborod'ko, Vasyl'.** "Katerina (Among stools scattered over the yard)" / Vasyl Holoborodko. Tr. by Bohdan Boychuk. *Pequod* 16/17 (1984): 201-204.  
Translation of the poem "Kateryna (Pomizh stil'tsiv, rozkydanykh na ploshchi)."
- T141. Holod, Maria.** "We—mad liars." *World Literature Today* 63.3 (Summer 1989): 505.  
Translation of the poem "My (My — bozhevil'ni brekhuny)," quoted in W. T. Zyla's review of the author's poetry collection *Strimka moia vulytsia* [cf. R045.1]. The translation is, apparently, the reviewer's.
- T142. Honchar, Oles'.** "Artyomenko from the bridgehead" / Oles Gonchar. Tr. by Jessie Davies. *Soviet Literature* 11 (476) (1987): 140-150.  
A short story. Includes a brief note about the author and his b/w portrait.
- T143. Honchar, Oles'.** "Beneath distant pines" / Tr. by Helen Stone. *Ukrainian Canadian* 35. 662 (156) (January 1983): 42-45, illus.  
A story. Translation of "Pid dalekymy sosnamy."
- T144. Honchar, Oles'.** "The black ravine": a story / Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 6 (118) (June 1986): 18-19, illus.; 7 (119) (July 1986) : 28-29, illus.  
Translation of the short story "Chornyi iar."
- T145. Honchar, Oles'.** "The black ravine." / Oles Gonchar. Tr. by Anatole Bilenko. *Soviet Literature* 9 (462) (1986): 96-108.  
Translation of the short story "Chornyi iar." With the author's b/w portrait on p. 96.
- T146. Honchar, Oles'.** "The blue stone" / Oles Gonchar. Tr. by Valentina Jacque. *Soviet Literature* 5 (410) (1982): 74-80.  
Translation of the short story "Modry kamen'."
- T147. Honchar, Oles'.** "The catedral" [sic] / Tr. by Leonid Rudnytsky. *Ukrainian Review* (London), 28.2 (Summer 1980): 68-92.  
Translation of the first chapter of the novel *Sobor*.
- T148. Honchar, Oles'.** "A genius in leg wraps." / Oles Gonchar / Tr. by Robert Daglish. *Soviet Literature*. 8 (437) (1984): 33-43.  
Translation of the short story "Henii v obmotkakh." Bio-bibliographical note with b/w portrait of Honchar on p. 189.
- T149. Honchar, Oles'.** "Kaniv sketch" / a short story by Oles Honchar. Tr. by Anatole Bilenko. *Ukraine* 3 (151) (March 1989): 36-37.  
Translation of "Kanyv'skyi etiud."
- T150. Honchar, Oles'.** "Magda" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.714 (208) (October 1987): 40-45, illus.  
Translation of the short story "Mahda." Note about author and his portrait on p. 43.
- T151. Honchar, Oles'.** "The walk." Tr. by Pat Prokop. *Ukrainian Canadian* 40.721 (215) (May 1988): 32-34, illus.  
A story. Published in the "Junior UC" section.

- T152. Honchar, Oles'.** "Will the nightingale ever return?" Tr. by Pat Prokop. *Ukrainian Canadian* 36.677 (171) (May 1984): 29–33. illus.  
A story published in the "Junior UC" section. Translation of "Chy prylytyt?"
- T153. Honchar, Oles'.** "The woman in gray" / a short story. Tr. by Olexiy Solohubenko. *Ukraine* 9 (109) (September 1985): 26–27. col. illus., port.  
Translation of the short story "Zhinka v siromu." Note about the author and his color photo on p. 26.
- T154. Honchar, Oles'.** "The woman in grey: a true story" / Oles Gonchar. *Soviet Woman* 6 (June 1988): 22.  
Translation of "Zhinka v siromu." No translator indicated. Writer identified only as "Hero of Socialist Labour, winner of the Lenin and State Prizes" from Kyiv. There is no indication of the language of the original.
- T155. Honchar, Oles'.** "Your dawn" / Oles Gonchar. Tr. by Hilda and Janet Perham. *Soviet Literature* pt. 1: 6 (399) (1981): 3–143; pt. 2: 11 (404) (1981): 13–130.  
Translation of the novel *Tvoia zoria*.
- T156. Horbal', Mykola.** [Poems]. Tr. by Dan B. Chopyk. *Nationalities Papers* 12.2 (Fall 1984): 297.  
**Contents:** In the camp-barracks. — Torn out pages from the Bible. — I was searched in the morning. — Horizons of our hopes vanish.  
Quoted in Chopyk's review of Horbal's poetry collection *Detali pishchanoho hodynyka* (1983) [cf. R050.1].  
Translations of: V barakakh. — Vyderti iz Biblii kartky. — Buv obshuk vrantsi. — Znykaiut' horyzonty synikh rvin'.
- T157. Horbal', Mykola.** "Selections from 'Details of an Hourglass.'" Tr. by Andriy Vynnytskyj. *Terminus* 4 (1989): 28–30. Port.  
**Contents:** As they searched. — St. Paul wrote letters to Romans. — Hand and foot. — Know me. — Over the roads of the earth. — They seized him by the head. — A ladder.  
Translations of: Buv obshuk vrantsi. — Sviatyi Pavlo napysav lysty rymlianam. — Zv'iazav ruky i nohy. — Vpiznai mene. — Zemnymy dorohamy. — Ioho skhopyly za holovu. — Drabyna vperta v bezodniu sertsia. With a bio-bibliographical note about the author and his b/w portrait on p. 30.
- T158. Hordasevych, Halyna.** "I'll tell you a story" / by Halyna Hordasevich. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.715 (209) (November 1987): 41–45. illus.
- T159. "The horse, the dog, the cat and the rooster;** a Ukrainian folk tale." Tr. by Pat Prokop. *Ukrainian Canadian* 40.723 (217) (July–August 1988): 32–33. illus.
- T160. Hotsulenکو, Volodymyr.** "The Christmas tree (I awoke to behold)." Tr. by Pat Prokop. *Ukrainian Canadian* 37.683 (177) (December 1984): 36. illus.  
A poem published in the "Junior UC" section.
- T161. "How April went to visit March"** / Tr. by Pat Prokop. *Ukrainian Canadian* 33. 643 (137) (April 1981): 37. illus.  
A folk tale.
- T162. "How Did Moroz lost his beard."** *Ukrainian Canadian* 35.661 (155) (December 1982): 31. illus.  
A folk tale. Translator not indicated.
- T163. "How the peasant fooled the devil and got a keg of gold into the bargain: a Ukrainian folk tale."** / Tr. by Anatole Bilenko. Illus. by Igor Vishinsky. *Ukraine* 10 (122) (October 1986): 28–29. col. illus.
- T164. Hutsalo, Ievhen.** "Berry picking" / by Yevhen Hutsalo. Tr. Pat Prokop. *Ukrainian Canadian* 34. 650 (144) (December 1981): 32–36. illus.  
Translation of the short story "Po merzlu kalynu."



- T165. Hutsalo, Ievhen.** "Carving" / Evgen Gutsalo. Tr. by Glenys Ann Rampley. *Soviet Literature* 8 (437) (1984): 50-54.

Translation of the short story "Riz'ba." Bio-bibliographical note with a b/w portrait of the author on p. 189.

- T166. Hutsalo, Ievhen.** "Giggles" / by Yevhen Hutsalo. Tr. Mary Skrypnyk. Ill. V. Berezovay. *Ukrainian Canadian* 35.665 (159) (April 1983): 37-40, illus.

Translation of the short story "Shutochka."

- T167. Hutsalo, Ievhen.** "Grandpop Hippity-Hop" / a story by Yevhen Hutsalo. Tr. by Mary Skrypnyk. Ill. by Petro Kostyuchenko. *Ukrainian Canadian* 34. 656 (150) (June 1982): 35-42, illus.

Translation of "Diad'kiv avtobus."

- T168. Hutsalo, Ievhen.** "The immortality of mortals" / Yevhen Hutsalo. Tr. by Oles Kovalenko. *Ukraine* 7 (107) (July 1985): 27-28. Port.

Translation of the short story "Bezsmertia smertnykh." Note about the author and his b/w portrait on p. 27.

- T169. Hutsalo, Ievhen.** "The morning of the year" / by Yevhen Hutsalo. Tr. Mary Skrypnyk. *Ukrainian Canadian* 36. 674 (168) (February 1984): 36-39, illus.

Translation of "Svitanok roku," a short story.

- T170. Hutsalo, Ievhen.** "Portrait of a mother" / Evgen Gutsalo. Tr. by Eve Manning. *Soviet Literature* 5(410) (1982): 83-99.

Translation of the short story "Obraz materi."

- T171. Hutsalo, Ievhen.** "Short stories" / Yevgen Gutsalo: Varvara Sukhorado. — Spring grass. — Who are you. — Song of an instant. Tr. by Eve Manning. — The pension for her son. Tr. by Anatole Bilenko. *Soviet Literature* 11 (452) (1985): 37-82.

Translations of: Pisnia pro Varvaru Sukhoradu. — Vesniani sviatoshchi travy. — Khto ty? — Pisnia pro myt'. — Pensiia na syna. With a one-page bio-bibliographical article and b/w portrait of the author on p. 37.

- T172. Hutsalo, Ievhen.** "Song of an instant; a story" / by Yevhen Hutsalo. Tr. by Eve Manning. *Ukrainian Canadian* 38.700 (194) (June 1986): 43-45, illus.

Translation of "Pisnia pro myt'."

- T173. Hutsalo, Ievhen.** "The son's pension" / Yevhen Hutsalo. Tr. by Anatole Bilenko. *Ukraine* 3 (43) (March 1980): 20-21, illus.

Translation of the short story "Pensiia na syna." Ill. by Oleksandr Bychko. B/w portrait of the author and bio-bibliographical note on p. 21.

- T174. Hutsalo, Ievhen.** "Suitor" / a story by Yevhen Hutsalo. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.703 (197) (October 1986): 42-45, illus.

Translation of the story "Zhenykh."

## I

- T175. Ianovs'kyi, Iurii.** "Amidst the ruins (From the cycle 'Stories about Kiev')" / Yuri Yanovsky. Tr. by Asya Shoyett. *Soviet Literature* 5 (410) (1982): 112-125.

Translation of the short story "Kyivs'ka sonata."

- T176. Ianovs'kyi, Iurii.** "The last delivery" / Yuri Yanovsky. Tr. by Olga Shartse. *Land of the Soviets in Verse and Prose*. Comp. by Alexei Kondratovich. Ed. by Galina Dzyubenko. Moscow: Progress. 2 (1982): 56-64.

Translation of the story "Lyst u vichnist'," an excerpt from the novel *Vershnyky*.

- T177. Ianovs'kyi, Iurii.** "Petrus and Gapochka" / by Yuri Yanovsky. Tr. by Gladys Evans. *Ukraine* 8 (72) (August 1982): 12–13.  
Translation of the short story "Petrus' i Hapochka."
- T178. Iarmysh, Iurii.** "The beautiful cloud. — The chatterers" / fairy tales by Yuri Yarmish. Tr. by Oles Kovalenko. *Ukraine* 3 (127) (March 1987): 38–39. col. illus.  
Translation of "Lisovi balakuny" and one other fairy tale.
- T179. Iarmysh, Iurii.** "The blue flower" / by Yuri Yarmysh. Tr. by Pat Prokop. *Ukrainian Canadian* 40.717 (211) (January 1988): 33–34. illus.  
Translation of the story "Synen'ka kvitka." Published in the "Junior UC" section.
- T180. Iarmysh, Iurii.** "The crocodile who cried bitterly" / by Yuri Yarmysh. Tr. by Pat Prokop. *Ukrainian Canadian* 41.733 (227) (June 1989): 32–34. illus.  
Translation of the children's story "Krokodyl, iakyi hirko plakav." Published in the "Junior UC" section.
- T181. Iarmysh, Iurii.** "How baby elephant learnt to dance" / by Yuri Yarmish. Tr. by Lilia Titur. *Ukrainian Canadian* 36.671 (165) (November 1983): 30–33. illus.  
Translation of "Sloniatko, shcho liubylo tantsiuvaty."
- T182. Iarmysh, Iurii.** "A night of magic; a fairy tale" / by Yuri Yarmysh. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.662 (156) (January 1983): 30–32. illus.  
Translation of a fairy tale.
- T183. Iarmysh, Iurii.** "A night of miracles" / by Yuri Yarmish. Tr. by Anatole Bilenko. *Ukraine* 2 (78) (February 1983): 28–29. illus.  
A fairy tale.
- T184. Iavorivs'kyi, Volodymyr.** "Maria" / excerpts from the novel by Volodimir Yavorivsky. Tr. by Oles Kovalenko. Ill. by Olexandr Bychko. *Ukraine* 4 (140) (April 1988): 32–35. illus.  
Excerpts from the novel *Mariia z polynom u kintsi stolittia*. With an unsigned and untitled note about the author and his b/w portrait on p. 32. The note states that this fictionalized account of what happened at Chornobyl "touched off a bitter controversy in the national press."
- T185. Iavorivs'kyi, Volodymyr.** "Maria and wormwood at the end of the century" / Vladimir Yavorivsky. Tr. by Tamara Zalite and Ivan Chulaki. *Soviet Literature* 2 (479) (1988): 3–137.  
Translation of the novel *Mariia z polynom u kintsi stolittia*. Added note: "The toll of Chernobyl" by Vladimir Gubarev on pp. 137–138. Unidentified author's b/w portrait on p. 4. No bio-bibliographical note of any kind. No indication that the original is in Ukrainian.
- T186. "In dedication to W. Ivasiuk** (And one more life has been devoured). — \*\*\* (Your music will not silence)." Translated from Ukrainian by Lesia Zwarycz. *ABN Correspondence* 31.2 (March–April 1980): 28.  
Two anonymous poems on the occasion of the death of the composer and poet Volodymyr Ivasiuk.
- T187. "In the vale's a willow tree"** / Tr. by Gladys Evans and Irene Tavina. *Ukraine* 8 (84) (August 1983): 27.  
Translation of the folk song "Oi u poli verba," with music.
- T188. Ishchenko, Mykola.** "The best singer in the 3rd platoon" / a short story by Mikola Ishchenko. Tr. by Olexiy Sologubenko. *Ukraine* 11 (99) (November 1984): 26–27.  
Note about the author on p. 27.
- T189. Ishchenko, Mykola.** "That spring of 1945." Tr. by Mary Skrypnyk. Drawings by V. Khimochka. *Ukrainian Canadian* 37.688 (182) (May 1985): 40–44. illus.  
A war memoir. Translation of "Tiiei vesny sorok p'iatoho."

- T190. Iuriichuk, Mykola.** "Fir-trees (The beauty of willows)" / Lyrics by Mikola Yuriychuk. Music by Vasil Mikhailiuk. Tr. by Irene Tavina. *Ukraine* 12 (100) (December 1984): inside back cover, col. illus., music.  
Translation of the song "Smerichky (U verbakh plakuchykh)," with parallel Ukrainian text and music.
- T191. "Ivan-Pobyvan;** Ukrainian folk tale." Tr. by Pat Prokop. *Ukrainian Canadian* 41.734 (228) (July-August 1989): 29–31. illus.  
Published in the "Junior UC" section.
- T192. "Ivan the strong;** a Ukrainian folktale." Tr. by Anton Spivak. Ill. by Igor Vishinsky. *Ukraine* 9 (133): (September 1987): [38–39]. col. illus.
- T193. Ivanchenko, Raisa.** "Autumn symphony." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 37.680 (174) (September 1984): 35–41. illus.  
A short story. Translation of "Osinnia symfoniia." With a bio-bibliographical note about the author and her portrait on p. 36.
- T194. Ivanenko, Oksana.** "The dandelion" / by Oxana Ivanenko. Tr. by Anatole Bilenko. Ill. by Olexandra Prakhova. *Ukraine* 3 (43) (March 1980): 17–18. col. illus.  
A fairy tale. Translation of "Kul'bakka." Bio-bibliographical note and b/w portrait of the author on p. 18.
- T195. Ivanenko, Oksana.** "The icicle; a fairy tale" / by Oxana Ivanenko. Tr. by Oles Kovalenko. Ill. by Lyudmila Postnykh. *Ukraine* 1 (125) (January 1987): 40–41. col. illus.  
Translation of "Burul'ka." With an editorial note about the author on p. 41.
- T196. Ivanenko, Oksana.** "Kislichka (The crab apple tree)" / by Oxana Ivanenko. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33.638 (132) (November 1980): 32–36. illus.  
Translation of the story "Kyslychka."
- T197. Ivanychuk, Roman.** "The embarkment for Cythera" / by Roman Ivanichuk. Tr. by Serhiy Sinhaivsky. *Ukraine* 9 (97) (September 1984): 24–25. port.  
Translation of the short story "Podorozh na ostriv Tsiteru." With a bio-bibliographical note and the author's portrait.
- T198. Ivanychuk, Roman.** "The house on the hill. The retribution." Short stories by Roman Ivanichuk. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 6 (130) (June 1987): 40–43. port.  
Translation of "Dim na hori" and "Pomsta." With the author's b/w portrait on p. 40 and an introductory article by Volodymyr Iavorivskyi. [cf. A552].
- T199. Ivashenko, Natalia.** "The big brother; a story from Ukraine." *Ukrainian Canadian* 35.660 (154) (November 1982): 32–34.  
Translation unattributed.
- T200. "Ivasik"** / Tr. by Anatole Bilenko. Ill. by Lyudmila Kireyeva and Valeriy Meleshchenkov. *Ukraine* 10 (50) (October 1980): 24–25. col. illus.  
A folk tale.

## K

- T201. Kachan, Anatolii.** "December guests (I was sitting by the window)" / by Anatoly Kachan. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.661 (155) (December 1982): 32. illus.  
A poem for children.



- T202. Kachurovs'kyi, Ihor.** "Beyond the abyss (A modern Ukranian [sic] gothic story)" / Igor Kaczurowskyj. *Urania* 1.1 (1987): 75–[88].  
Unattributed translation of the story "Po toi bik bezodni." A brief note about the author on the inside back cover.
- T203. Kalynets', Ihor.** "Castle (Castle of neatly arranged corridors). — In this immense aquarium. — Our whole little province." / Ihor Kalynech. Tr. by Bohdan Boychuk. *Pequod* 16/17 (1984): 198–200.  
Translations of the poems: *Zamok* (*Zamok iz chitkym planuvanniam korydoriv*). — *U tim velycheznym akvariumi*. — *Chyhaie na mene provintsii* (*Stykhovory pro zrechennia*).
- T204. Kalynets', Ihor.** The church (The eternal beams cracked). — Stained-glass windows (Onto my eyes, hands and shoulders)." Tr. by Irena Eva Mostovych. *Smoloskyp* 8.38–39 (Summer/Fall 1988): 18.  
Translations of two poems, "Tserkva (Trishchaly predvichni zruby)" and "Vitrazhi (Upaly z arkovykh shchilyn)."
- T205. Kalynets', Ihor.** "Five poems." *Index on Censorship* 10.3 (June 1981): 39–40.  
**Contents:** Castle (Castle of neatly arranged corridors). — Town (Town whose puddles are golden cups). — Our whole little province. — Untitled (In this immense aquarium). Tr. by Katha Pollitt. — Antonych (You wait for better days beneath the ferns). Tr. by Bohdan Nahaylo and Petrusia Markowsky.  
Translations of: *Zamok* (*Zamok iz chitkym planuvanniam korydoriv*). — *Mistechko* (*Mistechko z chashamy zolotykh kalaban'*). — *Chyhaie na mene provintsii* (*Stykhovory pro zrechennia*). — *U tim velycheznym akvariumi*. — Antonych (*Chekaiesh lipshykh dniv pid paporoti kvitom*). With an unsigned bio-bibliographical note that characterizes Kalynets' as "one of the most interesting and prolific of contemporary Ukrainian poets."
- T206. Kalynets', Ihor.** "The poetry of Ihor Kalynets. Translated by Irena Eva Mostovych." *Smoloskyp* 8.37 (Spring 1988): 9. Port.  
**Contents:** Stained-glass windows (Onto my eyes, hands and shoulders). — The well (It is sac to watch you, well). — Happiness (Our happiness was written in sand with a finger). — \*\*\* (my love).  
With the author's portrait and a brief editorial note. Translations of the poems: *Vitrazhi (Upaly z arkovykh shchilyn)*. — *Kryntsia (Sumno na tebe dyvytysia, krynytse)*. — *Shchastia (Nashe shchastia pysalos' pal'tsem po pisku)*. — \*\*\* (*liuba my oboie*).
- T207. Kalytovs'ka, Marta.** "Vivaldi brought his orchestra. — A lady drowned at a banquet." / Tr. by Marta Tarnawsky. *World Literature Today* 62.2 (Spring 1988): 305.  
Translation of two miniature poems, "Vival'di pryviv orkestru" and "Na benketi vtopylasia dama" in Marta Tarnawsky's review of Kalytovs'ka's poetry collection *Svitlotini*. [cf. R057.1].
- T208. Kashchuk, Natalia.** "Europa coffee shop; a story." *Soviet Woman* 2 (February 1980): 18–19. illus.  
Unattributed translation of "Kav'iarnia 'Evropa.'"
- T209. Kashyn, Volodymyr.** "Traces on the water" / excerpts from the novel by Volodimir Kashin. Tr. by Oles Kovalenko. Illustrated by Olexandr Bychko. *Ukraine* 2 (150) (February 1989): 35–38. illus.  
Translation of excerpts from the detective novel *Slidy na vodi*.
- T210. Kasiiev, B.** "You (On the horizon)." Words by B. Kasiyev. Tr. by Mary Skrypnyk. Music by H. Skupinsky. *Ukrainian Canadian* 37.687 (181) (April 1985): 24–25. illus., music.  
Translation of the song "Ty (Za nebokraiem)."
- T211. Kava, Viktor.** "Don't worry, mother" / by Victor Kava. Tr. by Wilfred Szczesny. *Ukrainian Canadian* 39.708 (202) (March 1987): 30–31.  
Translation of the short story "Ne turbuisia, mamu," published in the "Junior UC" section.
- T212. Kharchuk, Borys.** "On the highway" / a short story by Boris Kharchuk. Tr. by Oles Kovalenko. *Ukraine* 12 (148) (December 1988): [34–37].  
Translation of the short story "U dorozh." With an article about the author by V. Iavoriv'skyi [cf. A561] and his b/w portrait on p. 34.

- T213. Khmeliuk, Vasyli'.** "The ladies' pissoir (The sun was cringing). — When will my auntie come for me (I said this to myself)" / Vasyli' Khmeliuk. Tr. by Paul Pines. *Pequod* 16/17 (1984): 182–184.  
Translation of the poems: "A koly den" and "Koly pryde do mene moia titka."
- T214. Khrapach, Hryhorii.** "The foolish donkey: a fairy tale" / Grigori Khrapach. Drawing by A. Borisov. *Soviet Woman* 6 (June 1983): [20–21]. col. illus.  
Translator of the tale not indicated.
- T215. Khvyl'ovyi, Mykola.** "Mother" / a short story by Mikola Khviliiov. Tr. by Anatole Bilenko. *Ukraine* 7 (155) (July 1989): 30–32.  
Translation of the short story "Maty." Accompanied by an introductory article about Khvyl'ovyi by Mykola Zhulyn'skyi. [cf. A1700].
- T216. Khymych, Heorhii.** "The elephant who didn't know he was the strongest of the animals" / a fairy tale by Heorhiy Khimich. Tr. by Anatole Bilenko. Illus. by Olga Kassianenko. *Ukraine* 12 (112) (December 1985): 29. col. illus.  
Translation of the children's story "Pro slona, iakyi ne znav, shcho vin naiduzhchyi pomizh zviriv."
- T217. Khymych, Heorhii.** "How the sky became bright with stars: a fantasy" / by Heorhiy Khimich. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.714 (208) (October 1987): 35–36. illus.  
A story.
- T218. Khyzhniak, Anton.** "On the banks of the Loir [*sic*]" / a short story by Anton Khizhnyak. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 10 (62) (October 1981): 10–12. illus.  
Translation of "Na berezi Luary."
- T219. "Kirik: a Ukrainian folktale"** / Tr. by Anatole Bilenko. Ill. by Igor Vishinsky. *Ukraine* 5 (141) (May 1988): 42–43. col. illus.
- T220. Kobylia's'ka, Ol'ha.** "Sadly the pine trees sway": a fantasy by Olga Kobyl'yanska. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 36.671 (165) (November 1983): 36–39. illus.  
Translation of "Smutno kolyshut'sia sosny."
- T221. Kobylia's'ka, Ol'ha.** "Time" / by Olga Kobyl'yanska. Tr. by Irene Tavina. *Ukraine* 11 (87) (November 1983): 22–23. col. illus.  
Translation of the story "Chas." With an unsigned and untitled article on Kobylia's'ka, her b/w portrait, and a color photo of the monument to Kobylia's'ka in Chernivtsi.
- T222. Kohut, Zoia.** "Man (Do not ask)" / Zoia Kohut. *Vira = Faith* 9.2 (30) (April-June 1983): 16.  
Translation of the poem "Liudyna." Translator not indicated.
- T223. Kolisnychenko, Anatolii.** "Caroling" / a short story by Anatolii Kolisnichenko. Tr. by Oles Kovalenko. Illus. by Olexandr Bychko. *Ukraine* 8 (144) (August 1988): 37–39. illus.  
With a b/w portrait of the author on p. 36 and an untitled article about him by Volodymyr Iavoriv'skyi [cf. A560].
- T224. Kolomiets', Tamara.** "To a mother (When you rock your children without rest)" / Tamara Kolomiyets. Tr. Mary Skrypnyk. *Canadian Ukrainian* 33.645 (139) (June 1981): 6.  
Translation of the poem "Zhintsi-materi."
- T225. Komar, Borys.** "A stubborn bull-calf" / a short story by Boris Komar. Tr. by Oles Kovalenko. *Ukraine* 9 (109) (September 1985): 29. col. illus., port.  
Translation of "Uperte telia." Note about the author and his portrait in color on p. 29.

