

THE DEVELOPMENT OF UKRAINIAN CHILDREN'S LITERATURE TRANSLATION
TRADITION FROM RUSSIAN IMPERIALISM THROUGH THE SOVIET ERA TO THE GLOBAL
CONTEXT. THE STUDY OF VARIOUS TRANSLATIONS OF RUDYARD KIPLING'S TALE "THE
CAT THAT WALKED BY HIMSELF" INTO UKRAINIAN

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ABSTRACT

Based on the postcolonial approach to the interpretation of the hegemonic rule on the territory of Ukraine, this thesis examines colonizing policies designed to manifest the dominant ideology through translation into Ukrainian from the times of Russian imperialism through the Soviet era and to the global context. This research argues that the shifts in the development of the Ukrainian translation tradition are grounded in historical events, political changes, financial factors, ideological impact, and language evolution. The significance of this thesis resides in its unique approach to the assessment of translation availability and demand through the examination of library collections, weeding approaches, and public library collection formation guidelines. The goal of this research is to forecast developments in the Ukrainian translation tradition forthcoming within the next 30 years, as well as to calculate the timeframe for the feasible elimination of ideologically charged translations from educational institutions and libraries. The prognosis is based on the analysis of the availability and demand for Ukrainian translations.

DEDICATION

I dedicate this thesis research to my mother – a librarian with eternal love for books and devotion to children who read them.

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INTRODUCTION

“By showing how manipulative shifts take place in translations, translational research provides an insight into the processes that shape our lives.”

Nike K. Pokorn

Every active minute of their lives, people receive various types of information that assist, entertain and educate them. Whereas adults predominantly have enough life experience to assess the value and reliability of the received information, children are more in danger of being manipulated. Therefore, totalitarian regimes tend to impose their ideologies through children’s literature, among other strategies. This thesis research aims to analyze the mechanisms through which a hegemonic ideology manifests itself in translations of children’s literature by studying translations against their historical and political backgrounds, comparing translations of the same text created at various historical periods.

It is hard to overstate the importance of children’s literature. Researchers, educators, and parents continuously draw society’s attention to its essential values. Children’s literature is a crucial tool in developing children’s language, cognitive, critical thinking skills, emotional intelligence, and creativity, providing a strong foundation for further education. Educators use the literature written in a child’s native language for instructing children about reading strategies, stimulating children’s imaginations, expanding their vocabulary, and entertaining them. Additionally, they employ translated children’s literature for the development of social skills. For example, translated children’s literature teaches young readers to appreciate their cultural heritage, and sympathize with the cultures of others, advancing social and personal development (Norton,

4). Encouraging acceptance of cultural differences between people, translated children's literature acts as a necessary socialization tool for educators.

Educators and parents can only employ these undeniable social benefits of translated children's literature if the target text read by children corresponds to the current social values and societal behaviors of the receiving culture. The discrepancy with the current values of the receiving culture complicates children's socialization process. Here, the term "current" is under emphasis. With children's literature being a vital education tool, every totalitarian regime in the history of Ukraine was using it to manifest its ideology. The images of the ideal citizen and child, societal stereotypes and clichéd views on gender roles in society were imposed on young readers through translated children's literature. The goal of this research is to increase awareness of the hidden mechanisms of hegemonic power and raise public consciousness about the possibility of manipulation through translation, and especially the transfer of gender stereotypes that can complicate children's social development through obsolete translations created under totalitarian regimes.

My research corpus includes Rudyard Kipling's story for children "The Cat that Walked by Himself" as the source text. Target texts studied within my project are eight Ukrainian translations of the source text published by Ukrainian publishing houses from the early 20th to the early 21st century. The section "Thesis Research Corpus" provides the list of all the translations studied within this research project as well as their reprint dates.

This project examines all the Ukrainian translations of the source text accessible to the general public in Ukraine (available at public libraries, bookstores, archives of academic libraries). Within the third chapter of this research I analyze the impetus for the creation of new translations during each of the identified historical periods. The analysis suggests that during the early 19th

century the creation of new translations was motivated by stylistic and linguistic reasons: frequently changing spelling systems and introduction of new orthographies. The period of the Great Purge introduced the problematic translator rationale, whereas the modern period of Ukrainian independence established commercial re-translation reasons governed by the global economy. The rapidly developing global economy urged the publishing houses to accommodate to its dynamic trends. Consequently, the publishing houses, being the translation commissioners, gave various instructions to their translators resulting in multiple retranslations of the source text even within the same year.

In this research, I am looking into how strategies applied to the translation of children's literature into Ukrainian evolved against a background of changing approaches to child image, the vision of a child's place in society, political events, economic factors, and historical and cultural backgrounds. Since the publication of the source text dates back to 1902 and the first translation from the corpus of the research was published in 1909, the research covers the historical period from the late 19th century. It characterizes the political, economic, and cultural background during the Russian imperial rule in the late 19th - early 20th century, outlines the Soviet-era environment throughout 20th century, and highlights changes brought by the globalization trends in the modern period after the proclamation of Ukrainian independence. Due to text selection, the historiographic examination focuses on the Ukrainian lands in the Russian Empire, depicting political, historical, economic, and cultural background of Ukraine under the Russian rule. The research does not examine the historical background of western Ukraine under Habsburg Empire, Austro-Hungarian Empire, as well as Polish administration in eastern Galicia in the early 20th century as the translations from the corpus of this research were published in Russian-ruled part of Ukraine¹.

¹ The author is aware of problematic and changeable Ukrainian political context. The shifting borders of Ukraine are not examined within the framework of this project due to the research text selection.

The examination of the translation strategies shifts influenced by globalization trends in the late 20th - early 21st century allows me to make an estimated guess about the future development of translation tradition into Ukrainian. The quantitative analysis of translation availability and demand, performed with the help of the examination of library collections, enabled me to estimate a timeframe for the exclusion of morally outdated translation from the reading of youngsters.

There are two main methods employed within this research project: historical-hermeneutical method in the analysis of the historical background, and comparative analysis in the practical part of the research dealing with the application of the post-colonial theoretical groundwork to the analysis of Ukrainian translation practices at different historical periods. I employ historical-hermeneutical method (Packer, 12) to characterize different historical events taking place on the territory of Ukraine under the Russian rule from the late 19th century to the early 21st century and determine their effect on the cultural environment of the dominated Ukrainian nation. The shifts in translation approaches employed by translators at different times are related to the identified changes in the cultural environment of the colonized. Such connection enables exposing the mechanisms of hegemonic manipulation and defining the motives of the dominant ideology.

As a result of the limited character of this project, the research did not take into consideration paratexts accompanying the target texts and the source text. The research focused on the language component of the target texts; therefore, it did not examine audiovisual translations and illustrations accompanying the Ukrainian translations.

In a comparative analysis, each example taken from Ukrainian texts within the corpus of this research project has three parts: 1) a quote in Ukrainian, 2) transliteration of the quote, 3) word for word translation of the quote performed by the author of this research. I transliterated the

Ukrainian texts as per the Romanization system described in the Working paper No. 21 of United Nations Group of Experts on Geographical Names dated May 6, 2011.

THESIS RESEARCH CORPUS

Chronological List of Published Translations of Rudyard Kipling's "The Cat that Walked by Himself" into Ukrainian

- 1) Siryi, Yuriy. "Pro Kota scho Gulyav de Sam Hotiv." *Kazky*. Lan, 1909, pp. 5-22. Reprinted in 1925 by Pcholka.
- 2) Kryvnyiuk, Olga. "Toi Kit, scho Hodyv, de Hotiv." *Slonemia*. Slovo, 1918, pp. 3-19.
- 3) Solonko, Leonid. "Pro Kishku, scho Guliala, yak Sama Sobi Znala." *Kazky*. Dytvydav, 1957, pp. 87-101. Reprinted in 1959, 1961 by Dytvydav, in 1971, 1977, 1979, 1980, 1984 by Veselka, in 2000, 2003, 2009 by Shkola, in 2011, 2013 by Natsionalnyi Knyzhkovyi Proekt
- 4) Shalay, Serhiy, Hudyakov, Yuriy. "Pro Kishku, scho Guliala, yak Sama Sobi Znala." *Kazky*. Donechyna, 2001, pp. 5-23.
- 5) Chernyshenko, Volodymyr et al. "Kit, yakyi Zavzhdy Guliaye na Samoti." *Tak Sobi Kazky*. Bogdan, 2009, pp. 101-113.
- 6) Ulischenko, Olga. "Kit, yakyi Guliav Sam po Sobi." *Rikki-Tikki-Tavi ta Inshi Kazky*. Vivat Publishing, 2016, pp. 30-45.
- 7) Panchenko, Volodymyr. "Yak Kit Guliav, de Sam Sobi Znav." *Rikki-Tikki-Tavi*. Ridna Mova, 2017, pp. 5-26.
- 8) Shulo, Rostyslav. *Kit, yakyi Hodyv Sam*. By Rudyard Kipling, Ranok, 2017.

CHAPTER 1: SHIFTING APPROACHES TO CHILDREN'S LITERATURE AND ITS TRANSLATION FROM THE EARLY 19TH TO THE EARLY 21ST CENTURY

1.1. Definition Aporia: What is Children's Literature?

Although scholars trace the establishment of children's literature as a literary system with its different genres and models back to the 18th century (Nikolajeva, 4), modern researchers still struggle to embrace the concept within a single definition that would be relevant for various research fields. The importance of defining this literature and its features, however, is emphasized by most scholars. For instance, Barbara Wall insists that "children's literature cannot adequately be discussed and assessed until the features <...> which distinguish it from adult literature are recognized and understood" (1). While some researchers such as Mary Lickteig state that "there is no well-defined line between children's literature and adult literature" (5) and texts written for an adult audience are still enjoyed by children, others emphasize the differences between these literatures. Rebecca Lukens, for example, argues that literature for young readers differs from literature for adults in degree but not in kind, as children's experiences are more limited than those of adults, and children may not understand the same complexity of ideas (8).

Although there are discrepancies in the characterizations of children's literature, many scholars still agree to define it in connection with the reader rather than the author's intentions or the texts themselves (Hunt, 1). Renowned children's literature scholar Peter Hunt emphasizes that the main distinctive feature of children's books is their reader. Such books, unlike the books for adult readers, are written for a specific audience, with different skills, different needs, and different ways of reading (Hunt, 4). Barbara Wall employs a more clear-cut definition for children's literature: "If a story is written to children, then it is for children, even though it may also be for

adults. If a story is not written to children, then it does not form part of the genre writing for children” (2). Therefore, within this research, I consider only the texts (both original and translated) initially addressed to a young audience (a child reader) as works of children’s literature.

Having acknowledged that the main characteristic of this type of literature is its reader, it is also important to highlight that almost exclusively adults govern the process of children’s books creation, production, as well as circulation and in some cases the process of reading itself (parent’s performance). As Barbara Wall notes, “if books are to be published, marketed and bought, adults first must be attracted, persuaded and convinced” (13). Adults produce books for young readers according to their taste and a vision of childhood. Riitta Oittinen points out that adult perceptions of childhood govern the creation, and then translation of texts for children. Even though translators need to translate for a young audience, it is adults who select books for translation, translate, and buy them for their children (Oittinen, 36).

This perception differs significantly from one era to another, and sometimes even within the same decade. The temporality of children’s texts becomes more complicated with their translation. Lawrence Venuti highlights that because every text (both original and translation), is being created in a cultural situation at a specific historical moment, it exposes two temporal dimensions: synchronic and diachronic (Venuti, 801). The synchronic dimension displays the position that the text occupies “in contemporaneous hierarchies of cultural materials and practices,” whereas the diachronic dimension characterizes the “relation [of the text] to past materials and practices.” (Venuti, 801) The temporality of translation is different from the one governing the original as languages and cultures develop at different paces and undergo a different transformation.

Therefore, before discussing translations of Kipling's text produced in the span of a century (from 1909 until 2017), I will look into the approaches of the Western world and the Cossack Hetmanate²/ the Russian Empire³ / Soviet Ukraine⁴ to childhood and their views of child image. The comparative analysis of these views will reveal characteristics of these societies' approaches to childhood and children's literature. I will then employ the identified distinctions to examine and interpret strategies used by Ukrainian translators to adapt the text created within a Western source culture to the Ukrainian target culture.

1.2. Child Image Metamorphoses from the Late 18th to the Early 21st Century

Child image is a constant variable. It goes through profound transformations before entering the target texts. Perceptions of childhood vary drastically from one culture to another; moreover, they fluctuate considerably even within the same culture over time. For example, Rita Ghesquiere notes that under the influence of Romanticism, the view of a child in Europe changed significantly even within the 19th century (23). If the society before the late 18th century seldom viewed children as having an identity separate from adults, from the beginning of the 19th century, a child was finally recognized as an autonomous entity, regarded differently from adults.

Eric Hopkins emphasizes that in the late 18th century, adults often treated youngsters brutally. Children frequently died at an early age, had few, if any, legal rights, and might actually be bought and sold or otherwise disposed of by their parents (Hopkins, 1). With the beginning of the Industrial Revolution, working-class children in England were often sent at an early age to work in factories and workshops. According to Hopkins, concepts of childhood were still

²A Ukrainian Cossack host in Central Ukraine between 1648 and 1782.

³Russian imperial rule in Ukraine from late 18th century to early 20th century.

⁴The Ukrainian Soviet Socialist Republic from the Soviet Union's inception in 1922 to its breakup in 1991.

unformed in the late 18th century, the child often being regarded as a “miniature adult” (1). Romantic writers protested against such brutal treatment of youth by exposing the sorrowful peculiarities of youngsters’ life. For example, while describing children who worked as chimney sweepers or attended charity schools, William Blake calls attention to the abuse of children, “showing how society corrupts their inherent innocence and imagination while also failing to care for their physical and emotional needs” (Metz).

The 19th century brings about dramatic changes. Ginger Frost notes numerous legal and social changes in the Victorian era. These developments increased the number of years that children could remain children:

- 1) family size declined, allowing parents to spend more time with each child;
- 2) the State legislated work hours reduction and improvement of work conditions for children while increasing the years of compulsory schooling;
- 3) leisure time for children expanded (Frost, 143).

By the end of the 19th century, legislation against cruelty to children existed in many Western countries. Hopkins links these changes with the growth of humanitarianism in the late 18th century and the spread of Enlightenment ideas throughout Europe.

At the turn of the 19th century, educators and writers tend to protect the young audience from the negative aspects of society and allow them to enjoy childhood. As confirmed by Ghesquiere’s research, sex, violence, and injustice became taboo subjects in children’s literature, considered unfit for a young audience, “unless sublimated in fantasy tales set in a hardly recognizable world” (23).

The 20th century further strengthened the guardianship of childhood in the Western world. Barry Goldson claims that the dominant and prevailing Western representation of childhood at this

time carried forward an idealized world of innocence and joy (1). Children were thought to occupy the space provided by a ‘walled garden’ which protected them from ‘the harshness of the world outside’ (Goldson, 1). During the early 20th century, society perceives childhood as a period of fantastic freedom, imagination, and seamless opportunity. The reaction to such exaggerated protection of youth, as well as excessive optimism and absence of realism in children’s literature, occurred only in the second half of the 20th century. Ghesquiere claims that subjects and genres that appeared appropriate exclusively for a mature audience during the last century suddenly became acceptable to a younger audience (24). In the early 1970s, the transformation process towards nonreligious values, as well as women’s emancipation movement, supported growing openness towards previously restricted topics. Genuineness and realism become crucial elements in children’s literature.

The above-described child image transformation refers to Western literature, whereas other national children’s literatures may deviate from that pattern. According to Ukrainian scholar Olena Chepurko, the creation of Ukrainian children’s literature dates back to the late 19th century (215). Historian Igor Serdiuk depicts apparent reasons for that: in the late 18th – early 19th century, Ukrainian children at the age of three dedicated 10% of their time to various household chores, whereas at the age of nine one third of the child’s time is spent working (79). The accounting documentation of that time indicates children working for pay as servants, laborers, farmhands starting from the age of 10 (Serdiuk, 63). Based on the review of folklore and records of the legal cases, Serdiuk describes Ukrainian parents as adopting a mercantile approach toward their children. Children were appreciated in the family only from the age of 4 when they started helping adults with household duties. Parents rarely referred to the younger children in their conversations by name, and only the older siblings were addressed by name (Serdiuk, 80). For that reason, it was

not until the late 19th century that Ukrainian scholars and writers started depicting the phenomenon of childhood in their works (Bielan, 5). At that time, children's literature addressed the "adult" topics of patriotism, nationalism, and feminism (*Marusia*, and *Instytutka* by Marko Vovchok, *Prychepa*, and *Kaidascheva Simya* by Ivan Nechuy-Levytskyi). The authors of these texts did not create their works with a young audience in mind; instead, the texts became popular among young readers after they were introduced to the older audience, and only later were they included in children's literature.

The Soviet powers in the 20th century paid particular attention to the education of the youth. Various scholarly works describe the Soviet approaches to children's education; writers started creating works addressed explicitly to young readers. However, the child image in Soviet Ukraine varies significantly from the one described in the Western countries during the 20th century. If the adults in West protect their children from the outside world and treat them as individuals (Goldson, 1), Soviet adults make children the object of communist education, consolidating in them the qualities of the official ideology. Soviet leaders in their official speeches and media texts actively exploit the image of an "adult child." This child must understand politics and ideology, see the prospects for the development of the Soviet economy, as well as understand who are the enemies of the power, and, consequently, the child's enemies (Gogokhia, 1). Modern Ukrainian historian Nani Gogokhia argues that the Soviet power actively promoted the image of a child, who, along with the parents, builds socialism.

In Ukraine, the acknowledgment of a child's identity as being separate from the adult was established only in the second half of the 19th century, whereas the Western world started recognizing it from the beginning of that century. Although the perception of childhood in Ukraine during the Soviet era differed significantly from the Western attitude, in recent years, the child

image in modern Ukraine has become similar to the Western concept of childhood. This shift is rationalized by all-encompassing globalization/ Westernization/ modernization/ democratization spread with the help of information communicated through mass media, literature, and cinema.

This quick historical overview of the transformation of the image of children illustrates that various interpretations of the same text of children's literature are possible over time, even within the same culture. Moreover, not only is the original text perceived differently at different periods, but also the approach to the translation of the same text evolves according to various elements such as social, cultural, moral norms prevailing in the target society, reader expectations, technology, and ideology. In the fourth chapter, I am looking at the shifts in translation approaches from the early 19th century (when the first Ukrainian translation of Kipling's tale "The Cat that Walked by Himself" was published) until the modern time. In that chapter, I use the identified child image transformations to characterize translation approaches employed by Ukrainian translators. The described distinctions in the child image outlook support the interpretation of the adaptation strategies employed by Ukrainian translators, locating these approaches on the canvas of the world's translation practice.

1.3. Theoretical Works on Translation from the Early 19th Century to Modern Times and their Application to the Translation of Children's Literature

In this section of my research, I provide a selection of theoretical developments, focusing on the most eminent ideas relevant to the translation of children's literature in order to examine their impact on the practice of translation for young readers.

Translations have always played an immense role in the Russian Empire. During the time of Russian imperial rule in Ukraine, this perspective had a significant influence on young

Ukrainian literature as well. Although the beginnings of the translation tradition in the Russian Empire are challenging to distinguish, most scholars agree that the first works to be translated into Old Slavonic were religious books translated from Greek and Latin (Yevseiev). Literary translation, though, made its appearance in the Russian Empire only in the early eighteenth century under the explicit instructions of Peter the Great, who sought to expose Russia to influences from Western Europe. His instructions were formulated in the form of ukaz (decree). In this decree, Peter the Great expressed his displeasure with the principle of literal translation, ordering that translations be clear and easy to understand, eschewing “lofty Slavonic words” (Friedberg, 28). Therefore, the tsar himself has emphasized the importance of translation for the development of Russia’s literary tradition and introduced translation approaches for translators to follow. From the 18th century, translations were viewed as an essential component of national literature in the Russian Empire.

Reminiscent of the outlook on translation practice introduced by Peter the Great, translation thought in the Soviet Union was also, for the most part, prescriptive with precise guidelines for translators to follow. The most renowned research on translation in the Soviet Union was, probably, *A High Art* by Kornei Chukovsky. Chukovsky first published this work in 1919 as a brief brochure, a manual for translators who worked for the Soviet magazine *Vsemirnaya Literatura* (*World Literature*). The amended and edited version of the book with its current name was published right before the breakout of the Eastern Front of World War II, in 1941. The work summarizes translation strategies applied by the author’s contemporaries, gives a detailed analysis of translation errors, and provides translation guidelines. Chukovsky criticizes literal, word for word translation, by defending “imprecise precision”: “a precise, literal copy of poetic work is the most imprecise and false of all translations. The same can be said of translations of artistic

prose <...> Straining for pedantic precision leads inescapably, irrevocably, to imprecision” (51). Hence, Chukovsky, a renowned children’s writer and translator himself, advocates for target-oriented translation.

Such domestication of the foreign texts also meant self-censoring to meet the Soviet ideological requirements for children’s literature. Ivan Kashkin, a leading Soviet translator and theoretician, advised that a literary translator “must perceive and reproduce the reality of the original in the light of our world-view” resulting in “the sanctioning of ideological censorship of non-Soviet texts to the point of premeditated distortion” (Ingss, 7-8). Andre Lefevere confirms this idea in his *Translation, Rewriting, and the Manipulation of Literary Fame* (1992) pointing out that ideology is behind all the norms and conventions governing the translator’s work, including the translation strategies chosen (Lefevere, vii).