- T226. Kononenko, Danylo.** "Beneath the skies" / Danilo Kononenko. Tr. by Irene Tavina. *Ukraine* 2 (102) (February 1985): back cover, col. illus.  
A poem.
- T227. Korotych, Vitalii.** "The beginning (I sprang from this place)" / Vitali Korotich. Tr. by Peter Tempest. *Soviet Literature* 5 (410) (1982): 138.  
Translation of the poem "Pochatok (Ia z mista tsioho. Z tila ioho i tla)."
- T228. Korotych, Vitalii.** "The birds (The birds have gathered on each naked bough)" / by Vitaliy Korotich. Tr. by Irene Tavina. *Ukraine* 11 (99) (November 1984): back cover, col. illus.  
Translation of the poem "Ptakhy (Ptakhy posily na bezlystim vitt)."
- T229. Korotych, Vitalii.** "Clean art (It is unnecessary to drown)." *Ukrainian Issues* 1.4 (1984–85): 6.  
Unattributed translation of the poem "Chyste mystetstvo (I ne treba topyty)," quoted in Marko Pavlyshyn's article "Aspects of recent Ukrainian literature in the USSR" [cf. A1151].
- T230. Korotych, Vitalii.** "December (The earth has gone to sleep)" / Vitaliy Korotich. Tr. Irene Tavina. *Ukraine* 6 (70) (June 1982): 23.  
A poem.
- T231. Korotych, Vitalii.** "End of shift (They leave together). — \*\*\* (A young girl runs across the street)" / Vitali Korotich. Tr. by Peter Tempest. *Soviet Literature* 6 (387) (1980): 80, 82.  
Translation of two poems: "Vony vykhodiat' movchky pislia zminy" and "Radist' (Divchynka bizhyt' cherez dorohu)."
- T232. Korotych, Vitalii.** "Memory, bread, love..." / Vitali Korotich. Tr. by Graham Whittaker. *Soviet Literature* 3 (468) (1987): 5–80.  
Translation of a short story, accompanied by an introductory article about Korotych, "Joyous gift," by Nina Kuprianova. [cf. A878].
- T233. Korotych, Vitalii.** "Mothers (Relieve them, Fortune, from the weight of woe)" / by Vitaliy Korotych. Tr. by Dorian Rottenberg. *Ukrainian Canadian* 38.699 (193) (May 1986): 41. illus.  
Translation of the poem "Mama (O dole, ikh vid sumiv khorony)."
- T234. Korotych, Vitalii.** "Poetry" / Vitali Korotich. *Soviet Literature* 2 (491) (1989): 109–114. Port.  
**Contents:** From the author. — The 20th century (Don't simplify) / Tr. by Walter May. — The law of earth (While you still live on the earth). — Incantation of truth (Go back along your trail). — The year of undisturbed conscience (Nothing, nothing is left) / Tr. by Diana Russel. — \*\*\* (I've forgotten how to go barefoot). — Conscience (When suddenly)" / Tr. by Walter May.  
Translations of: XX vik (Ne sproshchuite). — Zakliattia pravdoiu (Povertaisia po slidu). — Rik spokiinoi sovisti (Vzhe pora. Tykhym letom). — Ia zabuv, iak khodiat' bosonizh. — Sovist' (Koly raptovo, raptovo, zovsim raptovo), and one other poem. With a note from the author and his portrait.
- T235. Korotych, Vitalii.** "Winter (Some words of mine I'd like to see)" / by Vitaliy Korotich. Tr. by Irene Tavina. *Ukraine* 12 (88) (December 1983): 29 [inside back cover]. col. illus.  
A poem. Translation of "...I napysaty kil'ka sliv."
- T236. Korotych, Vitalii.** "A young girl runs across the street" / Vitali Korotich. Tr. by Peter Tempest. *Soviet Life* 5 (308) (May 1982): 20.  
Translation of the poem "Radist' (Divchynka bizhyt' cherez dorohu)."
- T237. Kostenko, Lina.** "Bequests (There are various bequests). — There are verses like flowers. — Some want a crust of bread. / Tr. by Danylo Struk. — To the Bard (O Bard!) / Tr. by Michael M. Naydan." *Soviet Ukrainian Affairs* 3.2 (Summer 1989): 6–9.  
Translation of the poems: Estafety (Rizni buvaiut' estafety). — Ie virshi-kvity. — Komus' — shchob khliba skybka. — Kobzarevi (I. Kobzariu! Znov. — II. Kobzariu, znaiesh). Parallel texts in Ukrainian. The Struk translations are



reprinted from *Four Ukrainian Poets: Drach, Korotych, Kostenko, Symonenko* (Quixote Press, 1969). The Naydan translation is from the forthcoming book *The Selected Poetry of Lina Kostenko: Wanderings of the Heart*, to be published by Garland Publishers.

**T238. Kostenko, Lina.** "Ferns (Green birds)." *Ukrainian Issues* 1.4 (1984-85): 5.

Unattributed translation of the poem "Paport' (Ptytsi zeleni)" in Marko Pavlyshyn's article "Aspects of recent Ukrainian literature in the USSR." [cf. A1151].

**T239. Kostenko, Lina.** "Is it tolerable to be one of those. — And what do they care that you're doubled over in pain." *Soviet Ukrainian Affairs* 1.4 (Winter 1987): 23.

Interlinear translations of fragments from the long dramatic poem "Duma pro tr'okh brativ neazovs'kykh" and excerpts from the poem "Tsyhans'ka muza (Pliuvalysia tsyhanky, smialysia z Papushi)" in Volodymyr Bazylevskyi's article "Lina Kostenko: poet as philosopher" [cf. A073].

**T240. Kostenko, Lina.** "It returns—the old fairy tale" / Tr. by Valentina Jacque. *Ukrainian Canadian* 38.700 (194) (June 1986): 42. illus.

Translation of the poem "Pryhadaiesh zabutu kazku."

**T241. Kostenko, Lina.** "\*\*\* (It returns—the old fairy-tale)" / Tr. by Valentina Jacque. *Soviet Literature* 3(444) (1985): 9.

Translation of the poem "Pryhadaiesh zabutu kazku."

**T242. Kostenko, Lina.** "Laughter (Through my window, from the street)" / Tr. by D. S. [sic] Struk. *Nashe zhyttia / Our Life* 41.12 (December 1984): 20.

Translation of the poem "Smikh (Na vulytsi—ia chuiu kriz' vikno)."

**T243. Kostenko, Lina.** "Look for the censor within you." *Soviet Ukrainian Affairs* 1.1 (Spring 1987): 19.

Translation of the poem "Shukaite tsenzora v sobi," quoted in Makarov's article "Kostenko: poet of faultless pitch." [cf. A995]. Translator not indicated.

**T244. Kostenko, Lina.** "Poems by Lina Kostenko" / Tr. by Mary Skrypnyk from the collection *Nepovtornist'.* *Ukrainian Canadian* 35.662 (156) (January 1983): 40-41. illus., port.

**Contents:** "How fortunate I (How fortunate I, to have a bit of sky). — Behind the forest (Behind the forest drops the setting sun)."

Translation of the poems "Shchaslyvtsia, ia maiu trokhy neba" and "Zakhodyt' sontse za lashtunky lisu." With a note about the author and her b/w portrait.

**T245. Kostenko, Lina.** "Poetry" / Tr. by Victoria Reuter. *Ukraine* 6 (154) (June 1989): 39. illus., port.

**Contents:** My poor forest, you are numb with cold. — Flat rings of ice are tinkling in the pails. — Kaleidoscope of fear. — Your eyes were telling me, "I love you."

Translations of the poems: Bidnesen'kyi mii lis, vin zovsim zadubiv. — Dzveniat' u vidrakh kryzhani kruzhal'tsia. — Strashnyi kaleidoskop. — Ochyma ty skazav meni: liubliu. With an introductory article about Lina Kostenko by M. Slaboshpyts'kyi [cf. A1391] and her b/w portrait.

**T246. Kostenko, Lina.** "Stars (When nights are cold the stars contract)" / Tr. by D. S. [sic] Struk. *Nashe zhyttia = Our Life* 42.12 (December 1985): 25.

Translation of the poem "Zori."

**T247. Kostenko, Lina.** "To Kobzar (Kobzar of old! Again I come to you)." *Zhinochyi svit = Woman's World* 38.3 (434) (March 1987): 31.

Translation of the poem "Kobzariu (Kobzariu! Znov)." Translator not indicated.

**T248. Kostets'kyi, Anatolii.** "Poems" / by Anatoly Kostetsky. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.664 (158) (March 1983): 34. illus.

**Contents:** How to make a happy day (You wake up early in the morning). — Talkative Michael (When Michael talks).

Poems for children.

**T249. Kostets'kyi, Anatolii.** "A song for everyone (What I want most of all)" / by Anatoly Kostetsky. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.711 (205) (June 1987): 35. illus.

A poem for children.

**T250. Kostiuchenko, Petro.** "The clever fox cubs" / a fairy tale by Petro Kostyuchenko. Tr. by Oles Kovalenko. Ill. by the author. *Ukraine* 4 (128) (April 1987): 44–45. col. illus.

Translation of "Khytri lyseniata." A fairy tale for children published in the "Junior Ukraine" section.

**T251. Kostiuchenko, Petro.** "Fluffy" / by Petro Kostyuchenko. Tr. by Irene Tavina. Ill. by the author. *Ukraine* 10 (74) (October 1982): 26–27.

Translation of the fairy tale "Pukhnastyk."

**T252. Kostiuchenko, Petro.** A tale about three baby hedgehogs." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.668 (162) (July-August 1983): 29–33. illus.

Translation of "Kazka pro triokh izhacheniat."

**T253. Kotliarevs'kyi, Ivan.** "Enei was a nimble fellow. — The Trojans set about having a riot of a time. — Thus it had once been since time immemorial. — They sang of Sahaidachny. — The rowers even put down their oars."

Tr. by Marko Pavlyshyn. *Journal of Ukrainian Studies* 10.1 (Summer 1985): 14–20.

Translations of excerpts from the poem *Eneida* in Marko Pavlyshyn's article "The rhetoric and politics of Kotliarevsky's *Eneida*." [cf. A1158]. The original first lines of the translated excerpts read: Enei buv parubok motomyi. — Rozhadiash nastav troiansiam. — Tak vichnoi pam'iaty buvalo. — Pro Sahaidachnoho spivaly. — Hrebsi i vesla polozhyly.

**T254. Kotsiubyns'kyi, Mykhailo.** "Brother-months; fairy tale" / Mikhailo Kotsyubinsky. Tr. by Walter May. Illustrated by Yuliy Kryha. *Ukraine* 1 (53) (January 1981): 24–25. col. illus.

A verse translation of "Braty-misiatsi."

**T255. Kotsiubyns'kyi, Mykhailo.** "The Christmas tree" / Michael Kotsiubynsky. *Forum* 67 (Winter 1986): 23–25. Translation of the short story "Ialynka." Translator not indicated.

**T256. Kotsiubyns'kyi, Mykhailo.** "Fairy tales" / by Mikhailo Kotsyubinsky. Tr. by Anatole Bilenko. Ill. by Olexandr Koshel. *Ukraine* 4 (140) (April 1988): 36–37. col. illus., port.

**Contents:** Two billy goats. — Two nanny goats. — The ten workers. — Ivasik and Tarasik.

Translations of "Pro dvokh tsapkiv," "Dvi kizochky," "Desiat' robotnykiv," and "Ivasyk ta Tarasyk." With an unsigned and untitled bio-bibliographical note about M. Kotsiubyns'kyi and his b/w portrait. Published in the "Junior Ukraine" section.

**T257. Kotsiubyns'kyi, Mykhailo.** "Ivanko and the Chuhaister" / by Mikhailo Kotsiubynsky. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 34.653 (147) (March 1982): 32–34. illus.

Excerpt from the novel *Tini zabutykh predkiv*, with a brief editorial note.

**T258. Kotsiubyns'kyi, Mykhailo.** "Little Ivan and Chuhaistir the wood goblin" / an excerpt from Mikhailo Kotsyubinsky's story "The Shades of Forgotten Ancestors." Tr. by Anatole Bilenko. Ill. by Mikola Storozhenko. *Ukraine* 1 (65) (January 1982): 28–29.

An excerpt from the novel *Tini zabutykh predkiv*.

**T259. Kotsiubyns'kyi, Mykhailo.** "The unknown" / a short story by Mikhailo Kotsyubinsky. Tr. by Oles Kovalenko. *Ukraine* 9 (157) (September 1989): 31–33.

Translation of "Nevidomyi."

**T260. Krukovets', Ovsii.** "A treatise on the apple; E.R.udite's treatise was found and prepared for publication by Ovsii Krukovets'." Tr. by Mark Pinchevsky. Drawings by Olga Konoplyana. *Ukrainian Canadian* 37.690 (184) (July-August 1985): 44-45.

A humorous story for children.

**T261. Kryms'kyi, Ahatanhel.** "On an Arabian theme (With a red flare the moon went out). — Moslem paradise: Love-joys and paradisiac revelries (The prophet speaks: I like to pray). — I stopped to rest. — Would you forbid me. — The soul flies homewards. — Let me recall the hero Shanfara. — Unseen, I'll pass lightly over land. — O, years-years." Tr. by Jaroslav Stetkevych. *Harvard Ukrainian Studies* 3.3/4 (December 1984): 339-350.

Translation of the poems: Z chervonym blyskom misiats' zhas. — Reche prorok: liubliu molytys'. — Ia spynyvsia na spochynok. — Vy, mozhe b, meni zakazaly. — Dusha letyt' u ridnyi kraj. — Nahadaiu sobi ia peredsmertnyi spiv. — Nevdydymo ia polynu po zemli. — Akh, lita-lita. The translations appear in Jaroslav Stetkevych's article "Encounter with the East: the Orientalist poetry of Ahatanhel Kryms'kyj" [cf. A1458].

**T262. Kulyk, Ivan.** "The 14th pipe (an excerpt)." / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33.636 (130) (September 1980): 44-45. illus.

A story.

**T263. Kurchenko, Liudmyla.** "At the forest glade kindergarten": fairy tales by Lyudmila Kurchenko. Tr. by Anatole Bilenko. Ill. by Natalia Kharlampieva and Leonid Kharlampiev. *Ukraine* 9 (121) (September 1986): 28-29, col. illus.

Contents: How baby magpie went for a walk. — Why baby stork was late.

Fairy tales for children.

**T264. Kuz'menko, Svitlana.** "Margaret" / Tr. by Borys Hrybinsky, Jr. *Zhinochyi svit = Woman's World* 32.6 (366) (June 1981): 23-25.

Translation of the short story "Margaryta."

**T265. Kuz'menko, Svitlana.** "Million dollar experience" / Tr. by Borys Hrybinsky, Jr. *Zhinochyi svit = Woman's World* 32.7-8 (367-368) (July-August 1981): 24-25.

Translation of the short story "Pryhoda z milionom doliariv."

**T266. Kuz'menko, Svitlana.** "Reflections... From the white country." / Tr. by Hanna Mazurenko. *Zhinochyi svit = Woman's World* 37.5 (425) (May 1986): 22-24; 37.6 (426) (June 1986): 26-27.

Translation of the short story "Vidlunnia z biloho svitu."

**T267. Kvitka-Osnov'ianenko, Hryhorii.** "Purchased wisdom" / by Hryhorii Kvitka-Osnovyanenko. Tr. by Pat Prokop. *Ukrainian Canadian* 38.697 (191) (March 1986): 33-37. illus.

Translation of the short story "Kupovanyi rozum." With a note about the author and his portrait on p. 36.

**T268. Kyrii, Ivan.** "The good stepmother" / by Ivan Kyrii. Tr. by Pat Prokop. *Ukrainian Canadian* 36.678 (172) (June 1984): 28-29. illus.

Translation of "Dobra machukha," a story published in the "Junior UC" section.

**T269. Kyrii, Ivan.** "My bequest" / by Ivan Kyrii. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 37.686 (180) (March 1985): 40-45. illus., port.

Translation of "Mii zapovit," a story about Taras Shevchenko.

**T270. Kyriiak, Illia.** "Sons of the soil; excerpts" / Illia Kiriak. *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. (Alberta library in Ukrainian Canadian studies). 91-92.

Excerpts from the novel *Syny zemli* in Danylo Struk's article "Ukrainian émigré literature in Canada." [cf. A1490].

The excerpts are taken from Kyriiak's *Sons of the Soil* (Toronto: Ryerson Press, 1959) [cf. *ULE: Books and Pamphlets, 1890-1965*, B33], pp. 253-254; 256-258.



## L

- T271. "The leather purse: a Ukrainian folktale"** / Tr. by Anatole Bilenko. Ill. by Mikola Storozhenko. *Ukraine* 9 (145) (September 1988): [20]. col. illus.
- T272. Lehkyi, Zynovii.** "The house" / a short story by Zinovi Lehky. Tr. by Anatole Bilenko. Ill. by Oleksandr Bychko. *Ukraine* 10 (158) (October 1989): 29–32. illus.  
With the author's b/w portrait and a brief bio-bibliographical note on p. 29.
- T273. Lepkyi, Bohdan.** "Christmas holidays with Hetman Ivan Mazeppa: excerpts from *Motrya I* of the historical novel *Mazeppa*, a trilogy" / by Bohdan Lepkyj. Tr. Hanna Mazurenko. *Zhinochyi svit = Woman's World* 31.1 (350) (January 1980): 23–24. illus.  
Excerpts from Book 1 of the novel *Motria*, the first volume of a trilogy entitled *Mazeppa*.
- T274. Lepkyi, Bohdan.** "Christmas in Ukraine (Evening darkens! The day's at end)" / by Bohdan Lepky. Tr. by N. D. Holubitsky. *Promin'*. 22.1 (January 1981): 15. illus.  
Translation of the poem "Na Sviatyi Vechir (Smerkaet'sia. Oslyzly den')."
- T275. Lepkyi, Bohdan.** "The first star" / Bohdan Lepkyj. Tr. by Hanna Mazurenko. *Zhinochyi svit = Woman's World* 36.1 (409) (January 1985): 21–23.  
Translation of the short story "Persha zirka."
- T276. Lepkyi, Bohdan.** "My first Christmas tree" / Bohdan Lepkyj. Tr. by Hanna Mazurenko. *Zhinochyi svit = Woman's World* 35.1–2 (397–398) (January–February 1984): 30–31.  
A short story. Translation of "Moia persha ialynka."
- T277. Lepkyi, Bohdan.** "On Christmas eve (Far away places, passing time)" / Bohdan Lepkyj. *Promin'*. 28 [i.e., 29].1 (January 1988): 15.  
Fragment of a poem. Partial translation of "Na Sviatyi Vechir (Smerkaet'sia. Oslyzly den')," beginning with the line "Dalekyi svit, velykyi chas." No translator indicated.
- T278. Leshchuk, Ievheniia.** "No, there won't be a war" / by Yevhenia Leschuk. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 37.688 (182) (May 1985): 32. Port.  
A poem. With the author's portrait.
- T279. Lesych, Vadym.** "Catharsis of war (They cicatrize like shadows lost in a trill)" / Vadym Lesych. Tr. by Elaine Epstein. *Pequod* 16/17 (1984): 189–190.  
Translation of the poem "Katarsys viiny (Zarubtsiovuiut'sia rozvianymy tiniamy pid poduvom)."
- T280. Lesych, Vadym.** "From Illusions (II)" / Vadym Lesych. Tr. by Eugenia Vassylkivsky. — "The parchment of memory" / Tr. by Patricia Kilina. *International Portland Review* (1980): 415, 417.  
Translation of the poems "Iliuzii (II—Hliadysh bez slova v prosvit vytsvilyi vikna)" and "Perhamen pam'iaty (Perhamen pam'iaty pom'iaty, ne shelestyt')."
- T281. Lesych, Vadym.** "The parchment of memory (The crumpled parchment of memory does not rustle)" / Tr. by Patricia Kylyna. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 100.  
Translation of "Perhamen pam'iaty (Perhamen pam'iaty pom'iaty, ne shelestyt')" in Bohdan Rubchak's article: "Homes as shells: Ukrainian émigré poetry." [cf. A1260].
- T282. "The linden tree and the greedy old woman";** a Ukrainian folk tale. Tr. by Pat Prokop. *Ukrainian Canadian* 42.737 (231) (November 1989): 30–31.  
Published in the "Junior UC" section.

- T283. "The lion who drowned in a well: a Ukrainian fairy tale"** / Tr. from the Ukrainian by Irina Zheleznova. *Ukraine* 7 (107) (July 1985): 29. col. illus.
- T284. "The little round bun: a Ukrainian folk tale."** Tr. by Pat Prokop. *Ukrainian Canadian* 38.696 (190) (February 1986): 36-39. illus.  
Published in the "Junior UC" section.
- T285. Lohvyn, Iurii.** "The dry, ringing wood; a story" / Yuri Logvin. *Soviet Woman* 8 (August 1980): 28-29.  
Translation of "Sukhe, dzvinke derevo." No translator indicated. No statement about the language of the original.
- T286. Lohvyn, Iurii.** "The last pebble. A game of chess" / short stories by Yuri Lohvin. Tr. by Anatole Bilenko. Ill. by the author. *Ukraine* 6 (154) (June 1989): 32-35. illus.  
Translations of "Ostannii kamin' Harpata" and "Hra v shakhy." Same issue has an article about the writing of historical stories by V. Shevchuk [cf. A1357] and an article, "A yearning of the soul," about Iurii Lohvyn as an artist [pp. 36-37].
- T287. Lohvyn, Iurii.** "The last stone of Garpat: a parable" / Yuri Lohvin. *Forum* 47 (Spring 1981): 25.  
Unattributed translation of the short story "Ostannii kamin' Harpata."
- T288. Lubkivs'kyi, Roman.** "The basket of apples (Their baskets, bags and buckets)" / Roman Lubkivsky. Tr. by Michelle MacGrath. *Soviet Life* 5 (308) (May 1982): 20.  
Translation of the poem "Iabluka."
- T289. Lubkivs'kyi, Roman.** "Golden sowing (The Hammer and Sickle—a star which won't dim)" / Roman Lubkivsky. Tr. by Walter May. *Ukraine* 10 (98) (October 1984): back cover, col. illus.  
A poem. Translation of "Zoloty zasiv (Suzir'ia nemerknuche — molot i serp)."
- T290. Lubkivs'kyi, Roman.** "Lenin's time (Applause rose in waves)" / Roman Lubkivsky. Tr. by Tom Botting. — "The basket of apples (Their baskets, bags and buckets)" / Tr. by Michelle MacGrath. *Soviet Literature* 6 (387) (1980): 89-90.  
Translations of the poems "Lenins'kyi hodynnnyk" and "Iabluka."
- T291. Luk'ianenko, Oleksandr.** "Fairy tales" / by Olexandr Lukyanenko. Tr. by Anatole Bilenko. Ill. by Anatoliy Vasilenko. *Ukraine* 8 (144) (August 1988): [44, i.e., inside back cover]. col. illus.  
Contents: The bear sneezed. — The dolled-up lion. — How turtle made tiles. — The fox who didn't eat meat. — The wolf's coat.  
Translations of: Vedmid' chkhnuv. — Tsiats'kovanyi lev. — Iak cherepakha cherepytsiu robyla. — Lys-vehetarianets', and one other short story for children.
- T292. Lukych, Dmytro.** "Children's laughter (If you hear laughter)." *Ukrainian Canadian* 37.689 (183) (June 1985): 35.  
Unattributed translation of a poem published in the "Junior UC" section.
- T293. Lutsenko, Dmytro.** "Autumn gold." Words: Dmytro Lutsenko. Music: Igor Shamo. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.661 (155) (December 1982): 24-25.  
Translation of the song "Osinnie zoloto (Bahrianyi lyst)." With parallel Ukrainian text and music.
- T294. Lutsenko, Dmytro.** "Kaniv summit (The trees wear skirts of rippling rainbows)" / Dmytro Lutsenko. Tr. by Gladys Evans. *Ukraine* 3 (91) (March 1984): 28.  
A poem.
- T295. Lutsenko, Dmytro.** "Kiev of mine." Words by Dmytro Lutsenko. Music by Ihor Shamo. Tr. and arranged by Gladys Evans. *Ukrainian Canadian* 34.655 (149) (May 1982): inside front cover, illus., music.  
Translation of the song "Kyieve mii," with parallel Ukrainian text and music.

- T296. Lutsenko, Dmytro.** "Oh I love you so" / Lyrics by Dmytro Lutsenko. Tr. by Irene Tavina. Music by Igor Poklad. *Ukraine* 1 (89) (January 1984): 26.  
Translation of the song "Iak ia liubliu tebe," with music.

- T297. Lytvyn, Mykola.** "To my Ukraine (When full of misgivings, when suffering torture)" / Music and lyrics by Mikola Litvin. Tr. from the Ukrainian by Olexandr Gavinsky. *Ukraine* 12 (160) (December 1989): inside back cover. music.  
Translation of the song "Ukraini (V hodynu znevyr'ia, dusheвноi muky)." With parallel text in Ukrainian, music, a note about the author and his b/w portrait.

## M

- T298. "The magic egg; a Ukrainian folktale."** Tr. by Anatole Bilenko. Illus. by Mikola Storozhenko. *Ukraine* 10 (146) (October 1988): 35–37. col. illus.  
Translation of a folk tale.

- T299. "The magic glasses."** *Ukrainian Canadian* 36.673 (167) (January 1984): 30–33. illus.  
A story published in the "Junior UC" section. No author or translator indicated. It may be a translation of V. Vladko's "Plivka na okuliarakh."

- T300. "The magic pumpkin: a Ukrainian folk tale."** Tr. Irina Zheleznova. *Ukrainian Canadian* 39.712 (206) (July–August 1987): 35–37. illus.  
Published in the "Junior UC" section.

- T301. Malaniuk, Evhen.** "Biography (Always intense, for always against currents)." / Tr. by Bohdan Rubchak. *New Soil—Old Roots; the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 92.  
Translation of the poem "Biografiia (Zavzhdy napruzheni, bo zavzhdy — proty techii)" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry." [cf. A1260].

- T302. Malaniuk, Evhen.** "Retreat (Those days will never be forgotten)." Tr. by Tetiana Shevchuk. *Evhen Malaniuk: v 15-richchia z dnia smerty. = Evhen Malaniuk in Commemoration of the 15th Anniversary of His Death*. Editor: Oksana Kerch. Philadelphia: Larissa Celewych and Ulana Celewych-Steciuk Foundation, 1983. 111.  
Translation of the poem "Iskhod (Ne zabuty tykh dnev nikoly)."

- T303. Malyshko, Andrii.** "The road flanked by sycamores (Look back! I'm here, and we need one another)" / Andrei Malyshko. Tr. by Irina Zheleznova. *Soviet Life* 5 (308) (May 1982): 30.  
Translation of the poem "Pisnia iavoriv (Pam'iataiesh?)."

- T304. Malyshko, Andrii.** "Song of Kiev (Chestnuts in flower)" / Andrei Malyshko. Tr. by Peter Tempest. *Soviet Literature* 5 (410) (1982): 128–129.  
Translation of the poem "Pisnia pro Kyiv (Bili kashtany)."

- T305. Malyshko, Andrii.** "Sonnets of Obukhov road (from the cycle) (I'm from those parts where the skies are drowned in grasses)" / Andrei Malyshko. Tr. by Walter May. — "\*\*\*\* (I shall choose my music's colours)" / Tr. by David Sinclair-Loutit. *Land of the Soviets in Verse and Prose*. Comp. by Vladimir Tsybin. Ed. by Galina Dzyubenko. Moscow: Progress. 1 (1982): 324–325.  
Two poems. Translations of "Ia z tykh kraiv, de v syni oboloni" and "Radiu ia, koly znakhodzhu slovo." The general title is taken from Malyshko's cycle "Sonety obukhiv'skoi dorohy."

- T306. Malyshko, Andrii.** "The word (At times above the crowd it sounded out)" / Andriy Malishko. *Ukraine* 9 (121) (September 1986): 17.



Translation of the poem "Slovo (Vono kolys' vytalo ponad iurmamy)," reprinted from *Poetry of Soviet Ukraine's New World* [cf. B094]. The translator, Walter May, is not credited.

- T307. Mandryka, Mykyta.** "The Wanderer (excerpt) (I love you, Humane America). — The New Year (They say the New Year is padding on the roofs) / Tr. by Danylo Struk. — Sisters (I deserve revenge, and will get it). — You come to me and kiss me gently" / Tr. by Jars Balan. *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. (Alberta library in Ukrainian Canadian studies). 93–96.

Poems in Danylo Struk's article "Ukrainian émigré literature in Canada" [cf. A1490]. Translations of: Mandrivnyk: Epiloh (Liubliu tebe, Ameryko liudiana) (an excerpt from a long poem). — Novyi Rik (Vzhe kazhut' Novyi Rik stupaie po dakhakh). — Sestry (Meni nalezhyt' pimsta i ia chyniu). — Ty prykhodysh do mene, tsiluiesh mene.

- T308. "Mare's head; a Ukrainian folktale"** / Tr. by Anatole Bilenko. Ill. by Mikola Storozhenko. *Ukraine* 7 (143) (July 1988): [42–43]. col. illus.

Translation of a folk tale.

- T309. Markush, Oleksandr.** "The land was being measured" / by Olexandr Markush. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.668 (162) (July-August 1983): 35–39. illus.

A short story; translation of "Vymirialy zemliu." With a bio-bibliographical note about the author and his portrait on p. 37.

- T310. Matsenko, Iryna.** "How the jackdaw taught the cat a lesson" / by Iryna Matsenko. Tr. by Pat Prokop. *Ukrainian Canadian* 38.691 (185) (September 1985): 36–38. illus.

Translation of "Iak halka kota provchyla."

- T311. Matsenko, Ivan.** "A wreath of Rye Spikes: a story about Taras Shevchenko" / Tr. by Wilfred Szczesny. *Ukrainian Canadian* 32.631 (125) (March 1980): 32–34.

Translation of "Vinok zhytnikh koloskiv."

- T312. Matsyns'kyi, Ivan.** "Were I Johnson" / Ivan Macynskyj. *Carpatho-Rusyn American* 4.4 (Winter 1981): 5. Unattributed translation of a poem (25 lines) quoted in Paul R. Magocsi's article "Carpatho-Rusyn language and literature" [cf. A991].

- T313. Matsyns'kyi, Ivan.** "Were I Johnson" / Ivan Macynskyj. *Carpatho-Rusyn American* 10.3 (Fall 1987): 10. Unattributed translation of a 25-line poem quoted in Paul Magocsi's article "In remembrance: Ivan Macynskyj" [cf. A992].

- T314. Mazurenko, Hanna.** "Ukrainian authors glorify mothers" / H. M. *Zhinochyi svit = Woman's World* 32.5 (365) (May 1981): 23–25.

Interspersed throughout this article are excerpts of poetry and prose in literal English translation by the author.

**Contents: poetry:** T. Shevchenko: In our paradise on earth. — Weekdays and on Sunday. — In bondage, wheat she reaped. — And, on the shore, you were left alone; M. Shcherbak: Wherever I be—always invisible. — A. Malyshko: Little, dear, grey you. — S. Charnets'kyi: Mother, that star is you... B. Kravtsiv: The fourth year of her son's enslavement. — **The prose fragments** are from the works of V. Stefanyk and Ol'ha Mak. For identifications of individual titles—see Index.

- T315. Mel'nyk, Vasyl'.** "Why the owl turned grey" / Tr. Mary Skrypnyk. *Ukrainian Canadian* 33.641 (135) (February 1981): 37. illus.

A story.

- T316. "The mice and the Rooster: a Ukrainian folk tale."** Tr. by Pat Prokop. Ill. by Stella. *Ukrainian Canadian* 36.676 (170) (April 1984): 27–30. illus.

Translation of a folk tale.

- T317. "The Mitten: Ukrainian folktale."** Tr. by Anatole Bilenko. Ill. by Valentina Melnichenko. *Ukraine* 7 (59) (July 1981): 28–29. col. illus.  
Translation of "Rukavychka."
- T318. "The Mitten: a Ukrainian folk tale."** *Ukrainian Canadian* 34.651 (145) (January 1982): 31–34. illus.  
Translation of "Rukavychka." Translator not indicated.
- T319. Mokhurenko, Volodymyr.** "And those springs still smelled of gunpowder..." / a story by Volodymyr Mokhurenko. English version by the author. Drawings by Petro Kostyuchenko. *Ukraine* 3 (103) (March 1985): 26–27. col. illus.  
A short story.
- T320. Mokhurenko, Volodymyr.** "Tales of the Chihirin road" / Volodymyr Mokhurenko. English version by the author. Drawings by Petro Kostyuchenko. *Ukraine* 12 (64) (December 1981): 20–21, col. illus.  
**Contents:** Elementary lessons. — It's me, grandpa!  
Stories for children.
- T321. Mokhurenko, Volodymyr.** "That's life: little stories: A talk by the fire. — Pastel. — Sevan—the lake of eternity. — Untasted fruit." / Tr. by the author. Ill. by Petro Kostyuchenko. *Ukraine* 11 (75) (November 1982): 24–25. col. illus.  
Stories.
- T322. Motrych, Kateryna.** "A visit to days long past" / by Katerina Motrych. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.695 (189) (January 1986): 40–45. illus.  
A story. Translation of "V hosti do davnykh dniv."
- T323. "Mrs. Fox and Mr. Crane"** / Tr. by Gladys Evans. Ill. by Volodymyr Golozubov. *Ukraine* 6 (70) (June 1982): 24–25. col. illus.  
A folk tale.
- T324. Murovych, Larysa.** "Molodove (A song of praise to my village home). — Tripillya (Tripillya, lovely Tripillya town). — A prehistoric seed (Near Kiev, at our famous Tripillya). — Lelya (Oh, greetings, my blue-eyed ancestress Lelya!) — Ukraine (My people—autochthon of God-given spaces)." Translations by Tetiana Shevchuk. In Larysa Murovych: *Derevo ridnoho rodu: poezii*. Toronto: Nakladom avtora, 1984. 193–198.  
Translations of the following poems: Bukovyns'ka znakhidka (Khay slavyt'sia vvik Molodove). — Zhrekynia rodu (Trypillia, chudove Trypillia). — Praistorychna zernyna (Znaishly arkeolohy v kyivs'kykh nadrahk perlynu). — Rusokosa, strunka i syn'ooka. — Avtokhtonist' (Narod mii zdaven buv hospodarem ridnykh prostoriv). Ukrainian originals of these poems appear in the same book on pages 23–24, 32, 42, 45 and 58.
- T325. Murovych, Larysa.** "Struggle of a pine (In a family of strong and old oaks)" / by Larysa Murovych-Temoshenko. *Promin'* 27 [i.e., 28].5 (May 1987): 2.  
Translation of the poem "Zmahannia sosny (V sim'i kremeznykh i starykh dubiv)." The poem, written in honor of Savella Stechishen, appears both in English and in the original Ukrainian. No translator indicated.
- T326. Mushketyk, Iurii.** "The brogans. At the crossroads." Short stories by Yuri Mushketik. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 11 (135) (November 1987): 4–41. illus.  
Translations of two short stories. An untitled article about the author by V. Donchik appears in the same issue [cf. A273].
- T327. Myrnyi, Panas.** "The adventure with the *Kobzar*" / Panas Myrnyi. Tr. by Pat Prokop. *Ukrainian Canadian* 41.730 (224) (March 1989): 29–34; 41.731 (225) (April 1989): 29–34. illus.  
Translation of the short story "Pryhoda z 'Kobzaretem.'" With a bio-bibliographical note about the author in the March issue on p. 31.

- T328. Myrnyi, Panas.** "Pisky in serfdom: Chapter IX" from the novel *Do Oxen Low When Filled Up Are the Cribs?* by Panas Mirny and Ivan Bilik. Tr. by Oles Kovalenko. Ill. by Olexandr Bychko. *Ukraine* 5 (153) (May 1989): 30–32. illus.

Translation of an excerpt from *Khiba revut' voly, iak iasla povni?* Accompanied by the author's b/w portrait and an article about Myrnyi by Rostislav Mishchuk, entitled "A writer with a wide and free range of thought" on pp. 28–29. [cf. A1041].

## N

- T329. Naboka, Iurii.** "The new year" / by Yuriy Naboka. Tr. by Pat Prokop. *Ukrainian Canadian* 37.684 (177) (January 1985): 34–38. illus.

A story published in the "Junior UC" section.

- T330. Nahnybida, Mykola.** "It has happened!" *Ukrainian Issues* 1.4 (1984–85): 2.

A poem in honor of the first manned space flight in an unattributed translation quoted in Marko Pavlyshyn's article "Aspects of recent Ukrainian literature in the USSR." [cf. A1151].

- T331. Nahnybida, Mykola.** "To my brother Konstantin (Listen, brother)" / Mikola Nagnibeda. Tr. by Gladys Evans. *Soviet Life* 5 (308) (May 1982): 47.

A poem. Translation of "Bratovi Kostiantynu (Chuiesh, brate)."

- T332. Nahnybida, Mykola.** "To veterans of the war (Tell all the truth about it to your sons). — Out at sea (By my hand my Grandad led me). — The shirt (My mother once sewed me a shirt)" / Mykola Nahnibida. Tr. by Dorian Rottenberg. — To Katerina (Don't lose yourself within the human sea)" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.691 (185) (September 1985): 43–45. illus.

Poems. Translations of: Veteranam viiny (Povidaite, povidaite synam). — U mori (Shche malym mene za ruku). — Meni maty sorochku poshyla. — Ne zahubys' v liuds'komu mori. Reprinted from the *Anthology of Soviet Ukrainian Poetry* (1982) [cf. B002]. Note about the author and his portrait on p. 43.

- T333. Nankevych, Andrii.** "A dance with one's wife" / by Andriy Nankevich. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 37.684 (177) (January 1985): 40–45. illus.

A short story.

- T334. Nechui-Levyts'kyi, Ivan.** "Mikola Dzherya" / a novelette by Ivan Nechui-Levitsky (Excerpt). Tr. by Oles Kovalenko. Ill. by Olexandr Bychko. *Ukraine* 11 (147) (November 1988): 28–29. illus.

Excerpts from the novel *Mykola Dzheria*.

- T335. Nehoda, Mykola.** "Through the steppeland (Through the steppeland soldiers went to war)" / Lyrics by Mikola Nehoda. Tr. by Irene Tavina. Music by Anatoliy Pashkevich. *Ukraine* 9 (73) (September 1982): 23. illus., music.

Translation of the song "Stepom, stepom ishly v bii soldaty."

- T336. Nestaiko, Vsevolod.** "Mark 'one'—for lying" / Tr. by Anatoli Bilenko. *Soviet Literature* 8 (425) (1983): 48–59, 62–67.

Translation of an excerpt from the novel "Odynytsia z obmanom."

- T337. Nestaiko, Vsevolod.** "Mark 'one'—for lying": excerpt from a novelette by Vsevolod Nestaiko. Tr. by Anatole Bilenko. *Ukraine* 9 (133) (September 1987): 35–37.

Excerpt from "Odynytsia z obmanom." An article about the author by Bohdan Chaikovsky appears in the same issue on pp. 34–35. [cf. A163].



- T338. Novyts'kyi, Oleksa.** "I love my Ukraine (When far from my home)" / Lyrics by Oleksa Novitsky. Tr. by Irene Tavina. Music by Marko Kostetsky. *Ukraine* 8 (96) (August 1984): 29 [inside back cover].  
Translation of a song, with music.
- T339. Nyzhankivs'kyi, Bohdan.** "The four wells (My Lviv will be lonesome)." *Smoloskyp* 7.29 (Spring 1986): 8.  
Translation of the poem "Chotyry krynytsi (Mii L'viv samotnii bude)" in an article by Nadiia Svitlychna, "The death of Olena Antoniv." Translator not indicated.

## O

- T340. Odrach, Fedir.** "Blood." Tr. from the Ukrainian by Erma Odrach. *Antigonish Review* 51 (Autumn 1982): 11–16. illus.  
Translation of the short story "Krov."
- T341. Odrach, Fedir.** "The haunted hotspring." Tr. from the Ukrainian by Erma Odrach. *Translation* 17 (Fall 1986): 291–303.  
Translation of the short story "Zavorozhena krynytsia." With a brief note about the author on p. 337 and about the translator on p. 342.
- T342. Odrach, Fedir.** "The haunted hotspring." Tr. by Erma Odrach. *Waves* 11.4 (Spring 1983): 13–23. illus.  
Translation of the short story "Zavorozhena krynytsia."
- T343. Odrach, Fedir.** "The interrogation." Tr. by Erma Odrach. *Writ* 15 (1983): 28–38.  
Translation of the short story "Trybunal."
- T344. Odrach, Fedir.** "The mad brigade." Tr. by Erma Odrach. *The New Quarterly* 2.4 (Winter 1983): 51–63.  
Translation of the short story "Nesamovytyi reid."
- T345. Odrach, Fedir.** "Maternity ward" / F. Odrach. Tr. by Erma Odrach. *Zhinochyi svit = Woman's World* 33.6 (378) (June 1982): 19–21.  
A story. Translation of "Maternity department."
- T346. Odrach, Fedir.** "Whistle stop." Tr. by Erma Odrach. *Writ* 14 (1982): 125–141.  
Translation of the short story "Pivstanok za selom."
- T347. Okolitenko, Natalia.** "The hat" / a short story. Tr. by Oles Kovalenko. Ill. by Olexandr Bychko. *Ukraine* 3 (139) (March 1988): 32–34. illus.  
With an untitled note about the author by V. Iavorivs'kyi [cf. A558] and her b/w portrait.
- T348. Okolitenko, Natalia.** "Older sister: a short story." *Soviet Woman* 11 (November 1981): 22–23. illus.  
Translation not attributed. No indication of the language of the original.
- T349. "Old dog Sirko"** / Tr. Irina Zheleznova. *Ukrainian Canadian* 34.648 (142) (October 1981): 34–35.  
A folk tale.
- T350. "The old man's daughter and the old woman's daughter"** / a Ukrainian fairy tale. Tr. from the Ukrainian by Irina Zheleznova. Drawings by Yuliy Kryha. *Ukraine* 11 (111) (November 1985): 28–29. col. illus.  
Translation of a fairy tale.
- T351. Oleksandriv, Borys.** "I didn't await either joy, or escape. — In layer upon layer the gloom. — And so it is done. I burnt all of your letters" / Tr. by Jars Balan. *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. (Alberta library in

Ukrainian Canadian studies). 100–101.

Poems in Danylo Struk's article "Ukrainian émigré literature in Canada" [cf. A1490]. Translations of: Ia ne chekav ni radosty, ni vtechi. — Snih. — Nu ot i vse. Spalyv tvoji lysty.

- T352. Oliynyk, Borys.** "I came to you (I came to you o'er streams and moors and mountains) / Boris Oleinik. Tr. by Walter May. *Land of the Soviets in Verse and Prose*. Comp. by Vladimir Tsybin. Ed. by Galina Dzyubenko. Moscow: Progress. 1 (1982): 355–356.

Translation of the poem "Ia prykhodzhu."

- T353. Oliynyk, Borys.** "My debt (I am in debt, that I was born Ukrainian)" / Boris Oliynyk. Tr. by Walter May. — "Song about mother (She richly sowed cornfields of life)" / Tr. by Michelle MacGrath. — "I'd have always lain peaceful as ages passed by" / Tr. by Gladys Evans. — "The years now no longer speed by" / Tr. by Michelle MacGrath. *Ukraine* 2 (114) (February 1986): 23.

Four poems. Translations of: Mii borh (Ia tym uzhe borzhnyk, shcho ukrainets' zrodu). — Pisnia pro matir (Posiiala liudiam lita svoi litechka zhytom). — Ia spokiino b lezhav pid vahoju stolit'. — Lita vzhe ne mchat', iak loshata prudki v tabuni. With a biographical note, color portrait of the author, and Petro Zasenka's article on Oliynyk, "The lofty mission of poetry," on p. 22. [cf. A1679].

- T354. Oliynyk, Borys.** "Our creed" / Lyrics by Boris Oliynyk. Music by Ivan Karabitz. Tr. to note music by Irene Nevzorova. *Ukraine* 2 (138) (February 1988): 24. music.

Translation of the poem "Kredo (Myr tobi, zemle — u kolosi kosmosu sribna zernyno)." With parallel text in the original Ukrainian.

- T355. Oliynyk, Borys.** "Song about Mother (She richly sowed cornfields of life)" / Boris Oleinik. Tr. by Michelle MacGrath. — "\*\*\*\* (The good too soon this life depart)" / Tr. by Jessie Davies. *Soviet Literature* 6 (387) (1980): 112, 114.

Translations of: "Pisnia pro matir (Posiiala liudiam lita svoi litechka zhytom)" and "V pam'iaty."

- T356. Oliynyk, Borys.** "\*\*\*\* (Spacemen will make their home in the universe). — Diptych (For all the gifts conferred on you by life. Make full repayment.). — \*\*\* (The woman you love)" / Boris Oleinik. Tr. by Peter Tempest. — "\*\*\*\* (All goes a familiar round)" / Tr. by Diana Russell. — "The human palm (Daisy chains are stowed away)" / Tr. by Peter Tempest. — "Melody (I shall secretly grieve)" / Tr. by Vicky Reuter. — "\*\*\*\* (Not one is forgotten)" / Tr. by Diana Russell. — Imitation of a song (Under the window)" / Tr. by Peter Tempest. *Soviet Literature* 11 (404) (1981): 134–139.

Translations of the poems: Obzhyvut' astronavy kosmichnu zataienu hlyb. — Dyptykh. — Zradyty mene kokhana. — Vse v tsim sviti vidome. — Doloni. — Melodiia. — Nikhto ne zabutyi. — Maty siiala l'on.

- T357. Oliynyk, Borys.** "\*\*\*\* (Spacemen will make their home in the universe). — Imitation of a song (Under the window my mother sowed a dream). — The human palm (Daisy chains are stowed away now the summer's over)" / Tr. by Peter Tempest. — "Melody (I shall secretly grieve, in the darkness I'll cry like a bird)" / Tr. by Vicky Reuter. *Ukrainian Canadian* 35.663 (157) (February 1983): 38–39. illus.

Poems. Translations of: Obzhyvut' astronavy kosmichnu zataienu hlyb. — Maty siiala l'on. — Doloni. — Melodiia.

- T358. Oliynyk, Mykola.** "In the eyes of the child": triptych by Mykola Oliynyk. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 36.679 (173) (July–August 1984): 36–39.

A story. Translation "V ochakh dytyny."

- T359. Oliynyk, Mykola.** "The visit" / Mykola Oliynyk. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.692 (186) (October 1985): 40–45. illus.; 38.693 (187) (November 1985): 41–45. illus.

Translation of the story "Hostyny."

- T360. Oliynyk, Stepan.** "Too smart (It was dark when the express)" / by Stepan Oliynyk. Tr. by John Weir. *Ukrainian Canadian* 34.650 (144) (December 1981): 41. illus.

Translation of the poem "Sam sebe perekhytryv."

- T361. Olzhych, Oleh.** "Dutch painting (I wiped the heavy oak benches clean). — Aquarium (Pause for a moment on the gloomy stair-case)" / Tr. by Bohdan Boychuk and David Ignatow. *Pequod* 16/17 (1984): 187–188.  
Translations of two poems: "Holiands'kyi obraz (Ia zmla vazhki dubovi lavy)" and "Akvarium (Na khmurykh skhodakh zupynys' na myt')."
- T362. Os'machka, Teodosii.** "Laughter (The Mediterranean Sea is rumbling)" / Tr. Eugenia Wasyliwska. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 103–104.  
Translation of the poem "Rehit (More Sredzemne shumyt)" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry" [cf. **A1260**].

## P

- T363. Palamariuk, Symon.** "Song about Canada (Oh Canada, dear Canada)." *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. (Alberta library in Ukrainian Canadian studies). 18–19.  
A poem in Yar Slavutych's article "Expectations and reality in early Ukrainian literature in Canada (1897–1905)" [cf. **A1394**]. Translation of "Pisn' pro Kanadu."
- T364. Palij, Lydia.** "5 [i.e., Five] poems: Winter in black and white (Parachutes of black snow). — It hurts no more (On stifling nights). — Autumn letters (I will walk to you barefoot). — First snow on the Humber (Red pots of autumn). — We walked (We walked the night streets)." *Poetry Canada Review* 6.3 (Spring 1985): 16.  
Translations of the poems: Chorno-bila zyma (Chorni parashuty snihu). — Davno vidbolile (V hariachi nochii vetkha khata). — Osinni lysty (Ia pidu do tebe bosonizh). — Use, shcho tam lyshylosia. — Moia babunia v'iazala liubovni lysty). — Pershyi snih (Viter rozbyv). — My ishly nichnymy vulytsiamy. Translations, apparently, by the author. Parallel texts in Ukrainian.
- T365. Palij, Lydia.** "Mirrors (Again we just touched in passing)." *Visions* 26 (1988): unpaginated.  
Translation of a fragment of the poem "Osinni lysty II" (13 lines) in an unattributed (the author's own) translation.
- T366. Panasenko, Leonid.** "A canvas for Siqueiros (a fantastic tale)." *Soviet Literature* 9 (402) (1981): 179–184.  
Translation of a science-fiction story. Translator not indicated. Leonid Panasenko writes both in Ukrainian and in Russian. Language of the original and original title not identified.
- T367. Panasenko, Leonid.** "The dialogue" / Tr. by Diana Russell. *Soviet Literature* 1 (406) (1982): 111–118.  
Translation of a short story. With the author's afterword at 118–119. See annotation under **T366**.
- T368. Panasenko, Leonid.** "The dialogue." Tr. by Diana Russell. *Ukrainian Canadian* 34.657 (151) (July-August 1982): 38–41. illus.  
A science-fiction story. Apparently, a reprint of **T367**.
- T369. Panasenko, Leonid.** "No line to Macondo?" / Tr. by P. C. Greenwood. *Soviet Literature* 10 (1983): 169–178.  
A science-fiction story. See annotation under **T366**.
- T370. Panasenko, Leonid.** "Once in the life of Atlas." / Tr. by Diana Russell. *Soviet Literature* 7 (436) (1984): 169–175.  
A science-fiction story. See annotation under **T366**.
- T371. Panch, Petro.** "Beauty" / a short story. Ill. by Volodimir Bovkun. *Ukraine* 7 (59) (July 1981): 20–21. illus., port.  
With bio-bibliographical note and portrait of author on p. 21. No translator indicated.



- T372. Panch, Petro.** "The kopek." Tr. by Pat Prokop. *Ukrainian Canadian* 41.729 (223) (February 1989): 28–29. A story. Published in the "Junior UC" section.
- T373. Paradzhanov, Serhii.** "The Winds of Saburtalo." / Serhiy Paradjanov. Tr. from Ukrainian by Larissa M. L. Onyshkevych. *Agni* 28 (1989): 210–211.  
Translation of a short story. With a note about the author and translator on p. 311.
- T374. Pavlovs'kyi, Stanyslav.** "Confessions at the height of summer" / a short story by Stanislav Pavlovsky. Tr. by Oles Kovalenko. Drawing by Petro Kostyuchenko. *Ukraine* 6 (106) (June 1985): 26–28. col. illus., port.  
Note about the author and his portrait in b/w on p. 26.
- T375. Pavlovych, Oleksander.** "Poverty in the land of Makovyca (Poor, poor land of Makovyca)." / Alexander Pavlovych. *Carpatho-Rusyn American* 3.4 (Winter 1980): 5.  
Unattributed translation of the poem "Bidstvo Makovytsy" (18 lines), quoted in Paul R. Magocsi's article "Carpatho-Rusyn language and literature" [cf. A991].
- T376. Pavlychko, Dmytro.** "\*\*\*\* (From early morning till the dead of night)" / Dmytro Pavlychko. Tr. from the Ukrainian by Olexandr Gavinsky. *Ukraine* 10 (158) (October 1989): 5.  
Translation of the poem "Iz dosvitku do pizn'oi pory," with parallel text in Ukrainian.
- T377. Pavlychko, Dmytro.** "From 'Kiev sonnets': a cycle of poems: \*\*\* (When chestnuts flower in the spring). — \*\*\* (Come to me in Moscow)" / Dmytro Pavlychko. Tr. by Peter Tempest. *Soviet Literature* 5 (410) (1982): 133.  
Translation of two sonnets: "Koly kashtany v Kyievi tsviut" and "Prydy do mene, brate, u Moskvu."
- T378. Pavlychko, Dmytro.** "The midnight guest (In the night I heard a knock)." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.693 (187) (November 1985): 35. illus.  
Translation of the poem "Nichnyi hist' (Khtos' postukav unochi)." Published in the "Junior UC" section.
- T379. Pavlychko, Dmytro.** "M<sup>v</sup> flute (excerpt) (I shall sit by my hut near the wood)" / by Dmytro Pavlychko. Tr. by Irene Tavina. *Ukraine* 12 (64) (December 1981): 28.  
Translation of the poem "Moia sopilka (Siadu ia nad borom kolo khaty)."
- T380. Pavlychko, Dmytro.** "Poems about love" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.719 (213) (March 1988): 34–35. illus.  
**Contents:** There are women—like stars in the heavens. — Why do you treat me with disdain. — The days go by, as do the sleepless nights. — "We will simply remain friends and comrades." — A fir tree thought with sadness.  
Translations of: Ie zinky — nemov zirky nebesni. — Choho ty mnoiu tak horduiesh. — Dni idut', idut' bezsonni nochi. — My budem prosto iak tovaryshi. — Dumala sumna smereka. With a bio-bibliographical note and portrait of the author.
- T381. Pavlychko, Dmytro.** "Versatility of poetic vision" / Dmytro Pavlychko. *Ukraine* 10 (122) (October 1986): 18–19. Port.  
**Contents:** Oświęcim (From Oświęcim I will not return) / Tr. by Walter May. — The sea (The frosty rime is laid on seas autumnal) / Tr. by Gladys Evans. — Ernesto Che Guevara I (Like smoke upon the earth Guevara fell); II (Well, burn him then, or give him to the ants) / Tr. by Walter May. — In Hemingway's house near Havana (I went in and my spirit stood still) / Tr. by Michelle MacGrath. — Lighthouse (Whose heart is that) / Tr. by Walter May. — Mount Ararat I (How Mt. Ararat calls with its sails); II (I flew up to that mountain of ice) / Tr. by Gladys Evans.  
Translations of poetry accompany the article about Pavlychko: "Versatility of poetic vision" by Mykola Il'nyts'kyi [cf. A573]. There is an added editorial note and a b/w portrait of the poet. The translated poems are: Os'ventsim (Z Os'ventsim ne povernus' nikoly). — More (Pokryte ineiem osinnie more). — Ernesto Che Hevara (I. Iak dym na zemliu padaie Hevara; II. Spalyty, chy viddaty dla murakh). — V domi Kheminhueia pid Havanoiu (Ia zaishov...i v dushi obimliv). — Maiak (Chyie to sertse). — Ararat (Ia zhadaui nebes. Ararat) (II. Ia zletiv na horu kryzhanu).

- T382. Pavlychko, Dmytro.** "Winter (The slender rosy pine-trees in the snow) / by Dmytro Pavlichko. Tr. by Irene Tavina. *Ukraine* 2 (78) (February 1983): 30 [back cover], illus.  
Translation of the poem "Zyma (Strunki, chervoni sosny na snihu)."
- T383. Pervomais'kyi, Leonid.** "\*\*\*\* (Ah, for a taste of bitter apples). — Earth (An autumn road... A muddy autumn road)" / Tr. by Dorian Rottenberg. — "\*\*\*\* (The past brooks no denial)" / Tr. by Peter Tempest. — "Song (From the Syan to the banks of the Don the road lies)" / Tr. by Peter Tempest. — "The tree of life (Beaten by thunderstorms unbending tree)" / Tr. by Dorian Rottenberg. *Ukrainian Canadian* 36.673 (167) (January 1984): 35–39. illus.  
Poems reprinted from the *Anthology of Soviet Ukrainian Poetry* [cf. B002]. Translations of: Ia khochu buty terpkym, iak iabluko. — Zemlia (Osinnii shliakh... Kal'nyi osinnii shliakh). — Mynuloho ne pereboresh. — Pisen'ka (Vid Sianu do Donu doroha lezhyt'). — Drevo zhyttia (Pobyte buriamy, nezlamne drevo).
- T384. Petrenko, M.** "I gaze at the heavens and deeply I ponder": Ukrainian folk song. Words by M. Petrenko. Tr. by John Weir. *Ukrainian Canadian* 34.654 (148) (April 1982): 20–21. music.  
Translation of the song "Dyvlus' ia na nebo," with parallel Ukrainian text and music.
- T385. Pidhirianka, Mariika.** "My mother (I dreamt it was the shining sun)" / by M. Pidhiryanka. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 32.633 (127) (May 1980): 31.  
A poem.
- T386. Pidmohyl'nyi, Valeriiian.** "Ivan Bosyj" / Valerjan Pidmohyl'nyj. Tr. by Wolodymyr Slez. *Ukrainian Review* (London), 32.2 (Summer 1984): 62–68.  
Translation of the short story "Ivan Bosyi." With a brief bio-bibliographical note about the author [cf. A1605].
- T387. Pidmohyl'nyi, Valeriiian.** "The problem of daily bread" / a short story by Valerian Pidmohilny. Tr. by Oles Kovalenko. Illus. by Olexandr Bychko. *Ukraine* 10 (146) (October 1988): 29–31, 44. illus.  
Translation of "Problema khliba."
- T388. Pidmohyl'nyi, Valeriiian.** "Vania" / Valeriiian Pidmohyl'ny. Tr. by Maxim Tarnawsky. *Journal of Ukrainian Studies* 10.2 (Winter 1985): 52–67.  
Translation of the short story "Vania." With a critical note by the translator [cf. A1538] and a bibliography on pp. 49–51.
- T389. Pidsukha, Oleksandr.** "The anatomy of decline." *Soviet Ukrainian Affairs* 1.2 (Summer 1987): 17–21.  
Excerpts from a satire about Russification, "Kyryl'ts'o," by Oleksandr Pidsukha, published originally in *Radians'ka osvita*, 12 May 1987.
- T390. Pidsukha, Oleksandr.** "A month without Marianna" / by Olexandr Pidsukha. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.720 (214) (April 1988): 33–37. illus.  
A short story.
- T391. Pidsukha, Oleksandr.** "Presentiments of spring (an excerpt): (Let us go, my dear, to the pond). — One in age (Father, you and I are one in age). — Song of the blue-eyed emigrant (Long alone, long alone). — Second day (There's a magical charm of some kind)" / Tr. by Walter May. *Ukrainian Canadian* 32.632 (126) (April 1980): 32–33.  
Translations of: Vydim, podruho, do stavu. — Rovesnyky (Bat'ku, my rovesnyky z toboiu). — Kanads'kyi zoshyt. Den' shostyi: Pisia syn'ookoi emihrantky (Iak davno, iak davno). — Kanads'kyi zoshyt. Den' druhyi (Ie charivna iakas' prynada). The general title is from Pidsukha's cycle "V peredchutti vesny." With an article about the author by Ivan Drach [cf. A288].
- T392. Pidsukha, Oleksandr.** "An unwritten story." Tr. by Larissa Malneva. *Ukraine* 4 (80) (April 1983): 20.  
A short story. With a bio-bibliographical note and a color portrait of the author.