Another scholar working on the issues of ideology and translation, Gaby Thomson-Wohlgemuth, investigated translation strategies in another communist state, the former German Democratic Republic. She explains that the target texts were rewritten to manipulate people’s and children’s minds. Within the ideological framework of Marxist-Leninist dogma, one of the main objectives declared by the Unity Party was to create a new kind of personality, the so-called ‘socialist personality,’ i.e., people equipped with all the tools to carry the state further towards the utopia of communist society (48).

These ideological constraints influenced not only the translator’s decision of the strategy to be employed but also the selection of works for translation. Based on Oittinen’s investigation, such selection can be instrumental in the perpetuation of false or distorted images of other countries and cultures (40). The Soviet power approved only a few authors for translation into the languages of the republics. The main criteria for selecting such writers were the concordance of the ideas

expressed in the original with the dominant ideology. For example, except for Rudyard Kipling, whose imperialistic ideas were highly regarded by the Soviet literary critics, one of the other writers of the Western tradition accepted for translation was Daniel Defoe. Soviet critics particularly admired Defoe for his role in defending political structures from the church and the aristocracy and his opposition to religious fanaticism, which resulted in his imprisonment (Ingss, 7). A Soviet critic Igor Motyashov noted that the works selected for translation in the Soviet Union were expected not to conflict with prevailing moral and ethical norms and refute views which were racist, chauvinist, neo-colonialist or anti-communist (Ingss, 7).

To summarize, in the early 20th century not only did the official Soviet bodies employ legislation to censor the translated texts to fit the dominant ideology, but translation scholars also guided their colleagues to employ adaptation/ domestication approaches to be in line with the ideological constraints of the receiving culture.

In the 1980s, Western scholars acknowledged the direct influence of culture on both the study and practice of translation, viewing the previously prevalent linguistic approach as “isolationist” (Bassnett and Lefevere, 138). This so-called “cultural turn” in Translation Studies originates from a movement across the social sciences to “incorporate matters of socio-cultural convention, history and context in conjunction with the development of cultural studies” (Cheung, 8). The turn resulted in a dismissal of the theories based on linguistic equivalence in favor of non-linguistic matters, such as the influence that cultural tradition imposed on translation, cross-cultural interaction, and the subjectivity of the translator.

Several translation theories prove to be essential for the examination of the development of children’s literature translation tradition into Ukrainian. I have employed Hans J. Vermeer’s Skopostheorie to analyze the influence of publishers’ requirements on the strategies applied by

translators. Toury's translation norms and description of adequacy and acceptability axes are used in my research to describe the constraints which govern the translator in choosing the text for translation, selecting the general macro- and micro- translation strategies. I employed Zohar Shavit's "Translation of Children's Literature" for the investigation of the reasoning behind the translation strategies chosen by the Ukrainian translators. *The Translator's Invisibility: A History of Translation* by Lawrence Venuti supports the examination of the evolution of Ukrainian translation tradition within Chapter 4 of this research project. Finally, Antoine Berman's system of textual deformation was used in the comparative analysis of translations from my corpus to describe the distinctive features of each of the target texts.

Hans J. Vermeer's Skopostheorie

The first formulations of the Skopostheorie by Vermeer in 1984 managed to gain considerable ground among the translation theorists and triggered further in-depth research on target-oriented strategies. The success of Skopostheorie, as per Susan Bassnett, shows that a concept of translation that focuses on the function of a text in the target system enables translators to "shake off old-fashioned ideas about faithfulness to the original" (6), performing a more tailored translation to satisfy the needs of the audience, publishers, as well as parents and educators.

The concept of the "translation commission" within the Skopostheorie refers to the instruction given to the translator to execute a given action (Vermeer, 1999). Vermeer argues that the translator discusses the aim of any translation action, and the mode of its realization with the client commissioning the action (1999). Therefore, based upon the client's instructions, the goal of the translator may be creating a target text "that is functional in the target audience community" (Cheung, 8) or creating a target text that disrupts reader's expectation for a translation. As a result, achieving the equivalence with the source text ceases to be a high priority. Such an approach to

the interpretation of norms and constraints governing the process of translation introduces a new concept of the status of the source text. In his work *Translation as Cultural Transfer*, Vermeer described the source text as having been “dethroned” (Cheung, 9). As there exist multiple target audiences, the target texts tailored to them have multiple skopoi. Hence, there can be no “perfect” text custom-fitted to all these target audiences. Any given translation depends on its skopos and its situation. Within the Skopostheorie, Vermeer describes the translation strategy chosen by the translation expert as commission-oriented.

Gideon Toury’s Target-Oriented Approach

In his research *In Search of a Theory of Translation* published in 1980, Gideon Toury introduces new insights into translation and ways of studying it, advocating for a descriptive target-oriented approach. The goal of Toury’s work is not to formulate rules for translators to follow but to describe and examine past and present translation practices. Ria Vanderauwera claims that “Toury replaces the absolute concept of equivalence by a historical-relative one” (178). Choosing descriptive instead of a prescriptive approach, he aims at the translated text itself and its place in the target culture rather than at the process of translation. Throughout his work, Toury stresses that translations are products of historically bound and target-oriented actions, and, therefore, may not be considered as complete reconstructions of the original.

According to Toury, translation occupies a particular place between two axes: adequacy and acceptability. The norms of the source text, source language, and culture influence a translator pursuing an adequate translation, whereas a translator having an acceptability-oriented translation as their goal would adhere to the norms of the target culture. This primary translator’s choice constitutes an initial norm. Toury distinguishes three main groups of norms: preliminary, initial, and operational. Preliminary norms deal with the issues of the selection process of the text for

translation. Initial norms govern the choice of a translator between adequacy and acceptability, and operational norms are the exact decisions made during the act of translation (Toury, “Descriptive” 58). A translation is usually a compromise between the polarities of adequacy (source-oriented translation) and acceptability (target-oriented translation).

According to Tiina Puurtinen, the convenience of the Tourian target-oriented approach is the prospect of studying literary translations in their “immediate environment” (“Translating” 57). For translations of children’s literature, the norms tend to locate the target text close to the acceptability axis. Such texts require a high degree of readability, entertaining style, and fluent language as they address a younger audience. These qualities call for a relevant conceptual framework to examine the translated children’s literature. Toury’s approach, accordingly, provides translation scholars with the necessary tools for the study and evaluation of such texts.

Zohar Shavit’s Permissible Types of Adjustment

In the publication “Translation of Children’s Literature”, Zohar Shavit describes the principles that permit the translator to manipulate the target text. The scholar claims that the translators of children’s literature may allow themselves great liberties only if they adhere to two main principles:

- 1) the adjustment benefits the child in the view of a society (at a certain point in time);
- 2) the adjustment conforms to a child’s reading and comprehension abilities, again, from a society’s perspective.

Based on her thorough analysis of translations of children’s literature into Hebrew, Shavit describes five norms that govern the process of translation of children’s literature and constrain the translator’s freedom. These norms shape the translator’s macro strategy employed throughout the translation process. Firstly, the scholar notes that the target text may go through systemic

affiliation and affiliation to existing models. For example, some parts of the original may be omitted or altered in the target text or additional elements may be introduced to that text in order for it to fit the existing model of the target system. Such an approach may be employed when the model of the original text does not exist in the target system (Shavit, 28). Secondly, some parts of the original text, which are considered by the adult recipients incompressible or too complicated for children's understanding, may be omitted or reduced. The scholar gave an example of the translation of *Tom Sawyer* into Hebrew when the translator had to exclude some levels of irony from the target text to make the text less complicated (Shavit, 36). Thirdly, the level of the text's complexity may be altered through the transformation of the text into a less sophisticated one in order to meet the needs of the target audience. The fourth norm is based on the concept of children's literature as a didactic instrument employed for ideological goals. The texts may go through extensive adaptation in order to comply with the dominant ideology. The fifth norm deals with adherence of the target text to the stylistic norms of the target system.

Shavit also specifies the guiding principles that prescribe decisions concerned with the selection of texts for translation, as well as permissible manipulation of the target text. The analysis conducted within this research confirmed that principles and norms described by Shavit also apply to Ukrainian national system.

Lawrence Venuti's Foreignizing / Domesticating Translation Methods

To describe two extremes of translation methods Venuti develops the distinction between "domesticating" and "foreignizing" translations. Venuti's developments are grounded on the formulations offered by the German theologian and philosopher Friedrich Schleiermacher in an 1813 lecture on the different methods of translation. In a domesticating translation, a translator undertakes to show a style as indistinguishable as possible from a text originally written in the

target language. Whereas in a foreignizing translation, a translator purposely unsettles the expectations of the target language: “Discontinuities at the level of syntax, diction, or discourse allow the translation to be read as a translation <...> showing where it departs from target language cultural values” (Venuti, 75).

Within the comparative analysis of Ukrainian translations foreignization and domestication are examined as elements of translation strategy that do not necessarily combine into a single unvaried method applied to translate the source text. According to the analysis, both elements (to a shifting extent) are employed in the translations within my corpus.

Antoine Berman’s System of Textual Deformation

In his essay “Translation and the Trials of the Foreign” Antoine Berman examines the system of textual deformation in translated literature and describes “a series of tendencies or forces that cause translation to deviate from its essential aim” (278). The author discloses the reasons why the translator is inescapably exposed to deforming forces. The ethnocentric structure of every culture and language, as well as translation tradition, makes the deforming forces innate to every translation. Berman bases the observations on his professional experience as a translator, primarily of Latin American literary prose into French.

The author distinguishes twelve deforming forces or tendencies: rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms, and the effacement of the superimposition of languages (280).

Classification of text deformations exemplified and described by Berman served as a tool for comparative analysis of the translations from my corpus. I employed Berman's classification to analyze the translators' goals, approaches to the source text, micro- and macro- translation strategies. Berman's framework is particularly helpful in the description the distinctive features of each of the target texts providing the estimated reasoning for the employed text deformations.

To summarize, in order to characterize the development of translation tradition of children's literature from the early 19th century to the modern times, it is not only essential to take into consideration the child image metamorphoses in the source culture but also its developments in the target culture. Scholarly work on translation in the Soviet era helps us understand translators' formal influences during that timeframe, whereas current theoretical research functions as a tool for the comparative analysis of various translations of the same source text.

Translations of children's literature often reflect a specific target culture during a particular time; therefore, it is also crucial to consider the historical and ideological background against which the translations from my corpus were created. The next chapter provides insights into the historical, economic, and cultural events that contributed to the atmosphere of the time when the translations from my corpus were created. I give special attention to language management targeted towards Ukrainian as a minority language during the Russian Empire and the Soviet era. While the hegemonic language planning scheme during the Russian imperial rule created linguistic constraints for translators into minority languages, the Soviet indigenization policy provided the impetus for creating translations in Ukrainian. I study political practices, ideology, economic and agricultural reforms, cultural activity, and social movements occurring during the Russian imperial rule and the Soviet era to further examine their effects on translation practice in Ukraine and shaping of the Ukrainian translation tradition.

CHAPTER 2: UKRAINIAN TRANSLATION AND TRANSLATORS IN THE TIMES OF RUSSIAN EMPIRE AND THE SOVIET UNION

Research on translator identity by Sourav Karguta emphasizes that to discuss any present phenomenon “we must look into its past, we must track its history” (89). In order to understand and analyze modern translation tradition in Ukraine and suggest potential directions for future development, it is necessary to look into the history of its formation and identify the main shifts in the evolution of this tradition. This project, therefore, examines the mechanisms through which the dominant power influenced the translation tradition in Ukraine. The project studies the shifts in the tradition’s development in close connection with historical events, ideology, and language management imposed by the ruling hegemonic power. The main argument is that Russian imperial linguicidal policies (in the late 19th century), Soviet censorship restrictions towards translations into Ukrainian (throughout the 20th century), the resulting power imbalance, and the influence of the hegemonic ideology have all impacted the translation tradition in Ukraine. This research thus traces the development of the Ukrainian translation tradition from its colonized past (late 19th century) into its uncertain current colonization stage to suggest what its decolonized future holds.

The corpus of my research includes eight Ukrainian translations of Rudyard Kipling’s story for children “The Cat that Walked by Himself”, published by Ukrainian publishing houses from 1909 to 2017. As the first translation from my corpus was published in 1909, during the times of late Russian imperialism and the last one in 2017, the historical, economic and social background from Russian imperialism through the Soviet era to the global context will be quickly converged.

Postcolonial research always includes an analysis of power relations between conqueror and conquered cultures. The approach described by Douglas Robinson in his book *Translation and*

Empire (14) examines the opposition of hegemonic and oppressed cultures with an emphasis on the role of translation as an indispensable channel of imperial conquest. Robinson suggests that this scope of postcolonial studies includes “all cultures/societies/countries/ nations in terms of their power relations with other cultures” (14). This outlook allows recognition of the establishment of a Russian dictatorship in Ukraine as a colonization process. Hence, the effects of this process on the Ukrainian translation tradition may be examined through a postcolonial theoretical framework.

Robinson categorizes translation’s functions into three sequential but overlapping categories: as a channel of colonization, parallel to and connected with education and control of markets and institutions; as a lightning rod for cultural inequalities continuing after the collapse of colonialism; and as a channel of decolonization (31). These categories represent separate stages in the formation of the translation tradition of the colonized culture: “from a colonial past taken as harmful; through a complex and conflicted present in which nothing seems easy or clear-cut; to a decolonized future taken as beneficial.” (31) These categories serve as an organizing principle for the structure of this research project. I start with an examination of the impact of colonial practices on the Ukrainian language, culture, and translation tradition, then study modern translation practices, and make a hypothesis about the further development of the translation tradition in a decolonized future.

2.1. Ukrainian Language within Russian Imperial Language Planning (Middle of 19th – Early 20th century). Translation in the Times of the Russian Empire.

Power relations between the colonizers and colonized stipulate subtle or even open (as in the case of Soviet official orders regulating the publication processes in the republics) use of force on the communication processes. As argued by many translation scholars, translation is a violent

act. Susan Bassnett emphasizes that translation can never be innocent due to cultural hierarchies (44). Maria Tymoczko calls cultural translations violent regardless of their direction: “translations of culture are <...> never innocent <...> whether they involve bringing a dominant culture to a minority culture or, least of all, whether they mediate between the language and culture of a colonized group and the language and culture of the colonizers” (164). Susan Bassnett and Harish Trivedi stress that translation is not an innocent, transparent activity as it “rarely, if ever, involves a relationship of equality between texts, authors or systems” (2). Therefore, translation into a minority language always implies the domination of a hegemonic culture.

Russian domination of Ukrainian culture may serve as an example of these arguments. The dominant culture employed multiple open and subtle violent means to shape the Ukrainian translation tradition so that it would serve as a powerful tool to educate the people according to the ideological requirements of the rulers. The use of violence by the hegemonic power on translation had two major stages:

- 1) imposing linguicidal policies aimed at the annihilation of the Ukrainian language;
- 2) introducing authoritarian requirements for Ukrainian translations and the translation process.

The imperial linguicidal policies imposed on the Ukrainian language during the times of the Russian Empire were aimed at banning the use of the Ukrainian language in all formal institutions and drawing the Ukrainian language close to Russian. Later, during the Soviet era, the hegemonic power introduced authoritarian requirements for Ukrainian translations, which I review in the next section of this chapter. Let us examine the first linguicidal stage of the Russian colonizing influence on the Ukrainian culture, language, and translation tradition.

From the middle until the late 19th century the Russian Empire introduced multiple linguicidal policies in Ukraine. The policies aimed to destroy Ukrainian culture, russify the Ukrainian-speaking population, and transform the Ukrainian people into “true Russians” (Wynar, 21). The main assault was directed against the Ukrainian language as a primary means for transmitting Ukrainian national and cultural values. The culminating point of governmental Russification policies was the Valuev Circular issued on July 18, 1863, named after Russian interior Minister Peter Valuev. The Circular prohibited the publication of books in Ukrainian. It was the first major attempt to question the existence of the Ukrainian language. Valuev declared that the Ukrainian language “never existed, does not exist and shall never exist” (Subtelny, 282).

The Ems Ukase issued on May 18, 1876, continued the effect of Russification policies. It banned the use of the Ukrainian language in print, forbade the import of Ukrainian publications and the staging of plays or lectures in Ukrainian. The Ministry of Education prohibited the teaching of any subject in Ukrainian in elementary schools, removed books in Ukrainian from school libraries, and replaced teachers supporting the idea of the Ukrainian national identity with “true Russians” (Subtelny, 283). All of these measures reflected ruthless Russian colonial imperialism aimed at the annihilation of Ukrainian national identity, Ukrainian culture, and the Ukrainian language. Modern Ukrainian Studies researcher Lybomyr Wynar argues that the Ems Ukase constituted a veritable cultural and linguistic genocide directed by the Russian government against Ukrainians and their national aspirations (21).

Throughout the period when the Valuev Circular and the Ems Ukase were in effect, there were no Ukrainian translations published in the Ukrainian territory occupied by the Russian Empire. The only translations into Ukrainian published during this time were printed in Lviv, which was then a part of the Austro-Hungarian Empire. For example, in 1876, at the time of the

Ems Ukase, the Ukrainian community Lviv Academic Circle published an almanac that included several Ukrainian translations from French, English, and German. The Shevchenko Scientific Community in Lviv published a number of Ukrainian translations from English including translations of three tales by Charles Dickens: *A Christmas Carol* (1880), *A Tale of Two Cities* (1884), *Oliver Twist* (1891); poems of Edgar Allan Poe, Henry Wadsworth Longfellow, William Cowper, and Walter Scott in 1897; *The American Claimant* (1898), and a collection of novels (1900) by Mark Twain. A translation of *Popular Tales and Fictions: Their Migrations and Transformations* by William Alexander Clouston was published by V. Manetskiy publishing house in 1896. Renowned Ukrainian writer Ivan Franko translated the research on Egyptian tales and the “Tale of Two Brothers” for this book.

Although the colonizer was imposing a number of bans on the use of the Ukrainian language in the late 19th century, Ukrainian translators found ways to publish their work. Ukrainian translation activists, who were resisting the policies imposed by the Russian Empire, organized academic communities and translated and published their works in Lviv, in the territory of the Austro-Hungarian Empire. According to Orest Subtelny, the Austro-Hungarian Empire’s most striking characteristic was its ethnic diversity (212). Since no ethnic group in the Austro-Hungarian Empire represented an outright majority, no single culture constructed the imperial society to the extent that Russian culture did in the Russian Empire. Therefore, ethnic groups of the Austro-Hungarian Empire had more freedom in the usage of their languages and celebration of their cultures.

The beginning of the 20th century witnesses the Ukrainian national awakening after multiple consecutive Russian colonizing policies. To describe this awakening historian Paul Magocsi identifies two types of nationalism: (1) state-imposed, and (2) intelligentsia-inspired,

describing Ukrainian nationalism as the one belonging to the second variety (376-377). Magocsi states that “people are not born with a national identity; they must learn that they belong to a particular nationality” (377). So, the intelligentsia has the task of convincing the members of a particular group that they belong to a larger nationality. The intelligentsia-inspired national movements, according to Magocsi, go through three basic stages:

- (1) the heritage-gathering stage;
- (2) the organizational stage;
- (3) the political stage (378).

Hence, for Magocsi, the Ukrainian national awakening of the early 20th century is the final stage of the national movement, with its culmination during the Revolution of 1905. In March 1905, the Academy of Sciences in Saint Petersburg declared that the Ukrainian language was not a dialect of Russian but an independent Slavic language, and recommended that the restrictions placed on it by Valuev’s Circular and the Ems Ukase be lifted. This declaration resulted in the creation of a significant number of publications in Ukrainian. During this time, in 1909, Yuriy Stryi created the first Ukrainian translation of Rudyard Kipling’s tale “The Cat That Walked by Himself.” Shortly after this, in 1910, Vasyl Tkachevych published the second Ukrainian translation of this tale “Kit Murko, scho zaodno samotrit guliav.”

To summarize, the defeat of the Russian Empire in the Russo-Japanese War of 1904-1905 and the subsequent domestic disturbances that came to be known as the Revolution of 1905 weakened Russian colonizing power on Ukraine, allowing the Ukrainian intelligentsia-inspired national movement to start its final political stage. The official acknowledgment of the existence of the Ukrainian language and the temporary release of the pressure of Russification policies in Ukraine stimulated the creation of new translations into Ukrainian.

2.2. Ukrainian Language and the Practice of Translation in the Soviet Union

2.2.1. Language Management in Ukraine after the Russian Revolution (1917): the Ukrainian Revival

The revolutionary era of March 1917 to October 1920 proved a crucial period in Ukrainian history, witnessing several attempts to establish an independent Ukrainian state (Magocsi, 500). This revolutionary era saw another catalyst for the Ukrainian national revival - the Proclamation of the Ukrainian People's Republic in 1917. This short-term Ukrainian independence encouraged new Ukrainian translations to appear. Ukrainian intelligentsia employed translation into Ukrainian during this time as a powerful tool for Ukrainian identity formation, identification of Ukrainian and Russian identities as mutually exclusive, and recognition of Ukrainian culture as different from Russian. During this time, in 1918, Olga Kryvyniuk published her translation of the Kipling's tale - "Toi Kit, scho Hodyv, de Hotiv." In 1921, M. Katz published his translation of this tale for Derzhvydav. During this short period of Ukrainian revival (1917-1919) publishing houses introduced 86.5% more new translations of children's literature than during the same period before the proclamation of the short-term Ukrainian independence (1914-1916).

After the intense revolutionary period with a brief Ukrainian independence, in 1922 Ukraine became one of the original constituent republics of the Union of Soviet Socialist Republics (USSR). In his discussion of the pros and cons of Ukraine's entering the Soviet Union, Subtelny emphasizes that the Ukrainian Soviet Socialist Republic became a "well-defined national and territorial entity, possessing its own administrative center and apparatus <...>. [T]he Ukrainians finally obtained a territorial-administrative framework that reflected their national identity" (386-387).

To win acceptance and to broaden its support among the non-Russians, the Communist party embarked on a policy of *Korenizatsiya*. The short-term *Korenizatsiya* policies (translated from Ukrainian as “Indigenization”) aimed at undoing the forced Russification of oppressed nations under the Russian empire and harmonizing the relationship between the nations of the Soviet Union. *Korenizatsiya* was an effort of the Communist party to gain approval among the non-Russian population, as it was still “a tiny and overwhelmingly Russian, urban-based organization” (Subtelny, 387). These policies of indigenization allowed for the use of the Ukrainian language at educational, scientific, and cultural institutions. During this short period, many Ukrainian translations of English-language literature were published in the Soviet Union. The press runs of these publications were very small, as these translations, for the most part, were published at the translators’ personal expense (Zdrachko, 17). The 1920s were times of extraordinary cultural growth. For the first time in history, Ukrainian culture [within the boundaries of the Soviet Union? What about Lviv, such an important cultural centre for Ukrainians, that was under Polish administration then?] could count on state support for its development. When the Ukrainian intelligentsia lost the hope for independence, many writers, translators, and scientists turned to cultural growth as an alternative way of asserting their national distinctiveness from the colonizers [again, in your scheme, there has been only one colonizer: Russians].

Although the apologists of Ukrainian national identity celebrated the benefits of the Ukrainization policies for their cultural revival, the positive influence of the political program soon came to an end, erasing its positive effects. In the next few decades, Ukrainians would pay a dreadfully high price for supporting the ideas of their national distinctiveness.

2.2.2. Repressions of Ukrainian Intellectuals during the Great Purge (1937 – 1938) and their Impact on Ukrainian Translations

The Great Purge was a campaign of political repression in the Soviet Union during the late 1930s. In Ukraine, according to the historian Subtelny, the Purge started much earlier, with its roots going back to the times of Industrialization, Collectivization, and the resulting Famine of 1932-1933. As Stalin considered peasants to be hopelessly conservative and believed that Russian nationalism was a means of strengthening the Soviet Union, he viewed Ukrainians, who were overwhelmingly peasant and aware of their national distinctiveness, as a major obstacle for the revolutionary change of the Soviet Union (404). Therefore, Ukraine was the main aim of the commencing reforms.

Although Ukraine received over 20% of the total state's investment for industrial development, Russia continued to view it as a colony. Here is how Subtelny describes the economic relations of Ukraine and the hegemonic power:

Moscow's planners assigned to Ukraine the task of producing raw materials, while Russia's industries monopolized the finished products, especially consumer goods, that were shipped back to Ukrainian markets. Thus, as late as 1932, a few bold Ukrainian economists complained that the "colonial" relationship between Russia and Ukraine that existed in tsarist days had not altered appreciably (407).

The Soviet colonization of Ukraine continued. The ongoing state programs of industrialization, collectivization, and agriculture restructuring led to the dreadful outcome for Ukrainians: the Famine of 1932-1933. The heartbreaking fact about the famine is that it was

avoidable. When the food was available for the rest of the Soviet Union, and the state exported grains overseas, millions of its colonized Ukrainian citizens starved to death. The food was confiscated from the hard-working peasants due to continuously increasing grain procurement quotas. Based on the demographic estimations, historians calculate the death toll in Ukraine during the famine between 3 and 6 million people (Subtelny, 415). However, it is difficult to calculate the number of Ukrainians who died due to famine, as Stalin shot the census takers in 1937.

Several historians argue that the famine was a part of Stalin's strategy for diminishing Ukrainian nationalism, which was on the rise after the Ukrainization program. Despite its vast dispiriting effect on the Ukrainians, the famine was only the first step of the colonizers on the way to obtaining control over the conquered. Having weakened the social basis of Ukrainian nationalism – the peasants – the Soviets took next steps towards the heart of the Ukrainian culture – its intelligentsia. The target of Stalin's repressions was Ukrainian writers, translators, and scholars. Having created the fictitious underground “anti-Soviet organizations,” the secret police of the Soviet Union “forced its victims, by means of physical and /or psychological torture, to admit membership in them at highly publicized show trials” (Subtelny, 417).

The first repressions of Ukrainian intellectuals started in 1929, when forty-five leading scholars, writers, and translators were accused of belonging to a secret nationalist organization - the Union for the Liberation of Ukraine (Subtelny, 417). One of the accused was the famous translator of the children's literature - Veronika Cherniakhivska, a member of the Ukrainian family of intellectuals. She was arrested and accused of involvement in the activity of the Union for the Liberation of Ukraine (SVU: SpilkaVyzvolennia Ukrainy). She was released a few months later when her father and mother were taken into custody. When Veronika was under investigation, she was expelled from the writers' professional association, which led to more hardships: the

management of the publishing house did not approve her previously signed agreements for translations of children's books due to her anti-Soviet aspirations. The shadow of the involvement in the SVU pursued the translator for a long time. She never finished the translation of *David Copperfield* by C. Dickens, which she started for the state publishing house. Cherniakhivska's brilliant translation career came to an end. However, this was not the end of her sufferings.

In January 1938, Veronika Cherniakhivska was arrested for the second time accused of espionage in favor of Germany. In Lukianivska prison, after being raped by the investigators, Cherniakhivska went insane. On September 22, 1938, she was sentenced to death. The sentence was executed the same day. The Soviet regime took the life of another talented Ukrainian translator.

Cherniakhivska's life story is one of many personal tragedies that constitute the history of the Soviet Union of the 1930s. The repressions continued until the 1940s, taking more lives of the representatives of the Ukrainian intellectual elite. The grievous life stories of the Ukrainian translators who worked on translations of Rudyard Kipling's tale are described in more detail in Problematic Translator section in the third chapter of this thesis.

In the early 1930s, there were very few new translations published. The famine and repressions left a massive mark on the development of the translation tradition during this time – Ukrainian publishing houses published only six translations of children's literature from 1932 to 1934 (Zdrachko, 135). Except for the repressions that limited the number of translations into Ukrainian during this time, the Soviet powers also introduced limitations as to the authors and books that could be selected for translation. Moreover, the language itself went through extensive artificial transformations.

During the times of the Great Purge, ideological instructions governing the translation process aimed at governmental control of choices of books for translation. Translation scholar Riitta Oittinen identifies such instructions as ideological components of the translation process (40). Only certain books dealing with a certain subject matter in a certain form were chosen for translation. For example, on January 29, 1930, the Central Commission for Literature Removal recommended withdrawing translations of *Uncle Tom's Cabin* by Harriet Beecher Stowe from libraries, educational institutions, and markets as it did not conform to general ideological context (Kazanzhy, 58). The Commission banned the Ukrainian translations of this novel from publication for ten years.

Resolution on Measures to Improve the Youth and Children's Press issued by the Central Committee of the Communist Party of the Soviet Union in 1928 and *Resolution on Children's Literature* issued by the People's Commissariat of Defense in 1933 not only limited the choices of books for translation, but also provided precise instructions for the translators to follow. For example, according to the *Resolution on Children's Literature* issued by the People's Commissariat of Defense in 1933, Ukrainian translations had to follow the Soviet translation tradition. In practice, this meant that all Ukrainian translations published after 1933 had to be indirect, translated from Russian as a "mediator language."

Not only did these instructions on translation draw the Ukrainian language closer to Russian, the reform of Ukrainian orthography in 1933 was also intended to align Ukrainian and Russian. It not only eliminated the letter "r" (g), peculiar to the Ukrainian language, from the Ukrainian alphabet but also adjusted Ukrainian scientific terminology so that it would resemble corresponding Russian terminology.

On the one hand, multiple repressions against Ukrainian peasants, scholars, writers, and translators led to a sharp decrease in the number of new translations created during the time of the Great Purge. On the other hand, the translations published during this time had to go through exhaustive Russification. Translators had to write according to the guidelines of the new Ukrainian orthography of 1933 and use Russian translations of the same work as a model.

2.2.3. Ukrainian Translation under Nikita Khrushchev (1953 - 1964)

The Khrushchev Thaw started in the early 1950s when repressions and censorship in the Soviet Union started to soften due to Nikita Khrushchev's policies of de-Stalinization and peaceful coexistence with other nations. Only after the death of Stalin in March 1953, did the reforms in the country's political, economic and cultural life become possible. Khrushchev distinctly marked the start of these reforms in the secret speech at the 20th Congress of the Communist Party that denounced Stalin and his actions as the state leader. Subtelny states that this secret speech signaled the start of de-Stalinization and a "thaw" in cultural life (500). During this time the Ukrainian language was regaining its important status in the cultural life of the republic. Moreover, the intelligentsia insisted on the rehabilitation of unjustly persecuted Ukrainian intellectuals. The new leadership fulfilled some of these requests.

The softening of Soviet claws during the Thaw resulted in the creation of the new literary generation of Ukrainian writers and translators called the "sixtiers" (Shistedesiatnyky). These young writers "demanded the end to the party's meddling in art and literature," as well as "the recognition of the central role of the Ukrainian language in education and cultural activity of the republic" (Subtelny, 507). The sixtiers' works displayed their anti-totalitarian views, struggle against the policies of Russification, and promotion of the Ukrainian language. Historian Magocsi

emphasizes that the writings of the sixtiers distinctly pursued the renewal of traditional Ukrainian cultural values and restoration of the Ukrainian language, “which had suffered increasing Sovietisation and Russification during the Stalinist era” (704). Most of the sixtiers, apart from creating their works, also introduced translations of renowned foreign writers to Ukrainian readers, developing the nascent Ukrainian literature.

However, the ease of the repressions did not eliminate the Soviet ideological censorship, and the state “continued to limit severely what one could read, see, and hear” (Subtelny, 509). Moreover, after the failure of Khrushchev’s reforms and his sudden removal as head of the government in 1964, the new ruler, Leonid Brezhnev, came into office. His rule pursued order and stability, which meant the reimposition of party control over all aspects of Soviet life (Magocsi, 708). During the Brezhnev era, the general Soviet policy on the multinational composition of Soviet society justified the imposed limitations for the expression of cultural distinctiveness. This policy had three development stages: *rastsvet* (flowering), *sblizhenie* (drawing together), and *sliianie* (merging) (Magocsi, 709). Soviet society was expected to evolve according to these stages. The flowering stage accepted the individual development of national cultures within the Soviet system, whereas the next stage anticipated the mutual influence of cultures that would further result in their merging. In practice, the Soviet leader needed to set the timeframes for the stage of *sliianie*. Since Khrushchev had confirmed to the public that the Soviet Union would reach the final stage of communism by the 1980s, Brezhnev had to take steps to prepare Soviet society for “the alleged inevitable merging of the Soviet Union’s nationalities” (Magocsi, 709), which resulted in the new constitution of the Soviet Union in 1977. The constitution emphasized that the first two stages of flowering and drawing together would continue to develop, preserving the existence of national

republics. Nevertheless, Russian was still the language of official correspondence and mandatory language to study at all non-Russian kindergartens and schools.

Translations into Ukrainian during this time were still profoundly affected by the Russian language. Furthermore, translations of important works for the education of young communists, such as children's literature, had to be created by the translators that belonged to the right circles of Soviet society. In practice, this meant that only members of the Communist party were trusted with the translation of children's literature. This fact finds illustration in the corpus of this thesis research: from 1957 until 2000 only Solonko's translations of Kipling's tale were printed and circulated in the Soviet Ukraine. Among the other reasons, Solonko's place in Soviet society justifies this fact. Throughout the 1950s, he was the head of the Department of Foreign Literature of the State Library of the Ukrainian SSR, and, additionally, he was a member of the Union of Journalists of the USSR. I describe the other reasons for the widespread recognition of this translation in the fourth chapter of this research.

2.2.4. Dissolution of the Soviet Union and Proclamation of Ukrainian Independence

On August 24, 1991, Ukraine declared its independence. Following this declaration, on December 1, 1991, over 90 percent of Ukrainians voted for their country's independence, exceeding even the most optimistic predictions. Here is how Canadian historian Subtelny describes the moods in Ukrainian society at that time: "independence, long viewed as utopian and unrealistic, became logical, desirable, and attainable" (583). However, Ukraine still had a long way to go to sever the long-lasting relations with its colonizer. With the former Soviet republics evolving as components of a complex political, economic and cultural system designed to bind them together,

it was difficult for the newly formed independent states to “extricate themselves from the myriad ties that bound them to the wreckage of the Soviet Union” (Subtelny, 582).

In his work *Contracting Colonialism*, Rafael recognizes that translation between the hegemonic power and colonized involves “not simply the ability to speak in a language other than one’s own but the capacity to reshape one’s thoughts and actions in accordance with accepted forms” (210). Having acquired that “capacity to reshape” is it possible for the colonized to abandon that skill right after the proclamation of independence? How long would it take Ukrainians to decolonize their translation tradition? According to Douglas Robinson, the narrative approach to postcolonial translation studies foresees translation acting as “a lightning-rod for surviving cultural inequalities after the collapse of colonialism” (6). The analysis of translations from the corpus of my research published shortly after the proclamation of Ukrainian independence proves this statement illustrating the domination of the Soviet-time translations over the newly created ones. Publishing house Shkola reprinted Solonko’s translation in 2000, 2003, and 2009. In 2001, Donechyna published the translation by Shalay and Hudyakov, which the comparative analysis performed in the fourth chapter of this research considers an edited variant of Solonko’s translation. The new translations started emerging only in 2009, 18 years after the proclamation of independence. With Solonko’s translation still being published and circulated in the modern times, my investigation reveals the reasons behind this phenomenon in the fourth chapter. Having analyzed the Ukrainian postcolonial settings, this research provides an estimation of the timeframe for Ukrainian translation tradition to develop into its decolonized stage.

**CHAPTER 3: MANIPULATION THROUGH TRANSLATION: IDEOLOGICAL MOTIVES BEHIND
MULTIPLE RETRANSLATIONS OF CHILDREN’S BOOKS**

**3.1. Translating Rudyard Kipling: the Selection of Authors as a Part of Government
Censorship**

Censorship in the Russian Empire and the Soviet Union is vividly described by Marianna Tax Choldin’s term “omnicensorship” (4). This type of censorship permeates all levels of society, affecting each individual. The phenomenon is multifold and heterogeneous, as it includes pervasive suppression of ideas, concepts and / or any information that is considered to be harmful, sensitive or “inconvenient” by the dominant power at different social and governmental levels. From the early 19th century and throughout the 20th century ideological messages issued by the official bodies penetrated the whole society. They were communicated by authors, artists, translators and editors, who were often unconsciously following censorship practices (self-censorship).

For the purpose of this research I am going to use the categorization of censorship suggested by Samantha Sherry. She argues that censorship can be divided broadly into two categories: (1) manipulation and (2) exclusion either of (2a) a text from publication or of (2b) parts within the text (7). In this chapter of my research project I am going to argue that censorship imposed on translations by the Russian Empire and later by the Soviet Union included both of these overlapping categories. By allowing only selected authors for publication the official institutions employed the censorship of exclusion. These selected texts shaped the linguistic world image of the people in the Russian Empire and then in the Soviet Union making the population

assume that the selected authors exclusively represented the foreign culture. Thus, this type of selected translation was manipulative.

Why were the people living on the Ukrainian territory allowed access to only certain internationally renowned authors but not others? What were the reasons behind the translation and circulation of only selected works? Why was Rudyard Kipling included in the list of these accessible writers? Within the framework of this chapter I am going to investigate the reasons behind a keen interest in Rudyard Kipling's works in the Russian Empire and the Soviet Union in the early 20th century.

Rudyard Kipling, creator of some of the world's most cherished short stories, is considered one of the finest writers of short fiction in international literature (Zott, 67). In 1907 Kipling received the Nobel Prize in Literature and at this same time literary readings of Kipling became increasingly politicised, as his works were criticized for idealising the imperial hierarchy. The same imperialist views that made him so infamous among English readers made him accessible to the audience in the Russian Empire and the Soviet Union. In 1962 the Russian poet Evgenii Evtushenko told a British reporter that the most popular modern British author was Rudyard Kipling. The interviewer countered: 'But Kipling was an imperialist.' Evtushenko made no reply except to smile and quote Kipling in Russian (Hodgson, 1058).

Western literary readings of Kipling in the 1940s become increasingly politicised, as he became the target of critiques from members of those social, racial or sexual categories which were excluded from power by the imperial hierarchy which he idealized (Montefiore, 6). Edmund Wilson in *The Wound and the Bow* (1941) characterised Kipling as "implacably opposed to every race and nation which has rebelled against or competed with the Empire" (Cheyette, 252). Hannah Arendt in her book *The Origins of Totalitarianism* characterised Kipling as the very personification

of “The Imperialist Character” (Cheyette, 251). At the same time critics in the Soviet Union praised Kipling for his political ideas: imperative for creative action, and domination of imperial power in opposition to chaos. For example, Soviet scholar Dolinin in his preface to Kipling’s selected works justifies the author’s imperialistic ideas through aligning them with those of the Soviet government. Dolinin admires Kipling’s works for advocating collective creative action towards a better future, which is in line with Soviet propaganda (23). However, Dolinin mentions that these ideas have been criticized by the author’s contemporaries and points out that such politicized perception of literary works is irrelevant. Hence, the Soviet scholars imposed an official reading and interpretation of Kipling’s works to fit the political agenda.

For many writers of the Soviet times translation was something of a refuge because it allowed them to produce creative work when other avenues were closed off (Sherry, 34). This explains why intellectuals of Soviet linguistic minorities were particularly interested in publishing translated works. When apologists of the Ukrainian language faced obstructions in expressing their ideas in original works, they spoke on behalf of renowned Western writers. This was the case for a number of Ukrainian scholars of the early 20th century. Ukrainian translators of that time: Yuriy Siryi, Vasyl Tkachevych, MykhailoYohansen and Olga Kryvyniuk chose to give Kipling’s stories a Ukrainian voice to communicate their ideas to a young Ukrainian audience.

3.1.1. Reflection of the Author’s Signature Style in Ukrainian Translations

In this section I am going to examine how each of Ukrainian translators approached the peculiarities of Kipling’s style to express their ideas and what messages were communicated to Ukrainian children through *Just So Stories* by Rudyard Kipling. The researcher of Kipling’s work, Elliot L. Gilbert, emphasizes that “the intimacy of direct address, the immediacy of

correspondence” (4) is a distinctive feature of the author’s style in *Just So Stories*. He further explains that such sensitive double vision as an adult and a child simultaneously has always been considered a key to Kipling’s success (4). The *Just So Stories* were addressed directly to Kipling’s children. Significantly, in the nursery copy of the book the phrase “For Little Children” on the title page has been changed in the author’s handwriting, to “For Elsie and John”, and the authorial “By Rudyard Kipling” has been replaced with “By Their Daddy” (5). Hence, the intimacy of narration and direct addressee are one of the author’s most significant intentions.

In order to examine the transposition of the author’s intentions in Ukrainian translations I am going to study translations of “The Cat that Walked by Himself” created by Yuriy Siryi in 1909, Olga Kryvnyiuk in 1918 and Leonid Solonko in 1957. Although *Historiographic Review of Ukrainian Publications of Translated Children’s Literature from the Late 19th to Early 21st Century* lists six translations of this story in the timeframe from 1902 (first publication of *Just So Stories*) until 1991 (Declaration of Independence of Ukraine), only three of them are accessible at the present time. Based on the research of the second chapter of this project I believe that translations created by Vasyl Tkachevych in 1910, M. Katz in 1921, and Maik (Mykhailo) Yohansen in 1935 were destroyed due to political reasons, as problematic translators and ideologically unacceptable translations. Therefore, only three translations (created by Yuriy Siryi, Olga Kryvnyiuk and Leonid Solonko) are still accessible today and have been studied within the framework of this research project. These texts represent different waves of ideological influence on Ukrainian translators. Siryi’s translation illustrates restraints directed towards the publication of texts in Ukrainian on Ukrainian territory during the time of the Russian Empire. As for Kryvnyiuk’s translation, it reveals influences of the Ukrainian national liberation movement in

1917-1920. Solonko's translation mirrors different ideological constraints of the Soviet censorship.