- T393. Pilhuk, Nataliia.** "The little snowflake that wouldn't melt." / Tr. by Pat Prokop. *Ukrainian Canadian* 33. 639 (133) (December 1980): 32-33. illus.  
A tale.

- T394. Pluzhnyk, Ievhen.** "Equilibrium (He shoved him up against the wall. — Those days they didn't take prisoners of war. — Stone has a single purpose—to stay)" / Evhen Pluzhnyk. Tr. by Gregory Orr. *Pequod* 16/17 (1984): 180-181.  
Translation of three poems: Prytulyn do stinky liudynu. — Shche v polon ne braly todi. — Kamenia odyn prydil —lezhaty.

- T395. Pluzhnyk, Ievhen.** "A gray drizzle behind the windows." / Yevhen Pluzhnyk. *Ukraine* 8.132 (August 1987): 31.

Complete two-stanza poem quoted in an anonymous article on Rabindranath Tagore entitled "A mighty hymn of life." [cf. A1028]. Translation of "Sira mzhychka za viknamy. Nich... Kimnata." No translator indicated.

- T396. [Poems and stories].** *Recollections about the Life of the First Ukrainian Settlers in Canada.* Collected and written by William A. Czumer. Translation by Louis T. Laychuk. Intro. by Manoly L. Lupul. Edmonton: Canadian Institute of Ukrainian Studies, 1981.

Translation of a work published originally in Ukrainian in Edmonton in 1942 to commemorate the 50th anniversary of the arrival of the first Ukrainian settlers, who came to Western Canada in 1892. Contents of poems and stories, with pages and original Ukrainian titles indicated in brackets: In a foreign land (Seeking my fortune, ignorant of my fate, I wandered) / D. Ia. [a poem; p. 73. Translation of "Na chuzhyni (Shchastia shukaiuchy, doli ne znaiuchy, khodyv ia)". — You are not mine, Canada (You are not mine, Canada dear) / Puhach [a poem, p. 73. Translation of "Ty ne moia, Kanado (Ty ne moia, Kanado dorohaia)". — Letter to the immortal fellowship of "Jacks" in Manipeg [Winnipeg] / Stefan Fodchuk, pseudonym: Shtif Tabachniuk [a satirical prose piece, pp. 75-76. Translation of "Lyst do bezmertnoi partnerky 'Dzhekomakhiv' u Manipegu)". — The guest from Canada / O. M. [a story; pp. 76-80. Translation of "Hist' z Kanado)". — Awake, nation, arise / Franko [a poem; p. 85. Translation of "Probudysia, vstan' narode)". — Learn my brothers / Shevchenko [a poem; p. 87. Translation of "Uchitesia, braty moi)". — "'English culture' (There are those in Alberta)" / Kruk [a poem, pp. 118-119. Translation of "Angliis'ka kultura (V Al'berti ie taki liude)". — Farewell Canada (Can. da, land of falsehood and stupidity) / Petro Karmansky [poem, pp. 124-125. Translation of "Proshchai, Kanado (Kanado, kraiu lzhy i tupoustva)". — Ukraine's sorrow (Even though I make light of my misfortune) / Pavlo Melnyk [a poem, pp. 130-131. Translation of "Tuha Ukrainy (I kho' bidu svoiu tishu)". — The farmer's lot (Oh land of ours) [a poem, unsigned; p. 141. Translation of "Farmers'ka dolia (Oi, zemle ty nasha)". — Honour to you, dear grandpa! / Mykhailo Kozak [a poem, p. 145. Translation of "Poklin vam, didusi").

- T397. Pokal'chuk, Iurii.** "Children's games for grownups" / a short story by Yuri Pokalchuk. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 4 (152) (April 1989): 32-35. illus.

With the author's b/w portrait and an untitled article about Iurii Pokal'chuk by Volodymyr Iavorivs'kyi [cf. A562].

- T398. Pokal'chuk, Iurii.** "A trio" / by Yuri Pokalchuk. Tr. by Mary Skrypnyk. Drawings by P. Chichkanov. *Ukrainian Canadian* 37.689 (183) (June 1985): 41-45.

Translation of the short story "Troie." With the author's portrait and a bio-bibliographical note on p. 43.

- T399. Poliniuk, Valentyna.** "The strange ear (Why is it that in the morning)" / by Valentina Poliniuk. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.664 (158) (March 1983): 34. illus.  
A poem.

- T400. Poltava, Leonid.** "The scream (And nobody shall find me now)" / Tr. by Bohdan Rubchak. *New Soil—Old Roots: the Ukrainian Experience in Canada.* Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 105-106.

Translation of the poem "Kryk (I nikhto vzhe ne znaide mene)" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry" [cf. A1260].



- T401. Ponur, Andrii.** "Bukovinets" / by Andriy Ponur. Tr. Mary Skrypnyk. *Ukrainian Canadian* 34.648 (142) (October 1981): 39–41.  
A short story.
- T402. "The poor man and the princess:** a Ukrainian folk tale." Tr. by Pat Prokop. *Ukrainian Canadian* 37.682 (176) (November 1984): 33–37. illus.  
Translation of a folk tale.
- T403. Popovych, Matvii.** "The agent" / by Mathew Popovich. Tr. Mary Skrypnyk. *Ukrainian Canadian* 34.648 (142) (October 1981): 42.  
A short story.
- T404. Povist' vremennykh lit** "The Chronicle of Bygone Years; excerpts." *Ukraine* 6 (142) (June 1988): 10–11. col. illus.  
Unattributed translation of excerpts from *Povist' vremennykh lit*, a twelfth-century chronicle compiled allegedly by the monk Nestor. Accompanied by an article on Nestor by S. Sidorenko [cf. A1383] and illustrated with Victor Vasnetsov's "Baptism of Rus."
- T405. "The princess whose soul was in an egg in a poplar tree;** an Ukrainian folk tale." Tr. by Pat Prokop. *Ukrainian Canadian* 37.687 (181) (April 1985): 37–39. illus.  
Published in the "Junior UC" section.
- T406. Prokopenko, Iryna.** "Crummy, Scummy, and the Girl who forgot to wash her hands." / A fairy tale by Irina Prokopenko. Tr. by Serhiy Sinhaivsky. Ill. by Lidia Holembovska. *Ukraine* 8 (132) (August 1987): 44—inside back cover. col. illus.  
A fairy tale for children.
- T407. Pron'ko, Mykhailo.** "The embroidered rooster (What an accident we've had)" / by Mikhaïlo Pronko. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.712 (206) (July-August 1987): 38.  
A children's poem published in the "Junior UC" section.
- T408. Pryhara, Maria.** "About Ivas Konovchenko" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.666 (160) (May 1983): 33–40. illus.  
Translation of "Pro Ivasia vdovychenka Konovchenka," a short story based on an old Ukrainian *duma*.
- T409. Pryhara, Mariia.** "How three brothers fled from Azov: a story from the Cossack period of Ukrainian history" / by Maria Prihara. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33.638 (132) (November 1980): 38–42. illus.  
Translation of "Iak try braty z Azova tikaly."
- T410. Pryhara, Mariia.** "Marusya from Bohuslav" / Tr. by Vasil Kosenko. *Ukraine* 9 (85) (September 1983): 27–29. illus.  
Translation of "Marusia Bohuslavka," a story based on an old Ukrainian *duma*. With four illustrations by Heorhii Iakutovych.
- T411. Pryhara, Mariia.** "Poems: A quiet little girl (Why is it, that with me all are). — A forgetful lad (How can I return to school)" / by Maria Prihara. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33.637 (131) (October 1980): 32.  
Children's poems.
- T412. Pryhara, Maria.** "This is the way we were (This is the way we were... Impatient in our ways)" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 34.653 (147) (March 1982): 6.  
A poem for children.
- T413. Pryliuk, Dmytro.** "A winged family" / a story by Dmytro Prilyuk. Tr. by Anatole Bilenko. *Ukraine* 4 (128) (April 1987): 38–41. illus.

A story about the cosmonaut Pavlo Popovich and his wife, test pilot and Merited Master of Sport of the USSR Marina Popovich. With a bio-bibliographical note about the author and his portrait in color. Illustrated with a b/w group photo of the Popovich family.

- T414. Pushyk, Stepan.** "A dance for Donia": a story. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.699 (193) (May 1986): 42-45. illus.

Translation of the story "Tanets' dlia Doni." With a note and portrait of the author on p. 45.

- T415. Pys'menna, Larysa.** "The fright: a fairy tale by Larissa Pysmenna. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.710 (204) (May 1987) 36-37. illus.

A story for children. Translation of "Strashylo."

- T416. Pys'menna, Larysa.** "The monster. — It's blue... — A live lizard." / by Larissa Pismenna. Tr. by Larissa Malneva. *Ukraine* 8 (84) (August 1983): 28-29. col. illus.

Stories for children. Translations of: Strashylo. — A vono taky synie. — A u mene.

## R

- T417. Riabchuk, Mykola.** "Holiday gifts (Grandfather Frost upon his back)" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33.639 (133) (December 1980): 34.

Translation of the poem "Podarunky (Did Moroz prynis hostyntsi)."

- T418. Romanenko, M.** "The strange egg" / by M. Romanenko. *Ukrainian Canadian* 37.687 (181) (April 1985): 40-41. illus.

A story published in the "Junior UC" section. No translator indicated.

- T419. Romaniuk, Liudmyla.** "Every week on Friday" / a story by Liudmila Romaniuk. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.698 (192) (April 1986): 40-45. illus.

Illustrated by L. Zoshchenko.

- T420. Romanivs'ka, Mariia.** "The 'Nightingale' of the Bog. — The rose palace." / by Maria Romanivska. Tr. by Anatole Bilenko. Ill. by Olexandr Mikhnuhov. *Ukraine* 10 (86) (October 1983): 28-29. col. illus.

Stories for children.

- T421. Rosokhovats'kyi, Ihor.** "A new profession" / a sci-fi story by Igor Rosokhovatsky. Tr. by Anatole Bilenko. *Ukraine* 2 (126) (February 1987): 38-41. Port.

With a brief note about the author and his b/w portrait. Rosokhovats'kyi writes both in Ukrainian and in Russian.

The original language of this story is not indicated.

- T422. Ruban, Vasyli.** "Poetry of Ukrainian political prisoner Vasyli Ruban": / Tr. by Inna Mostovych. *Smoloskyp* 6.23 (Spring 1984): 6.

**Contents:** You escape. — On my cheeks. — There was laughter. — Snow. — Today it is imperative to go out. — One spring he fell in love with a girl. — You are so funny and childlike. — Does our conversation not seem. — Maple trees-torches. — A transparent smile. — Seven locked jewels. — At night I went through all my friends.

Translations of: ...ty tikaiesh. — ... na moikh shchokakh. — ...smikhu krykhitka. — ...snih. — ...s'ohodni obov'iazkovo treba vyity na vechirmi vulytsi. — ...vin poliubyy ii, a vona ioho. — ...stoiu na hrani tvoho zhyttia. — ...ne zvuchyt' rozмова nasha. — ...kleny. — ...prozora usmishka. — ... po odnomu kliuchu zolotomu. — ...vnochi ia perebrav u pam'iaty vsikh svoikh znaiomykh. With a short note on the author and his portrait.

- T423. Rubchak, Bohdan.** "Heroes (Monsters on stilts. Shining dummies). — Friday, himself (That one spoke many clever words)." *Canadian Slavonic Papers* 28.2 (June 1986): 169-171.

Literal line translations of the poems "Heroi (Potvory na khoduliakh. Blyskuchi chuchela)" and "P'iatnytsia sam

(Otsei nahovoryv bahato khytrykh sliv)" in George G. Grabowicz's article "The voices of Ukrainian émigré poetry." [cf. A428].

- T424. Rudenko, Mykola.** "The Cross (No, I don't regret having been a Marxist)" / Tr. by Roman Tatchyn. *Religious Rights* 2.1 (Spring-Summer 1987): 7.

An excerpt from the dramatic poem "Khrest (Ne shkoduiu, ni, shcho buv marksystom)."

- T425. Rudenko, Mykola.** "It is not easy to conquer bondage." / Tr. by Irena Eva Mostovych. *Zhinochyi svit = Woman's World* 38.2 (433) (February 1987): 25.

Translation of the poem "Nelehko rabstvo podolaty."

- T426. Rudenko, Mykola.** "The poetry of Mykola Rudenko." / Tr. by Irena Eva Mostovych. *ABN Correspondence* 38.3 (May-June 1987): 19–20, port.

**Contents:** I do not want to play the first nor the last roles. — I matured and became enlightened. — One cannot drink the ocean to the bottom.

Translations of: Ni pershi, ni ostanni roli hraty. — Ia vyzriv i prozriv — meni nema nevoli. — Okean ne vypyty do dna. With a note about the author and his b/w portrait.

- T427. Rudenko, Mykola.** "The poetry of Mykola Rudenko" / Tr. by Irena Eva Mostovych. *Zhinochyi svit = Woman's World* 37.12 (431) (December 1986): 23.

**Contents:** If you have seen the sky within yourself. — As long as I live—no one will take away. — When thunder hits the sky.

Three poems. Translations of: Iakshcho ty nebo u sobi pobachyv. — Poky zhyvu — nikhto ne vidbere. — Koly u nebi vdaryt' hrim. With a note about the author.

- T428. Rudenko, Mykola.** "The poetry of Mykola Rudenko" / Tr. by Irena Eva Mostovych. *Smoloskyp* 7.31 (Fall 1986): 25–26.

**Contents:** If you have seen the sky within yourself. — As long as I live—no one will take away. — When thunder hits the sky. — I do not want to play the first nor the last roles. — I matured and became enlightened. — It is not easy to conquer bondage. — One cannot drink the ocean to the bottom. — When despair draws near upon the cl est. — To seize that one, that solitary moment. — Poetry is no joke.

Translations of: Iakshcho ty nebo u sobi pobachyv. — Poky zhyvu — nikhto ne vidbere. — Koly u nebi vdaryt' hrim. — Ni pershi, ni ostanni roli hraty. — Ia vyzriv i prozriv — meni nema nevoli. — Nelehko rabstvo podolaty. — Okean ne vypyty do dna. — Koly vidchai nasunet'sia na hrudy. — Skhopyty myt' otu odnu-iedynu. — Poeziia — ne zhart. With a bio-bibliographical note and a portrait of Rudenko.

- T429. Rudenko, Mykola.** "The prison poem (So simple all: a repentance you will write)." Tr. by Y. Myskiw. *Promin'* 26 [i.e., 27].5 (May 1986): 18.

Translation of "Tak prosto vse: napyshesh kaiattia."

- T430. Rudenko, Mykola.** "Six fiery wings lifted my soul. — If thou, Infinity itself. — And yet I believe: soon everywhere. — Whom have they thrown into the bubbling pitch. — We deem ourselves to be gods. — Thought that dares is not ensnared. — All peoples will merge into one person. — We still have aeons and aeons ahead. — Now I am a convict. Falling into the grass." / Tr. Victor Swoboda. *Studia Ucrainica* 4 (1988): 78, 80–83.

Fragments of Rudenko's poetry from: Metafizychna poema. — U sviti zhyvomu: Rozdumy pro piznannia. — V meni blukaiut' dyvni strumy. — Svitlo i temriava. — Moia planeta. — Tvorchist'. — Estafeta. In Victor Swoboda's article, "The evolution of Mykola Rudenko's philosophy in his poetry." [cf. A088, A1506].

- T431. Rudenko, Mykola.** "Two poems: Man, if your electrons. — I craved a haven." / Tr. by Luba Chumak. *Smoloskyp* 7.26 (Winter 1985): 4.

Translations of "Iakshcho tvoji, liudyno, elektrony" and "Ia zatyshku shukav vid toho."

- T432. Rudyk, Serhii.** "Three girls named Lubov" / by Serhiy Rudyk. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.716 (210) (December 1987): 44–45. illus.

Translation of the short story "Try liubovi."



- T433. Ryl's'kyi, Maksym.** "Advice (A wise old gardener once advised me so)" / Maxim Rylsky. Tr. by Gladys Evans. *Ukraine* 12 (52) (December 1980): 3.  
Translation of the poem "Porada (Meni kazav rozumnyi sadivnyk)."

- T434. Ryl's'kyi, Maksym.** "Autumn Kiev (It's not the first time, Kiev, I have praised you)" / Maxim Rylsky. Tr. by Peter Tempest. *Soviet Literature* 5 (410) (1982): 110-111.  
Translation of the poem "Osinnii Kyiv (Ia stil'ky chuv pokhval'nykh sliv pro Kyiv)."

- T435. Ryl's'kyi, Maksym.** "Friendship (I know a flower)" / Maxim Rylsky. Tr. by Dorian Rottenberg. *Soviet Life* 5 (308) (May 1982): 29.  
A poem. Translation of "Druzhba (Ie kvitky, shcho zvut' morozom)."

- T436. Ryl's'kyi, Maksym.** "My country's son am I (My country's son am I. You hear me, Judas)" / Maxim Rylsky. Tr. by Walter May. *Land of the Soviets in Verse and Prose*. Comp. by Vladimir Tsybin. Ed. by Galina Dzyubenko. Moscow: Progress. 1 (1982): 207-208.  
Translation of the poem "Ia — syn Krainy Rad (Ia — syn Krainy Rad. Vy chuiete, iudy)."

- T437. Ryl's'kyi, Maksym.** "My motherland (My motherland's not a palatial estate)" / Maxim Rylsky. *Ukraine* 1 (125) (January 1987): 39.  
Translation of the poem "Moia bat'kivshchyna (Moia bat'kivshchyna — ne palats buchnyi)." Translator not indicated, but it is, apparently, Gladys Evans, whose portrait appears with an article about her by I. Nevzorova on p. 38 of the same issue [cf. A1082].

- T438. Ryl's'kyi, Maksym.** "The road (Endless stretches the road...and above darkens mist). — I'm somewhat tired of exotic things. — The bees are dancing, gauze-transparent wings. — Each person has a perfect right to choose. — The apple tree and mother (Oh, water well this tree—for it is piled). — Late nightingales (The spring has finished its wassailing). — When ill winds blow and you are caught. — The Sistine Madonna (Who said you were not human flesh and blood?) — Venus de Milo (Your beauty is of earth and not divine). — Good advice (A wise gardener once advised me so)" / Maxim Rylsky. Tr. by Gladys Evans. *Ukrainian Canadian* 33.644 (138) (May 1981): 26-28.

Poems. Translations of: Shliakh (Shliakh bez kraiu lezhyt'...a nad shliakhom imla). — Ia natomyvsia od ekzotyky. — Zbyraiut' svitli, zoloti medy. — Epokhu, de b dusheiu vidpochyt'. — Iablun'ka-maty (Polyi tsiu iabluniu—adzhe vona). — Pizni solov'i (Uzhe vesna vidsviatkuvala). — Koly tryvohy zhyttiovoi. — Sikstyns'ka madonna (O, khto skazav, shcho ne liudyna ty). — Afrodita milos'ka (Ty — materi Sikstyns'koi sestra). — Porada (Meni kazav rozumnyi sadivnyk). With a note on the author, his portrait, and an added title, "Humanist and patriot."

- T439. Ryl's'kyi, Maksym.** "\*\*\*\* (Sign of Libra—sign of the new age). — Grapes and roses (A tired girl came home from fieldwork; then with hoe)" / Maxim Rylsky. *Ukraine* 9 (121) (September 1986): 17.  
Two poems reprinted from *Poetry of Soviet Ukraine's New World* [cf. R094]. Translations of "Znak tereziv (Znak tereziv — doby novoi znak)" and "Troiaindy i vynohrad (Iz polia divchyna utomlena pryishla)." The translator, Gladys Evans, is not credited in this journal publication.

- T440. Ryl's'kyi, Maksym.** "To friends all over the world (I'd shake the hand of every one on earth who labours). — Friendship (He made his scenic exit—mad King Lear). — Stalingrad (A grandchild once upon his grandad's knee). — Chant of my native land (Blest be the wondrous day and time)" / Maxim Rylsky. Tr. by Gladys Evans. *Ukrainian Canadian* 38.697 (191) (March 1986): 42-45. illus.

Poems reprinted from Ryl's'kyi's book *Selected Poetry* (1980) [cf. B102]. Translations of: Druziam u vs'omu sviti (Ia ruku podaiu cherez moria i hory). — Druzhba (Ziishov z pomostu bozhevil'nyi Lir). — Stalinhrad (Kolys' unuk, zabravshys' na kolina). — Slovo pro ridnu matir (Blahosloven toi den' i chas).

- T441. Ryl's'kyi, Maksym.** "To peoples and nations (O nations of the world, men of all tribes)" / Maxim Rylsky. Tr. by Walter May. *Soviet Woman* 4 (April 1983): 36.  
Translation of the poem "Liudiam i narodam (Zemni narody, liudy, plemena)." No indication that this is a translation from the Ukrainian.

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- T442. Sahaydak, Maksym.** "Poems." *Ethnocide of Ukrainians in the U.S.S.R* The Ukrainian Herald, issue 7–8 (Spring 1974): an underground journal from Soviet Ukraine. Comp. by Maksym Sahaydak. Intro. by Robert Conquest. Tr. from the Ukrainian and ed. by Olena Saciuk and Bohdan Yasen. 2d ed. Baltimore: Smoloskyp, 1981. 163–172.

**Contents:** 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. — My steppe—plowed up, demolished.

Translations of: 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, zniwechenyi.

- T443. "Seen and unseen: a Ukrainian folk tale."** / Tr. by Pat Prokop. *Ukrainian Canadian* 38.693 (187) (November 1985): 32–34. illus.

Published in the "Junior UC" section.

- T444. Semenko, Mykhail.** "Hey, come closer, hey you, I want to slap your face. — City (Black smo) [sic]." in Folejewski, Zbigniew. *Futurism and Its Place in the Development of Modern Poetry* (Ottawa: University of Ottawa Press, 1980): 52, 223.

Seven lines of Semenko's poem "Hei, pidkhod'te, hei vy, ia khochu daty vam po mordi" in Folejewski's translation in his article "Ukrainian Quero- and Pan-futurism" (p. 52) [cf. A361] and his translation of the poem "Misto (Chorny dy) [sic]," included in the book's anthology, with a parallel Ukrainian text on p. 222. (Seven lines of this translated poem also appear on p. 52.)

- T445. Semenko, Mykhail.** "We will change the map of the globe. — the machine is a titan. — we, the conquerors. — The epoch has moved niagara. — listen! I pressed the button. — On Mont Blanc. — a, ao, aoo. — aA, Aa, Aa. — The quattrocenstisti great specialists. — I am not mother." In Mudrak, Myroslava M. *The New Generation and Artistic Modernism in the Ukraine*. Ann Arbor, MI: UMI Research Press, c1986. 166, 168–170, 175–178.

The first six poetry fragments are Mudrak's translations from Semenko's "Kablepoema za okean." The rest are examples of Semenko's *poezomaliarstvo*: "a, ao, aoo; aA Aa Aa; kvatrocentysty velyki spetsy buly; ia ne maty."

- T446. Senchenko, Ivan.** "How Olesya dozed off in a flower; a fairy tale." Tr. by Anatole Bilenko. *Ukraine* 11 (147) (November 1988): [44]. col. illus.

Published in the "Junior Ukraine" section.

- T447. Seno-Oberholets', M.** "Vasyl Zhmuryn." / Tr. Mary Skrypnyk. *Ukrainian Canadian* 33.640 (134) (January 1981): 40–43. illus.

A short story.

- T448. Senyk, Iryna.** "Those such as I are never published, yet other poems I know not how to write." *ABN Correspondence* 33.4/5 (July/October 1982): 4.

A poem. Translation not attributed.

- T449. Shashkevych, Markiiian.** "Spring song (A tiny blossom)" / by Markian Shashkevich. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.706 (200) (January 1987): 18.

Translation of the poem "Vesnivka (Kvitka dribnaia)."

- T450. Shatul's'kyi, Matvii.** "The forgotten" / by Mathew Shatulsky. Tr. Mary Skrypnyk. *Ukrainian Canadian* 33.641 (135) (February 1981): 40–42.

A short story. Bio-bibliographical note and portrait of the author on p. 41.

- T451. Shatul's'kyi, Matvii.** "Old Yanson" / by Mathew Shatulsky. Tr. by Wilfred Szczesny. *Ukrainian Canadian* 36.670 (164) (October 1983): 33–40.

A short story.

- T452. Shcherbak, Iurii.** "The happy dances of the past" / by Yuri Shcherbak. Tr. by L. Putsello. *Ukrainian Canadian* 34.649 (143) (November 1981): 40-43. Port.  
An abridged translation of the story "Svitli tantsi mynuloho." With a bio-bibliographical note on the author and his portrait on p. 41.
- T453. Shcherbak, Iurii.** "The law of conservation of good": a short story by Yuri Shcherbak. Tr. by Olexandr Panasyev. Drawing by Petro Kostyuchenko. *Ukraine* 4 (116) (April 1986): 28-29, col. illus., port.  
Translation of "Zakon zberezhennia dobra." With a brief note on the author and his b/w portrait.
- T454. Shcherbak, Iurii.** "On the beach" / a short story by Yuri Shcherbak. Tr. by Anatole Bilenko. Ill. by Volodimir Bovkun. *Ukraine* 2 (42) (February 1980): 20-21.  
With a brief bio-bibliographical note and a small b/w portrait of Shcherbak on p. 21.
- T455. "Shevchenko: Poet and Artist of Ukraine:** a selection of articles for the 175th anniversary of his birth." / Andrew Gregorovich [editor]. *Forum* 77 (Spring 1989): 2-83 p. illus., ports.  
A richly illustrated special issue of *Forum* with articles on Shevchenko and a selection of his poetry in English translation.  
**Contents: poetry:** The Testament (When I die, O lay my body) / Tr. Clarence A. Manning. — My legacy (When I shall die, pray let my bones) / Tr. C. H. Andrusyshen and Watson Kirkconnell. — My friendly epistle: To the dead, the living, and to those yet unborn, my countrymen all who live in Ukraine and outside Ukraine (Day dawns, then comes the twilight grey) / Tr. C. H. Andrusyshen and W. Kirkconnell. — The Testament (Dig my grave and raise my barrow) / Tr. E. L. Voynich. — My testament (When I am dead, bury me) / Tr. John Weir. — The reaper (Through the fields the reaper goes) / Tr. E. L. Voynich. — It makes no difference to me (It makes no difference to me) / Tr. Clarence A. Manning. — I was thirteen (I was thirteen, I herded lambs) / Tr. John Weir. — The mighty Dnieper (The mighty Dnieper roars and bellows) / Tr. unattributed. — Shevchenko's last poem (Should we not then cease, my friend) / Tr. Vera Rich. — Dumka (Water flows into the blue sea) / Tr. unattributed.  
The poems appear on the following pages of the issue: 8, 39, 44-47, 81. For identifications of individual titles, see Index. For contents of articles, see A1344.
- T456. Shevchenko, Taras.** "And all about, the whole land gleams." *Ukraine* 3 (91) (March 1984): back cover.  
Fragment of the poem "Son (U vsiakoho svoia dolia)." Translator not indicated.
- T457. Shevchenko, Taras.** "The artist" / a story. Excerpts. *Ukraine* 3 (151) (March 1989): 14-19. illus. part col., ports.  
Excerpts from *Khudozhnik*, reprinted from a bilingual Russian-English edition published by Mistetstvo Publishers in Kyiv [cf. B110]. The translation, unattributed in this issue, is by Anatole Bilenko. Richly illustrated with portraits of Ivan Soshenko, Alexei Venetsianov, Karl Briullov (Brüllow), Vasilii Zhukovskii, Mikhail Vielgorsky, Pavel Engelhardt, Vasilii Grigorovich, T. Shevchenko, views of St. Petersburg, two art works by Shevchenko, and the book's cover in color. There is an editorial note to accompany the translation. "The artistic and social purport of Shevchenko's prose is undoubtedly far below the level of his glorious poetry," says the anonymous author; nevertheless, "his Russian prose is of considerable historical and literary value."
- T458. Shevchenko, Taras.** "The artist" / Tr. by John Weir. *Ukrainian Canadian* 33. 642 (136) (March 1981): 32-35. illus., port.  
Excerpt from the novel *Khudozhnik*, with a brief note and portrait.
- T459. Shevchenko, Taras.** "Beside the hut the cherries are in blossom." / Lyrics by Taras Shevchenko. Tr. by Irina Zheleznova. Music by Mikola Lysenko. *Ukraine* 3 (127) (March 1987): 24. col. illus., music.  
Translation of the poem "Sadok vyshnevyi kolo khaty." Parallel texts: Ukrainian, transliterated Ukrainian and English.
- T460. Shevchenko, Taras.** "By a spring a sycamore." Tr. by Irina Zheleznova. *Ukrainian Canadian* 41.730 (224) (March 1989): 27. Illus.  
Translation of the poem "Teche voda z-pid iavora." Parallel texts: English and Ukrainian. Published in the "Junior UC" section.