Modern Ukrainian translations published in the early 21st century created by Natalia Diomova, Iryna Savyuk and Volodymyr Chernyshenko in 2009 for the publishing house Navchalna Knyga Bogdan, Olga Ulischenko in 2016 for the publishing house Vivat, Volodymyr Panchenko in 2017 for Ridna Mova, and R. Shulo in 2017 for Ranok are employed to examine the current shift in the Ukrainian translation tradition compared to the past ones⁵. These translations were chosen as illustrations of different skopos translators had to conform with. According to Hans J. Vermeer, the aim of any translational activity, and the mode in which it is realized are assigned by the client who commissions translation (221). It is argued that numerous modern translations of "The Cat that Walked by Himself" are induced by various tasks assigned by publishing houses. For example, my hypothesis is that Ulischenko's skopos is mostly pedagogic as it paraphrases the source text for addressing the needs of beginner readers, Shulo's translation has playful aim in line with the publisher's entertainment series and illustrations, whereas Panchenko's translatum has an older audience and aims at educating children of early school age about differences between various cultures, and the translation by Chernyshenko et al aims at closely following the original and is tailored for scholarly research of Kipling's works in Ukrainian.

For the purpose of this research I have examined three main characteristics of Kipling's style: direct addressee, onomatopoeic writing, and repetition (Gilbert, 4). The transposition of the author's intentions into Ukrainian translations is, hence, evaluated based on the transfer of these three characteristics of the author's initial writing by translators. The author addresses his audience consistently throughout the story: "Best Beloved" (Kipling 197), talking directly to his young

⁵The comparative analysis performed within the fourth chapter of this research posits that the translation by S. Shalay and Yu. Hudyakov (2001) is the edition of Solonko's translation published in 1984

audience, corresponding with them like an equal peer. Yuriy Siryi identifies this distinguishing feature of Kipling's style in the foreword to his translation published in 1909: "When you are reading his (Kipling's - A.Z.) stories, it seems like your best friend is talking to you; it's like your friend is describing to you what he has seen and heard in the country full of magic and fascinating events" (3) (translation here and further in the text - A.Z.). Having captured the characteristic style of the author, Siryi consistently addresses the young Ukrainian audience as "моя кохана" (moyakohana / my love) (5). On one hand, this direct approach to the audience corresponds to the distinguishing feature of Kipling's writing, as the translator speaks directly to his reader, but, on the other hand, it doesn't align with the assumed initial author's intentions of speaking to children's audience (Gilbert, 4). The address *moyakohana* may be perceived as the direct address to a beloved woman, as the word *kohana* is feminine in Ukrainian, creating additional meaning within the text. In modern Ukrainian there are two variants for the lexeme "love": "kohannya" – a profoundly tender, passionate affection for another person, "liubov" – a feeling of warm personal attachment or deep affection, as for a parent, child, or friend. Hence, the second equivalent would be more suitable for addressing young children, as Kipling wrote his stories for his own children, Elsie and John, who were 6 and 5 years old when the stories were published. However, the analysis should also take into consideration that Ukrainian was going through its formation stage in the early 20th century and the usage of lexeme "kohannya" instead of "liubov" may have been motivated by the Polish influence, where the lexeme "kohannya" is used to express love to a child as well. Additionally, the dictionary published by Borys Grinchenko in 1907-1909 allows the interchangeable usage of these lexemes (1256, 1129). In order to simplify the text, the translator omits the author's address to children on several occasions in the text. Having recognized the

specifics of the author’s style, Siryi consistently employs the same phrase to address his readers, but the variant chosen by the translator may not be appropriate for today’s children.

Olga Kryvnyiuk created her translation of “The Cat that Walked by Himself” in 1918 for the publishing house Slovo. The publication has no translator’s foreword or introduction for Kryvnyiuk to highlight her translation strategy and identify distinguishing features of the author’s style. Nevertheless, translator’s approach is easily identified from the text. Kryvnyiuk addresses her audience directly:

“Ну, діточки, слухайте уважно, бо тепер буде мова про те, що було дуже давно, ще тоді, як дикі звірі були дикими.” (3)
Nu, ditochky, sluhaite uvazno, bo teper byde mova pro te, scho bulo duzhe davno, sche todi, yak zviri buly dykymy.
Well, little kids, listen attentively, because the story is about what happened a long time ago, when the tame animals were wild.

Kryvnyiuk uses the same phrase to address her audience throughout the text: діточки (ditochky / little kids) (3), мої діточки (moyi ditochky / my little kids) (14). The translator employs the suffixes with diminutive-hypocoristic meaning when addressing her audience to mimic the actual parents’ speech. This way the translator brings the text closer to her readers, following the assumed author’s intention for intimacy of narration.

The most popular translation of this story in the Soviet era created by Leonid Solonko in 1957 is still reprinted by many modern Ukrainian publishing houses. Solonko, like Kryvnyiuk, decides to reflect the author’s intention of direct address to the audience in his translation,

approaching his readers with the phrase: “моєсерденько” (moyeserdenko/ literally: my little heart) (97). This address allows the translator to avoid confusion with the Ukrainian lexeme “kohannya” chosen by Siryi. Similar to Kryvnyiuk’s strategy, this form of address emphasizes an orientation towards young readers / listeners as it also employs the suffixes with diminutive-hypocoristic meaning: “І з тогосамогоднята й понині – чуєш, моєсерденько?” (I z togosamogodnya ta iponyni – chuyesh, moyeserdenko? / From that same day and until now – do you hear me, my heart?) (111)

Modern Ukrainian translators have chosen different strategies when interpreting Kipling’s text for the young audience. Like Solonko, Chernyshenko et al transfer the author’s intention for direct addressee consistently employing the address “мої любі” (moyilubi/ my dear) (101). Olga Ulischenko omits the direct address throughout the text to simplify the story, although her translation is directed towards the same audience as the original story (the editor’s note states “ages 6 and up”). The translation strategy chosen by Panchenko and Shulo allows the translators to follow the author’s intentions: Shulo consistently addresses the readers as “Зіронько Моїх Очей” (Zironko Moyih Ochei / The Star of my Eyes⁶), and Volodymyr Panchenko chooses the variant “любі мої дітки” (lubi moyi ditku / my dear little children) (5).

The table Comparative Analysis of Ukrainian Translations of “The Cat that Walked by Himself” by R. Kipling summarizes different approaches taken by Ukrainian translators with regard to the target audience.

⁶Here and further in the text I give a word-for-word translation. The equivalent in English is “the apple of my eye(s)”

Table 3.1.

Comparative Analysis of Ukrainian Translations of “The Cat that Walked by Himself” by

R. Kipling

R. Kipling	Address	Consistency
R. Kipling, 1902	Best Beloved / My Best Beloved	Consistent
Translation	Address	Consistency
YuriySiryi, 1909	Moya kohana / my love (my dear)	Inconsistent
Olga Kryvnyiuk, 1918	Ditochky / little kids Moyi ditochky / my little kids	Consistent
Leonid Solonko, 1957 (with reprints until 2011)	Moye serdenko/ my heart	Consistent
Natalia Diomova, Iryna Savyuk and Volodymyr Chernyshenko, 2009	Moyi lubi/ my dear	Consistent
Olga Ulischenko, 2017	Omitted	Not applicable
Volodymyr Panchenko, 2017	Lubi moyi ditku / my dear little children	Consistent
R. Shulo, 2017	Zironko Moyih Ochei / The Star of my Eyes	Consistent

Another feature of Kipling’s signature style is his attention to a captivating language. The author widely employs onomatopoeia in order to attract the reader’s attention, make his writing sound more child-like. I am going to use comparative analysis of the original story and its seven translations in order to examine how this feature has been transposed into the Ukrainian translation tradition.

The onomatopoeic elements in the text together with the author’s distinctive punctuation reflect a unique inner rhythm of the text, which was originally intended for reading aloud. This rhythm creates two major difficulties for Ukrainian translators: 1) imitation of the onomatopoeic

words: the author employs both conventional cross-linguistic onomatopoeias and uncommon onomatopoeias, specific to the particular situation described in the text; 2) adjusting punctuation to reflect the rhythm in the Ukrainian text.

Yuriy Siryi decides to omit some onomatopoeic elements in the text to simplify the complex rhythmic structures. For example, he bypasses the onomatopoeic element *woosh*, instead he explicates the sound that the dried horse-skin curtain makes. At the same time other elements are transferred using transliteration (puff is transposed as Пуфф / Pooff) or through Ukrainian equivalents (Ffft is transposed as Лусь / Lus). Therefore, there is no consistency in Siryi's transfer of onomatopoeic elements. The modern translators of the publishing house Navchalna Knyga Bogdan, Chernyshenko et al, are also inconsistent in transferring the author's onomatopoeic words: although the sound of the falling dried horse-skin curtain is transposed as Гуп / Gup (107) through Ukrainian equivalent, other onomatopoeic elements are disregarded.

Olga Kryvnyiuk adjusts the target text in such a way that the punctuation and echomimetic elements create an easily recognizable rhythmic structure in Ukrainian, so that the text is adapted for a parent's performance:

“... горщик з молоком, що стояв біля вогню, тріснув – трісь! – згадавши умову з Котом
... gorschik z molokom, scho stoyav bilya vogniu, trisnuv – tris! – zgadavshy umovu z Kotom
... the pot with milk, that stood by the fire, cracked – crack! – as it remembered the agreement with the Cat” (16)

Modern Ukrainian translators Olga Ulischenko, Volodymyr Panchenko and Rostyslav Shulo follow Kryvyniuk’s translation approach reflecting the author’s punctuation and employing the same equivalent. Leonid Solonko also maintains the author’s original punctuation in the target text but chooses a different equivalent:

<p>“І тієї ж хвилини й секунди, моє серденько, Горщик з молоком, що стояв біля вогнища, - лусь! – та й розпався навпіл, бо він пам’ятав про умову, що її склала Жінка з Кицькою.</p>
<p>I tiyei zh hvylyny i sekundy, moye serdenko, Girschyk z molokom, scho stoyav bilya vognyscha, - lus! – ta i rozpavsya navpil, bo vin pamyatav pro umovu, scho yiyi sklala Zhinka z Kytskoyu.</p>
<p>And that very minute and second, my heart, the Pot with milk, that stood by the fire, - lus! – and split in half, because it remembered the agreement, that the Woman made with the Cat.” (108)</p>

Table 3.2.

Comparative Analysis of Onomatopoeic Elements in Ukrainian Translations of “The Cat that Walked by Himself” by R. Kipling

R. Kipling	Onomatopoeic element	Punctuation
R. Kipling, 1902	Woosh (214) Puff (216) Ffft (217)	Authorial
Translation	Onomatopoeic element	Punctuation
Yuriy Siryi, 1909	<i>Omitted</i> (17) Пуфф / Pooff (18) Лусь / Lus (19)	Inconsistent

Olga Kryvnyiuk, 1918	Бу-бух / Bu-buh (14) Пх / ph (15) Трісь / tris (16)	Authorial
Leonid Solonko, 1957 (with reprints until 2011)	Шшшшр/ Shshshr (106) Пафф / Puff (107) Лусь / Lus (108)	Authorial
Natalia Diomova, Iryna Savyuk and Volodymyr Chernyshenko, 2009	Гуп / Gup (107) <i>Omitted</i> (108) <i>Omitted</i> (110)	Inconsistent
Olga Ulischenko, 2017	У-ух / Oo-ooH (39) Пф-ф-ф-ф/Pf-f-f-f (41) Трісь / tris (42)	Authorial
Volodymyr Panchenko, 2017	Хльось /Hlios (17) Пух / puh (19) Трісь / tris (21)	Authorial
R. Shulo, 2017	Шшурх / Shshurh (12) Шшшшшшш/ shshshshsh (13) Трісь / tris (14)	Authorial

Although most of the Ukrainian translators decided to reflect the onomatopoeic elements in the target text, they have chosen different equivalents (even modern translators within the similar time frame). This could be explained by the fact that Kipling used a number of uncommon onomatopoeias in the original text. Most of the translators also followed the authorial punctuation to reflect the inner rhythm of the text.

The researcher of Kipling's works, Elliot L. Gilbert, identifies the third feature of the author's signature style: repetition. The scholar claims that Kipling understood the delight children took in form and ritual, so he employed the technique of repetition in his writing to attract the reader's attention (8). This captivating repetition is accomplished through the unchanging direct

address, persistent comic sesquipedalianism, as well as the recurrence of the events in the narration. As I have concluded above, most of the Ukrainian translators followed the author’s rhetorical intentions and reflected the unchanging direct address in their target texts. Kipling’s sesquipedalianism is expressed through the salutations of the main characters of the story. The way the characters greet each other resembles adult-like welcoming. Employment of the grown-up form of address in the characters’ speech is intended to have a comic effect on the audience resembling a game when children mimic the adults. This feature of the author’s original style is reflected in all the studied target texts.

Table 3.3.

Comparative Analysis of Sesquipedalian Elements in Ukrainian Translations of “The Cat that Walked by Himself” by R. Kipling

R. Kipling	Sesquipedalian Element
R. Kipling, 1902	O my Friends and O my Enemies (199)
Translation	Sesquipedalian Element
YuriySiryi, 1909	O Druzi moyi i moyi Vorogy / O Friends of mine and my Enemies (5)
Olga Kryvnyiuk, 1918	O moyi Druzi i moyi Vorogy / O my Friends and my Enemies (4)
Leonid Solonko, 1957 (with reprints until 2011)	O moyi Druzi, o moyi Vorogy / O my Friends, o my Enemies (99)
Natalia Diomova, Iryna Savyuk and Volodymyr Chernyshenko, 2009	Druzi moyi ta Vorogy ! / My Friends and Enemies! (101)
Olga Ulischenko, 2017	O Druzi moyi! O moyi Vorogy! / O Friends of mine! O my Enemies! (32)

Volodymyr Panchenko, 2017	Druzi moyi ta Vorogy moyi ! / Friends of mine and Enemies of mine! (7)
R. Shulo, 2017	O moyi Druzi i moyi Vorogy / O my Friends and my Enemies (3)

All the studied translations also reflect the recurrence of the events in the narration: the occurrence of the animals, Cat's agreements with Woman. Therefore, all the studied Ukrainian translations reflect the original's repetitions as the feature of the author's initial style.

Having studied seven Ukrainian translations of "The Cat that Walked by Himself" by R. Kipling published from 1909 until 2017, I can conclude that all Ukrainian translators aimed to reflect peculiarities of the author's style in their target texts. The first examined translation of Kipling's tale reflects the translator's awareness of the distinguishing feature of the author's style. Although Siryi mentions in his foreword that author's direct address is one of the narrative features that attracts the readers to the text, the translator doesn't reflect this approach consistently in the target text. The next translator, Olga Kryvyniuk, not only follows the author's intentions accurately, but also offers an interesting translation approach to highlight the intentions of the author. She employs suffixes with diminutive-hypocoristic meaning, which help the target text resemble the speech of young children. Olga Kryvyniuk, Leonid Solonko, Volodymyr Panchenko, R. Shylo, Chernyshenko et al meticulously depicted the features of Kipling's signature style, consistently reflecting direct address to the readers, onomatopoeic and sesquipedalian elements. The translation approach of Olga Ulischenko differed from her colleagues' based on the skopos (Vermeer, 221) of her translation. The assumed commission of this translator (as per the UDC code) had a specific goal: develop reading skills of the younger audience. The font size of the text is large, the sentences are short, for the most part unextended. Hence, the translator omits the direct

address to the audience to simplify the target text and make it easier for reading by beginner readers. As for Yuriy Siryi, he captures the features of Kipling's characteristic style in the introduction to his translation but fails to reflect it consistently in the target text. Siryi's translation does not adhere to a definite macro strategy; rather, it follows certain inconsistent translation approaches, which cannot be in line with a precise translation commission. His text only partially follows the author's signature style: direct address is reflected inconsistently, onomatopoeic elements are partially omitted, and colloquial language is used together with the scientific terminology.

3.1.2. Impetus for Creating and Publishing Ukrainian Translations in the 20th -Early 21st Century

According to the research "The Position of Translated Literature within the Literary Polysystem" by Itamar Even-Zohar, translation could occupy a primary (central) or secondary (peripheral) position, depending on the larger system it was part of (Klimkiewicz, 4). When the translated literature maintains the primary position, the translations give examples of works that are departures from the norm, motivating the receptor language to experiment with genres. Even-Zohar states that this is true of translations into a language like Hebrew. Here translated works were not only sources of new ideas, but also the works that creative writers in that language looked up to (Klimkiewicz, 4). Similarly, I am going to argue that translated literature occupied a central position in the Ukrainian literary polysystem, as the literature may be categorized as "young or in the process of being formed," according to Venuti's classification (194). "Since a young literature cannot immediately create texts in all types known to its producers, it benefits from the experience of other literatures, and translated literature becomes in this way one of its most important systems"

(Even-Zohar, 242). So, translated literature introduced new literary varieties into the nascent Ukrainian literary system, putting its renovated tongue into use (Even-Zohar, 242). Therefore, translation was employed as a powerful tool for the formation of Ukrainian literature, language and national identity.

During the Soviet era translation was officially viewed as politically important matter, intended to increase literacy and cultural awareness. Here is how the renowned children's writer and translator Kornei Chukovskiy described translation in the early years of Soviet rule: "In the entire history of Russian literature there has never been another period in which such a large pleiad of gifted writers has devoted its talents to translation. <...>Indeed and in truth, never before have such great men of talent labored together, shoulder to shoulder, within the confines of a single decade, at the art of translation" (3). Multiple translations of literary works into Russian and other languages of the national republics published on the territory of the Soviet Union in the first half of the 20th century prove the accuracy of Chukovskiy's statement. Translated literature was considered a vital part of global culture, and the publication and consumption of such literature was not only a matter of pride, but also a marker of cultural sophistication. But there was also another reason for such a rapid blossoming of this art.

Under the "omnicensorship" (Sherry, 4) of the Soviet regime, translation became something of a refuge for many writers in the minority languages of the Soviet Union allowing them to produce creative works in their native language when other avenues were closed off to them. In the introduction to the collection *Masters of Verse Translation*, Efim Etkind wrote that "deprived of the possibilities of expressing themselves to the full in original writing Soviet poets spoke to the reader in the language of Goethe, Orbeliani, Shakespeare, and Hugo" (Sherry, 34).

Unable to express their ideas in the original work Soviet intellectuals found translation to be their free space to communicate their sincere thoughts.

Being viewed as a tool to develop the friendship of the Soviet peoples, translation into the minority languages of the national republics was the only possible way for Ukrainian writers to be heard without sorrowful consequences. For many years translation became an outlet for Ukrainian intellectuals. Supporters of the Ukrainian written word often created family-run publishing houses to have their works published with milder censorial editions. For example, in 1917 a married couple of Ukrainian intellectuals, Maria and Dmytro Lysychenko, organized the family-run publishing house Slovo in their hometown of Katerynoslav, which aimed at publishing books for children in Ukrainian (Kolomiyets, 326). This publishing house ceased its existence in 1920, when the Soviet power nationalized all the publishing houses in Katerynoslav. Yuriy Siryi, the translator of a number of Rudyard Kipling's works, published his translations in the publishing house *Lan*, the same publishing house he was managing in 1909 (Zdrazhko, 25). Some translation series, facing severe Soviet censorship regulations had to be printed outside the country. For example, the second edition of the first Ukrainian translation of "The Cat that Walked by Himself" created by Siryi had to be published in Prague due to censorship limitations. Translations of Jonathan Swift's books *A Voyage to Lilliput* (*Подорожі Гулівера до краю Ліліпутів*) and *A Voyage to Brobdingnag* (*Подорож Гулівера до краю великанів*) translated into Ukrainian under the pseudonym Vasyl V-R in 1906 were reprinted in Winnipeg in 1916 by Ukrainian Voice.

Paul Magocsi, renown historian and chair of Ukrainian Studies at the University of Toronto, links the urge of Ukrainian writers to publish their works in Ukrainian to Ukrainian nationalism, which is claimed to take root in the early 19th century (375). The Hromada movement in the 1860s aimed to provide an organizational basis for the intelligentsia-inspired Ukrainian

national revival. Hromadas aimed to prepare the population for their national liberation by teaching them Ukrainian language and culture and by publishing books and staging plays in Ukrainian (Magocsi, 391). The start of this Ukrainian national movement inspired Ukrainian people to struggle for the acknowledgement of their national identity. The apologists of Ukrainian national identity believed that having an observable common characteristic, such as the usage of the Ukrainian language, was an integral part of forming the people's national identity. Therefore, the urge for acknowledgement of their Ukrainian national identity, as well as the motive to avoid rigorous censorship applied to the original stimulated numerous publications of translations into Ukrainian in the early 20th century. Similar language developments that started from translated literature with the purpose of national identity formation may be observed in other periods of world history. In the late 1960s, *joual*, the language spoken on the streets of Quebec, started to be employed as a literary language in theatre translations (Gentzler, 46). This language evolution was an important tool in formation of Québécois national identity, manifesting the Québécois people as a nation distinct from the rest of Canada.

3.2. Retranslation Rationale

During the presentation of this research project at the Ninth Glendon Graduate Student Conference in Translation Studies it was emphasized by my peers that in several European translation traditions there is only one translation of Rudyard Kipling's tale. It raised the question about the reasons behind numerous retranslations of this piece into Ukrainian throughout the 20th century and early 21st century. It is worth starting this discussion with reference to Nike Pokorn's recent research on post-socialist translation practices. Based on her differential analysis of thirteen chosen retranslated works for children she formulates three main reasons for retranslations in post-

socialist translation practices: linguistic and stylistic reasons, problematic translator, and ideologically unacceptable passages (37). The comparative analysis of the original and its translation, as well as earlier translations and later translations conducted within this research project confirms Pokorn's conclusion to be valid for translation practices on the Ukrainian territory.

3.2.1 Stylistic and Linguistic Reasons

Retranslations occur mainly because of the constantly evolving and changing target language: new retranslations appear because "the target audience considers an existing version as obsolete" (Pokorn, 39). In our case, the preferences of the target audience together with rapidly changing linguistic policies of the hegemonic power evoked a constant impetus for retranslations.

The Ukrainian language, the target language of the analyzed translation and retranslations, has a long history of development. The language was artificially managed by the dominant power and, hence, went through several ideologically stipulated formation stages. If the imperial linguicidal policies in the Russian Empire were aimed at banning the use of the Ukrainian language in all formal institutions, the Soviet official shaping of Ukrainian orthography was intended to draw the Ukrainian language close to Russian. The Russification practises of the Valuev Circular and the Ems Ukase in the late 19th century were targeted towards the annihilation of the Ukrainian language, whereas the reform of Ukrainian orthography in 1933 was directed towards the alignment of Ukrainian and Russian.

Any previously approved Ukrainian orthography, including the Kharkiv orthography of 1928, was cancelled and banned as "nationalistic" by the Council of People's Commissars of the Ukrainian SSR in 1933. The publication of any texts in Ukrainian had to be in line with new

Ukrainian orthography, which aimed to draw the Ukrainian language close to Russian. Therefore, any translations created before 1933 had to go through major stylistic and orthographic changes before further circulation.

The translation created by Siryi in 1909 employed elements of Dragomanivka spelling system developed in the 1870s. Kryvyniuk used Zhelehivka spelling system for her translation published in 1918. Therefore, both target texts had to be altered for further circulation on the Ukrainian territory.

Except for the usage of the outdated orthography, Siryi's translation had another stylistic reason for retranslation in the 1930s. As Ukrainian was going through another stage of its development in the 1930s several reference sources start to differentiate the lexemes "kohannya" and "liubov". Siryi employed lexeme "kohannya" when addressing the young readers. Although the dictionary composed by Borys Grinchenko in 1907-1909 allows the interchangeable usage of the lexemes "kohannya" and "liubov", the academic dictionary composed by A. Krymskyi and S. Yefremov in 1924-33 starts to make distinctions between those two lexemes. The dictionary employs the lexeme "liubov" in the sections for *parental affection* and *brotherly love* vs. "kohannya" for *marital love*. Therefore, variant of address chosen by Siryi in 1909 may have sounded awkward to readers in the 1930s.

Another stylistic flaw of Siryi's translation is the plural form of Ukrainian nouns. The translator uses the plural form – річи (richi / things) for the noun річ (rich / thing). The dictionaries composed by Borys Grinchenko in 1907-1909, Agatangel Krymskyi and Sergiy Yefremov in 1924-1933, and Valerian Pidmogulnyi and Yevgen Pluznykin 1928 give the plural form речі (rechi / things) for this noun. The dictionary by Grinchenko indicates the usage of this form in the example dated back to 1862. Siryi also employs the archaic separate spelling of word-forming particles with

the reflexive verbs. Therefore, the usage of the outdated plural form of the nouns and archaic spelling of reflexive verbs are also potential the reasons for the retranslation of this work.

Although the texts of Vasyl Tkachevych (1910) and M. Katz (1921) are not accessible, there is an estimated guess that spelling systems used for creation of these translations were also unacceptable after the approval of new orthography in 1933 by the decision of the People's Commissariat of Education of the Ukrainian SSR. Hence, there was an urgent need for a new translation that would use the Ukrainian language in a way admissible for the Soviet power. This new translation was supposed to be Yohansen's translation created for Dytvydav, major official publishing house of the Ukrainian SSR, in 1935. The reasons for banning this translation are discussed in the next section.

3.2.2. Problematic Translator

According to Nike Pokorn, the most common reasons for retranslation are the usage of archaic language, stylistic awkwardness, and semantic errors (65). It is the case for the first Ukrainian translation of Kipling's tale created by Siryi in 1909. This translation had multiple stylistic flaws and used the outdated spelling rules that would likely have looked awkward to the readers. Kryvnyiuk's translation created 9 years after the first one, on the other hand, is free from such flaws. So, why is there an essential need for another translation if the created target text is acceptable for the audience? Within the socialist framework not only were authors censored, but also the translators themselves. This section of the research investigates the reasons for retranslations evoked by the translator's persona.

Kryvnyiuk published her translation in 1918, during the struggle for Ukrainian independence during 1917-20. This translation, together ,with Kryvnyiuk's other works aimed to

form Ukrainian national identity by shaping Ukrainian literary tradition. According to Even-Zohar's research, young literatures may use translations to bring in a whole new set of literary genres that are nonexistent in the literature of that language (242). This was the case for Kryvnyiuk's works, which were an important language formation tool for the newly proclaimed Ukrainian People's Republic. But when Treaty of Riga between the Second Polish Republic, Soviet Russia and Soviet Ukraine sealed the fate of the Ukrainian People's Republic in 1921, the conditions for translators working in Ukrainian were sharply altered. The target texts and translator's persona were meticulously censored.

Olga Kryvnyiuk was a member of a renowned Ukrainian family of intellectuals, whose descent dated back to 18th century. The family's most well-known member is Larysa Kosach-Kvitka, outstanding poet and writer, who created her works under the pseudonym Lesya Ukrainka. Kryvnyiuk's mother, Olga Kosach, was also an acclaimed Ukrainian poet. Kryvnyiuk's husband was a well-known philosopher, translator and writer. The whole family supported the idea of Ukrainian national identity. They created authorial works and published translations of renowned foreign writers to develop the Ukrainian language and its literature during the times of the Ukrainian People's Republic. Due to their views, which were not in line with the hegemonic propaganda, the whole family suffered many hardships after the fall of the Ukrainian People's Republic.

In 1921, the Kryvnyiuk family fled from the Bolsheviks to Mogilev-Podolsky, where they lived together with Olga's sister, Isidora, and mother, Olga Kosach. Here she worked as a teacher of Ukrainian language and literature at a labor school. After the Bolshevik occupation her status was legalized and Olga returned to Kyiv in 1924, where she worked as a teacher of the Ukrainian language and a librarian in a medical library. In 1931, her husband, Mykhailo Kryvnyiuk was

arrested by the NKVD of the USSR and placed in the Lukianivska prison. From there he was placed into a number of different prisons until his tracks disappeared in Stalin's torture chambers. After that Olga's sister, Isidora, was also arrested. Kryvyniuk herself was in anticipation of arrest. In the autumn of 1943 the sisters were evacuated to the West along with the German troops. After numerous wounds, she died of illness in a camp for displaced persons on November 11, 1945 in Augsburg, Germany. As Kryvyniuk's ideas were not in line with the dominant ideology her brilliant translation never got republished after the times of the Great Purge.

The next translation, which was created for the major children's publishing house Dtyvydav by Mykhailo Yohansen in 1935, was aimed to replace the previous translations of the novel. The translation adhered to the spelling rules of the new Ukrainian orthography and was free from awkward archaic elements. This translation had large pressruns. The first (1935) and the second (1936) editions had 30 000 copies each. It is important to analyze such burst of popularity and a sudden silence of Yohansen's translations against the historical background.

The end of Ukrainization (1933) and times of the Great Purge (1936-1938) introduced a different set of regulations for Ukrainian intelligentsias. During this time Stalin dispatched special officers to Soviet Ukraine with the specific task to root out all persons suspected of "nationalist deviation" (Mogocsi, 604). Fear and suspicion became the norm in these years of Stalin's Soviet Union, characterized by one western specialist (Robert Conquest) as the era of the Great Terror. The intelligentsia who formed the backbone of the Ukrainization program was being silenced and persecuted by the Soviet authorities. Together with the other representatives of Ukrainian intelligentsia Mykhailo Yohansen suffered from this unfortunate fate.

Yohansen was born in Kharkiv, in the family of a teacher of German, who was the descendant of a Swedish settler and daughter of a Starobelsky Cossack. Originally a member of

the Soviet Ukrainian proletarian writers' organization Hart, in 1925 Yohansen became a founding member of the literary group Vaplite. After the forced dissolution of Vaplite in 1928 by the Soviet authorities, he cofounded and actively contributed to the literary and art periodicals *Literaturnyyi armarok* and *Universalnyzhurnal* (Smolnytska). He was the only former Vaplite member to question publicly the formation of the more populist literary organization Prolitfront, which he refused to join. Instead he founded the apolitical Techno-Artistic Group A, which was officially banned in 1930.

On 18 August 1937 the NKVD commissars seized Yohansen from his apartment. During his interrogations Yohansen did not hide his political views and behaved with his inherent dignity (Smolnytska). Among other things, he accused the Soviet government of targeted persecution of Ukrainian writers and other members of the Ukrainian intelligentsia. On October 27, 1937, the translator was presented with an indictment stating that he had been a member of an anti-Soviet nationalist organization since 1932, which aimed at overthrowing Soviet power by methods of terror and an armed uprising. Soon after he was condemned to death by firing squad for belonging to a fictitious Ukrainian bourgeois-nationalist terrorist organization. The sentence was carried out during the mass executions of political and other prisoners marking the twentieth anniversary of the October Revolution (Smolnytska).

The task of translating literature for educating the "true Soviets" could only be attributed to an untarnished translator who belonged to the right circle of society. The name of the academician accused of Ukrainian nationalistic aspirations could not be indicated in the Soviet publication for children. Hence, translations created by Yohansen were banned from bookstores, libraries, schools and other educational institutions. According to *Historiographic Review of Ukrainian Publications of Translated Children's Literature from the Late 19th to Early 21st*

Century, neither Yohansen's, nor Kryvyniuk's translations were reissued after their first publication.

Therefore, both Kryvyniuk and Yohansen were ideologically unacceptable figures for the dominant power and so were their works. Leonid Solonko, the translator of the tale in 1957, on the other hand, was an agreeable figure for representing translated literature in the Soviet Ukraine. Here is how the biobibliographic guide to *Writers of the Soviet Ukraine*, published in 1970, described the translator: "Leonid Solonko is the veteran of the Great Patriotic War⁷, the editor and head of the Foreign literature department at the Ukrainian Soviet Socialist Republic Publishing House, member of Journalists Association of the USSR" (406). The fact that translator's connection to patriotic actions are placed prior to his literary affiliations in this Soviet literary guide is another confirmation that recognition of a translator by the hegemonic power was crucial for publication of their translation. Solonko held a high rank in the literary circles of the Soviet Ukraine, hence, his translation was approved for multiple reprints throughout the Soviet era.

3.2.3. Self-censorship as Reflection of Translator's Habitus

In the beginning of this chapter I have emphasized that only ideologically excepted works received approval for translation and publication in the Soviet Union. Rudyard Kipling belonged to these "approved" authors due to his imperial views which were in line with the Soviet propaganda. But even such selected texts went through additional censoring: not only did the author of the original work have to be approved by the hegemonic power, the translator also had to belong to the right circle of society. But there were other censors, the ones that translators were not always aware of - the translators themselves.

⁷Known as the Eastern Front of the Second World War in the western countries.

The story “The Cat that Walked by Himself” by R. Kipling aims to describe to children the life of the first people in a simple, comprehensible way. The author imitates historical narrations in order to capture children’s attention. He does not provide any details about the relationship between the Man and the Woman. In the story the protagonists do not create the institution of marriage in prehistoric society: “Of course the Man was wild too. He was dreadfully wild. He didn’t even begin to be tamed till he met the Woman, and she told him that she did not like living in his wild ways.” (197) The majority of examined Ukrainian translations follow the author’s intentions and depict the simplicity of Kipling’s narration. Only Olga Kryvnyiuk, the only female translator of the tale in the 20th century, introduces additions to the target text that provide captivating material for analysis.

The Code on Marriage, the Family, and Guardianship ratified by the Central Executive Committee of the USSR in October 1918 established a radical new doctrine based on individual rights and gender equality (Kaminsky, 63). This code was intended to replace Russia’s family laws with a new legal framework that would encourage more egalitarian sexual and social relations. Despite the introduction of the new code, in fact, women, as a social category, were still bound to an outdated understanding of social roles. These deep-rooted social roles are manifested in Olga Kryvnyiuk’s translation:

“Звичайно, й чоловік був теж дикий. Він був страх який дикий! Ще й не починав обсвоюватись; аж доки не зустрів Жінки, та не одружився з нею. (3)
--

Zvychino, y cholovik був tezhdykyi. Vin був strah yakyy dykyi! Sche y ne pochynav obsvoyuvatys; azh doky ne zustriv Zhinky, ta ne odruzhyvsia z neiu.

Of course, the man was wild too. He was dreadfully wild! He didn't even start to tame; until he met the Woman, and married her.”

The addition of marriage in her translation depicts the role which was attributed to women by society – creation of a family as a social unit.

To confirm this element of addition is the consequence of translator's self-censoring, let us consider the main components and elements of this act determined by Nitsa Ben-Ari. The scholar identifies three main components of censorship: imposed act (suppression or deletion), the object on which it is imposed (any communicative material), the authority enforcing it, and supplementary elements: the public for the benefit of whom censorship is to be imposed and the enforcement mechanism involved in seeing that it is indeed accomplished (136). The comparative analysis of the original and Kryvyniuk's translation confirmed the act of suppression: the translator eliminates the references to concubinage, sexual relationship in which the couple are not married. The object of such censoring is the target text and the authority enforcing it is the translator herself. According to Nitsa Ben-Ari, the decision to self-censor results from the implicit understanding of or complete identification with the official censor's views of what may be considered objectionable, harmful, sensitive, or inconvenient to the particular public that censorship is supposedly safeguarding (135). Such public in this case is the young Ukrainian reader / listener. Kryvyniuk's translation decision is closely connected with the society's child image and education approaches in line with social norms.

The closest translation in time to Kryvyniuk's work is the one created by Siryi in 1909. This translation doesn't offer any additions as per the status of the relationship between the protagonists:

“Розуміть ся і Чоловік тоді жив в первіснім становищі. Він був зовсім диким, - спав де-небудь на купці сухого листя, а вкривав ся небом, аж поки не зустрів Жінки, яка сказала, щоїй зовсім не подобається таке дике жите (5)

Rozumiyet sai Cholovik todi zhyv v pervisnim stanovyschi. Vin buv zovsim dykym, - spav de-nebud na kupi suhogo lystya, a vkryvavsia nebom, azh poku ne zustriv Zhinky, yaka skazala, scho yiy zovsim ne podobayetsa take zhytie.

It is understandable that the Man lived in the primitive state. He was totally wild, - he slept somewhere on a pile of leaves having a sky as a cover, until he met a Woman, who said that she did not like such a life style.”

The most popular translation of the Soviet era created by Solonko doesn't have any indication of the marriage between the main characters:

“Ну, ясна річ, що й Чоловік так само був дикий. Він був страшенно дикий. Він навіть не починав бути свійським, аж доки зустрів Жінку. (97)

Nu, yasna rich, scho Cholovik tak samo buv dykyi. Vin buv strashenno dykyi. Vin navit ne pochynav buty sviyskym, azh doky zustriv Zhinku.

Well, it is clear, that the Man was also wild. He was dreadfully wild. He did even start being tame, until he met the Woman.”

The analysis of Nike Pokorn conducted in 2010 assumes that in case of the absence of an official censorship the translator may be led to act in a certain way by a specific translator's habitus (57). Hence, based on the comparative analysis of the Ukrainian translations created in the 20th

century it may be derived that a female translator had to self-censor her work based on the position and role attributed to women in the society, or based on instructions from the publisher, editor, etc. Yet, according to considerations expressed in Nitsa Ben-Ari's article on literary censorship, formal censorship may be traced back relatively easily to a set of written laws or rules and it is very hard or almost impossible to pinpoint the origin of constraints that may have motivated the choices made by the translator (136). According to the author, the origin of constraints may be cultural, political, ideological, historical, religious, economic, aesthetic, gender-driven, or psychological and it is very difficult to disclose the motivation behind such translation choices retrospectively. Therefore, this research points to the need for additional psychological analysis of Kryvyniuk's self-imposed suppression of the ideas expressed in the original.

Although there were only a few foreign writers selected for translation and publication on the Ukrainian territory during the times of the Russian Empire and the Soviet era, these translations had to go through multiple censorship reviews. The government censorship was artificially constructing an image of the foreign culture for its people. Not only did the text for translation had to be approved by the hegemonic power, but the translator also had to belong to the right circle of society for the target text to be circulated and republished. Ukrainian intellectuals of the early 20th century aimed to develop the Ukrainian literary tradition and language through translations. This goal encouraged translators to create works in Ukrainian even at the cost of their own lives.

CHAPTER 4. THE MODERN UKRAINIAN TRANSLATION TRADITION AND ITS SHIFTING PATTERNS

One of the core values of translated children's literature is that it gives youngsters appreciation about their cultural heritage as well as those of others (Norton 2010). Ukrainian translated literature educates children in Ukraine about other cultures, advances their reading skills, develops emotional intelligence and creativity, strengthens social skills, and nurtures the development of a child's personality. Moreover, for Canadian children of Ukrainian background it also facilitates the formation of a community identity by expanding children's knowledge of the Ukrainian language and culture. In Canada, Ukrainian translated children's literature serves the purpose of educating younger community members about people's beliefs, customs, and traditions. It is essential to the Ukrainian diaspora community for celebrating their cultural traditions and rich heritage, conveying values to be passed on from one generation to another. No wonder new Ukrainian Canadians bring books from their motherland to read to their youngsters, and these books are often shared within the community. Aside from the books available to members of the Ukrainian community through the personal libraries and direct orders from Ukrainian publishing houses, public libraries also provide limited access to children's literature translated into Ukrainian. For example, the Eatonville, Richview and Runnymede branches of the Toronto Public Library have a *Children's Ukrainian Fiction* section, which contains books both written in and translated into Ukrainian.

Each family of Ukrainian immigrants has a small selection of children's books, which they have brought to their new home across the ocean. The new books they acquire and borrow from the Ukrainian sections in the local library, as well as the old books from their homeland, shared

within the community form a reading collection of the Ukrainian Canadian community. Therefore, when examining the translations read by the Ukrainian Canadian audience, it is vital to review translations accessible both in Ukrainian and in Canadian libraries.

Since my early childhood, I was actively involved in the selection process of the books for my reading. My mother, a librarian at our local city library, passed on her expertise and love of reading to me. Having learned our local library's children literature collection by heart, with great anticipation I was waiting for the rare and sparse new arrivals to come to our library. Naturally, when I had a child of my own and brought him to Canada, one of the first places we visited was a local library. Being a new immigrant and a mother myself, I had firsthand experience in selecting books for my child's reading in the Toronto Public Library. Having observed libraries' approaches to formation and weeding of their collections both in Canada and in Ukraine, I could not but compare and analyze the differences in these approaches.

In the first part of this chapter, I will examine the availability of various translations to the young audience in Ukraine and analyze the demand for the translations available to the general public. The comparative investigation of the weeding approaches and library collection formation strategies in Ukraine and Canada serves as a basis for this availability analysis. The analysis will reflect what translations of Kipling's tale are read by young Ukrainians, allowing to trace what cultural knowledge and social messages are transferred to youngsters. The second part traces the evolution of approaches to translation of Kipling's tale "The Cat that Walked by Himself" from the times of Russian imperialism through the Soviet Era until the present time. Based on the results of the analyses of the translations' availability, readers' demand, and evolution of translation approaches I am going to identify possible ways of Ukrainian translation tradition development.

4.1. Translation availability: Accessibility of new Ukrainian translations to the general public

Adults play an essential part in children's literature: they create, translate, illustrate, edit, publish, distribute, advertise, purchase, and, finally, even read the books aloud to children. Educators, librarians, and parents are the ones who select books for a child to read. In this section of the research I am examining the children's books selection criteria suggested by educators, librarians, scholars, and literacy initiatives to analyze what qualities the book should have to be in demand among the readers. Further, my research depicts the results of the examination of three Ukrainian library collections, providing the quantitative analysis of the Ukrainian translations of Kipling's tale "The Cat that Walked by Himself" available to young readers. This analysis is followed by the investigation of the demand on the available translations. The conclusions of this section reveal discrepancies between the children's books qualities solicited by the adults governing the children's reading and the characteristics of the books which are actually read by the youngsters. The conclusions provide possible reasoning for the described discrepancies.

The Canadian Children's Book Centre outlines the following selection criteria for children's books: interesting storyline, themes appealing to the child, rich and evocative language, vocabulary complexity appropriate for the age of the child, believable characters and suitability for reading aloud ("How to Choose"). The foundation for the Atlantic Canada English Language Arts Curriculum (1996) also confirms that understandable language and comprehensible vocabulary are essential for selecting an appropriate book for a child. Public media literacy initiatives, such as Reading Rockets, additionally indicate the importance of relevant illustrations in supporting children's interest in reading. Toronto Public Library issued a guide to advise parents on the selection of the books that suit their children's wishes and needs. The guide emphasizes that

children should enjoy reading. So, the book must have bright and simple illustrations that reflect the contents of the story, uncomplicated sentence structures, understandable vocabulary with a limited amount of new words (“Let’s Get Ready” 13). The book should also assist children in their socialization process. Thus, it should also acquaint the youngsters with behavioral patterns and roles in the society, teach them how to socialize (“Let’s Get Ready” 17).