- T461. Shevchenko, Taras.** "The Caucasus (Mountains beyond mountains, crags in stormclouds cloaked). — The cold ravine (To every man his own misfortune). — It does not touch me, not a whit" / Tr. from Ukrainian by Vera Rich. *Ukrainian Review* (London), 34.3 (Autumn 1986): 51–58.  
Translations of the poems "Kavkaz (Za horamy hory khmaroiu povyti)," "Kholodnyi iar (U vsiakoho svoie lykho)," and "Meni odnakovo, chy budu."
- T462. Shevchenko, Taras.** "Christmas day (When you're not going at night)." Tr. by Volodymyr Semenyna. *Forum* 64 (Winter 1985): 33.  
Translation of the poem "Iakos' to iduchy unochi."
- T463. Shevchenko, Taras.** "Christmas day (When you're not going at night from one place to another)" / Taras Shevchenko. Tr. by Volodymyr Semenyna. *Ukrainian Review* (London), 28.1 (Spring 1980): 90–91.  
Translation of the poem "Iakos' to iduchy unochi."
- T464. Shevchenko, Taras.** "Day comes and goes, night comes and goes." *Vira = Faith* 6.1 (17) (January–March 1980): 19.  
A poem. Translation of "I den' ide, i nich ide." Translator not indicated.
- T465. Shevchenko, Taras.** "The days go by (The days go by, the nights go by)." Tr. by John Weir. *Ukrainian Canadian* 38.697 (191) (March 1986): 28.  
Translation of the poem "Mynaiut' dni, mynaiut' nochi."
- T466. Shevchenko, Taras.** "Dig my grave (Dig my grave and raise my barrow)." Tr. by E. L. Voynich. *Iunak* 27.2–3 (292) (February–March 1989): 5.  
Translation of the poem "Zapovit (Iak umru, to pokhovaite)."
- T467. Shevchenko, Taras.** "The Dnieper wept and moaned, a piercing." / Tr. by Irina Zheleznova. *Ukraine* 3 (139) (March 1988): 36. col. illus., music.  
Translation of "Reve ta stohne Dnipro shyroky," a fragment from the longer poem "Prychynna." With music by Dmytro Kryzhanivsky and parallel texts in Ukrainian (both original and transliterated).
- T468. Shevchenko, Taras.** "A dream (Out in the field she laboured, reaping). — \*\*\* (By a spring a sycamore)" / Taras H. Shevchenko. Tr. by Irina Zheleznova. *Ukrainian Canadian* 34.653 (147) (March 1982): 36. illus.  
Translation of two poems: "Son (Na panschyni pshenytsiu zhala)" and "Teche voda z-pid iavora."
- T469. Shevchenko, Taras.** "A dream (We fly... I look—the dawn arrives)": excerpts / Tr. by John Weir. *Ukraine* 3 (115) (March 1986): 12.  
Translation of excerpts from the poem "Son (U vsiakoho svoia dolia)." With a note on Shevchenko's anniversary in March and a photograph of him dating from 1858.
- T470. Shevchenko, Taras.** "Drowsy the waves (Drowsy the waves and dim the sky)" / Tr. by Percy Paul Selver. *Nashe zhyttia = Our Life* 42.3/4 (March/April 1985): 22.  
Translation of the poem "I nebo nevmyte, i zaspani khyli."
- T471. Shevchenko, Taras.** [Fragments of poetry]. *Scottish Slavonic Review* 2 (1983): 128–131.  
Fragments of poetry quoted in the original, with literal translations provided in the notes to Victor Swoboda's article "Taras Shevchenko and the censors" [cf. A1510]. The longer fragments are the following: ...O Bohdan, o my foolish son (24 lines). — Why with the Poles did we once fight (13 lines). — Second Soul: As for me, my dearest sisters (64 lines). — And I looked on her—and smiled (12 lines). — I may be fierce, but all the same (8 lines). — The Muscovites have stripped (6 lines).  
The beginning lines of these fragments in the original Ukrainian are: Oi Bohdane, nerozumnyi synu. — Za shcho zh borolys' my z liakhamy. — A mene moi sestrychky. — Ia hlianula, usmikhnylas'. — I ia liuta, a vseh taky. — Moskalyky, shcho zazdryly.
- T472. Shevchenko, Taras.** [Fragments of poetry]. *Soviet Literature* 3 (432) (1984): 145–149.  
Fragments of poetry in Maksym Ryl'skyi's article "Taras Shevchenko, poet the innovator" [cf. A1300]. The

translations are, apparently, by Alex Miller.

**Contents:** Why am I so troubled? Why am I so wretched? (8 lines). — It matters little to me whether (11 lines). — And with no executioner (6 lines). — Cheerily in the valley (7 lines). — I went nutting in the forest (28 lines). — Oh bury me, then rise ye up (4 lines). These are translations of: Choho meni tiazhko, choho meni nudno. — Meni odnakovo, chy budu. — U peretyku khodyla. — Zapovit (Iak umru, to pokhovaite).

- T473. Shevchenko, Taras.** [Fragments of poetry]. In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 21–56.

Fragments of poetry quoted in the original, with literal prose translations, in Bohdan Rubchak's article "Taras Shevchenko as an émigré poet" [cf. A1262]. The longer fragments are: We are utterly naked of heart [My sertsem holi dohola] (5 lines, p. 25). — And I, as a little boy [I zhal' meni malomu stalo] (6 lines, p. 27). — Out of the fog [Iz tumanu] (7 lines, p. 27). — Because the Russians, bless them [Bo taky i pys'ma, spasybi] (8 lines, p. 28). — Oh, look. In this paradise [On hlian': u tim rai, shcho ty pokydaiesh] (8 lines, p. 33). — Farewell, my enemies and my unenemies [I vorohy i ne-vorohy] (6 lines, p. 34). — Insult my poems loudly [Chy holosno znevazhaite] (14 lines, p. 34). — Perhaps you are awaiting renewal [Mozhe, chuiesh onovlennia?] (6 lines, p. 36). — If you only knew, lordlings [Iakby vy znaly, panychi]. 11 lines, p. 38). — It happens that in captivity [Buvaie, v nevoli inodi zhadaui] (5 lines, p. 39). — I will probably never return home [Mabut' meni ne vernutys'] 8 lines, p. 40). — Forget it, friend [Nichoho, друзhe! Ne zhursia!] (7 lines, p. 41). — Why are you weeping now [Choho zh teper zaplakav ty?] (5 lines, p. 41). — I pray and again hope [Molusia, znovu upovaiu] (8 lines, p. 42). — My heart divines [Vishchuie sertse, shcho v palatakh] (8 lines, p. 43). — Let the wind smash everything [Nekhai zhe viter vse roznosyt'] (6 lines, p. 44). — Oh, let us not go [Oi ne idimo, ne khodimo] (8 lines, p. 45). — Years of youth are passing [Mynaiut' lita molodii] 5 lines, pp. 45–46). — The hoped-for will never return [Ne vernet'sia spodivane] (5 lines, p. 46). — You dragged me down [Bo vy mene z sviatoho neba] (8 lines, p. 47). — I plough my fallow ground [Oriu svii pereli — ubohu nyvu] (6 lines, p. 48). — Am I not fooling myself [Chy ne duriu sebe ia znovu] (6 lines, p. 48). — It seems that the words fly [Z-za Dnipra mov dalekoho] (7 lines, p. 49). — I count the days and nights [Lichu v nevoli dni i nochi] (19 lines, p. 50). — And what, one may ask [Nu, shcho b, zdavalosia slova?] (6 lines, p. 51).

- T474. Shevchenko, Taras.** "I was thirteen (I was thirteen. I herded lambs)." Tr. by John Weir. *Ukraine* 3 (55) (March 1981): 20.

Translation of the poem "Meni trynadsiatyi mynalo."

- T475. Shevchenko, Taras.** "It does not touch me, not a whit" / Tr. by Vera Rich. *Ukrainian Review* (London), 31. 1 (Spring 1983): 44.

Translation of the poem "Meni odnakovo, chy budu."

- T476. Shevchenko, Taras.** "Ivan Pidkova (At one time in Ukraina)." *Vira = Faith* 7. 1 (21) (January-March 1981): 15.

Fragment of the poem "Ivan Pidkova (Bulo kolys' v Ukraini)." Translator not indicated.

- T477. Shevchenko, Taras.** "The lily (Why did to me from childhood days)" / Tr. by John Weir. — "The cold ravine (To every man misfortune comes)" / Tr. by C. H. Andrusyshen and Watson Kirkconnell. *Ukraine* 3 (151) (March 1989): 35. col. illus.

Translations of the poems "Lileia (Za shcho mene, iak roslo ia)" and "Kholodnyi iar (U vsiakoho svoie lykho)." With three unattributed illustrations in color.

- T478. Shevchenko, Taras.** "Lines from 'The Princess' (A village! And the heart again)" / Taras Chevtchenko. *Zhinochyi svit = Woman's world* 36.3 (411) (March 1985): 22.

Translation of "Selo, i sertse odpochyne," an excerpt from the poem "Kniazhna." No translator indicated.

- T479. Shevchenko, Taras.** "Lines from the 'Princess' (A village! And the heart again)." Tr. by Vera Rich. *Nashe zhyttia = Our Life* 42.3/4 (March/April 1985): 22.

Translation of "Selo, i sertse odpochyne," an excerpt from the poem "Kniazhna."

- T480. Shevchenko, Taras.** "My legacy (Zapovit) (When I shall die, pray let my bones)." Tr. by C. H. Andrusyshen. *Ukrainian Orthodox Word* 22.1 (January-March 1989): 11.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)." With two editorial footnotes interpreting Shevchenko's references to God.

- T481. Shevchenko, Taras.** "My testament (When I am dead, then bury me)" / Tr. by John Weir. *Ukraine* 3 (91) (March 1984): 29.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)."

- T482. Shevchenko, Taras.** "My testament (When I am dead, then bury me)" / Tr. by John Weir. *Soviet Life* 7 (334) (July 1984): 30.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)."

- T483. Shevchenko, Taras.** "My testament (When I am dead, then bury me)" / Tr. by John Weir. *Smoloskyp* 9.41 (Spring 1989): 13.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)." Published on the occasion of the poet's 175th birth anniversary. With an editorial note entitled "Ukrainians mark Shevchenko anniversary" [cf. A1593].

- T484. Shevchenko, Taras.** "My testament (When I die, let me be buried)" / Tr. John Weir. In his *"Zapovit" movamy narodiv svitu*. Kyiv: Naukova dumka, 1989. 121.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)." A bibliographical note about English translations of "Zapovit" on pp. 222–223 (in Ukrainian).

- T485. Shevchenko, Taras.** "My testament (When I die, O lay my body)." Tr. by Clarence Manning. *Forum* 65 (Spring 1986): 19.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)."

- T486. Shevchenko, Taras.** "My thirteenth birthday was now over" / Tr. by Clarence A. Manning. *Nashe zhyttia = Our Life* 43.3 (March 1986): 31. illus.

Translation of the poem "Meni trynadsiatyi mynalo."

- T487. Shevchenko, Taras.** "The night of Taras (A minstrel sits at the crossroads)" / Tr. by Herbert Marshall. *Ukrainian Canadian* 36.675 (169) (March 1984): 31–32. illus.

Translation of "Tarasova nich (Na rozputti kobzar sydyt')."

- T488. Shevchenko, Taras.** "A page of verses: Beside the hut cherries are in bloom. — Kings (May they be hanged, the bloody butchers)" / Tr. Irina Zheleznova. — "Fate (You never played me false, o Fate)" / Tr. John Weir. — "A dream (Out in the field she laboured, reaping)" / Tr. Irina Zheleznova. — "I'm not unwell, it's just that I." — "Isaiah, Chapter 35, an imitation (Rejoice, o desert, arid wilderness)" / Tr. John Weir. — "Wine was a potion Galileo." — "By a spring a sycamore." / Tr. Irina Zheleznova. *Ukraine* 8 (96) (August 1984): 11.

Translations of the following poems: Sadok vyshnevyyi kolo khaty. — Molytva (Tsariam, vsesvitnim shynkariam). — Dolia (Ty ne lukavyla zo mnoiu). — Son (Na panshchyni pshenytsiu zhala). — Ia ne nezduzhaiu, nivroku. — Isaia, hlava 35 (Radusia, nyvo nepolytaia). — I Arkhimed i Halilei. — Teche voda z-pid iavora.

- T489. Shevchenko, Taras.** "Perebendya (Old Perebendya, minstrel blind)" / by T. H. Shevchenko. Tr. by John Weir. *Ukrainian Canadian* 36.675 (169) (March 1984): 16. illus.

Translation of the poem "Perebendia (Perebendia staryi, slipyi)."

- T490. Shevchenko, Taras.** "Poetry that greets spring." Tr. by Irena Zheleznova. *Ukrainian Canadian* 39.710 (204) (May 1987): 38. illus.

Brief poetry excerpts: Like a maid is earth in springtime (4 lines). — Wind and forest talk together (4 lines). — On a wind-swept branch a net is (4 lines). — By a spring a sycamore (4 stanzas). Translation of "Teche voda z-pid iavora" and fragments of three other poems.

- T491. Shevchenko, Taras.** "Poetic and visual works by Taras Shevchenko, a great poet and an outstanding artist. Pearls of poetry." *Promin'* 30.9 (September 1989): 15–16. illus.

Contents: Beside the hut the cherries are in bloom / Tr. by Irina Zheleznova. — Fate (You never played me false,



o Fate) / Tr. by John Weir. — The days go by, the nights go by / Tr. by John Weir. — Hard is the captive's lot—  
aye, even / Tr. by Irina Zheleznova. — Wine was a potion Galileo / Tr. by Irina Zheleznova. — The days go by,  
the nights go by / Tr. by Irina Zheleznova.

Reprinted from *News from Ukraine*, no. 9 (1988). Translations of the following poems: Sadok vyshnevyi kolo  
khaty. — Ty ne lukavyla zo mnoiu. — Mynaiut' dni, mynaiut' nochi [Two variants]. — V nevoli tiazhko — khocha  
i voli. — I Arkhimid i Halilei.

**T492. Shevchenko, Taras.** "Poetry" / Tr. by John Weir. *Ukraine* 3 (151) (March 1989): 20–21. col. illus.

**Contents:** Katerina (Young Katerina did not heed). — The Haidamaks (I have a foster father fine). — The dream  
(We fly... I look—the dawn arrives). — The Caucasus (Mighty mountains, row on row, blanketed with cloud).

Excerpts from longer Shevchenko poems: Kateryna. — Haidamaky. — Son (U vsiakoho svoia dolia). — Kavkaz,  
with unattributed color illustrations.

**T493. Shevchenko, Taras.** "The poetry of Shevchenko: David's psalm no. XLIII (Lord, with our own ears we)"  
/ Tr. by Nestor Procyk. — "Only friend (Only friend, clear evening twilight)" / Tr. by Ethel L. Voynich. — "See  
fires ablaze (See fires ablaze, hear music sound)" / Tr. by P. Selver. *Forum* 61 (Spring 1985): 16.

Translations of: Bozhe! Nashymy ushyma (Davydovi psalmy, 43). — Kniazhna [fragment]. — Ohni horiat', muzyka  
hraie.

**T494. Shevchenko, Taras.** "Prayer I (To Tsars and kings). — Prayer III (For those that have done wrong to me)." *Vira = Faith* 6.1 (17) (January-March 1980): 17.

Poems. Unattributed translations of: Molytyv (Tsariam, vsesvitnim shynkariam). — (Zlonachynaiushchykh spynt).

**T495. Shevchenko, Taras.** "A selection of Shevchenko's poems: \*\*\* (The mighty Dnieper boomed and thundered).  
— \*\*\* (Water in the deep blue ocean) / Tr. by Alex Miller. — Testament (When I die, pray, bury me) / Tr. by  
John Weir. — \*\*\* (The days go by, the nights go by) / Tr. by Alex Miller. — \*\*\* (Beside the hut the cherries  
are in bloom)" / Tr. by Irina Zheleznova. *Soviet Literature* 3 (432) (1984): 140–142.

Translations of: Prychynna (Reve ta stohne Dnipro shyrokyi). — Dumka (Teche voda v synie more). — Zapovit (Iak  
umru, to pokhovaite). — Mynaiut' dni, mynaiut' nochi. — Sadok vyshnevyi kolo khaty.

**T496. Shevchenko, Taras.** "Shevchenko's Testament. My legacy (When I shall die, pray let my bones)" / Tr. by  
C. H. Andrusyshen and Watson Kirkconnell. *Forum* 69 (Spring 1987): 9, illus.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)." With an editorial note and art work by V.  
Yurchyshyn. The translation is reprinted from *The Ukrainian Poets, 1189–1962* (1963) [cf. *ULE: Books and  
Pamphlets, 1890–1965*, B2].

**T497. Shevchenko, Taras.** "The testament (When I die, o lay my body)" / Tr. by Clarence A. Manning. *Forum* 57  
(Winter 1984): 14.

Translation of the poem "Zapovit (Iak umru, to pokhovaite):"

**T498. Shevchenko, Taras.** "Testament (When I am dead, then bury me)." / Tr. by John Weir. *Ukraine* 3 (151)  
(March 1989): [2] illus.

Translation of the poem "Zapovit (Iak umru, to pokhovaite)."

**T499. Shevchenko, Taras.** "Thoughts of mine, thoughts of mine" / Tr. by Gladys Evans. — "Thick, torpid waves,  
skies dull and sightless" / Tr. by Irina Zheleznova. — "The lights are blazing, music's playing" / Tr. by John  
Weir. *Ukrainian Canadian* 37.686 (180) (March 1985): 35, 36, 37.

Poems in an anonymous article on Shevchenko, "In lonely exile" [cf. A579], published in the "Junior UC" section.  
Translations of: Dumy moi, dumy moi, lykho meni z vamy. — I nebo nevmyte, i zaspani khyly. — Ohni horiat',  
muzyka hraie.

**T500. Shevchenko, Taras.** "When I die the steppe around me" / Translation attributed to William Richard Morfill.  
*Ukraine* 4 (152) (April 1989): 37.

Translation of the first eight lines of the poem "Zapovit (Iak umru, to pokhovaite)" in Roksoliana Zorivchak's  
article about W. R. Morfill, entitled "Great Britain's first Ukrainist" [cf. A1713].

- T501. Shevchuk, Valerii.** "The ferryman" / a short story by Valeriy Shevchuk. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 3 (127) (March 1987): 34–37. illus.  
Translation of the short story "Pereviznyk." With a brief editorial note about the author.
- T502. Shkurupii, Geo.** "This is Geo Shkurupii. — Semaphores (All over the Ukraine)." in Folejewski, Zbigniew. *Futurism and Its Place in the Development of Modern Poetry* (Ottawa: University of Ottawa Press, 1980). 54, 224–225.  
Eleven lines of Geo Shkurupii's poem "Reabilitatsiia Shevchenka (Tse Geo Shkurupii)" in Folejewski's article "Ukrainian Quero- and Pan-futurism" (p. 54) [cf. A361] and Folejewski's translation of the poem "Semafor (Na vsiu Ukrainu)," with parallel Ukrainian text, included in the book's anthology on p. 224–225.
- T503. Shukailo, Vasyi'.** "Jealousy" / a humor story by Vasil Shukailo. Tr. by Serhiy Kuznetsov. *Ukraine* 12 (124) (December 1986): 27. Port.  
With a bio-bibliographical note about the author and his b/w portrait. Author's real name: Vladyslav Boiko.
- T504. Shurko, Illia.** "What the lark sings about" / by Ilya Shurko. *Ukrainian Canadian* 32. 635 (129) (July/August 1980): 33. illus.  
A story.
- T505. "Sirko: a Ukrainian folktale."** / Tr. by Anatole Bilenko. Ill. by Anatoliy Bazilevich. *Ukraine* 1 (41) (January 1980): 20–21. col. illus.
- T506. Skliarenko, Semen.** "Ira Aldridge" / by Semen Sklyarenko. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 34.653 (147) (March 1982): 38–41. Ports.  
Translation of the short story "Aira Oldrydzh." According to a caption, it is taken from the book *A Wreath for the Kobzar*. Illustrated with two portraits of Ira Aldridge, the Black American actor and friend of Shevchenko, one a painting by Shevchenko, the other a lithograph dating from 1862.
- T507. Skomarovs'kyi, Vadym.** "Tr:cks (In a clearing in the forest)" / by Vadim Skomarowsky. Tr. by Mary Skrypnyk? *Ukrainian Canadian* 35.661 (155) (December 1982): 33. illus.  
A poem.
- T508. Skorups'kyi, Volodymyr.** "Hurry into the orchard that like an album" / Tr. by Jars Balan. *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. (Alberta library in Ukrainian Canadian studies). 102.  
A poem In Danylo Struk's article "Ukrainian émigré literature in Canada" [cf. A1490]. Translation of "U sad pokvapsia (U sad pokvapsia, shcho, nemov al'bom)."
- T509. Slavutych, Yar.** "The conquerors of the prairies (Not Corteses from some long-bygone day)." *Forum* 61 (Spring 1985): 24.  
Translation of the poem "Zavoioivnyky prerii." Translator not indicated.
- T510. Slavutych, Yar.** The firebird (My mother sang to me about the firebird)" / Tr. from the Ukrainian by Orysia Ferbey. *Canadian Literature = Littérature canadienne* 120 (Spring 1989): 90.  
Translation of the poem "Zhar-ptysia."
- T511. Slavutych, Yar.** "Poem (It was when you arrived in white)" / Tr. from the Ukrainian by Orysia Ferbey. *Canadian Literature = Littérature canadienne* 120 (Spring 1989): 115.  
Translation of the poem "Koly ty v bilomu pryishla."
- T512. Slavutych, Yar.** "World's craving which slumbered in dreams" / Tr. by Jars Balan. — "Primeval forest, like totemic bird. — The conquerors of prairies (Not Corteses from some long-bygone day)" / Tr. by R. M. Morrison. *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. (Alberta library in Ukrainian Canadian studies). 98–99.  
Poems quoted in Danylo Struk's article "Ukrainian émigré literature in Canada" [cf. A1490]. Translations of:

Zhadoba svitu, shcho drimala v snakh. — Des' plache pralis, iak totemnyi ptakh. — Zavoiovnyky prerii (Ne zaharbniky z dal'nikh imperii).

**T513. Slovo o polku Ihorevim** "The lay of Igor's host (excerpts) (On the Danube Yaroslavna's voice is heard. — Ovlur has whistled)" / Tr. by Irina Petrova. *Soviet Literature* 9 (450) (1985): 140–143.

Verse translation of two fragments from *Slovo o polku Ihorevim*, published on the occasion of the poem's 800th anniversary.

**T514. Smolych, Iurii.** "The first meeting" / Yuri Smolich. *Soviet Literature* 1 (430) (1984): 11–15.

Excerpt from a novel. Translator not indicated. Bio-bibliographical note on author with his b/w portrait on p. 191.

**T515. Smolych, Iurii.** "My father's telescope" / by Yuri Smolich. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 7 (47) (July 1980): 9–10.

A short story. Translation of "Teleskop moho bat'ka."

**T516. Smotrych, Oleksandr.** "The Katsap said. — In one's own house—one's own truth." *Canadian Slavonic Papers* 28.2 (June 1986): 172.

Literal line translations of the poems "Katsap skazav" and "V svoii khati — svoia i pravda" in George G. Grabowicz's article "The voices of Ukrainian émigré poetry." [cf. A428].

**T517. Sosiura, Volodymyr.** "\*\*\*\* (The city pulse vibrates and all its streets)" / Vladimir Sosyura. Tr. by Natalia Alexandrova. *Soviet Literature* 5 (410) (1982): 111.

A poem.

**T518. Sosiura, Volodymyr.** "Living memories (Again my dreams bring back the storm of war)" / by Vladimir Sosyura. Tr. by Dorian Rottenberg. *Soviet Life* 5 (344) (May 1985): 54.

Translation of the poem "Sniat'sia meni eshelony i dali."

**T519. Sosiura, Volodymyr.** "Love Ukraine (Love Ukraine, love it like the sun)" / Volodymyr Sosyura. *Vira = Faith* 10.4 (36) (October-December 1984): 16.

Translation of the poem "Liubit' Ukrainu (Liubit' Ukrainu, iak sontse liubit')." Translator not indicated.

**T520. Sosiura, Volodymyr.** "Love your Ukraine (As you love the bright sun, Ukraine you must love)" / Volodymyr Sosyura. Tr. by John Weir. *Ukrainian Canadian* 40.719 (213) (March 1988): 27. Port.

Translation of the poem "Liubit' Ukrainu (Liubit' Ukrainu, iak sontse liubit')." Translation was done originally for the *Anthology of Soviet Ukrainian Poetry* [cf. B002]. With an unsigned 1/2 page biographical article about Sosiura and his b/w portrait.

**T521. Sosiura, Volodymyr.** "No one loved so before (No one loved so before. In a thousand years once)" / Tr. by Dorian Rottenberg. — "To Maria (If all the loves on earth were blended into one)" / Tr. by John Weir. — "Hear the nightingale (Hear the nightingale—it's my land of nightingales)" / Tr. by Gladys Evans. — "Cornflowers (All over the field, you see blue cornflowers growing)" / Tr. by Gladys Evans. *Ukrainian Canadian* 37.687 (181) (April 1985): 43–45. Port.

Poems reprinted from the *Anthology of Soviet Ukrainian Poetry* [cf. B002]. With a bio-bibliographical note and portrait of the author on p. 43. Translations of: Tak nikhto ne kokhav. Cherez tysiachi lit. — Marii (Iakby pomnozhyty liubov usikh liudei). — Solov'ini dali, dali solov'ini. — Vasylyky (Vasylyky u poli, vasylyky u poli).

**T522. Sosiura, Volodymyr.** "Young Komsomol (Ballad) (The battle was over.... Silk yellow-blue wisps). — To a youth (Grey Dnieper's beating waves are heard)" / Vladimir Sosyura. Tr. by Walter May. *Land of the Soviets in Verse and Prose*. Comp. by Vladimir Tsybin. Ed. by Galina Dzyubenko. Moscow: Progress. 1 (1982): 109–110.

Translations of two poems: "Komsomolets' (Bii odlunav... Zhovto-syni znamena)" and "Iunakovi (Shumyt' Dnipro, chorniut' kruchi)."

**T523. "Sparrow-fine-fellow and the blade of grass: A Ukrainian folk tale."** Tr. and adapted by Pat Prokop. *Ukrainian Canadian* 40.719 (213) (March 1988): 32–33.