Several modern research works provide in-depth analysis about the requirements to the contents of the children’s books. The investigation of *The New Yorker* reporter Adam Gidwitz highlights that adults expect children’s books to be socially conscious, have psychological value, as well as be morally instructive, for example, address the topics of discrimination or animal cruelty (“What Makes”). Marianne Richmond adds to the list of the topics that should be reflected in children’s books: they should teach young readers “about diversity, love, manners, and acceptance” (Richmond). The scholars, such as Violet Harris, Sharon Lynch and Cynthia Simpson, agree that a children’s book is an essential tool for educating youngsters about the society they are a part of, as it develops their socialization skills, and instructs them on the social values and attitudes. It is important that the texts are in line with social values, making children aware of the norms and expectations declared by the society they belong to.

The Ukrainian reading club of Staryi Lev Publishing House lists the following requirements for the children’s books: large font size for visibility, uncluttered distinct illustrations for uncomplicated perception, and simple text for effortless reading. The text should be educational, bring new information and expand children’s vocabulary (“Yak Pidibraty”). The blog of Irbis Publishing House advises parents to choose short books that have interesting storylines, compelling covers and illustrations. The blog also emphasizes that the book should not be gloomy, and it should bring excitement (“Chotyry”).

Having considered various guidelines provided by educators, scholars, librarians and literary associations for the parents choosing a book for their child I can divide all the selection criteria into the following categories:

- 1) general make up of the book (cover, paper, print, font size);
- 2) illustrations (colorful, aid the enjoyment of reading, closely connected to the contents of the story, simple, sharp in detail);
- 3) content of the book (comprehensible vocabulary, rich and evocative language, simple syntactical structures, readability, educational, morally instructive, socially conscious).

Whereas price is not indicated as a criterion for children's book selection by Canadian book centres and foundations (such as Canadian Children's Book Centre, Atlantic Canada English Language Arts Curriculum), the Ukrainian Book Institute emphasizes that the price of the modern children's editions is a common reading constraint in Ukraine ("Bibliotechni Zakupivli"). In Ukraine the book's price is a crucial inevitable element governing all the above mentioned selection criteria. Based on the data of the Ukrainian Office for National Statistics, families in Ukraine have low purchasing power and can allocate limited funds for children's books acquisition. For example, in 2005 only 0.5 children's books were purchased per child aged 3 to 18, in 2006 there were 0.4 books purchased per one child, in 2007 – 0.7 books, in 2008 – 0.8 books, in 2009 – 0.7 books (Lytvynenko, 6). Consequently, libraries become the most accessible and affordable source of books for children; predominantly librarians and contents of library collections determine which translations are read by children.

To understand how the library collections are formed and what guidelines the librarians follow to purchase new books for the library, I have asked the chief librarian of the Oles Gonchar General Research Library of Kherson Oblast, Tetiana Sergeyeva, about the criteria the libraries

employ when getting new books to restock their collection. In her email⁸, Sergeyeva explains that each library cooperates with a limited amount of publishing houses. Therefore, when a need for a new book for a particular type is determined, the librarian can only order books from the publishers with whom their library has agreements. Moreover, the librarian does not review the books before ordering them; the Universal Decimal Classification (UDC) number governs the book choice (this code indicates the age of the target readers and topic category of the publication). Besides, the library has a limited budget for updating its collection, so Sergeyeva admits that the price of the publication almost exclusively determines their choice.

To understand what is available and not available for the youngsters at the library I have also examined what books the libraries deem necessary to eliminate. Libraries in different countries approach “weeding”, i.e. the removal of materials from a library collection in a systematic way, differently, and, hence, they have various interpretations of how a book to be weeded should look. Canadian libraries follow the American Library Association guidelines. The requirements are described by the acronym MUSTIE: Misleading (include obsolete information, racial, cultural or gender stereotyping), Ugly (antiquated appearance, worn out, damaged), Superseded (superseded by newer editions or better a book on the topic), Trivial (poor writing, inaccurate information), Irrelevant (the community has no use for the book), Elsewhere (the same information is available in another format) (“How Do Libraries”).

Ukrainian libraries follow different “weeding” criteria, adhering to Instruction No. 22 of The Ministry of Culture and Tourism of Ukraine dated 03.04.2007. The instruction lists four types of reasons for the books to be written off from the library collection: 1) duplicity, 2) worn out state, 3) obsolescence, 4) loss by users (“Pro Zatverdzhennia”). Despite indicating the “obsolescence”

⁸Personal email communication on May 10, 2019 (translation by Alina Zdrachko)

criterion, the Instruction does not explicitly list stereotyping as a reason for a book's impropriety. Thus, the librarians are not particularly searching for the books promoting gender or cultural stereotypes to "weed", although the presence of stereotyping in children's books may distort young readers' socialization process. Moreover, although the margin for book usage in the library should not exceed 20 years as per the Instruction's guidelines, "weeding" of such outdated books is often considered impossible. Due to limited budgets, libraries do not simply have the funds to replace the aged editions (Petrova, 7). So, outdated and sometimes even inappropriate translations may still have their place on the shelves of modern Ukrainian libraries.

Having examined the selection and "weeding" criteria followed by the libraries, I consulted the library collections of three Ukrainian libraries (B.A. Lavreniov Library for Youth of Kherson Oblast, Oles Gonchar General Research Library of Kherson Oblast, and Skadovsk Central Regional Library for Children) to analyze the accessibility to the examined Ukrainian translations from my corpus, as well as the demand for them. Within my library collection investigation I was able to assess the following: 1) the number of books that include the story "The Cat that Walked by Himself" by Kipling available to young readers, 2) the type of publications (year published, publishing house); 3) the author of the translation; 4) book demand (the number of times a particular book was checked out by readers within a specific timeframe).

B.A. Lavreniov Library for Youth of Kherson Oblast has 5 books that include translations of the examined tale: 1) Collection *Rikki-Tikki-Tavita InshiKazky* published by Natsionalnyi Knyzhkovyi Proekt in 2011 (translated by Leonid Solonko), 2) Collection *Kazky* published by publishing house *Shkolain* 2003 (translated by Leonid Solonko) – 2 copies, 3) Collection *Rikki-Tikki-Tavita InshiKazky* published by *Vivat Publishing* in 2016 (translated by

Olga Ulischenko), 4) Collection *KazkyR. Kiplinga* published by publishing house *Donechchyna* in 2001 (translated by S. Shalay and Yu. Hudyakov).

A closer analysis of the last publication seems to prove the translation is an edited version of Leonid Solonko's translation. In order to confirm this statement, I am going to conduct a comparative analysis of these two translations. Let us consider the passage from the source text where the author sets the scene: "The Dog was wild, and the Horse was wild, and the Cow was wild, and the Sheep was wild, and the Pig was wild – as wild as wild could be – and they walked in the Wet Wild Woods by their wild lones." (197) Here is how Solonko interprets the introduction of the protagonists in his translation:

I Пес був дикий, і Кінь був дикий, і Корова була дика, і Вівця була дика, і Свиня теж була дика – геть вони були дикі до краю і всі блукали в Диких Дрімучих Лісах у найдикішій самотині своїми дикими-предикими стежками (87).

I Pes був dykyi, i Kin був dykyi, I Korova була dyka, I Vivtsya була dyka, I Svinia tezh була dyka – get vony byly dyki do krayiu i vsi blukaly v Dykyh Drimuchykh Lisah u naidykishiy samotyni svoiyimy dykymy-predykymy stezhkamy.
--

And the Dog was wild, and the Horse was wild, and the Cow was wild, and the Sheep was wild, and the Pig was also wild – they were extremely wild and they all wondered in the Wild Thick Forests in the wildest loneliness along their wild-very wild ways.

Now, let us compare this translation first published under Solonko's name in 1984 and translation done by S. Shalay and Yu. Hudyakov in 2001:

І пес був дикий, і кінь був дикий, і корова була дика, і вівця була дика, і свиня теж була дика – геть вони були дикі до краю, і всі блукали в диких дрімучих лісах у найдикішій самотині своїми дикими-предикими стежками (5).

I pes був dykyi, i kin був dykyi, i korova була dyka, i vivtsya була dyka, i svynia tezh була dyka – get vony byly dyki do krayiu i vsi blukaly v dykyh drimuchykh lisah u naidykishiy samotyni svoymy dykumy-predykumy stezhkamy.

And the dog was wild, and the horse was wild, and the cow was wild, and the sheep was wild, and the pig was also wild – they were extremely wild, and they all wondered in the wild thick forests in the wildest loneliness along their wild-very wild ways.

The only differences between the compared texts are the indications of the names of protagonists: where Solonko following the author's intentions interprets the names of the animals as their proper names capitalizing them, S. Shalay and Yu. Hudyakov neglect the capitalization. Also, the latter translation has an additional comma between the compound parts of the sentence. All the differences introduced in the translation by S. Shalay and Yu. Hudyakov are purely editorial.

In order to finalize the comparative analysis, I will further consider the fragment of the text, where Solonko introduced the textual transformation of rationalization to adapt the source text to target stylistic norms. In the original the author describes the events that took place after the first dinner of the first human family within the same paragraph to emphasize the wholeness of the temporal length of the event: "Then the Man went to sleep in front of the fire ever so happy; but the Woman sat up, combing her hair. She took the bone of the shoulder of mutton – the big fat

blade-bone – and she looked at the wonderful marks on it, and she threw more wood on the fire, and she made a Magic.” (198)

In the target text, Solonko rearranges the sentences of one paragraph into three paragraphs according to the sequential order of the events:

<p>Після вечері щасливий, як ніколи, Чоловік уклався спати біля вогню.</p> <p>Але Жінка не лягала, вона зосталася сидіти, розчісуючи свою довгу косу.</p> <p>Потім вона взяла кістку з баранячої лопатки – велику, пласку, лопатоподібну кістку, – пильно придивилась до якихось дивних позначок на ній і завела чародійну пісню(99).</p>
<p>Pislia vecheri schaslyvyi, yak nikoly, Cholovik uklavsia spaty bilya vogniu.</p> <p>Ale Zhinka ne liagala, vona zostalasia sydity, rozchisuyuchy svou dovgu kosu.</p> <p>Potim vona vziala kistku z baraniachoyi lopatky – velyku, plasku, lopatopodibnu kistku, – pylno prydyvyilas do yakyhos dyvnyh poznachok na niy i zavela charodiynu pisniu.</p>
<p>After the dinner, happy as never before, the Man went to sleep in front of the fire.</p> <p>But the Woman did not go to sleep, she stayed sitting, combing her long braid.</p> <p>After she took the bone of the shoulder of mutton – the big, flat, blade-bone, – closely looked at some odd marks on it and started the magic song.”</p>

The translator employs the textual deformation of popularization by rendering the word “hair” as the colloquial word “коса / kosa / braid.” Solonko also divides the text originally written as one paragraph into three separate ones in order to reflect each of the events taking place that night individually. Such textual transformations are not employed by other Ukrainian translators, except for S. Shalay and Yu. Hudyakov:

“Після вечері щасливий, як ніколи, чоловік уклався спати біля вогню.

Але жінка не лягала, вона зосталася сидіти, розчісуючи свою довгу косу.

Потім вона взяла кістку з баранячої лопатки – велику, пласку, лопатоподібну кістку, – пильно придивилась до якихось дивних позначок на ній і завела чародійну пісню(99).

Pislia vecheri schaslyvyi, yak nikoly, cholovik uklavsia spaty bilya vogniu.

Ale zhinka ne liagala, vona zostalasia sydity, rozchisuyuchy svou dovgu kosu.

Potim vona vziala kistku z baraniachoyi lopatky – velyku, plasku, lopatopodibnu kistku, – pylno prydyvyilas do yakyhos dyvnyh poznachok na niy i zavela charodiyну pisniu.

After dinner, happy as never before, the man went to sleep in front of the fire.

But the woman did not go to sleep, she stayed sitting, combing her long braid.

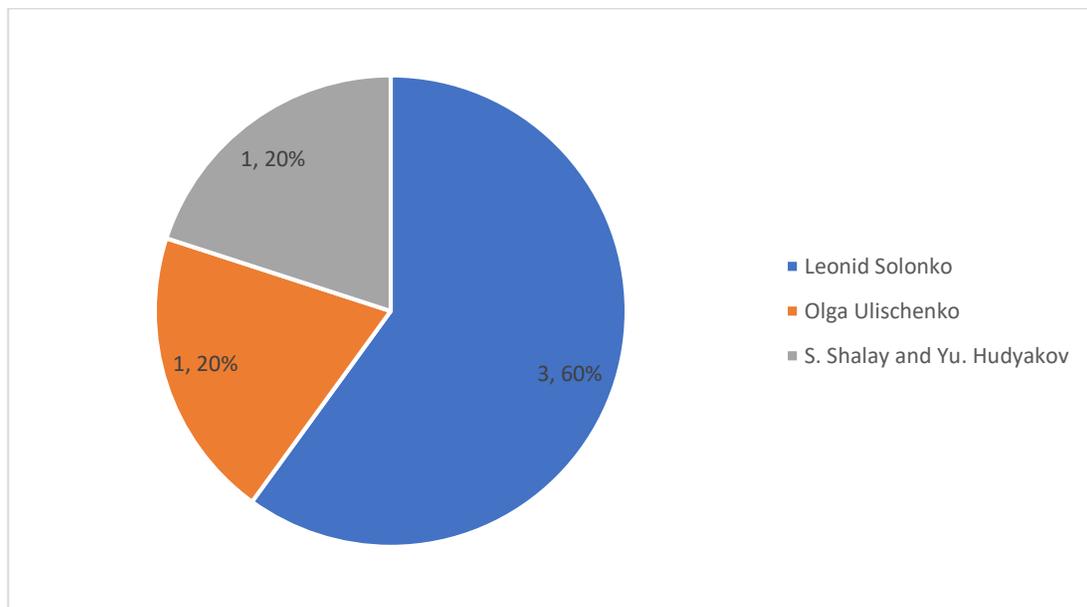
After she took the bone of the shoulder of mutton – the big, flat, blade-bone, – closely looked at some odd marks on it and started the magic song.”

The translation of S. Shalay and Yu. Hudyakov appears to be identical to Solonko’s variant. S. Shalay and Yu. Hudyakov employ precisely the same textual transformations. The only dissimilarity between the two compared translations appears in the rendering of the names of the characters. Solonko transfers the author's intentions as per the names of the characters in the story only partially: whereas the author capitalizes both the concept of magic and the names of protagonists, the translator only utilizes capitalization for the names of the characters in the story. S. Shalay and Yu. Hudyakov, on the other hand, completely omit the capitalization of the characters’ names. Translators’ adherence to the stylistic norms of the target culture, which may

be the result of text modernisation, and/or their unfamiliarity with the source text explain such an approach. Therefore, S. Shalay and Yu. Hudyakov appear to be not the translators of Kipling's tale but the editors of Solonko's translation. Although the publication indicates S. Shalay and Yu. Hudyakov as the translators of the issue published by *Donechyna* in 2001, my comparative analysis proves that this translation may be an edited version of Leonid Solonko's work published by *Veselka* in 1984.

Therefore, when evaluating the collection of B.A. Lavreniov Library for Youth of Kherson Oblast, I considered this translation as the one done during the ideological influence of the Soviet Union. Graph 4.1. compares the number of publications created during the Soviet times to the number of recent publications represented at B.A. Lavreniov Library for Youth of Kherson Oblast.

Graph 4.1. Evaluation of the Library Collection at B.A. Lavreniov Library for Youth of Kherson Oblast



The graph demonstrates that the various editions of the translation created during Soviet times comprise 80% of the library collection, and modern translations constitute only 20% of the library's collection. Cristina Gomez Castro in her article "The Francoist Censorship Casts a Long Shadow: Translations from the Period of the Dictatorship on Sale Nowadays" investigates the reasons for reprinting of translations that were created during the times of dictatorship, thus carrying ideologically charged messages. In her research on translations published under Franco's dictatorship in Spain Gomez Castro emphasizes:

... it is no surprise even today to find on the book market translations of English original texts that are sold with the same version written under the dictatorship; these translations were, therefore, subjected to the censoring criteria operative at that time and may be incomplete or present some traces of self-censorship. (184)

Pokorn highlights that specifically through such uncritically reprinted translations people in the post-Soviet states are still being haunted by the "spectre of Communism" (4). Castro stresses that the reason behind such republication of the ideologically charged translations is purely materialistic – it is cheaper for the publishing houses to "recycle an existing translation" than to invest into new creation. Although this seems obvious and clear-cut, there are other motives for "recycling" translations created under a dictatorship.

As parents are an integral part of the reading process, they tend to transfer their reading experiences to their children. Parents want to share the books they enjoyed in their childhood with their children. Consequently, when selecting foreign literature parents tend to choose a translation known to them from their early years. This selection motive, as well as availability of the books

with Solonko's translation throughout the periods of the school year when the elementary school students study Kipling's tales, explains why readers of B.A. Lavreniov Library for Youth of Kherson Oblast still choose the outdated translations created at the time of dictatorship.

For example, as per the checkout stub of the collection *Kazky* published by *Shkola* in 2003 (translated by Leonid Solonko) the book was checked out 13 times from February 2005 to January 2019.

Image 4.1. Checkout Stub of the Collection *Kazky*

(Translated by Leonid Solonko)

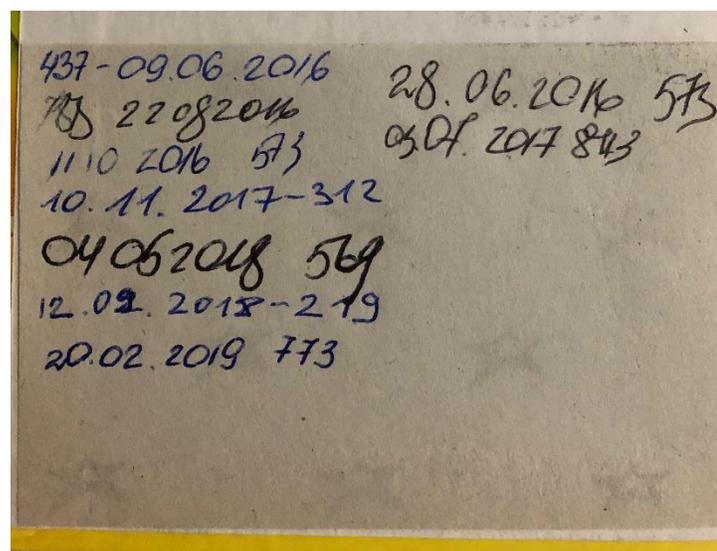
065465	
84.4 B.A. Lavreniov	
R42	Petrushka P.
Kazky	H. 48k
2003	
418-4.02.05	41.06.07-222
10.03.05	8.09.07-105
5.10.05-400	8.07.08-688
19.11.06-791	
4009-2402h	
1587-00617	
26.10.18	
25.11.18-587	
12.12.18-388	
05.1.19-484	

The book aroused the moderate interest of readers in 2005 and 2018 when it was checked out three times. In the other years, it was only read once (in 2006, 2008, 2012, 2017, 2019), twice in 2007 or not read at all (in 2009, 2010, 2011, 2013, 2014, 2015, 2016). Additionally, I observed that library card numbers of the readers vary for each of the checkouts. Therefore, the same library customer was not interested in retaking this book. Furthermore, as per the Ukrainian school program Kipling's tales are studied at the end of first semester by Grade 5 students (during late November – December), the same stories are also offered for summer recreational reading of Grade 4 students (“Dytiache Chtyvo”). So, the check out dates confirm that library clients took the book for obligatory school program reading.

On the other hand, the only modern translation done by Ulischenko has continuously been in demand since the library purchased it in 2016. This translation is still the favorite among readers.

Image 4.2. Checkout Stub of the Collection *Rikki-Tikki-Tavi ta InshiKazky*

(Translated by Olga Ulischenko)



The book was checked out nine times from June 2016 to April 2019 and twice by the same reader – library user with the card number 573 borrowed the book twice in 2016. For comparison, the abovementioned Solonko’s translation was checked out five times during the same period. Accordingly, the modern translation of Ulischenko stirs more interest among young readers than the Soviet times’ translation of Solonko. Also, the book was in demand during the summer of 2016, 2017 and 2018, meaning it was taken for recreational reading. There are several reasons for Ulischenko’s translation to be more popular for children’s recreational reading.

Where Ulischenko’s translation employs modern vocabulary and structures from the everyday Ukrainian language, Solonko’s translation widely utilizes archaic, and even obsolete equivalents for the neutral vocabulary. For example, Solonko transfers “bowl” as “риночка / rynochka” (109) this word means “a low clay bowl, which expands upwards” (Ukrainian Academic Explanatory Dictionary). Ukrainian Academic Explanatory Dictionary dates the popular usage of this word to the late 1950s – early 1960s providing examples from the works of Andriy Golovko and Mykhailo Stelmakh. Another archaic word “ослінчик / oslinchuk” (108) is employed by Solonko as an equivalent of “footstool” (Kipling, 205). The same dictionary dates the common usage of this word to the 1950s, quoting the works of popular Ukrainian writers Panas Myrnyi and Grygoriy Tiutiunyk. Therefore, Solonko’s translation sounds outdated to the modern young readers.

There is another reason for a lower current demand on Solonko’s translation – the affirmation of gender stereotypes promoted during the Soviet era. Kipling’s tale, being created in the early 19th century contains elements of gender stereotyping. The UN Human Rights website

lists some of the examples of gender stereotyping, naming the fact that childcare responsibilities fall exclusively on women (“Gender Stereotyping”) a popular stereotype.

In 1918, the Soviet government created the legislation to give women equal rights with men, providing them opportunities to pursue careers in many professions that were not available to them before (Wolanski). This legislation brought equality in principle but not in practice. Women were still expected “to perform most domestic duties and have a job as men saw it as below them to do housework or go grocery shopping” (1). Moreover, during the Stalin era motherhood was imposed on women as their civic duty. “The cult of motherhood promoted in the USSR under Stalin had a purely pragmatic basis: it was created to increase the population” (Pahiria). Consequently, the texts created during this time promoted these government- and society-imposed gender stereotypes. Due to the society’s pressure imposed on translators of children’s literature, the Soviet state achieved the conformity of the published translated texts to the values promoted by the state propaganda.

Pokorn argues that while the official censorship during the socialist times did not always give the translators of children’s literature precise directions to follow, they were still “led to act in an almost uniform way by a specific translator’s habitus” (57). Not only does a translator’s habitus reflect the social conditions within which the translator acquired a particular mental and emotional outlook that impels the translator to act in a certain way, but it is also the result of a “personalized social and cultural history” (Pokorn, 65). Accordingly, translator’s habitus influenced the Soviet time translators to affirm the social and gender stereotypes in their works.

In Kipling’s tale the woman stays at home taking care of the child and preparing food, while the man sets off hunting. Solonko renders this fragment of the text amplifying this gender

stereotype by employing the Ukrainian equivalent of past simple tense and omitting the time indications:

Жінка поралась по господарству, варила їсти, а маленьке Дитя плакало й віривало її від роботи. (106)
Zhinka poralas po gospodarstvu, varyla yisty, a malenke Dytia plakalo y vidryvalo yiyi vid roboty.
Woman did the work around the house, cooked, and small Child cried disturbing her from work.

Solonko's translation emphasizes that the actions taken by the woman are her responsibility and a part of her role, following the gender stereotypes promoted by the Soviet government. Being in line with the social model of the Soviet era, Solonko's translation contradicts modern social values. This translation may complicate the child's socialization process, as the target text teaches a child about obsolete interpretation of the social roles.

Where Solonko's translation only proves that gender stereotypes were reflected in translated children's literature during the Soviet era, Shylo's modern translation attempts to neutralize the gender stereotypes of the original text by referring to the actions taken by the woman as an ad hoc act, done specifically on one occasion but not her everyday responsibilities:

Того ранку Жінка була зайнята куховарством, а Малюк плакав і їй заважав. (11)
Togo ranku Zhinka bula zainiata kuhovarstvom, a Mliuk plakav I yiy zavazhav.
That morning Woman was busy cooking, and Child was crying and distracting her.

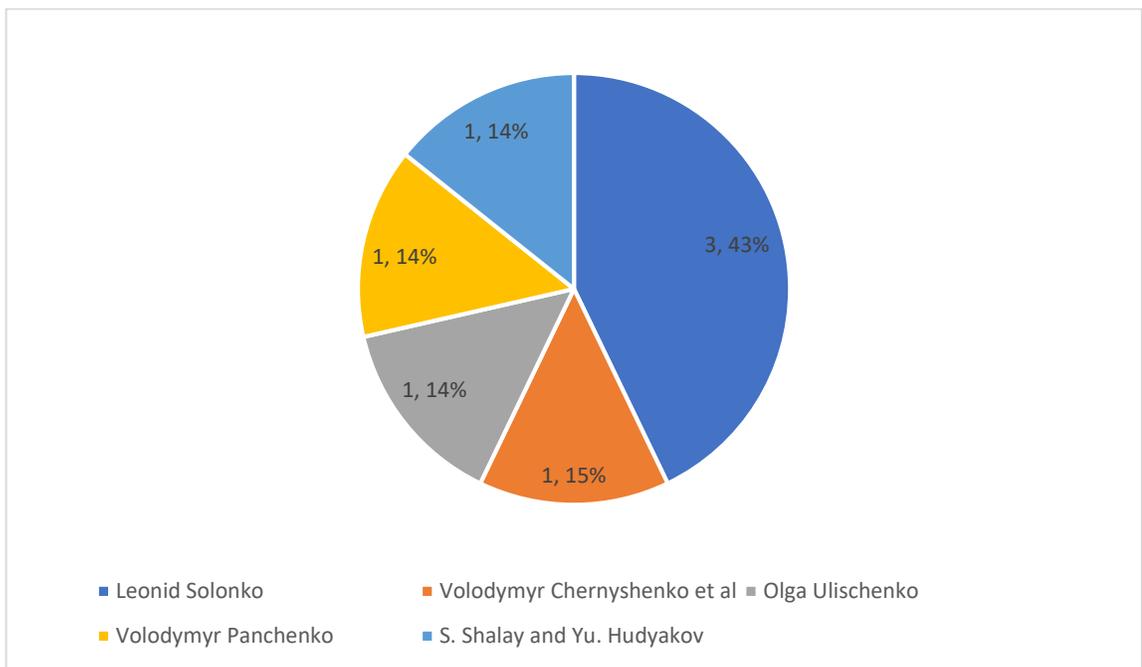
The time reference “that morning”, as well as the phrase “was busy cooking” referring to the singularity of the action intend to neutralize the gender stereotype of the source text. This tendency is observed in the other modern translations as well. Panchenko similarly adds the time reference “того ранку / that morning” (16), whereas Ulischenko employs “at dawn that morning” (39). In similar manner, translation by Chernyshenko et al limits the woman’s actions to a particular time – “цілий ранок /tsilyiranok” (107).

Therefore, the translation by Solonko created in the middle of the 20th century during the times of the active social Soviet propaganda and reprinted in the collection *Kazky* published by *Shkola* in 2003 is still read by Ukrainian children. Although the text is complicated for children’s comprehension, employing archaic terms and outdated vocabulary, and misleading, carrying evident gender stereotypes, which were in line with Soviet ideology, it is not considered for “weeding” by the library. As the present edition was published by the Ukrainian publisher less than 20 years ago (even though Solonko’s translation was originally created 62 years ago!), the library considers the book to be modern. Albeit being more popular among the readers, current translations presented in this library cannot substitute the outdated translation by Solonko completely, as their limited quantity due to high price will not be sufficient to cover the high demand for the tale (as Kipling’s tale is included in the elementary school program).

Oles Gonchar General Research Library of Kherson Oblast has 7 books that include translations of the examined tale: 1) Collection *Tak Sobi Kazky* published by Navchalna Knyga – Bogdan in 2009 (translated by Volodymyr Chernyshenko, Nataliya Diomova, and Iryna Savyuk), 2) Collection *Kazky R. Kiplinga* published by publishing house Donechchynain 2001 (translated by S. Shalay and Yu. Hudyakov), 3) Collection *Rikki-Tikki-Tavita InshiKazky* published by Vivat Publishing in 2016 (translated by Olga Ulischenko), 4) Collection *Rikki-Tikki-Tavi: Kazky*

published by RidnaMova in 2017 (translated by Volodymyr Panchenko), 5) Collection *Yak iChomu: Kazky* published by publishing house Veselka in 1971 (translated by Leonid Solonko), 6) Collection *Maugli; Yak iChomu* published by publishing house Veselka in 1979 (translated by Leonid Solonko), 7) Collection *Kazky* published by publishing house Shkolain 2003 (translated by Leonid Solonko). Graph 2 reflects the proportion of the publications translated by various Ukrainian translators included in the library collection of Oles Gonchar General Research Library of Kherson Oblast.

Graph 4.2. Evaluation of Library Collection at Oles Gonchar General Research Library of Kherson Oblast



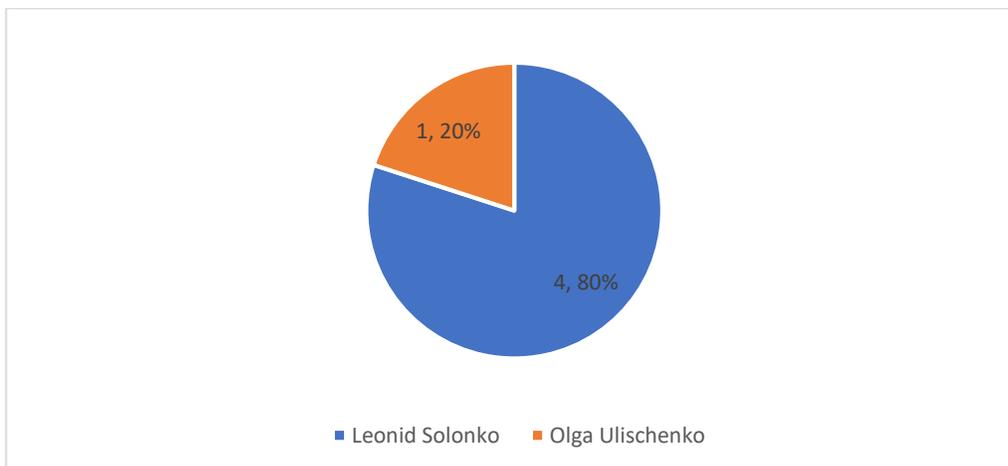
About 57% of the publications of “The Cat that Walked by Himself” represented in this library collection are translated by Leonid Solonko (including the version edited by S. Shalay and

Yu. Hudyakov), each of the modern translations constitutes around 14% of the collection. Consequently, translations created during the Soviet times comprise most of the library fund, whereas modern translations take up around 43%.

The most demanded publication in this library is the collection *Rikki-Tikki-Tavita Inshi Kazky* published by Vivat Publishing in 2016 (translated by Olga Ulischenko). There are several reasons for this book to be in higher demand than the other translations of the same story: 1) as per its UDC code the book is referred to the preschool / early school age department of the library, which is generally a more frequently visited department of the library; 2) the illustrations in the book are colorful, bright, and detailed; 3) the book is listed and reflected in the library's "New Arrivals" stand (it is more visible to visitors than other publications of the same story); 4) and the translation employs comprehensible vocabulary and simple structures, which make the book easy to read.

Skadovsk Central Regional Library for Children has five books that include translations of the examined tale: 1) Collection *Rikki-Tikki-Tavi. Stories* published by State Publishing House of Children's Literature of Ukrainian SSR in 1959 (translated by Leonid Solonko); 2) Collection *Yak i Chomu: Kazky* published by publishing house Veselka in 1984 (translated by Leonid Solonko); 3) Collection *Kazky* published by publishing house Shkolain 2003 (translated by Leonid Solonko); 4) Collection *Kazky Zarubizhnyh Pysmennykiv* published by Shkola in 2009 (translated by Leonid Solonko); 5) and Collection *Rikki-Tikki-Tavita Inshi Kazky* published by Vivat Publishing in 2016 (translated by Olga Ulischenko). Graph 3 reflects the proportion of the publications translated by various Ukrainian translators included in the library collection of Skadovsk Central Regional Library for Children.

Graph 4.3. Evaluation of Library Collection at Skadovsk Central Regional Library for Children



Translations of Leonid Solonko constitute 80% of the publications of “The Cat that Walked by Himself” represented at this library collection. Only one publication (20%) held at this library is a modern translation created after the fall of the Soviet regime. The availability of only one modern translation of the tale at this library is explained by low government funding of rural libraries (Skadovsk is a small town in the rural area of Kherson Oblast).

As per the information provided by the library expert Sergeyeva⁹ about the financial limitations imposed on the libraries when restocking their collections, it is necessary to look at the prices of the publications of my corpus presented in the examined library collections. Firstly, I am looking at the price range of the popular modern translation of Ulischenko published by Vivat Publishing in 2016. The retail price of the book at the website of the publishing house is 90 UAH (the equivalent of 4.60 CAD). This book's price (90 UAH) comprises 938.47% of the general minimum Ukrainian wage per hour, i.e. a Ukrainian parent must work 10 hours straight to purchase

⁹ Personal email communication on May 10, 2019

the book. The price of the book in Canadian dollars (4.60 CAD) comprises 39.66% of the general minimum wage per hour in Ontario. Hence, a parent in Ontario must work 24 minutes to afford this book.

The new publications of Solonko's translations, for example, the Collection *Rikki-Tikki-Tavita Inshi Kazky* published by Natsionalnyi Knyzhkovyi Proektin 2011, are sold at a much lower price – 26 UAH (1.31 CAD / 2.7 working hours at a minimum wage in Ukraine). There are several reasons for such a difference in price: “recycling” of the existing translation, quality of paper and illustrations. Vivat Publishing orders a new translation that adapts the source text to the target audience's needs (development of reading skills, elimination of gender stereotypes that might interfere with socialization process of a child), as well as goals of the publishing house (making it appropriate for the younger audience). Also, where Vivat Publishing introduces many large colorful illustrations, Natsionalnyi Knyzhkovyi Proekt provides only one black and white sketch for the whole tale.

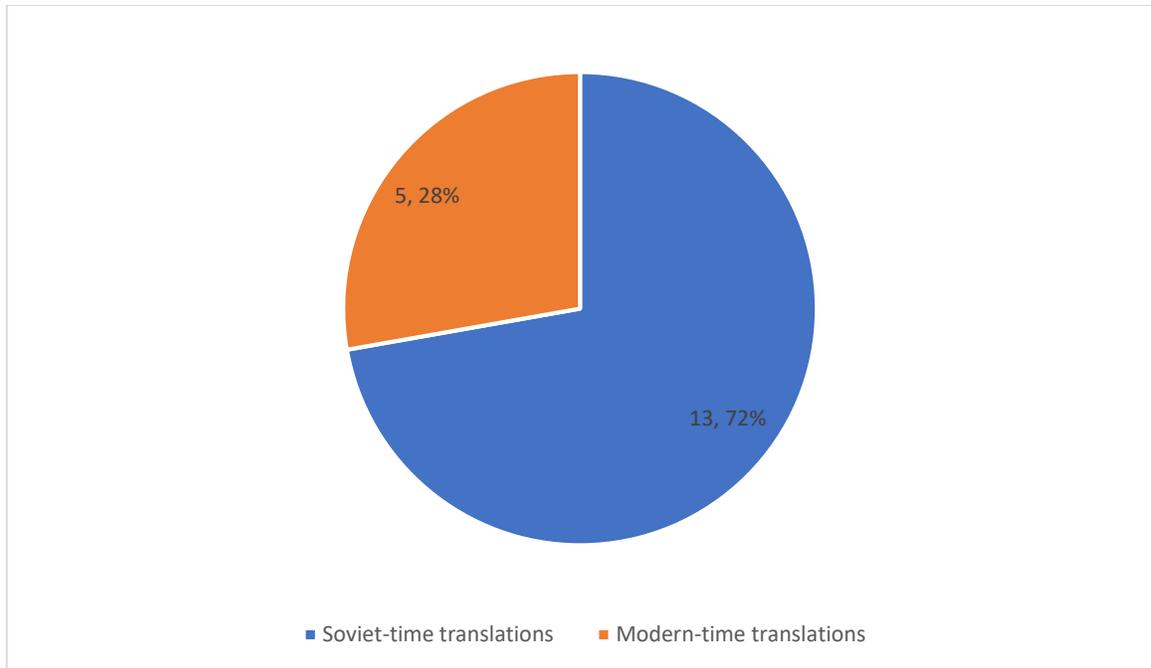
Image 4.3. Comparison of Illustrations Provided for Ulischenko's and Solonko's
Translations



In order to summarize and compare the proportions of the Soviet time vs. modern translations in the library collections, I have composed a general chart which includes the data from the collections of all three libraries.

Graph 4.4. Comparative Library Collections Chart

(Based on the Data Collected from B.A. Lavreniov Library for Youth of Kherson Oblast, Oles Gonchar General Research Library of Kherson Oblast, Skadovsk Central Regional Library for Children)



As per the data of the chart, Soviet-time translations on average comprise about 72% of the libraries' collections, whereas the modern translations take up only 28% of the collections. Although modern translations are in more demand than the outdated Soviet publications, the libraries have a limited amount of new translations.

To sum up, the tale “The Cat that Walked by Himself” is broadly available in the libraries as reading and studying of this tale is included in the school program. Despite the recent creation of new translations of this tale that adapt the source text to the current needs of children and values of the modern society, these translations are underrepresented in the examined library collections. According to my analysis, the publications using Solonko’s translation do not satisfy most of the current selection criteria suggested by educators, librarians, and literary associations: the publishers use low-quality paper, fuzzy print and small font size, which make the book hard to read; illustrations are black-and-white, and they do not respond directly to what is written on the same page of the book; the text is not adapted to the needs for the modern readers, as it uses

outdated vocabulary, which complicates the understanding of the text, and promotes popular Soviet gender stereotypes. The demand for the publications with Solonko's translation is limited. Even though readers consider Ulischenko's translation more attractive, the libraries "weeding" guidelines, that allow newly reprinted archaic texts to be used for restocking the library collections, as well as their limited budgets do not allow the libraries to satisfy the reader's demand for modern publications.

4.2. Evolution of Ukrainian Translation Tradition

In his discussion on the effects of globalization on translation, Nico Wiersema describes new trends in literary translation. He emphasizes that a translator no longer has the absolute need to domesticate all the terms of the source text for it to be understood in the target culture. Wiersema argues that excessive domestication of the source text fails to interest the readers, it deprives them of the ability to be astonished by the text and enjoy the captivating language of the original. Based on his translations of Mexican food terminology the scholar suggests avoiding lengthy explanatory translations and letting the readers use their imagination to interpret the exotic term instead. Based on modern English and Dutch translations of *Arráncame La Vidaby Ángeles Mastretta*, Wiersema summarizes that as a result of globalization the practice of literary translation has changed, and that "texts have become more exotic<...> and such translations contribute to a better <...> understanding of the source culture" (1).

Let us examine how globalization trends have influenced Ukrainian translations of Kipling's tale "The Cat that Walked by Himself". In the original the author "surprises" his readers with various types of food peculiar to different countries and continents. During their first dinner, the Man and the Woman eat food that is both familiar (roasted sheep, stuffed duck, cherries) and

alien (fenugreek, coriander, grenadillas) to the target audience. Kipling introduces such alienation to surprise his young readers, awaken their imagination and disguise the exact place where the story takes place. Fenugreek, for example, is mainly produced in India; coriander originates from regions spanning from southern Europe and northern Africa to southwestern Asia, whereas granadillas (*grenadillas* in the original text) are native to the Andes Mountains. Combination of all those different foods and spices in one dinner disorients the readers as to the exact location of the tale's events but also allows them to use their imagination. Here is how Kipling describes the first dinner of the first human family: “That night, Best Beloved, they ate wild sheep roasted on the hot stones, and flavoured with wild garlic and wild pepper; and wild duck stuffed with wild rice and wild fenugreek and wild coriander; and marrow-bones of wild oxen; and wild cherries, and wild grenadillas” (198) .

Ukrainian translations published in the early 20th century tend to domesticate the text to make it more comprehensible for the young audience. For example, Yuriy Siryi in his translation published in 1909 not only adapts the types of food, which are familiar to the British audience in the early 20th century, to Ukrainian realia but also omits spices and fruit attributed to other foreign cuisines:

“До їжі вживали вони м'ясо з дикої кози піджарене на гарячих камінцях і заправлене диким часником та перцем. Тако-ж їли диких голубів, з начинкою з дикого рижу і дикої трави; вїдали м'ізку з кісток диких биків, їли ягоди і дикі гранати.

Do yizhi vzhivaly vony myaso z dykoyi kozy pidzharene na garyachyh kamintsiah I zapravlene dykym chasnykom ta pertsem. Tako-zh yily dykyh golubiv, z nachynkoyu z dykogo ryzhu I dykoyi travy; vyidaly mizok z kistok dykyh bykiv, yily yagody i dyki granaty.

For food they had wild goat meat roasted on the hot stones and seasoned with wild garlic and pepper.

Also, they ate wild pigeons with wild rice and wild grass stuffing; eating the marrow from the wild oxen bones, they ate berries and wild pomegranate” (5-6)

As observed from the example, Siryi completely changes the menu of the protagonists. His translation, in general, tends to bring Kipling’s story closer to the target reader. In the example provided above the translator employs various textual deformations to domesticate the text, one of which is the destruction of linguistic patterning (as per Antoine Berman's categorization) by eliminating the word “wild” in two instances. In such a way the translator destroys “the systematic nature of the text” (Berman, 285) neutralizing the redundancy peculiar to the author’s style. In this example, the repetition of the lexeme “wild” is employed for a comic effect to attract the reader’s attention. The translator decides to neglect this comic effect in order to compress the text for easier reading. Also, in order to continue the strategy of domestication, the translator employs textual deformation of popularization when he introduces child language in the target text. For example, the word “stones” neutral in the source text is rendered as камінці / kamintsi / little stones in Siryi’s translation. By adding a diminutive-hypocoristic suffix to the lexeme “stone,” he not only makes the target text sound more child-like but also simplifies the text for smoother reading. Children enjoy recognizing elements of the baby talk in the text; such details attract attention and entertain the children. Consequently, Siryi uses this deformation as compensation for the previous neutralization of the comic effect.