- T524. Staryts'kyi, Mykhailo.** "Bulanko" / by Mikhailo Starytsky. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33.643 (137) (April 1981): 38–43. illus.  
Short story. Translation of "Bulanko." Bio-bibliographical note and portrait of the author on p. 41.
- T525. Stech, Ihor.** "734." Tr. by Andrij Vynnytskyj. *Terminus* 4 (1989): 54–55.  
Translation of a short story. Ukrainian original with the same title published in *Terminus* 2 (Winter 1987): 4–5.
- T526. Stefanovych, Oleksa.** "He is the storm-filled sail." *Canadian Slavonic Papers* 28.2 (June 1986): 163.  
Literal line translation of the poem "Tse buremno vypnute vitrylo" in George G. Grabowicz's article "The voices of Ukrainian émigré poetry" [cf. A428].
- T527. Stefanovych, Oleksa.** "Let your cupbearers and your fruit-growers." / Tr. by Bohdan Rubchak. "Black Div, the god of Terror, now is heard" / Tr. by Watson Kirkconnell. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 93–95.  
Translations of two poems: "Khay nesut' iz komor na stoly" and "Nad svitom klyche chornyi Dyv" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry." [cf. A1260].
- T528. Stefanyk, Vasyli.** "Autumn" / Vasil Stefanik. Tr. by Vyacheslav Ponomarenko. *Ukraine* 5 (57) (May 1981): 12. port.  
Translation of the short story "Osin." With a note about the veneration of Stefanyk in Canada and his b/w portrait.
- T529. Stefanyk, Vasyli.** "Holy Night: a story from the Ukrainian past." / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 33.639 (133) (December 1980): 41–43. illus.  
Translation of the story "Iz kvitiv nashoi zemli (Sviatyi Vechir)."
- T530. Stefanyk, Vasyli.** "Maria." *Zhinochyi svit = Woman's World* 36.5 (413) (May 1985): 20–23.  
Short story. Translation of "Mariia." Translator not indicated. Editorial note: "from *The Stone Cross*."
- T531. Stel'makh, Mykhailo.** "Birch sap" / Mikhail Stelmakh. Tr. by Glenys Ann Rampley. *Soviet Literature* 11 (440) (1984): 99–105. Port.  
Short story. Translation of "Berezovyi sik." With bio-bibliographical note and b/w portrait of the author on p. 99.
- T532. Stel'makh, Mykhailo.** "Shchedryi Vechir" / by Mykhailo Stelmakh. Tr. by Pat Prokop. *Ukrainian Canadian* 38.694 (188) (December 1985): 32–36. illus.  
Apparently an excerpt from the novel *Shchedryi vechir*. With an editorial note on p. 32 describing this piece as a "semi-autobiographical story." Published in the "Junior UC" section.
- T533. Stel'makh, Mykhailo.** "\*\*\*\* (There's birdsong in the deep blue skies). — \*\*\* (Summer and sudden storms have vanished). — \*\*\* (In swaying scales October's rocking). — \*\*\* (Trees showered on my cradle)" / Mikhail Stelmakh. Tr. by Peter Tempest. *Soviet Literature* 3 (432) (1984): 191–192.  
Poems.
- T534. Strutyns'kyi, Vasyli.** "Why the snow crunches" / a fairy tale by Vasil Strutinsky. Tr. by Anatole Bilenko. Ill. by Lyudmila Postnykh. *Ukraine* 12 (124) (December 1986): inside back cover. col. illus.  
Translation of "Chomu rypyt' snizhok."
- T535. Stus, Vasyli.** "The garden grew drowsy from song)." *Ukrainian Issues* 1.4 (1984–85): 10.  
A fragment of the poem "Posoloviv od spivu sad," quoted in Marko Pavlyshyn's article "Aspects of recent Ukrainian literature in the USSR." [cf. A1151]. Translator not indicated.
- T536. Stus, Vasyli.** "The hand of God moved" *Religious Rights* 1.1 (Spring-Summer 1985): 6.  
Translation of the poem "Zvelasia dlan' Hospodnia." Translator not indicated.

**T537. Stus, Vasyl'.** "Here's how I live: like an ape among apes" / Tr. by Marco Carynnyk. — "God has lifted his hand. — How cruel you are, discovery. — How good it is that I've no fear of dying" / Tr. by Marco Carynnyk. — "How well it is that I am not afraid of death" / Tr. by C. H. Andrusyshen. *Soviet Ukrainian Affairs* 1.4 (Winter 1987): 13–15.

Poems and fragments of poems: Otak zhyvu, iak mavpa sered mavp. — Zvelasia dlan' Hospodnia. — Iak dobre te, shcho smerty ne boius' ia, quoted in "An appeal to Mr. Francis King..." [cf. A025]. Some translations are unattributed. For the poem "Iak dobre te, shcho smerty ne boius' ia," two different translations are given.

**T538. Stus, Vasyl'.** "Hide within the copper mountain" / Tr. by Marco Carynnyk. *Nashe zhyttia = Our Life* 42.10 (October 1985): 27.

Translation of the poem "Prykryisia midnoi horoiu."

**T539. Stus, Vasyl'.** "In memory of Alla Horska (Burn bright, my soul, burn bright, and do not weep!). — \*\*\* (Oh memory of mine, return to me!)." *ABN Correspondence* 39.1 (January-February 1988): 12.

Translation of the poems "Pamiati Ally Hors'koi" and "Verny do mene, pam'iate moia." Translator not indicated.

**T540. Stus, Vasyl'.** "The life and death of a poet: prison diaries and poems by Vasyl Stus." / Tr. by George Luckyj and Marco Carynnyk. *Idler* (Toronto) 2.7 (May 1986): 15–22 (diaries), 23–26 (poems).

**Contents:** Bio-bibliographical note. — Diaries. — Elegies by Vasyl Stus: I. In memory of Alla Horska (Flame fire, soul, flame fire instead of wails). — II. The sun seemed never to have shone here. — III. What love! A whole eternity has passed. — IV. Sleepless night (I glean thoughts like grains). — V. Summon the lion within you and fathom. — VI. Hide within the copper mountain. — VII. To my son (Now you are beyond memory, in the darkness). — VIII. Weep, sky, weep and weep! Wash the unabated sea.

Diaries are illustrated with drawings of Paul Barker. "Carynnyk has also supplied the notes, and translated the selection of poems...." Translation of the following poems: I. Pam'iaty Ally Hors'koi (Iarii, dushe! Iarii, a ne rydai). II. Tut niby zrodu sontsia ne bulo. — III. Iaka liubov! Mynula tsila vichnist'. — IV. Bezsonnoi nochi (Dumy vyzbyruui, mov zernia). — V. Iz sebe vyklych leva i zbahny. — VI. Prykryisia midnoi horoiu. — VII. Synovi (Ty des' uzhe za pamiattiu, v pit'mi). — VIII. Plach, nebo, plach i plach! Promyi nevtrymne more.

**T541. Stus, Vasyl'.** "The poetry of Vasyl Stus." / Tr. by Irena Eva Mostovych. *S noloskyp* 7.30 (Summer 1986): 11–12.

**Contents:** Death, we are already your lovers. — Come back to me, my memory. — A hundred mirrors aimed at me. — A weightless head. — When I am alone—the only one. — Bug-eyed art experts. — This pain—like the alcohol of agony. — The years fly. Like pigeons they fly. — Dear God, immaculate rage I beg of you. — Blessed is he who knows how to spend.

Translation of the poems: My vzhe tvoi kokhantsi, smerte. — Verny do mene, pam'iate moia!— Sto dzerkal spriamovano na mene. — Holova nevahoma. — Koly ia odyn-odnisin'kyi. — Balukhati mystetstvoznatsi. — Tsei bil'—iak al'kohol' ahonii. — Letiat' lita. Iak holuby—letiat'. — Hospody, hnivu prechystoho blahaiu. — Blazhen, khto vytrachat' umiie. With bio-bibliographical note and portrait of the author on p. 11.

**T542. Stus, Vasyl'.** "The road that steals beyond the mountain pass. — On the first floor there are two people. — May thy extended right hand and thy crimson toga. — Who could have waited to the end when so. — For everything is vacant, bare and black. — Silver of moon over the volcanic craters of Kolyma. — You're shade, you're shadow, dusk and long drone. — That building, which was awakened by distress. — That memory: of nightfall, wind and grief." — / Tr. by Marco Carynnyk. *Focus on Ukraine: Digest of the Soviet Press* 1.11/12 (December 1985): 2–23.

Poems quoted in George Y. Shevelov's article: "Potion and poison: *Palimpsests*—Vasyl' Stus' last collection of poems." [cf. A1364]. Translations of the poems: Ta doroha, ta okradna, shcho za pereval. — Vertep (Na pershomu poversi dvoie liudei). — Khai probude v vikakh — desnytsia tvoia prosterta. — I de ioho bulo dochekatysia, koly. — Bo pusto i holo i chorno navkruh. — Skolok misiatsia vysne ponad sopkamy. — Ty tin', ty prytin', smerk i dovhyi hud. — Budynok toi, kotroho zhal' budyv. — Toi spohad: vechir, viter i pechal'.

**T543. Stus, Vasyl'.** "Self-portrait with a candle (Raise high a candle overhead). — That building, which was awakened by distress. — That memory: of nightfall, wind and grief. — You're shade, you're shadow, dusk and long reproof." / Tr. by Marco Carynnyk. *Terminus* 4 (Fall 1989): 10–11. Port.

Translations of four poems: Avtoportret zi svichkoiu (Trymai nad holovoio svichku). — Budynok toi, kotroho zhal'

budyv. — Toi spohad: vechir, viter i pechal'. — Ty tin', ty prytin', smerk i dovhyi hud. With an editorial note and Stus's b/w portrait.

- T544. Stus, Vasyl'.** "Sleepless night (I am gleaning thoughts like grains)" / Tr. by Vera Rich. *Vira = Faith* 11. 4 (40) (October-December 1985): 16.

Translation of the poem "Bezsonnoi nochi (Dumy vyzbyruu, mov zernia)."

- T545. Stus, Vasyl'.** "Summon the lion within you and fathom. — Hide within the cooper [*sic*] mountain. — That memory: of nightfall, wind and grief." / Tr. by Marco Carynnyk. *Nashe zhyttia = Our Life* 44.3 (March 1987): 20.

Three poems, "Iz sebe vyklych leva i zbahny. — Prykryisia midnoiu horoiu. — Toi spohad: vechir, viter i pechal'," reprinted from *Focus on Ukraine: Digest of the Soviet Press* (December 1985). [cf. T546]. With a note about the author.

- T546. Stus, Vasyl'.** "That memory: of nightfall, wind and grief. — This pain, like an alcohol of agony. — Hide within the copper mountain. — Summon the lion within you and fathom. — Self-portrait with a candle (Raise high a candle overhead)" / Tr. by Marco Carynnyk. *Focus on Ukraine: Digest of the Soviet Press* 1.11/12 (December 1985): Cover, 24–25.

Translations of the poems: Toi spohad: vechir, viter i pechal'. — Tsei bil' — iak al'kohol' ahonii. — Prykryisia midnoiu horoiu. — Iz sebe vyklych leva i zbahny. — Avtoportret zi svichkoiu (Trymai nad holovoioiu svichku).

- T547. Stus, Vasyl'.** "Vasyl Stus poem (How well it is that I am not afraid of death)" / Tr. by C. H. Andrusyshen. *ABN Correspondence* 33.1 (January/February 1982): 8.

Translation of the poem "Iak dobre te, shcho smerty ne boius' ia."

- T548. Stus, Vasyl'.** "What love! A whole eternity has passed. — The twilight gloaming fell. — Here, it appeared, the sun had never shone." / Tr. by Volodymyr Hruszkewycz. *Smoloskyp* 3.11 (Spring 1981): 9.

Translations of the poems: Iaka liubov! Mynula tsila vichnist'. — Prysmervovi sutinky opaly. — Tut niby zrodu sontsia ne bulo.

- T549. Stus, Vasyl'.** "What love! A whole eternity has passed. — The twilight gloaming fell. — Here, it appeared, the sun had never shone." Tr. by Volodymyr Hruszkewycz [*sic*, i.e., Hruszkewycz]. *Pen International* 35.1 (1985): 58–59.

Three poems under the heading: Poets behind bars: Ukraine/Vasyl Stus. With a brief biographical paragraph about the author. Owing to a typographical error, there is no clear demarcation between the three poems.

Translations of: Iaka liubov! Mynula tsila vichnist'. — Prysmervovi sutinky opaly. — Tut niby zrodu sontsia ne bulo.

- T550. Stus, Vasyl'.** "You're shade, you're shadow, dusk and long reproof. — That building, which was wakened by distress." Tr. Marco Carynnyk. *Studia Ucrainica* 4 (1988): 27–28.

Translations of the poems "Ty tin', ty prytin', smerk i dovhyi hud" and "Budynok toi, kotroho zhal' budyv" in Marco Carynnyk's article "Poetry and politics" [cf. A088, A157].

- T551. Sukhomlyns'kyi, Vasyl'.** "Fairy tales" / by Vasil Sukhomlinsky. Tr. by Anatole Bilenko. Illus. by Halina Sokirinska. *Ukraine* 1 (113) (January 1986): 25. col. illus.

**Contents:** How a boy wanted to fondle a snowflake. — The bunny and the moon. — Gentle wind and cold wind. — The ringing snowflakes. — The lazy cushion.

With a brief biographical note and b/w portrait of the author.

- T552. Sukhomlyns'kyi, Vasyl'.** "Fairytale: Big and little. — Two butterflies. — The flute and the wind. — The stone. — The oak tree by the window" / by Vasil Sukhomlinsky. Tr. by Anatole Bilenko. *Ukraine* 2 (66) (February 1982): 28–29. col. illus.

Translations of "Fleita i viter" and other miniature fairy tales.

- T553. Sukhomlyns'kyi, Vasyl'.** "Modern fables" / by Vasyl Sukhomlinsky. Tr. by Anatole Bilenko. *Ukrainian Canadian* 34.657 (151) (July-August 1982): 36. illus.



**Contents:** Two butterflies. — The flute and the wind. — The oak tree by the window.  
Translations of "Fleita i viter" and two other miniature fairy tales.

- T554. Sukhorukov, Leonid.** "Instant wisdom" / Tr. by Oles Kovalenko. *Ukraine* 2 (150) (February 1989): [44].  
Twenty-seven aphorisms.
- T555. Sumyshyn, Mykola.** "That unpredictable first love." Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.722 (216) (June 1988): 35-38.  
A story.
- T556. "The Sun, the Frost and the Wind; a Ukrainian folk tale."** Tr. by Pat Prokop. *Ukrainian Canadian* 42.738 (232) (December 1989): 31. illus.  
Published in the "Junior UC" section.
- T557. Sverstiuk, Ievhen.** "Moments of joy—days of reckoning." / Tr. by Marta Skorupsky. *Soviet Ukrainian Affairs* 2.2 (Summer 1988): 12-13.  
Interlinear translation of the poem "Khvyli radosti — dni rozplaty," quoted in Sverstiuk's article "Millennium of Christianity in Rus': Celebrating the Millennium (unofficially) in Kiev." With a parallel Ukrainian text.
- T558. Svitlychnyi, Ivan.** "Kurbas (Maestro! I beseech you, Maestro)" / by Ivan Svitlychny. Tr. by Irena Eva Mostovych. *Smoloskyp* 8.33 (Spring 1987): 19-20, port.  
Fragments from a longer poem, "Kurbas": Viter z Ukrainy (O sontse take mertvotne: samo sebe ne zihriie). — Lakrymoza (Maestro! Moliu, Maestro). — Het'man Mel'pomeny (Ne chuie mene, Maestro! Slova moi zapiznili).  
With a b/w portrait of Les' Kurbas.
- T559. Svitlychnyi, Ivan.** "The resurrection of Boyan (I know you, o Boyan. As if in an X-ray)" / Ivan Svitlychny. Tr. by Volodymyr Hruszkewycz. *Smoloskyp* 2.8 (Summer 1980): 5. Port.  
Translation of the poem "Voskresinnia Boiana (Ia znaiu, Boiane, vas, mov u rentheni neshchadnoi sovisti)." With a brief note and a b/w portrait of the author.
- T560. Svitlychnyi, Ivan.** "A sonnet of lament (Know how to pity your judge). — Transgression (I'm guilty, brothers. We're all guilty)" / Ivan Svitlychny. *Smoloskyp* 5.18 (Winter 1983): 8.  
Poems. Unattributed translations of "Zhalisnyi sonet (Umii suddii svoho zhaloty)" and "Provyna (Ia vynen, brattia. Vsi my vynni)," quoted in Nadiia Svitlychna's article "Reflections of a former prisoner of the USSR."
- T561. Svitlychnyi, Ivan.** "To me, you were everything you could have been." *Nashe zhyttia = Our Life* 43.2 (February 1986): 24.  
Unattributed translation of the poem "L. Svitlychnii (Ty vsim, chym lysh mohla, bula meni)," quoted in an article by Raisa Moroz, "Dissident women: the wives of political prisoners."
- T562. Svitlychnyi, Ivan.** "To Yu. Gagarin (Now that you have stood above the flux of the everyday)." *Ukrainian Issues* 1.4 (1984-85): 2-3.  
Translation of the poem "Iu. Haharinu (Koly ty stav nad plynom budniv)," quoted in an unattributed translation in Marko Pavlyshyn's article "Aspects of recent Ukrainian literature in the USSR." [cf. A1151].
- T563. Symonenko, Vasyl'. "Millstones (Those everstraining hands)" / Vasil Simonenko. Ukraine** 1 (125) (January 1987): 39.  
Translation of the poem "Zhorna (Natuha na rukakh)." Translator not named, but it is, apparently, Gladys Evans, whose portrait appears with an article about her by I. Nevzorova on p. 38 of the same issue. [cf. A1082].
- T564. Symonenko, Vasyl'. "Monarchs (Dictators, kings, emperors)." / Tr. by Martha Bohachevsky-Chomiak. Nashe zhyttia = Our Life** 42. 1 (January 1985): 27.  
Translation of the poem "Monarkhy (Dyktatory, koroli, imperatory)."

- T565. Symonenko, Vasyl'.** "Native land (Native land of mine! My mind is brighter)" / Vasil Symonenko. Tr. by Michelle MacGrath. *Ukraine* 12 (148) (December 1988): 30.  
Translation of the poem "Zemle ridna! Mozok mii svitliie."
- T566. Symonenko, Vasyl'.** "Poetry and prose by Vasyl Symonenko." / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 35.667 (161) (June 1983): 36–40. illus., port.  
**Contents:** A mother's entreaty (Out of dreamy mists arise wings of rosy swans). — Opanas Krovka's wedding. — On the towels the roosters crowed...  
With a b/w portrait of Symonenko and a bio-bibliographical note on p. 36. Translation of the poem "Lebedi materynstva (Mriiut' krylamy z tumanu lebedi rozhevi)" and the stories "Vesillia Opanasa Krokvy" and "Kukurikaly pivni na rushnykakh."
- T567. Symonenko, Vasyl'.** "The thief (Why is he a thief? For what reason?)" *Ukrainian Issues* 1.4 (1984–85): 6.  
Fragments of the poem "Zlodii (Diad'ka zatrymaly chy vpiimaly)" in an unattributed translation quoted in Marko Pavlyshyn's article "Aspects of recent Ukrainian literature in the USSR" [cf. A1151].
- T568. Symonenko, Vasyl'.** "To my son (You'll grow up, my son, and begin life's journey)" / V. Symonenko. Tr. Mary Skrypnyk. *Ukrainian Canadian* 33.641 (135) (February 1981): 24–25.  
With music and Ukrainian text. Fragment from the poem "Lebedi materynstva." The beginning lines: "Vyrostesh ty, synu, vyrushysh v dorohu."
- T569. Symonenko, Vasyl'.** "Ukrainian lion (My thoughts are rolling and turning in new words)" / Tr. by Maria Rudko-Uchacz in her "Journey into the past." *Zhinochyi svit = Woman's World* 31.9 (357) (September 1980): 17.  
Translation of the poem "Bubniaviut' dumky, prorostaiut' slovamy." The poem is sometimes published under the title "Ukrains'kyi lev."
- T570. Symonenko, Vasyl'.** "The Ukrainian lion (My thoughts now are swelling, to words they are growing)." / Tr. by Vera Rich. *Vira = Faith* 10. 2 (34) (April-June 1984): 19.  
Translation of the poem "Bubniaviut' dumky, prorostaiut' slovamy."
- T571. Symonenko, Vasyl'.** "Where are you now (Where are you now, oh torturers of nations?)" / Vasil Symonenko. Tr. by Andriy Chirovsky. *Forum* 61 (Spring 1985): 24.  
A poem. Translation of "De zaraz vy, katy moho narodu?"
- T572. Symonenko, Vasyl'.** "Where are you now (Where are you now, oh torturers of nations)" / by Vasil Symonenko. Tr. by Andriy Chirovsky. *Zhinochyi svit = Woman's World* 36.6 (414) (June 1985): 22.  
Translation of the poem "De zaraz vy, katy moho narodu?"
- T573. Symonenko, Vasyl'.** "Where are you now... (Where are you now, oh torturers of nations?)" / Tr. by Andriy Chirovsky. *Al'manakh Ukrains'koho Narodnoho Soiuzu na rik 1980*. Jersey City: Svoboda Press, 1980. 116.  
Translation of the poem "De zaraz vy, katy moho narodu?"
- T574. Syzonenko, Oleksandr.** "Musii the beemaster: a novella" / by Oleksander Syzonenko. Tr. by Marco Carynnyk. *Soviet Ukrainian Affairs* 2.2 (Summer 1988): 19–21.  
Translation of the short story "Musii Pasichka," originally published in the journal *Kyiv* (no. 3, 1987). The translation appears with an added heading: "The famine of 1933."
- T575. Syzonenko, Oleksandr.** "The scream" / a short story by Olexandr Sizonenko. Tr. by Oles Kovalenko. Ill. by Olexandr Bychko. *Ukraine* 9 (145) (September 1988): 31–33. illus.  
Translation of a short story, accompanied by the author's article "Democratization and openness in literature today" [cf. A1515].
- T576. Syzonenko, Oleksandr.** "Seelow hills" / by Olexandr Sizonenko. Tr. by Anatole Bilenko. Ill. by Olexiy Mezintsev. *Ukraine* 5 (45) (May 1980): 18–19, 22.  
Translation of the short story "Zeelovs'ki vysoty." Brief bio-bibliographical note about the author on p. 22.

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- T577. "Tales of Oleksa Dovbush."** Tr. by Pat Prokop. *Ukrainian Canadian* 37.685 (179) (February 1985): 32-37. Published in the "Junior UC" section.
- T578. Tarnavs'kyi, Ostap.** "Exit to doom" / Ostap Tarnawsky. Translated from the Ukrainian. *PEN International* 32.2 (1982): 35-42.  
Translation of the short story "Vykhid u pryznachennia." The translator, Mrs. R. H. Williams, is not credited. With a brief note about the author and an editorial note about the *PEN/UNESCO Anthology for Short Stories in European Languages of Lesser Currency*. According to the editor, "Exit to Doom" was one of three stories "omitted from consideration" for that anthology "because of an administrative error," and is published in this issue of *PEN International* by decision of the Assembly of PEN Delegates held in London in March 1982.
- T579. Tarnawsky, Yuriy.** "Every wound has a name. — Questionnaire XVIII." Tr. by Yuriy Tarnawsky. — *Pequod* 16/17 (1984): 193-196.  
One poem and one poem in prose. Translations of "Rana maie im'ia (Rana maie im'ia, pravo)" and "Anketa XVIII (Nazva i kosti)."
- T580. Tarnawsky, Yuriy.** "He died in a barbershop." Tr. by the author. *International Portland Review* (1980): 412-413.  
Translation of the poem "Vin pomer u holiarni (la bachyv)."
- T581. Tarnawsky, Yuriy.** "I am not a poet" / Tr. by Bohdan Rubchak. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 116.  
Translation of the poem "Ia (Ia ne poet)," in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry" [cf. A1260].
- T582. Tarnawsky, Yuriy.** "Slipping back (January). — January (Two weeks). — Death gallop (Slow)." *Studia Ucrainica* 4 (1988): 19-21.  
The author's own English versions of his poems "Porazka (Sichen')." — Sichen' (Zalyshylosia)," and "Chval smerty (Povil'nyi)" in his article "Bilingualism in literature: some personal remarks on bilingual writing." [cf. A088, A1540].
- T583. Tarnovs'kyi, Mykola.** "To my mother (Dearest mother, kind and loving)" / Mykola Tarnowsky. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.710 (204) (May 1987): 35. illus.  
A poem.
- T584. Tarnovs'kyi, Mykola.** "To our brothers overseas (As spilled our people's woes across the planet). — Under my country's skies (Land of my birth, Ukraine, my motherland)" / Mikola Tarnowsky. Tr. by John Weir. *Ukrainian Canadian* 36.669 (163) (September 1983): 38-39. illus.  
Reprint of two poems from the *Anthology of Soviet Ukrainian Poetry* [cf. B002]. With a one-paragraph note about the author and his b/w portrait. Translations of "Bratam za okean" and "Pid nebom bat'kivshchyny."
- T585. Terelia, Iosyp.** "Makukh (The masses, roaring and raging with ecstasy [*sic*]). — Auto-da-fé—my mind is dormant. — The third of November (The days are dragging by...). — \*\*\* (They stood in a circle). — \*\*\* (The beating stopped. They lit up a cigarette)" / Iosyp Terelya. *Ukrainian Review* (London), 35.1 (Spring 1987): 72-75.  
Poems. With a note about the author.
- T586. Terelia, Iosyf.** "My melodies (I carry the cross of illusions, and I mark my time)." *Religious Rights* 1.2 (Winter-Spring 1985/1986): 7.  
A two-stanza poem dated 1975. No translator indicated.



- T587. Teslenko, Arkhyp.** "How can it be?" / by Arkhip Teslenko. Tr. by Lari Prokop and Oleksiy Solohubenko. *Ukrainian Canadian* 34.654 (148) (April 1982): 38–39, 41–42, illus.  
Translation of the short story "Iak zhe tak?"
- T588. Tiutiunnyk, Hryhir.** "A dangerous friend" / from "Tales of the steppe" by Hryhir Tyutyunnyk. Tr. by Pat Prokop. *Ukrainian Canadian* 35.667 (161) (June 1983): 30–33, illus.  
Translation of the story "Nebezpechnyi pryiatel'."
- T589. Tiutiunnyk, Hryhir.** "Ivan Sribny" / by Hryhir Tyutyunnyk. Tr. by Vadim Kastelli. *Ukraine* 12 (100) (December 1984): 21–24, illus., part col.  
Translation of the short story "Ivan Sribnyi." With a brief biographical note on the author and his portrait in b/w on p. 21.
- T590. Tiutiunnyk, Hryhir.** "Stories: Three cuckoos with greetings. — The horizon." / Grigor Tyutyunnyk. Tr. from the Ukrainian by Anatole Bilenko. *Soviet Literature* 9 (450) (1985): 57–68.  
Translations of "Try zozuli z poklonom" and "Krainebo."
- T591. Tiutiunnyk, Hryhir.** "Three cuckoos with greetings" / by Hryhir Tyutyunnyk. Tr. by Anatoly [sic] Bilenko. *Ukrainian Canadian* 40.718 (212) (February 1988): 35–37, illus.  
Translation of the story "Try zozuli z poklonom."
- T592. Tiutiunnyk, Hryhir.** "The white ghost" / by Hryhir Tyutyunnyk. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.709 (203) (April 1987): 35–37, illus.  
Translation of the short story "Bila mara."
- T593. Tiutiunnyk, Hryhorii.** "The road to happiness" / by Hryhorii Tyutyunnyk. Tr. by Anatole Bilenko. *Ukraine* 4 (44) (April 1980): 18–19.  
Translation of the short story "Doroha v shchastia." Bio-bibliographical note and b/w portrait of the author on p. 19.
- T594. Tkach, Mykhailo.** "Taras' dream (O blessed dreamlet, thought-child so long lying)." Tr. by Gladys Evans. *Ukrainian Canadian* 40.721 (215) (May 1988): 20, illus.  
A poem translated originally for the *Anthology of Soviet Ukrainian Poetry* [cf. B002]. Translation of "Tarasova mriia (Blazhennia mriie, dumon'ko-dytyno)." With an unsigned bio-bibliographical note about the author and a group photo of Iurii Illienko, D. Pavlychko and M. Tkach.
- T595. Tkachenko, Valentyna.** "Snowfall (Heavy the snowfall last night that came falling)" / Valentina Tkachenko. Tr. by Gladys Evans. *Ukrainian Canadian* 39.707 (201) (February 1987): 45, Port.  
Translation of the poem "Padaie snih." With a bio-bibliographical note and portrait of author. Reprinted from the *Anthology of Soviet Ukrainian Poetry* [cf. B002].
- T596. Tkachuk, Ivan.** "In the dark shadows of the forest" / Tr. by Pat Prokop. *Ukrainian Canadian* 38.699 (193) (May 1986): 35–37, illus.  
Stories. Contents: The blue flower. — The gentlemen without boots. — The lake with windows. — The forest spirits of the black ford. With the author's portrait and a note about the author, known as "Grandfather Buslya." Illustrated by Peter Mos.
- T597. Trublaini, Mykola.** "The little girl Natalochka and the silvery fish" / a fairytale by Mikola Trublaini. Tr. by Anatole Bilenko. Ill. by Yevhen Kuznetsov. *Ukraine* 11 (63) (November 1981): [28], col. illus.  
Translation of "Pro divchynku Natalochku i sribliastu rybku."
- T598. Trublaini, Mykola.** "The story of the little Silver Fish and Natalochka" / by Mykola Trublayini. Tr. by Pat Prokop. *Ukrainian Canadian* 40.715 (209) (November 1987): 38–39, illus.  
Translation of "Pro divchynku Natalochku i sribliastu rybku."

- T599. Tsilyi, Vasyl'.** "What a sunny day" / by Vasyl Tsilyi. Tr. by Pat Prokop. *Ukrainian Canadian* 39.703 (197) (October 1986): 34-35. illus.
- T600. Tsiupa, Ivan.** "The winds of time" / a short story by Ivan Tsyupa. Tr. by Oles Kovalenko. Drawing by Petro Kostyuchenko. *Ukraine* 10 (98) (October 1984): 26-27. col. illus.  
Translation of "Chotyry vitry." With a brief biographical note on the author on p. 27.
- T601. Tychyna, Pavlo.** "The feeling of one family (I'll stand my ground. They need not lure me)" / Pavlo Tychyna. Tr. by Alex Miller. *Land of the Soviets in Verse and Prose*. Comp. by Vladimir Tsybin. Ed. by Galina Dzyubenko. Moscow: Progress. 1 (1982): 155-156.  
Translation of the poem "Chuttia iedynoi rodyny." The first two stanzas of the poem are quoted also on p. 15 in Alexander Mikhailov's introduction to this book entitled "True to their country."
- T602. Tychyna, Pavlo.** "From 'In the cosmic orchestra (Blessed are)'" / Pavlo Tychyna. *Ukraine* 9 (121) (September 1986): 17.  
Translation of the poem "Blahoslovenni (V kosmichnomu orkestri, 1)." Translator not named, but it is Dorian Rottenberg. Reprinted from *Poetry of Soviet Ukraine's New World* [cf. B094].
- T603. Tychyna, Pavlo.** "From *Solar Clarinets* (1928) (Along the azure blue steppe)." Tr. from the Ukrainian by Michael Naydan. *Mr. Cogito* 5.3 (Winter 1981-1982): p. ?  
Translation of the poem "Po blakytnomu stepu."
- T604. Tychyna, Pavlo.** "A glance—silence everywhere." *Smoloskyp* 8.38-39 (Summer-Fall 1988): 15-16.  
Five stanzas from the poem "Skorbna maty" in an unattributed translation in Ievhen Sverstiuk's article "God's church—our mother." Forty lines of another poem are quoted in the article with no indication of authorship or translator [First lines: "Waves of joy—days of atonement. But the boat is speeding towards the reef"].
- T605. Tychyna, Pavlo.** "Kiev (You are our honor, beauty and our pride)" / Pavlo Tychyna. Tr. by Peter Tempest. *Soviet Literature* 5 (410) (1982): 109-110.  
Translation of the poem "Kyiv (Ty nasha chest', i hordist', i krasa)."
- T606. Tychyna, Pavlo.** "On the immortality of the Kobzar (Taras, our own, our prophet dear)" / Pavlo Tychyna. Tr. by Gladys Evans. *Ukraine* 3 (91) (March 1984): 25.  
Translation of the poem "Duma pro bezsmertnoho Kobzaria (Proroche nash! Tarase! Ridnyi!)."
- T607. Tychyna, Pavlo.** "Rime (Youth is gone, a lovely season!)" / Pavlo Tychyna. *Ukraine* 1 (53) (January 1981): 19. port.  
An unattributed translation of a poem. With the author's b/w portrait and an article about Tychyna by Iurii Zbanats'kyi [cf. A1681].
- T608. Tychyna, Pavlo.** "Sorrowful Mother (She glanced—and silence reigned around)" / Tr. by C. H. Andrusyshen and Watson Kirkconnell. *Soviet Ukrainian Affairs* 2.2 (Summer 1988): 11-12.  
Five stanzas from the poem "Skorbna maty (Prokhodyla po poliu)," quoted in an article by Ievhen Sverstiuk "Millennium of Christianity in Rus': celebrating the Millennium (unofficially) in Kiev." The stanzas are reprinted from *The Ukrainian Poets, 1189-1962* [cf. ULE: Books and Pamphlets, 1890-1965, B2].
- T609. Tychyna, Pavlo.** "Thong! A bell / Tr. Paul Pines. — Hey, the bell sounds / Tr. Mark Rudman. — Hey, the bell far off / Tr. David Ignatow." *Studia Ucrainica* 4 (1988): 12-13.  
Three versions of the four lines from Tychyna's poem "Hai shumliat" beginning "Hei, dzvin hude, izdaleku" in Bohdan Boychuk's article "Perekladats'ki konfrontatsii i kompromisy."

## U

- T610. "Ukrainian Baroque poetry and drama in translation"** / Tr. Mary Ann Szporluk and I. R. Titunik. *Journal of Ukrainian Studies* 13.1 (Summer 1988): 3–42.

**Contents:** Kyrylo Trankvilion-Stavrovec'kyj (?-1646): A song suitable for the feasts of lords (O sudden Death) / Tr. by I. R. Titunik. — Stefan Javors'kyj (1658–1722): from *Emblemmata et symbola* (Emblem I, II, III, IV, V, VI). — Hail, Chamber of the Nuptial without Seed (two versions) / Tr. by I. R. Titunik. — Feofan Prokopovyč (1681–1736): An epitaph for the recently deceased Deacon Adam (Thou laughed, O Adam, over wordly vanity) / Tr. by I. R. Titunik. — Dmytro Rostovs'kyj (Daniil Tuptalo) (1651–1709): Rachel's lament (Shall I force my tongue to speak, or utter no reply) / Tr. by Mary Ann Szporluk. — Lavrentyj Horka (1671–1737): Joseph the Patriarch (Act 1, Scene 1, 2, 3, 4; Act 2, Scene 1, 2; Act 5, Scene 3, 4, 5, 6) / Tr. by Mary Ann Szporluk.

Translations of excerpts from Kyrylo Trankvilion-Stavrovec'kyj's *Perlo mnohochennoie*, of Stefan Javors'kyj's *Emblemmata et symbola* and two versions of his poem "Raduisia, chertozhe bezsemmennoho uneveshcheniia," of an unidentified epitaph of Teofan Prokopovych, of Scene 10 of Danylo Tuptalo's *Rozhdstvenskaia drama*, and of selected parts of Lavrentii Horka's tragicomedy *Iosif patriarkha*. With brief explanatory notes in footnotes provided by the translators.

- T611. "Ukrainian folk rhymes for children"** / Tr. from the Ukrainian by Gladys Evans. Ill. by Yuli Kryha. *Ukraine* 9 (61) (September 1981): 24–25. col. illus.

With parallel Ukrainian texts.

- T612. "Ukrainian folk tales: The Flying Ship / retold by Alexander Nechayev; The Poor Man and the Tsar of the Crows / retold by Lidia Kon."** Translations by Irina Zheleznova. Ill. by Lyudmila Loboda and Ivan Ostafiychuk. *Folk Tales From the Soviet Union: the Ukraine, Byelorussia and Moldavia*. Moscow: Raduga Publishers [c1986]. 6–[46]. col. illus. [13 full-page].

This lavishly illustrated book of 141 pages is one of a series on "Folk Tales from the Soviet Union" compiled by R. Babloyan and M. Shumskaya and designed by M. Anikst. It includes, in addition to the two Ukrainian folk tales, one folk tale from Belarus and two from Moldova retold by other writers and illustrated by different artists. Pages 139–140 have notes about the illustrators, with their portraits. There is a map of the Soviet Union on p. 141 with a note on the Ukrainian, Byelorussian and Moldavian republics, emphasizing "their traditional ties with the Russian people." Other volumes in this series cover other republics of the USSR.

- T613. "Ukrainian nursery rhymes."** Tr. by Lilia Titar. Ill. by Maria Primachenko. *Ukrainian Canadian* 34.654 (148) (April 1982): 34–35. illus.

**Contents:** Hoi! Tommy Cat Esquire. — Hey, hey, my dapple greys. — Farmer, farmer do come out. — Mother Duck likes to lead.

- T614. Ukrainka, Lesia.** "Commemorating the birth of Lesya Ukrainka February 25, 1871." *Ukrainian Canadian* 34.652 (146) (February 1982): 26–27.

**Contents:** Epilogue (Who never lived through storm and stress). — To nature (In childhood, Mother Nature, I climbed into your lap). — Sonata (From the cycle 'Seven strings') (O Fantasy, strong is your magic and deep).

From the collection *Hope* (Kiev: Dnipro, 1975). Translations by Gladys Evans of the following poems: Epiloh (Khto ne zhyv posered buri). — Do Natyry (Natyro-matinko! Ia na tvoiemu loni). — FA (Fantazii! Ty—sylo charivna).

- T615. Ukrainka, Lesia.** "Contra spem spero (Hence, dark thoughts! Away, ye autumn mists!). — A former spring (The spring came lovely, prodigal and sweet)" / Lesya Ukrainka. Tr. by Percival Cundy. *Nashe zhyttia = Our Life* 43.2 (February 1986): 21–22.

Translation of two poems: "Contra spem spero (Het'te dumy, vy khmary osinni)" and "Davnia vesna (Bula vesna, vesela, shchedra, myla)." With a portrait of Lesya Ukrainka by V. Chebanyk on p. 22.

- T616. Ukrainka, Lesia.** [Fragments of poetry]. In Jaroslav B. Rudnyckyj's pamphlet *Egypt in Life and Work of Lesya Ukrainka* (Cairo, Ottawa: 1983): 7–8, 10, 11. [cf. B101].

**Contents:** I am the tsar of tsars, I am the son of the sun — The king of kings, I, Anton's mighty son / Tr. by Percival Cundy. — Just like Israel shall perish forever.

Translations, except where indicated otherwise, are by J. B. Rudnyckyj. The translated fragments are from the



poems "Napys v ruini (Ia tsar tsariv, ia—sontsia syn mohutnii)" and "Izrail' v Iehypti (Khto mene vyvede z ts'oho Iehyptu)."

- T617. Ukrainka, Lesia.** "Hope (No freedom have I, my good fortune has flown)" / Lesya Ukrainka. *Ukraine* 1 (125) (January 1987): 39.

Translation of the poem "Nadiia (Ni doli, ni voli u mene nema)." Translator not indicated, but it is, apparently, Gladys Evans, whose portrait appears with an article about her by Irene Nevzorova on p. 38 of this issue [cf. A1082].

- T618. Ukrainka, Lesia.** "Hope (No more can I call liberty my own)" / Lesya Ukrainka. English translation—Percival Cundy. *Nashe zhyttia = Our Life* 43.1 (January 1986): 24.

Translation of the poem "Nadiia (Ni doli, ni voli u mene nema)."

- T619. Ukrainka, Lesia.** "Hope (No more can I call liberty my own)" / Lesya Ukrainka. *Zhinochyi svit = Woman's world* 36.2 (410) (February 1985): 24.

Translation of the poem "Nadiia (Ni doli, ni voli u mene nema)." Translator not indicated.

- T620. Ukrainka, Lesia.** "The lake's asleep (The lake's asleep, as are the woods and reeds)" / by Lesya Ukrainka. Tr. Mary Skrypnyk. *Ukrainian Canadian* 33.641 (135) (February 1981): 38. illus.

A poem.

- T621. Ukrainka, Lesia.** "My path (I stepped out on my path in early spring)" / by Lesya Ukrainka. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 38.696 (190) (February 1986): 23. illus.

Translation of the poem "Mii shliakh (Na shliakh ia vyishla rann'oiu vesnoi)." Illustrated with a photo of the Lesia Ukrainka monument in Kyiv.

- T622. Ukrainka, Lesia.** "On Christmas Eve: four portraits" / Tr. from the Ukrainian of Lesya Ukrainka. *Forum* 60 (Fall 1984): 21.

An abbreviated translation of "Sviaty Vechir: obrazochky: four prose miniatures." No translator indicated.

- T623. Ukrainka, Lesia.** "Portraits of Christmas (in translation from the works of Lesia Ukrainka)." *Zhinochyi svit = Woman's world* 32.1 (361) (January 1981): 21.

Prose fragments. Translation of "Sviaty vechir (Obrazochky)." No translator indicated.

- T624. Ukrainka, Lesia.** "The smoke that hovers in our native land" / Lesya Ukrainka. *Ukraine* 2 (54) (February 1981): 26–27. illus.

Translation of the poem "Dym (Dlia nas u ridnim kraiu navit' dym)." Translator not indicated. With a large color photo of the Lesia Ukrainka monument in Kyiv.

- T625. Ukrainka, Lesia.** "Tears o'er Ukraine (Ukraine! bitter tears over thee do I weep)" / Lesya Ukrainka. *Zhinochyi svit = Woman's World* 36.2 (410) (February 1985): 24.

Translation of the poem "Sl'ozy perly (II. Ukraino! Plachu sliz'my nad toboiu)." Translator not indicated.

- T626. Ukrainka, Lesia.** "The weapon of the word (O word, why art thou not like tempered steel)" / Lesya Ukrainka. Tr. by Percival Cundy. *Nashe zhyttia = Our Life* 38.2 (February 1981): 22.

Translation of the poem "Slovo, chomu ty ne tverdaia krytsia." Reprinted from *The Spirit of Flame* [cf. ULE: Books and Pamphlets, 1890–1965, B85].

- T627. Ukrainka, Lesia.** "When I am weary (When I am weary of life's daily round)" / by Lesya Ukrainka. Tr. by Gladys Evans. *Ukrainian Canadian* 36.674 (168) (February 1984): 35. illus.

Translation of the poem "Koly vtomliusia ia zhyttiam shchodennym," reprinted from *Hope* (Kyiv: Dnipro, 1975) to commemorate the anniversary of Lesia Ukrainka's birth on 25 February. With a b/w photo of the Lesia Ukrainka monument.

- T628. Usova, Halyna.** "If they don't believe; a science fiction story" / by Halina Usova. *Ukrainian Canadian* 36.670

- (164) (October 1983): 28–32.  
Translator not indicated.

## V

- T629. Vanchytska, Irena.** "An escape from life." Tr. by Hanna Mazurenko. *Zhinochyi svit = Woman's World* 35.5 (401) (May 1984): 21–23.  
A story.
- T630. Vasyl'chenko, Stepan.** "Frost (Moroz). A story from the past / by Stepan Vasylchenko. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 39.706 (200) (January 1987): 42–45. illus.  
Translation of "Moroz."
- T631. Vasyl'chenko, Stepan.** "The iron pillars" / by Stepan Vasylchenko. Tr. Wilfred Szczesny. *Ukrainian Canadian* 39.708 (202) (March 1987): 31–33. illus.  
A short story. Possibly a translation of a fragment from "Iuvileini lehendy" or "Shevchenkovi lehendy."
- T632. Vasyl'chenko, Stepan.** "Peasant 'rithmetic. In the very beginning" / short stories by Stepan Vasilchenko. Tr. by Oles Kovalenko. *Ukraine* 1 (149) (January 1989): [35–37].  
Translation of the stories "Muzhyts'ka arykhmetyka" and "Z samoho pochatku."
- T633. Vil'de, Iryna.** "A poem about life. You. Roman was getting married" / by Irena Vilde. Tr. Mary Skrypnyk. *Ukrainian Canadian* 37.685 (179) (February 1985): 39–45. illus.  
Translation of the short stories "Poema zhyttia. — Ty. — Roman zhenyt'sia."
- T634. Vinhranovs'kyi, Mykola.** "The first lullaby (Sleep, my little baby, lulla-bye)" / Mikola Vinhranovsky. *Ukraine* 9 (121) (September 1986): 17.  
Translation of the poem "Persha kolyskova (Spy, moia dytyno zolota)," reprinted from *Poetry of Soviet Ukraine's New World* [cf. B094]. The translator, Dorian Rottenberg, is not credited.
- T635. Vinhranovs'kyi, Mykola.** [Fragments of poetry]. In *Working Order: Essays Presented to G. S. N. Luckyj*. Ed. by E. N. Burstynsky and R. Lindheim. *Journal of Ukrainian Studies* 14.1/2 (Summer/Winter 1989): 135–136.  
Two four-line fragments from the poem "Kateryna," with Ukrainian text and a literal line-by-line translation in Jaroslav Rozumnyj's article "The return of a symbol: Shevchenko's Kateryna in contemporary Soviet Ukrainian literature" [cf. A1258]. [First lines: It's not enough, Kateryna, to be honest [Malo, Kateryno, buty chesnym]. — Do not waste my youth, Ukraine [Ne zhuby moiui molodist', Ukraino].
- T636. Vinhranovs'kyi, Mykola.** "Goodnight" / a story by Mikola Vinhranovsky. Tr. by Anatole Bilenko. Ill. by Yuri Melnichenko. *Ukraine* 2 (42) (February 1980): 24–25. col. illus.  
Translation of "Na dobranich."
- T637. Vinhranovs'kyi, Mykola.** "The gosling" / a short story by Mikola Vinhranovsky. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 7 (131) (July 1987): 36–39. illus., port.  
Translation of "Huseniatio." Accompanied by an untitled article about the author by V. Iavoriv's'kyi [cf. A553] and his b/w portrait.
- T638. Vinhranovs'kyi, Mykola.** "What makes the earth spin" / a short story by Mikola Vinhranovsky. Tr. by Anatole Bilenko. *Ukraine* 10 (110) (October 1985): 28. Port.  
Translation of "Nyzen'ko zav'iazana." With a note about the author and his b/w portrait.

- T639. Vlad, Mariia.** "The skylark (The silver-winged song of a skylark)" / Tr. by Irene Tavina. *Ukraine* 7 (95) (July 1984): inside back cover.  
A poem.
- T640. Vlad, Mariia.** "The tulip (Don't come near me with such charming eyes dark as tar)" / Tr. Irene Tavina. *Ukraine* 6 (70) (June 1982): 23.  
A poem.
- T641. Voron'ko, Platon.** "\*\*\*\* (I'm heading now for Kiev)" / Platon Voronko. Tr. by Vicky Reuter. *Soviet Literature* 5 (410) (1982): 129.  
Translation of the poem "Doroha na Kyiv u hrunti i pidhrunti."
- T642. Voron'ko, Platon.** "Kitten begins school (Kitten grieved, was full of woe)" / by Platon Voronko. Tr. by Mary Skrypnyk. *Ukrainian Canadian* 40.713 (207) (September 1987): 41.  
A poem for children.
- T643. Voron'ko, Platon.** "Mister Cat didn't know (From the snowball on the doorstep)." *Ukrainian Canadian* 33.639 (133) (December 1980): 34.  
Translation of a children's poem "Kit ne znay (Padav snih na porih)." Translator not indicated.
- T644. Voron'ko, Platon.** "No higher honour do I know (I witness an undying generation)" / Platon Voronko. Tr. by Peter Tempest. *Soviet Literature* 4 (421) (1982): 3.  
Translation of the poem "Ia — syn polka (Prokhodyt' nevmyrushche pokolinnia)."
- T645. Vovchok, Marko.** "Melasia and the Bear" / Tr. by Mary Skrypnyk. *Ukraine* 4 (80) (April 1983): 26–27. col. illus.  
Translation of the short story "Vedmid'."
- T646. Vovchok, Marko.** "Odarka: a story" / Tr. by Mary Skrypnyk. *Ukrainian Canadian* 36.672 (166) (December 1983): 35–40. illus., port.  
Translation of the short story "Odarka."
- T647. Vovk, Vira.** "Mandala" / Texts and mandalas: Wira Wowk. *Nashe Zhyttia = Our Life* 39.6 (June 1982): 21.  
**Contents:** The wiseman (Whoever wonders at the wiseman's). — The warrior (I walk under the sickle of death).  
— Prayers (The Buddhist monk).  
An unattributed reprint of three poems from the book of the same title [cf. B148]. The translator, Aila de Oliveira Gomes, is not credited. Ukrainian titles of the originals are: Mudrets' (Khto dyuvuvavsia, chomu mudrets').  
— Voin (Ia idu pid kosoiu smerty). — Molytvy (Buddysts'kyi monakh).
- T648. Vynnychenko, Volodymyr.** "The student" / a short story by Volodimir Vinnichenko. Tr. by Oles Kovalenko. Ill. by Olexandr Bychko. *Ukraine* 5 (141) (May 1988): 40–41. illus.  
Translation of the story "Student."
- T649. Vyshnia, Ostap.** "The master's Christmas tree" / by Ostap Vishnya. Tr. by Mary Skrypnyk. Ill. by Oleksandr Sholomiy. *Ukrainian Canadian* 39.705 (199) (December 1986): 32–36. illus.  
Translation of the story "Pans'ka ialynka."
- T650. Vyshnia, Ostap.** "The Scratchranians: an attempt at a scholarly description" / a humorous story by Ostap Vishnya. Tr. by Anatole Bilenko. *Ukraine* 11 (159) (November 1989): 33–35.  
Translation of "Chukhrainsi." The author's b/w portrait and an article about him by Yuri Tsekov, entitled "The nation's smiling soul," appears on pp. 32–33. [cf. A1560].



## W

- T651. "Who is the stronger?"** Tr. by Pat Prokop. *Ukrainian Canadian* 35.666 (160) (May 1983): 31. illus.  
A folk anecdote.
- T652. "Who outfoxed whom?"** *Ukrainian Canadian* 32.630 (124) (February 1980): 28–30. illus.  
A folk tale. Translator not indicated.
- T653. "Why the cat and the dog fight."** A Ukrainian folk tale. Tr. by Pat Prokop. *Ukrainian Canadian* 40.722 (216) (June 1988): 34. illus.  
Translation of a folk tale.
- T654. "A witty joke; a Ukrainian folktale"** / Tr. by Anatole Bilenko. Ill. by Igor Vyshinsky. *Ukraine* 12 (148) (December 1988): 43. col. illus.  
Translation of a folk tale.

## Y

- T655. "The Youth and the Eagle; a Ukrainian folk tale."** Tr. by Irina Zheleznova. *Ukrainian Canadian* 35.659 (153) (October 1982): 30–34. illus.  
Reprinted from an unidentified collection of Ukrainian folk tales.

## Z

- T656. Zabashta, Liubov.** "\*\*\*\* (Poor slaves of property and vain-glory)" / Lyubov Zabashta. Tr. Valentina Jacque. *Soviet Literature* 3 (444) (1985): 9–10.  
A poem. Translation of "Raby rechei i brantsi hlupoty."
- T657. Zabashta, Liubov.** "Poor slaves of property (Poor slaves of property and vain glory)" / by Lyubov Zabashta. *Ukrainian Canadian* 38.700 (194) (June 1986): 42. illus.  
Translation of the poem "Raby rechei i brantsi hlupoty." Translator not indicated.
- T658. Zabila, Natalia.** "The bear's house" / Natalya Zabila. Tr. by Pat Prokop. Ill. by Adela Hylevych. *Ukrainian Canadian* 41.727 (221) (December 1988): 26–28.  
Translation of the children's story "Vedmedykova khatka."
- T659. Zabila, Natalia.** "The swallows" / by Natalya Zabila. Tr. by Pat Prokop. *Ukrainian Canadian* 40.720 (214) (April 1988): 30. illus.  
A story. Translation of "Lastivky."
- T660. Zahaykewich-Melnyczuk, Olena.** "The Ukrainian mother: from selected works of Ukrainian authors." *Nashe zhyttia = Our Life* 43.5 (May 1986): 21–22.  
A meditation on the respect shown to mothers in Ukrainian literature, interspersed with quotations from the poetry of Shevchenko and Charnets'kyi and from the memoirs of Ol'ha Mak. Includes Taras Shevchenko's poems "In our paradise on earth [U nashim rai, na zemli]" and an excerpt from "Neophytes [Neofity]" (11 lines beginning "And, on the shore, you were left alone," as well as S. Charnets'kyi's "Mother! That star—is you. Although distance part us" [a translation of "Moi Mami"]). Material is reprinted from the "Ukrainian Section," a publication issued during the Woman's International Exposition in New York in November 1955.

- T661. Zahrebel'nyi, Pavlo.** "The fleetfoot Cheberaychyks" / by Pavlo Zahrebelny. Tr. by Pat Prokop. *Ukrainian Canadian* 34.655 (149) (May 1982): 59–61.  
A story published in the "Junior UC" section.
- T662. Zahrebel'nyi, Pavlo.** "Reflections on justice: an incredible tale from the collection 'Incredible stories'" / by Pavlo Zahrebelny. Tr. by Mary Skrypnuk. *Ukrainian Canadian* 39.705 (199) (December 1986): 39–45. illus.  
A short story from the collection *Neimovirni opovidannia*. With a note about the author and his portrait on p. 40.
- T663. Zahrebel'nyi, Pavlo.** "Reflective control" / from the series "Incredible stories" by Pavlo Zahrebelny. Tr. by Anatole Bilenko. *Ukraine* 8 (132) (August 1987): 25–27, 35, 38. port.  
Translation of the short story "Reflektivne upravlinnia" from the collection *Neimovirni opovidannia*. With the author's portrait and a footnote on p. 38. The same issue carries an article about Zahrebel'nyi by Volodymyr Iavorivs'kyi [cf. A554].
- T664. Zakharchenko, Vasyli.** "Pivikha" / a short story by Vasil Zakharchenko. Tr. by Oles Kovalenko. *Ukraine* 8 (156) (August 1989): 31–34. Port.  
Accompanied by an article about the author by V. Iavorivs'kyi [cf. A563] and his b/w portrait.
- T665. Zbanats'kyi, Iurii.** "The thunderstorm" / a short story by Yuri Zbanatsky. Tr. by Anatole Bilenko. Illus. by Olexiy Mezintsev. *Ukraine* 6 (58) (June 1981): 18–20. illus., port.  
Translation of "Shtorm," a chapter from the novel *Mors'ka chaika*. With a bio-bibliographical note and a small b/w portrait of the author on p. 18.
- T666. Zemliak, Vasyli.** "Dialogue with the city" / Vasil Zemlyak. *Soviet Literature* 5 (410) (1982): 130–132.  
With an editorial note about Vasyli Zemliak (1923–1977). An excerpt from what is described in the appended note as "City of Kind Spirits," a "not quite finished" novel about Kyiv, found posthumously in the author's archive. Translator not indicated. Apparently a translation of "Dialoh z mistom."
- T667. Zemliak, Vasyli.** "Hippocrates" / Vasil Zemlyak. Tr. by Anatole Bilenko. Ill. by Volodymyr Bovkun. *Ukraine* 1 (41) (January 1980): 24–25.  
Translation of the short story "Hippokrat." With a brief bio-bibliographical note and a small b/w portrait of the author.
- T668. Zemliak, Vasyli.** "Little stories: Talk with a city. — The storks' court of justice" / by Vasil Zemlyak. Tr. by Anatole Bilenko. — "The fir tree. — The ways of the sky. — The swallows' nest. — Floating ice. — Lilac." / Tr. by Victor Kotopulov. *Ukraine* 2 (66) (February 1982): 16–17. col. illus.  
Translations of: Malen'ki opovidannia: Dialoh z mistom. — Lelechyi sud. — Ialynka. — Nebesni zvychai. — Lastiv'iache hnizdo. — L'odokhid. — Buzok.
- T669. Zhurakhovych, Semen.** "The poplars by the porch" / by Semen Zhurakhovich. Tr. by Serhiy Sinhaivsky. Drawing by Petro Kostyuchenko. *Ukraine* 4 (104) (April 1985): 22–23. illus.  
An abridged story from *Soviet Ukrainian Short Stories, Book 2* to be published by Dnipro Publishers. [cf. B119]. Translation of "Topoli bilia hanku." With a note about the author and his small b/w portrait on p. 23.
- T670. Zhurakhovych, Semen.** "The sensitive heart of rover. The elephant. How do you count the stars?" / short stories by Simon Zhurakhovich. Tr. by Anatole Bilenko. Ill. by Olexandr Bychko. *Ukraine* 2 (138) (February 1988): 30–33.  
Translation of "Chutlyve sertse Riabka" and two other short stories. With a b/w portrait of the author and an untitled note about him by V. Iavorivs'kyi [cf. A557].
- T671. Zhurba, Pavlo.** "The pillbox breathed fire": an excerpt from the documentary novel "Alexandr Matrosov" / Tr. by Larissa Malneva. *Ukraine* 2 (78) (February 1983): 16–17. illus.
- T672. Zhylenko, Iryna.** "Spring (The spring is here. On breathing in bark moisture)" / by Irina Zhilenko. Tr. by Gladys Evans. *Ukrainian Canadian* 40.721 (215) (May 1988): inside front cover. Port.

Translation of the poem "Vesna (Vesna zhene vid sebe vity v nebo)." With a brief note about the author and her b/w portrait reprinted from the *Anthology of Soviet Ukrainian Poetry* [cf. B002].

- T673. Zoreslav.** "They are ready (They are ready, they are ready)." *Carpatho-Rusyn American* 4.4 (Winter 1981): 6.

Unattributed translation of the poem "Hotovi" (29 lines), quoted in Paul R. Magocsi's article "Carpatho-Rusyn language and literature." [cf. A991].

- T674. Zuiyevs'kyi, Oleh.** "Around the fish: Paul Klee (Neither the leaf's mold nor commandment tables)" / Tr. by Bohdan Rubchak. *New Soil—Old Roots: the Ukrainian Experience in Canada*. Ed. by Jaroslav Rozumnyj. Winnipeg: Ukrainian Academy of Arts and Sciences in Canada, 1983. 109.

Translation of the poem "Navkolo ryby — Paul Klee (Ni lystu kontury, ani skryzhali)" in Bohdan Rubchak's article "Homes as shells: Ukrainian émigré poetry." [cf. A1260].

- T675. Zuiyevs'kyi, Oleh.** "Ars poetica (Narrow roads lead to words)" / Oleh Zujewskyj. Tr. by Jars Balan. *Identifications: Ethnicity and the Writer in Canada*. Ed. by Jars Balan. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1982. (Alberta library in Ukrainian Canadian studies). 96–97.

A poem in Danylo Struk's article "Ukrainian émigré literature in Canada" [cf. A1490]. Translation of "Ars poetica (Vuz'ki dorohy idut' do sliv)."

- T676. Zuiyevs'kyi, Oleh.** "From a simple triptych (The book does not say how the strong eagles)" / Oleh Zujewskyj. *Canadian Literature = Littérature canadienne* 120 (Spring 1989): 115.

A poem. Translator not named. Translation of "Z lehkoho tryptykha (Ne movyt' knyha, iak mitsni orly)."

- T677. Zuiyevs'kyi, Oleh.** "Proteus (From today on there will be no greeting)." / Oleh Zujewskyj. Tr. Patricia Kilina. "Somewhere, in the distance, on those waters." *Canadian Slavonic Papers* 28.2 (June 1986): 165–166.

Translations of the poems "Protei (Vid s'ohodni nemaie pryvitu)" and "Des' daleko na vodi tam" in George G. Grabowicz's article "The voices of Ukrainian émigré poetry." [cf. A428].

- T678. Zvyychaina, Olena.** "Socialist potatoes" / Olena Zwyychayna. *Zhinochyi svit = Woman's World* 32.11–12 (371–372) (November–December 1981): 23–24; 33.1 (373) (January 1982): 20–21.

A short story. No translator indicated.

- T679. Zyma, Oleksandr.** "The mockingbird. Swift saves the sky" / Fairy tales by Olexandr Zima. Tr. by Anton Spivak. Ill. by Anatoliy Frolov. *Ukraine* 10 (134) (October 1987): 44—inside back cover. col. illus.

Translations of two fairy tales.



# Book Reviews in Journals and Collections

## A

- R001. Andriievs'ka, Emma.** *Kavarnia*. Munich: Suchasnist', 1983. 126 p.  
**R001.1** *World Literature Today* 59.3 (Summer 1985): 456. (Natalia Pazuniak).
- R002. Andriievs'ka, Emma.** *Roman pro liuds'ke pryznachennia*. New York: Suchasnist', 1982. 454 p.  
**R002.1** *World Literature Today* 57.3 (Summer 1983): 485. (Natalia Pazuniak).
- R003. Andriievs'ka, Emma.** *Spokusy sviatoho Antoniiia*. Toronto: Suchasnist', 1985. 222 p. ill.  
**R003.1** *World Literature Today* 60.3 (Summer 1986): 489–490. (Victoria A. Babenko-Woodbury).
- R004. Anthology of Soviet Ukrainian Poetry.** Compiled by Zakhar Honcharuk. Kiev: Dnipro, 1982. 462 p. ports.  
**R004.1** *Ukrainian Canadian* 36.672 (166) (December 1983): 21. (M. Skrypnyk).
- R005. Antolohiia ukrains'koi liryky I. Do 1919.** Orest Zilyns'kyi, ed. Oakville, Ont.: Mosaic Press for the Canadian Institute of Ukrainian Studies, 1978. 440 p.  
**R005.1** *Canadian Slavonic Papers* 1.3 (September 1980): 443–444. (Yar Slavutych).  
**R005.2** *Harvard Ukrainian Studies* 6.1 (March 1982): 112–113. (Albert Kipa).  
**R005.3** *Mitteilungen* (Arbeits- und Förderungsgemeinschaft der ukrainischen Wissenschaften, Munich) 18 (1981): 324–325. (Yar Slavutych).  
**R005.4** *World Literature Today* 54.1 (Winter 1980): 136–137. (Marta Tarnawsky).
- R006. Antonenko-Davydovych, Borys.** *Behind the Curtain*. Tr. from the Ukrainian by Yuri Tkach. Doncaster, Australia: Bayda Books, 1980. 173 p.  
**R006.1** *World Literature Today* 55.3 (Summer 1981): 498–499. (Marta Tarnawsky).
- R007. Antonenko-Davydovych, Borys.** *Duel*. Tr. from the Ukrainian by Yuri Tkach. Melbourne: Lastivka Press, 1986. 136 p.  
**R007.1** *Ukrainian Canadian* 39.709 (203) (April 1987): 29. illus. (Unsigned).
- R008. Apollonova liutnia: kyivs'ki poety XVII-XVIII st.** Ed. Volodymyr Krekoten'. Kyiv: Molod', 1982. 318 p.  
**R008.1** *Journal of Ukrainian Studies* 8.1 (Summer 1983): 65–70. (Roman Koropec'kyj).
- R009. Asher, Oksana.** *Letters from the Gulag: the life, letters and poetry of Michael Dray-Khmara* / by Oksana Dray-Khmara Asher. New York: R. Speller, 1983. 164 p. illus., port.  
**R009.1** *Studies in Ukrainian Literature (Annals of the Ukrainian Academy of Arts and Sciences in the U.S.)* 16.41–42 (1984–1985); 404–405 (V. Pavlovsky).  
**R009.2** *Ukrainian Quarterly* 39.4 (Winter 1983): 408–409. (Yar Slavutych).  
**R009.3** *Ukrainian Review* (London), 31.4 (Winter 1983): 93–94. (J. B. Rudnyckyj).  
**R009.4** *World Literature Today* 58.1 (Winter 1984): 131. (Yar Slavutych).

## B

- R010. *Before the Storm: Soviet Ukrainian Fiction of the 1920's*.** Ed. by George Luckyj. Tr. by Yuri Tkacz. Ann Arbor: Ardis, 1986. 266 p.  
**R010.1** *Choice* 24.8 (April 1987): 1226–1227. (P. M. Austin).  
**R010.2** *World Literature Today* 61.2 (Spring 1987): 315. (Wolodymyr T. Zyla).
- R011. Berdnyk, Oles'. *Apostle of Immortality*.** Tr. by Yuri Tkach. Toronto; Melbourne: Bayda Books, 1984. 129 p. Port.  
**R011.1** *Forum* 62 (Summer 1985): 34. (Unsigned).
- R012. Blyznets', Viktor. *In the Land of the Living Lights. The Singing Gossamer: tales*** / Viktor Bliznets. Tr. from the Ukrainian by Victor Ruzhitsky. Ill. by Svitlana Lopukhova. Kiev: Dnipro, 1987. 134 p. col. illus.  
**R012.1** *Ukrainian Canadian* 40.722 (216) (June 1988): 15. (Unsigned).
- R013. Boiko, IUrii. *Gegen den Strom: ausgewählte Beiträge zur Geschichte der slavischen Literaturen*** / Jurij Bojko-Blochyn. Heidelberg: Carl Winter, 1979. 360 p.  
**R013.1** *Nationalities Papers* 8.1 (Spring 1980): 118–122. (Wolodymyr T. Zyla).  
**R013.2** *Ukrainian Quarterly* 36.3 (Autumn 1980): 293–296. (Wolodymyr T. Zyla).  
**R013.3** *Ukrainian Review* (London), 29.1 (Spring 1981): 92–95. (Wolodymyr T. Zyla).  
**R013.4** *World Literature Today* 54.4 (Autumn 1980): 663–664. (Marta Tarnawsky).
- R014. Boychuk, Bohdan. *Memories of Love: selected poems*.** Ed. by Mark Rudman and tr. by David Ignatow and Mark Rudman in collaboration with the author. Riverdale-on-Hudson, NY: Sheep Meadow Press, 1989. 101 p.  
**R014.1** *Central Park* 16 (Fall 1989): 202–203. (Leonard Schwartz).
- R015. Boychuk, Bohdan. *Virshi, vybrani i peredostanni*.** New York: Suchasnist', 1983. 199 p.  
**R015.1** *Nationalities Papers* 12.2 (Fall 1984): 298–299. (Dan B. Chopyk).  
**R015.2** *World Literature Today* 57.4 (Autumn 1983): 662. (Victoria A. Woodbury).
- R016. Brovchenko, Volodymyr. *Iak Mamai do Kanady izdyv*.** Kyiv: Radians'kyi pys'mennyk, 1984. 152 p.  
**R016.1** *Ukrainian Canadian* 37.687 (181) (April 1985): 22–23. illus. (Petro Kononenko).

## C

- R017. Chernenko, Oleksandra. *Mykhailo Kotsiubyns'kyi—impresionist: obraz liudyny v tvorchosti pys'mennyka*.** Munich: Suchasnist', 1977. 143 p.  
**R017.1** *Canadian Slavonic Papers* 23.4 (December 1981): 489–490. (Walter Smyrniw).
- R018. Chornii, Stepan. *Karpenko-Karyi i teatr*.** Munich; New York: Ukrainian Free University, 1978. 175 p. (Monographs, no. 26).  
**R018.1** *Nationalities Papers* 8.2 (Fall 1980): 247–248. (Natalia I. Pazuniak).
- R019. Chub, Dmytro. *West of Moscow*.** Newport, Australia: Lastivka, 1983. 110 p.  
**R019.1** *World Literature Today* 58.3 (Summer 1984): 439. (Dan Chopyk).
- R020. Cooper, Henry R., Jr. *The Igor Tale: an annotated bibliography of 20th century non-Soviet scholarship on the Slovo o polku Igoreve*.** White Plains, NY: M. E. Sharpe; London: Mansell, 1978. 130 p. (Columbia Slavic studies).

**R020.1** *Slavonic and East European Review* 58.2 (April 1980): 312–313. (Faith C. M. Kitch).

## D

**R021. Denysiuk, Ivan O.** *Rozvytok ukrains'koi maloi prozy XIX-poch. XX st.* Kyiv: Vyshcha shkola, 1981. 215 p.

**R021.1** *Harvard Ukrainian Studies* 11.3/4 (December 1987): 547–551. (Maxim Tarnawsky).

**R022. Dimarov, Anatolii.** *In Stalin's Shadow* / Anatoly Dimarov. Tr. by Yuri Tkach. Doncaster [Australia]: Bayda Books, 1989. 199 p.

**R022.1** *Ukrainian Canadian* 41.731 (225) (April 1989): 22. illus. (Wilfred Szczesny: "Stories of the Stalinist terror").

**R023. Down Singing Centuries.** Tr. by Florence Randal Livesay. Comp. and ed. by Louisa Loeb. Ill. by Stefan Czernecki. Winnipeg: Hyperion, 1981. 204 p. col. illus.

**R023.1** *Forum* 52 (Fall 1982): 30–31 (Unsigned).

**R023.2** *Ukrainian Quarterly* 33.4 (Winter 1982): 409–411. (J. B. Rudnycky).

**R023.3** *World Literature Today* 56.4 (Autumn 1982): 722. (J. B. Rudnycky).

**R023.4** *Zhinochy svit = Woman's world* 33.3 (375): (March 1982): 24–25. (J. B. Rudnycky. "Honouring a pioneer Ukrainian-English translator in Canada").

**R024. Drai-Khmara, Mykhailo.** *Z literaturno-naukovoi spadshchyny.* Gen. ed., notes and commentary by Hryhorii Kostiuk. New York: Shevchenko Scientific Society, 1979. 407 p. (Zapysky NTSh, v. 197).

**R024.1.** *Ukrainian Quarterly* 37.3 (Autumn 1981): 291–293. (Sviatoslav Hordynsky).

**R025. Drozd, Volodymyr.** *The Road to Mother* / Volodimir Drozd. Tr. from the Ukrainian by Vadim Castelli and Serhiy Vladov. Kiev: Dnipro, 1987. 299 p.

**R025.1** *Ukrainian Canadian* 40.715 (209) (November 1987): 26. Port. (George Moskal. "Revolutionary Bohomolets family." With portrait of Drozd.)

## F

**R026. Fishbein, Moisei.** *Zbirka bez nazvy.* Munich: Suchasnist', 1984. 114 p.

**R026.1** *World Literature Today* 59.2 (Spring 1985): 289–290. (Victoria A. Babenko-Woodbury).

**R027. Fizer, John.** *Alexander A. Potebnja's Psycholinguistic Theory of Literature: a Metacritical Inquiry.* Cambridge, MA: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, [1987?]. viii, 164 p.

**R027.1** *Canadian Slavonic Papers* 30.3 (September 1988): 408–409. (Joseph F. Kess).

**R028. Franko, Ivan.** *Fox Mykyta.* Tr. from the Ukrainian by Bohdan Melnyk. Illus. by William Kurelek. Plattsburg: Tundra Books of Northern New York, 1978. 148p.

**R028.1** *Ukrainian Quarterly* 36.3 (Autumn 1980): 300. (Larissa M. L. Onyshkevych).

**R029. Franko, Ivan.** *The Hedgehog and the Rabbit. The Vixen and the Crab.* Tr. by Mary Skrypnyk. Kiev: Dnipro, 1982. unpaginated, col. illus.

**R029.1** *Ukrainian Canadian* 34.649 (143) (November 1981): 22. illus. (Unsigned).

**R030. Franko, Ivan.** *The Master's Jest.* Translated by Roman Tatchyn. New York: Shevchenko Scientific Society, 1979. 133 p. (Ukrainian studies, v. 37. English section, v. 14).

**R030.1** *Harvard Ukrainian Studies* 6.4 (December 1982): 536–539. (Jaroslav Rozumnyj).



- R030.2** *Nationalities Papers* 10.1 (Spring 1982): 87. (Siegfried E. Heit).
- R030.3** *Slavic and East European Journal* 25.1 (Spring 1981): 121–122. (Dan B. Chopyk).
- R030.4** *Ukrainian Quarterly* 36.4 (Winter 1980): 411–413. (George [sic] Luznycky).
- R031. Franko, Ivan.** *Moses and Other Poems*. Tr. by Adam Hnidj. New York: Vantage Press, 1987. 146 p. Port.
- R031.1** *Ukraine* 8 (156) (August 1989): 35–36. (Ilko Korunets "The latest English translations of Franko's poetry," illus.)
- R031.2** *World Literature Today* 62.4 (Autumn 1988): 689–690. (Marta Tarnawsky).
- R032. Franko, Ivan.** *O literaturze polskiej*. Kraków: Wydawnictwo Literackie, 1979. 303 p. illus.
- R032.1** *World Literature Today* 54.2 (Spring 1980): 306–307. (Alice-Catherine Carls).
- R033. Franko, Ivan.** *Selections: Poems and Stories*. Tr. from the Ukrainian by John Weir. Kiev: Dnipro, 1986. 214 p.
- R033.1** *Ukrainian Canadian* 39.702 (196) (September 1986): 26. (George Moskal. "Tribute to the Great Kamenyar").
- R034. Franko, Ivan.** *When the Animals Could Talk: Fables*. Tr. from the Ukrainian by Mary Skrypnyk. Kiev: Dnipro, 1984. 86 p. col. illus.
- R034.1** *Ukrainian Canadian* 40.722 (216) (June 1988): 15. (Unsigned).
- R035. Franko, Ivan.** *Zakhar Berkut: a picture of life in thirteenth-century Carpathian Ruthenia*. Tr. from the Ukrainian by Mary Skrypnyk. Kiev: Dnipro, 1987. 225 p. illus.
- R035.1** *Ukrainian Canadian* 40.714 (208) (October 1987): 27. illus. (Unsigned).
- R036. Franko, Ivan.** *Zibrannia tvoriv u p'iatdesiaty tomakh*. Kyiv: Naukova dumka, 1976–1986. 50 v. + *Dovidnykovyi tom* (1989).
- R036.1** *Ukrainian Canadian* 34.649 (143) (November 1981): 23. Port. (Zinovia Franko).

## G

- R037. Gasparov, Boris.** *Poetika Slova o polku Igoreve*. Wien: Gesellschaft zur Förderung Slawistischer Studien, 1984. 405 p. (Wiener Slawistischer Almanach. Sonderband 12).
- R037.1** *Canadian American Slavic Studies* 19.2 (Summer 1985): 205–206 (Henrik Birnbaum).
- R037.2** *Canadian Slavonic Papers* 27.3 (September 1985): 322–353. (Peter A. Rolland).
- R037.3** *Russian Review* 45.1 (January 1986): 47–49. (Gail Lenhoff).
- R037.4** *Slavic Review* 44.1 (Spring 1985): 172–173. (William E. Harkins).
- R037.5** *Slavonic and East European Review* 63.4 (October 1985): 579–580. (Tamara Romanyk).
- R038. Grabowicz, George G.** *The Poet as Mythmaker: a Study of Symbolic Meaning in Taras Ševčenko*. Cambridge, Mass.: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, 1982. x, 170 p. (Harvard Ukrainian Research Institute. Monograph series).
- R038.1** *Canadian Slavonic Papers* 25.4 (December 1983): 600–601. (Romana Bahrij-Pikulyk).
- R038.2** *Harvard Ukrainian Studies* 6.4 (December 1982): 533–536. (Ladislav Matejka).
- R038.3** *Journal of Ukrainian Studies* 7.2 (Fall 1982): 100–102. (George S. N. Luckyj).
- R038.4** *Modern Language Review* 78.4 (October 1983): 1005–1006. (Victor Swoboda).
- R038.5** *Polish Review* 28.3 (1983): 95–97. (Leonid Rudnytsky).
- R038.6** *Russian Review* 42.2 (April 1983): 230–231. (John A. Barnstead).
- R038.7** *Slavic and East European Journal* 27.3 (Fall 1983): 396–397. (Virginia Bennett).
- R038.8** *Slavic Review* 42.2 (Summer 1984): 354–355. (Larissa M. L. Onyshkevych).
- R038.9** *Studies in Romanticism* 23.2 (1984). (Michael M. Naydan).
- R038.10** *World Literature Today* 58.1 (Winter 1984): 133. (M[arta] Tarnawsky).

**R039. Grabowicz, George G.** *Toward a History of Ukrainian Literature*. Cambridge, Mass.: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute, 1981. 101 p. (Harvard Ukrainian Research Institute. Monograph series).

**R039.1** *Journal of Ukrainian Studies* 9.1 (Summer 1984): 100–106. (Marko Pavlyshyn).

**R039.2** *Russian Review* 41.4 (October 1982): 523–524. (Oleh S. Ilnytskyj).

**R039.3** *World Literature Today* 57.1 (Winter 1983): 134–135. (Marta Tarnawsky).

**R040. Grendzha-Dons'kyi, Vasyl'.** *Tvory*. v. 1. Washington: Karpats'kyi Soiuz, 1981. xxvi, 456 p.

**R040.1** *Carpatho-Rusyn American* 8.2 (Summer 1985): 6–7. (Unsigned).

**R041. Grendzha-Dons'kyi, Vasyl'.** *Tvory*. v. 2. Washington: Karpats'kyi Soiuz, 1982. v, 278 p.

**R041.1** *Carpatho-Rusyn American* 9.1 (Spring 1986): 10. (Unsigned).

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**R042. Hai-Holovko, Oleksa.** *Duel with the Devil / Olexa Hay-Holowko*. Winnipeg: Communigraphics, 1986. viii, 236 p.

**R042.1** *Zhinochyi svit = Woman's World* 38.2 (433) (February 1987): 17, 18. Port. (Janet Saunders "A Ukrainian tale of horror") [Reprint from *Winnipeg Free Press*].

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**R043.1** *Journal of Ukrainian Studies* 8.1 (Summer 1983): 90–92. (Valerian Revutsky).

**R043.2** *World Literature Today* 57.2 (Spring 1983): 317–318. (Dan B. Chopyk).

**R044. Hol'denberh, L. I.** *Bibliohrafichni dzhherela ukrains'koho literaturoznavstva: Putivnyk*. Kyiv: Vyscha shkola, 1977. 198 p.

**R044.1** *Harvard Ukrainian Studies* 6.1 (March 1982): 93–94. (Edward Kasinec).

**R045. Holod, Maria.** *Strimka moia vulytsia*. Toronto: New Pathway/Slovo, 1988. 144 p.

**R045.1** *World Literature Today* 63.3 (Summer 1989): 505. (Wolodymyr T. Zyla).

**R046. Holovko, Andrii.** *The Red Kerchief*: short stories. Kiev: Dnipro, 1979. 70 p. illus.

**R046.1** *World Literature Today* 54.3 (Summer 1980): 460. (M[arta] Tarnawsky).

**R047. Honchar, Oles'.** *Frontovi poezii*. Kyiv: Dnipro, 1985. 56 p. illus.

**R047.1** *World Literature Today* 60.2 (Spring 1986): 335. (V. A. Woodbury).

**R048. Honchar, Oles'.** *Man and Arms*. Tr. from the Ukrainian by Anatole Bilenko. Kiev: Dnipro, 1985. 362 p. illus.

**R048.1** *Ukrainian Canadian* 39.704 (198) (November 1986): 22–23. (George Moskal). With Honchar's portrait on p. 22.

**R049. Honchar, Oles'.** *The Shore of Love*. Moscow: Progress, 1980. 259 p.

**R049.1** *World Literature Today* 55.4 (Autumn 1981): 699–700. (Victor O. Buyniak).

**R050. Horbal', Mykola.** *Detali pishchanoho hodynnika*. New York: Suchasnist', 1983. 398 p.

**R050.1** *Nationalities Papers* 12.2 (Fall 1984): 296–298. (Dan B. Chopyk).

**R050.2** *Ukrainian Quarterly* 40.3 (Autumn 1984): 313–314. (Dan B. Chopyk).

**R050.3** *World Literature Today* 58.2 (Spring 1984): 295. (Natalia Pazuniak).

## I

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**R051.1** *Journal of Ukrainian Studies* 7.1 (Spring 1982): 84–90. (Victor Swoboda).

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**R052.1** *Canadian Review of Comparative Literature* 14.2 (June 1987): 332–334. (T. Yedlin).

**R052.2** *Forum* 50 (Spring 1982): 26. (Unsigned).

**R052.3** *Harvard Ukrainian Studies* 6.4 (December 1982): 556–558. (Andrij Makuch).

**R052.4** *Ukrainian Review* (London), 30.3 (Autumn 1982): 92–94. (David Marples).

**R053. Izars'kyi, Oleksa.** *Lito nad ozerom*. New York: Suchasnist', 1981. 331 p.

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**R053.2** *World Literature Today* 56.3 (Summer 1982): 540. (Dan B. Chopyk).

## J

**R054. Jędrzejewicz, Jerzy.** *Ukrains'ki nochi abo rodovid henii*. Pereklad iz pol's'koi Ievhena Ros'lyts'koho. Toronto: Shevchenko Scientific Society, 1980. 653 p. col. illus.

**R054.1** *Forum* 55 (Summer 1983): 32. (Unsigned).

## K

**R055. Kachurovs'kyi, Ihor.** *Because Deserters Are Immortal* / Igor Kaczurowsky. Yuri Tkach, tr. Doncaster, Australia: Bayda Books, 1979. 141 p.

**R055.1** *World Literature Today* 54.3 (Summer 1980): 456–457. (Marta Tarnawsky).

**R056. Kaluzny, Antoine Eugene.** *La philosophie du coeur de Grégoire Skovoroda*. Montreal: Fides, 1983. 128 p.

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**R058. Karavans'kyi, Sviatoslav.** *Sutyhka z taifunom*. New York: Smoloskyp, 1980. 188 p.

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**R059. Karyi, Lukian.** *Krakh*. Toronto: Smoloskyp, 1985. 564 p.

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**R060. Kheifets, Mykhailo.** *Ukrains'ki syluety*. New York: Suchasnist', 1984. 240 p. illus.

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**R061. Khvyl'ovyi, Mykola.** *The Cultural Renaissance in Ukraine: Polemical pamphlets, 1925–1926* / Mykola Khvylovy. Tr., ed. and introduced by Myroslav Shkandrij. Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1986. xi, 266 p.

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- R061.2** *Canadian Slavonic Papers* 29.4 (December 1987): 456–458. (D. H. Struk).  
**R061.3** *Slavic Review* 46.2 (Summer 1987): 337–338. (Richard Stites).  
**R061.4** *Ukrainian Review* (London), 35.1 (Spring 1987): 94. (Unsigned).
- R062. Khvyľ'ovyi, Mykola.** *Tvory v p'iat'okh tomakh.* Hryhorii Kostiuk, ed. v. 2. New York: Slovo and Smoloskyp, 1980. 409 p. illus.  
**R062.1** *World Literature Today* 56.1 (Winter 1982): 143. (Marta Tarnawsky).
- R063. Khvyľ'ovyi, Mykola.** *Tvory v p'iat'okh tomakh.* Hryhorii Kostiuk, ed. v. 3. New York: Slovo and Smoloskyp, 1982. 505 p.  
**R063.1** *World Literature Today* 57.2 (Spring 1983): 320. (M[arta] Tarnawsky).
- R064. Khvyľ'ovyi, Mykola.** *Tvory v p'iat'okh tomakh.* Hryhorii Kostiuk, ed. v. 4. New York: Slovo and Smoloskyp, 1983. 662 p. illus.  
**R064.1** *World Literature Today* 58.3 (Summer 1984): 439. (Marta Tarnawsky).
- R065. Khvyľ'ovyi, Mykola.** *Tvory v p'iat'okh tomakh.* Hryhorii Kostiuk, ed. v. 5. New York: Slovo and Smoloskyp, 1986. 834 p. illus.  
**R065.1** *World Literature Today* 61.2 (Spring 1987): 315–316. (Marta Tarnawsky).
- R066. Kocherha, Ivan.** *Yaroslav the Wise.* Tr. from the Ukrainian by Walter May. Ill. by Heorhiy Yakutovich. Kiev: Dnipro, 1982. 128 p. illus.  
**R066.1** *Ukrainian Canadian* 36.678 (172) (June 1984): 22–23. illus. (Mary Skrypnyk. "Epic drama of Kiev Rus.")  
**R066.2** *World Literature Today* 59.4 (Autumn 1985): 624. (Victor O. Buyniak).
- R067. Kolens'ka, Liubov.** *Dzerkala.* Jersey City, NJ: Svoboda Press, 1981. 223 p.  
**R067.1** *Ukrainian Quarterly* 38.1 (Spring 1982): 68. (Walter Dushnyck).
- R068. Koshelivets', Ivan.** *Oleksander Dovzhenko: sprobna tvorchoi biohrafii.* New York: Suchasnist', 1980. 426 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 transliterated form, using the Library of Congress transliteration system (with the omission of diacritical marks). Names of editors, translators, and illustrators 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 bibliographical sequence, and 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. *Moisei* [indicating a work about Franko's poem *Moisei*] and Franko, Ivan - Translations, English - *Moisei* [indicating complete or partial translations of the poem *Moisei*].

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- (Krov sontsia spalyl' vse na sviti). — Povidomlennia instytutu poranеноho sontsia (Paryzh). — Epiloh (Cholo ia vytyrav i mchav siudy)." [Translations in *Orchard lamps* include only part 1, incomplete] B027
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