Further pursuing the domestication strategy, Siryi widely exploits the textual deformation of qualitative impoverishment (as per Berman's categorization). For instance, where the source text introduces various spices for meat (“wild fenugreek and wild coriander”), the translator uses

a generic term for both of them. Understanding that both spices belong to annual herbs, he replaces them with “wild grass stuffing.” Moreover, the translator substitutes the names of certain meats and fruit with local equivalents.

The translator entirely substitutes the types of food consumed during the first dinner with the realia of the southern regions of Ukraine. Granadilla, the fruit unknown in Ukraine in the early 20th century, is substituted with pomegranate, a new exotic fruit introduced to the Ukrainian market in the early 20th century from Transcaucasia. Southern Ukrainian equivalents substitute meats commonly consumed in the European cuisine indicated by the author. Yuriy Siryi was born in a small village Saltychia which is now a part of Kherson Oblast in the southern part of Ukraine. The translator came from a poor Ukrainian farmer family. The notes in his diary indicate that he as a child from a large family had many chores on the farm (Zdrazhko, 25). Hence, he had profound knowledge about different types of livestock raised on the farms in the southern part of Ukraine. In this area, goats were more common to be raised for meat than sheep. Many large families in rural areas also had special cotes, also known as pigeon-houses. Farmers often used pigeons raised in such cotes for food. Hence, the dietary peculiarities of the target culture triggered the change of a sheep into a goat, a duck into a pigeon, and granadillas into pomegranates.

Such transformations are claimed to be permissible in the translation of children's literature, according to Zohar Shavit's research (26), as Siryi's domestication approach is targeted towards adjusting the cultural terms so that they conform to Ukrainian child's reading and comprehension abilities. Furthermore, as the primary goal of this translation is the development of the young Ukrainian literary system, the employed domestication strategy is a necessary tool for “introducing the experience of other literatures”(Even-Zohar, 242) to the forming literature.

To summarize, Siryi's translation lacks the resonant richness of the original terms that expose the reader to various ethnic cuisines in remote locations; it is not loyal to the peculiarities of the author's signature style. On the contrary, the target text is clearly domesticated and tailored to the target audience described by the translator in his foreword. The equivalents chosen by the translator create images harmonious with the receiving culture.

Olga Kryvnyiuk in her translation published in 1918 continues the domestication tradition introduced by Yuriy Siryi and omits foods unfamiliar to Ukrainian readers:

“Того вечора, мої діточки, вони їли дику вівцю, присмажену на розпеченому камінні, та присмачену диким часником і перцем, дику качку з диким рижом, мозок з костомях дикіх биків і дикі вишні та гранати.

Togo vechora, moyi ditochky, vony yily dyku vivtsu, prysmazhenu na rozpechennomu kaminni, ta prysmachenu dykym chasnykom i pertsem, dyku kachku z dykym ryzhom, mozok z kistomah dykyh bykiv i dyki vyshni ta granaty.

That night, my small children, they ate wild sheep roasted on the hot stones and seasoned with wild garlic and pepper, wild duck with wild rice, marrow from the bones of wild oxen and wild cherries and pomegranates” (3-4)

Similar to the previous translation, Kryvnyiuk does not entirely reflect the redundancy of the author's style and omits the repetition of the lexeme “wild” on two occasions. In order to make the target text easily comprehensible for the young audience, she omits foreign realia that do not have direct equivalents in the target culture. For instance, Kryvnyiuk entirely omits spices not used in the Ukrainian cuisine such as fenugreek and coriander in the target text, whereas she substitutes

exotic fruit granadilla that is unknown to the target audience at that period with pomegranate. There are two reasons for such adaptation: 1) to introduce a familiar fruit; 2) to reflect the auditory peculiarities of the realia (Kryvyniuk being guided by the sound chooses the closest sonic equivalent). Hence, Olga Kryvyniuk domesticates the text as her predecessor employing the textual deformation of qualitative impoverishment (as per Berman's categorization) to make the reading of the translation effortless and smooth for her target readers.

Solonko's translation first published in 1957 offers an alternative approach to interpretation of unfamiliar realia:

“Того вечора, моє серденько, вони їли м'ясо дикої вівці, спечене на гарячому камінні й засмачене диким часником та диким-предиким перцем; їли вони й дику качку, начинену диким рисом і приправлену диким кмином та диким коріандром; вони висмоктували мозок з кісток диких биків, а закусили дикими ягодами та дикими фруктами-гренаділами.
(98-99)

Toho vechora, moye serdenko, vony yily myaso dykoyi vivtsi, spechene na harvyachomu kaminni y zasmachene dykym chasnykom ta dykym-predykyk pertsem; yily vony y dyku kachku, nachynenu dykym rysom I prypravlenu dykym kmynom ta dykym koriandrom; vony vysmoktuvaly mozok z kistok dykyh bykiv, a zakusyly dykymy yagodamy ta dykymy fruktamy-grenadilamy.

That night, my little heart, they ate the meat of the wild sheep, roasted on the hot stones and seasoned with wild garlic and wild-very wild pepper; they also ate wild duck, stuffed with wild rice and seasoned with wild cumin and wild coriander, they sucked out marrow from the bones of wild oxen, and chased it down with wild berries and wild fruit-grenadillas”

The translator starts introducing spices and fruit, which were substituted or omitted in the previous translations. For example, Solonko leaves wild coriander unaltered, whereas he substitutes fenugreek still unfamiliar in the target culture with a more commonly known spice (cumin). Cumin, being a recognizable spice for the target audience, is native to a territory stretching from the Middle East to India. Thus, maintaining the uncomplicated understanding of the story by the target readers, Solonko attempts to preserve the original's intended effect of surprising the audience with spices peculiar to various ethnic cuisines.

While introducing new realia to the audience, Solonko is very careful with making it comprehensible. He employs the textual deformation of clarification when he senses that the lexeme "grenadilla" alone might be problematic for the young readers: "дикі фрукти-гренаділи / dykifrukty-grenadily / wild fruit-grenadillas" (98-99). Therefore, Solonko's translation may serve as a bridge between significantly domesticated translations of the early 20th century and foreignized translations of the early 21st century.

Translation of Volodymyr Chernyshenko et al published in 2009 demonstrates a sharp change in the translation approach compared to the earlier translations:

"Того вечора, мої любі, вони їли м'ясо дикої вівці, смажене на розпечених каменях і приправлене диким часником та перцем, дику качку, начинену диким рисом, гуньбою та коріандром, мізки диких биків, дикі вишні та дикі плоди пасифлори. (101)

Togo vechora, moyi lubi, vony yily myaso dykoyi vivtsi, smazhene na rozpechenyh kamenyah I prypravlene dykym chasnykom ta pertsem, dyku kachku, nachynenu dykymr ysom, gynboyu ta kriandrom, mizky dykyh bykiv, dyki vyshni ta plody pasyflory.

That night, my beloved, they ate the meat of wild sheep, roasted on the hot stones and seasoned with wild garlic and pepper, wild duck, stuffed with wild rice, fenugreek and coriander, the marrow of wild oxen, wild cherries and wild fruit of grenadillas”

It is the first Ukrainian translation that offers a foreignized rendering of the lexeme “fenugreek,” providing its first-term equivalent. The globalization of the Ukrainian agricultural market and the introduction of new commodities to Ukrainian consumers explain this change in the translation approach. The names of various spices do not sound sharply alienating to the adult audience; hence, while reading to their children, parents can explain the foreign realia unfamiliar to young listeners. Starting from the early 21st century, Ukrainian translators start to employ foreignization approach in translations to introduce cultural differences to young readers.

While Volodymyr Chernyshenko et al provide the first-term equivalents to unfamiliar realia, Ukrainian translator Shylo in the translation published in 2017 takes another step forward in his foreignization approach and transliterates the unknown word “fenugreek” making it sound more alienating:

“Того вечора, Зіронько Моїх Очей, вони спекли на гарячому камінні дикого барана, присмачивши його диким часником і диким перцем; також на вечерю їли вони дику качку, фаршировану диким рисом з диким фенугреком, і мозкові кістки диких буйволів; а ще дикі вишні й дику маракую. (2-3)

Togo vechora, Zironko Moyih Ochei, vony spekly na garyachomu kaminni dykogo barana, prysmachyvshy yoho dykym chasnykom I dykym pertsem, takozh na vecheryu yily vony dyku

kachku farshyrovanu dykym rysom z dykym fenugrekom, I mozkovi kistky dykyh buivoliv, a shche dyki vyshni i dyku marakuyu.

That evening, the Star of my Eyes, they roasted wild sheep on the hot stones, having seasoned it with wild garlic and wild pepper; also they ate wild duck stuffed with wild rice and wild fenugreek for dinner, and marrow-bones of wild bubaluses; as well as wild cherries and wild passionfruit”

Although there are multiple elements of foreignization in Shulo’s translation, the translator does not follow this strategy with full consistency. In the example given above Shulo chooses to give transliteration for an unfamiliar spice but gives a more commonly known equivalent *маракуя/ marakuya/ passionfruit* for another alien lexeme. On the other hand, I should emphasize that this word was substituted or rendered descriptively in the previous translations.

Even though most modern publications do not provide translator’s foreword where they can describe tasks, goals, and target readers so that researchers can identify the translation commission, it is still possible to distinguish the aim of the publication by its Universal Decimal Classification (UDC) number. The UDC number is attributed to all the publications in Ukraine.

The UDC is a general classification covering the whole field of knowledge, which it divides into nine major classes. It has been developed to provide a method of arranging surrogates of publications in a catalog to facilitate the finding of information (Foskett, 11). The essence of this classification is that it divides a class into various facets or groups of subclasses. By tracing the classes that the publishers refer their books to, I will identify the goal and the target audience of the publications.

Although under the influence of the all-encompassing globalization Ukrainian translators create several foreignizing translations of Kipling’s tale in the early 21st century, some modern

translators still employ domestication approaches when translating “The Cat that Walked by Himself”. For example, the translation of Olga Ulishchenko published in 2016 by *Vivat* consistently adapts the target text for easy comprehension by novice readers. The publishing house *Vivat* classifies Ulishchenko’s translation as “Fiction. Literary tales. Funny Stories” by assigning the UDC number 82-341 to their book. Consequently, labeling their book as “Funny Stories” publishers attribute the translation to recreational reading. Entertainment and easy understanding are essential objectives of such publication. Ulishchenko extensively simplifies and abridges the target text:

<p>“Того вечора вони їли м’ясо дикого барана, приправлене диким часником та диким перцем і засмажене на розпеченому камінні, потім дику качку, фаршировану диким рисом та дикими яблуками і засмачену дикою гвоздикою та диким коріандром, потім мозкові кістки диких биків, потім дикі вишні та дикі гранати. (31)</p>
<p>Togo vechora vony yily myaso dykogo barana, prypravlene dykym chasnykom ta dykym pertsem i zasmazhene na rozpechenomu kaminni, potim dyku kachku, farshyrovanu dykym rysom ta dykymy yablukamy I zasmachenu dykoyu gvozdykou ta dykym koriandrom, potim mozkovy kistky dykyh bykiv, potim dyki vyshni ta dyki granaty.</p>
<p>That night they ate meat of wild sheep, seasoned with wild garlic and wild pepper and roasted on the hot stones, after that wild duck stuffed with wild rice and wild apples and seasoned with wild cloves and wild coriander, after that marrow bones of wild oxen, and after that wild cherries and wild pomegranates”</p>

To make her translation suitable for leisure reading, the translator needed to make the text effortlessly comprehensible for the young audience. The text is targeted for uncomplicated reading so that the children can enjoy the captivating language of the text and effortlessly follow the storyline. Due to such objectives of the publication Ulishchenko broadly employs domestication approaches in her translation. For instance, the translator adapts the unfamiliar elements of exotic cuisine to the target culture. While roasted sheep is now widely popular in Ukraine and this dish is familiar to modern Ukrainian children, the seasoning used for flavoring duck sounds alienating. Thus, the translator substitutes this dish with another popular type of food – duck stuffed with apples. This dish is a traditional festive meal in Ukraine. Furthermore, the translator also seasons this dish with spices typically used in Ukraine: cloves and coriander. Ulishchenko substitutes the exotic granadillas with a fruit common on Ukrainian market – pomegranates. She achieves such domestication of the text through textual deformations of qualitative impoverishment (as per Antoine Berman's categorization).

To simplify the text, the translator also alters the syntactical structures of the original. Ulishchenko omits the direct address to young readers ("Best Beloved"), reorganizes the sentence by changing the order of subordinate parts of the sentence (she indicates what the meat was seasoned with and then how it was cooked), and introduces three linking words *nomim / potim / after that* to reflect the order in which the protagonists consumed the dishes. This textual deformation of rationalization (as per Antoine Berman's categorization) makes the target text easy-to-read.

In conclusion, closely following the translation commissioned by the publishing house Ulishchenko pursues the domestication strategy throughout the text applying textual deformations of qualitative impoverishment and rationalization. Ulishchenko's translation employs simplified

sentence structures adding conjunctions between the clauses and uncomplicated terms for easy reading and comprehension.

In 2017, another domesticating translation was introduced by the publishing house Ridna Mova. The author of this translation, Volodymyr Panchenko, had a different target audience. He tailored his translation for the school children in Grade 5. “The Cat that Walked by Himself” is included in the school curriculum and is studied by Ukrainian pupils in Grade 5 (in Ukraine children start Grade 5 at the age of 10). The publication’s UDC code 821.111’06-34-93 stands for “Fiction. English literature. Literary tales”; its cover indicates “for Grade 5”.

Panchenko intends to introduce Kipling’s tales to schoolchildren in a comprehensive way:

“Того вечора, любі мої дітки, вони їли печеню з дикої вівці, засмажену на гарячих каменях і приправлену диким часником та диким перцем, а ще – дику качку з диким рисом та диким корінням, мозкові кістки з дикого бика, дикі вишні та дикі гранати. (5)
Togo vechora, lyubi moyi ditky, vony yily pechenyu z dykoyi vivtsi, zasmazhenu na garyachyh kamenyah i prypravlenu dykym chasnykom ta dykym pertsem, a shche – dyku kachku z dykym rysom ta dykym korinnyam, mozkovi kistky z dykogo byka, dyki vyshni ta dyki granaty.
That night, my beloved little children, they ate roasted on the hot stones sheep seasoned with wild garlic and wild pepper, also – wild duck with wild rice and wild roots, marrow bones of wild ox, wild cherries and wild pomegranates.”

The target text adapts the foreign realia to the target culture. Panchenko renders the term fenugreek as *коріння* / *korinnya* / *roots* and interprets the term granadilla as *гранат* / *granat* / *pomegranate* contradicting the author’s intentions of introducing surprise elements into the story

to inspire children's imagination. To emphasize the comic exaggeration of the amount of food consumed during the first human family dinner Kipling employs eight conjunctions *and* in the mentioned sentence. Panchenko omits four conjunctions used by the author and substitutes one of them with *a uye / a shche / also*. Such textual deformation of rationalization is employed to adapt the source text to the stylistic norms of the target language.

Although Panchenko intertwines the domestication elements in the target text, his translation still follows the author's intentions for the introduction of comic elements through the sentence structure. For example, the word *wild* is indicated in this sentence to describe the times when the events took place and repeated nine times for comic effect. The translator identified this author's intention and reflected it thoroughly in the translation in contradiction to the stylistic norms of the target language. Panchenko also reflects the structure of the source text, as he persistently renders the direct address *My Best Beloved* as *любі мої дітки / lyubimoyiditky / my beloved little children*.

To summarize, Panchenko utilized both target-oriented and source-oriented approaches to introduce the author's style to schoolchildren and sustain the necessary comprehension level of the text to keep the audience involved in the text. Panchenko employs the textual deformation of rationalization for interpretation of succession of dishes during the dinner. The textual deformation of qualitative impoverishment was employed when translating the spices and fruit unfamiliar to the target reader.

Having examined seven translations of "The Cat that Walked by Himself" by Rudyard Kipling into Ukrainian from the early 20th century until the 21st century, I identified the shift from domestication approaches in the early 20th century to foreignizing strategies in the early 21st century. However, some modern Ukrainian translators still tend to adapt their target text to the

receiving audience. The domestication strategies chosen by Siryi and Kryvnyiuk in the early 20th century are explained by their urgent need for the development of young Ukrainian literary system through introducing new genres in a form adapted for the target reader. The translators employ textual deformations of rationalization by reordering the original sentence structures to adapt them to Ukrainian stylistic norms, as well as textual deformations of qualitative impoverishment by rendering the unknown realia through their equivalents familiar to Ukrainian readers to make the text comprehensible for the target audience. The translation published in the middle of the 20th century employs both domestication and foreignization approaches. The author of this translation, Leonid Solonko, starts to employ the transliteration approach for certain types of food as new commodities arrive at Ukrainian market and realia introduced by the author are still exotic but comprehensible for the target reader. The modern translators choose various strategies to follow in their works. While Shylo and Chernyshenko et al. meticulously follow the author's style inspiring their readers to use imagination to comprehend unfamiliar terms, Ulischenko and Panchenko adapt the source text to the publisher's intentions.

The scholars have been calling the adults governing the children's reading to resist the messages of the totalitarian regimes in the translated children's literature upholding and increasing "the level of democratic commitment to civil rights, civil liberties and respect for the Other" (Pokorn, 2). These works and the moods in society at large are progressively leading to greater awareness among parents, librarians, and educators about the ideological messages transferred through translations of children's literature created during the Soviet era. The gradually lowering readers' demand for the publications with the Soviet-time translation, which use archaic language, affirm the social and gender stereotypes of the Soviet era, and do not satisfy modern adults' requirements on the general makeup of the book and illustrations will inevitably lead to exclusion

of such translations from the library collections and shelves of the bookstores. However, it is still hard to answer the question when these obsolete translations are going to be fully eliminated. The last publication of the Soviet-time translation by Solonko was reprinted only recently by Natsionalnyi Knyzhkovyi Proekt, in 2013. This book can still be purchased for a low price of 1.31 CAD (2.7 working hours at the minimum wage in Ukraine), and, therefore, is purchased by the libraries looking for a “new” book to restock collections. Since according to the “weeding” guidelines of the Ukrainian libraries the library book’s service life can be up to 20 years, the Ukrainian parents should not be expecting the full elimination of the ghosts of the Soviet era from the translated children’s literature until 2033. Although modern translations follow the requirements to the children’s books set forth by educators, librarians, scholars, and literacy initiatives, and are popular among the young readers (based on the examination of the library readers’ demand), the price for these publications makes them available to a limited circle of readers.

To summarize the investigation performed within this chapter, the adults governing children’s reading highlight a number of vital characteristics of a children’s book. These can be divided into three main categories that include the general make up of the book, illustrations, which should be colorful, closely connected to the contents of the story, simple, and sharp in detail, and content of the book. The text should have comprehensible vocabulary, rich and evocative language, simple syntactical structures, fulfil educational tasks, and be morally instructive and socially conscious. Although, these essential aspects of the book are emphasized by multiple educators, scholars, and librarians, most of the translations of children’s literature within my corpus, that are actually read by Ukrainian children, do not conform with the listed requirements.

Having conducted the examination of the library collections at the three selected Ukrainian libraries in Kherson oblast, I observed that three out of four modern translations of the tale are presented in the libraries' collections. The local regional library (B.A. Lavreniov Library for Youth of Kherson Oblast) and the library located in the rural area (Skadovsk Central Regional Library for Children) each have only one copy of the modern translation by Ulischenko, whereas three modern translations are held in the biggest library in Kherson oblast – Oles Gonchar General Research Library of Kherson Oblast.

CONCLUSION

The existence of multiple translations of the same source text is a common fact in Ukrainian translation tradition. This research examined one instance of various retranslations of the same text: Ukrainian translations of Rudyard Kipling's "The Cat that Walked by Himself" from 1909 until 2017. Possible reasons for translators' acute attention to this tale include ideological factors (the particular focus of the hegemonic power on children's literature as a tool communicating ideological messages and educating children), cultural (promotion of the Ukrainian language), and literary factors (development of young Ukrainian literature). Moreover, due to the changing cultural, economic, historical, and political backgrounds, the child image in the source and target cultures went through various metamorphoses from the late 18th century to modern times. The changes in the view of childhood, as well as all-encompassing globalization, influenced the development of translation approaches to children's literature, stimulating further retranslations of Kipling's tale. If the first translation by Siryi employed extensive domestication of the elements of the foreign culture, the modern translations by Shylo and Chernyshenko et al. introduce the unknown realia inspiring their readers to use imagination to comprehend unfamiliar terms.

The comparative analysis of eight existing translations of "The Cat that Walked by Himself" allowed me to study the shifts in Ukrainian translation tradition and examine potential development courses. The analysis hypothesized the following reasons for retranslations of this text during the Russian imperial rule and Soviet era:

- 1) stylistic and linguistic reasons (the Ukrainian orthography and spelling system went through multiple development stages from the late 19th to the late 20th century)

2) translator's persona and relation to the hegemonic power (translator needed to be persona grata for the hegemonic power and express support of the promoted ideology)

As the proclamation of Ukrainian independence released the formal limitations on the translation process, translators introduced new interpretations of the source text to Ukrainian tradition. Modern translators employ different translation approaches based on their target audience, publisher's goals, and tasks. The UDC code analysis confirmed that the four modern translations from my corpus have various target audiences and, therefore, *skopoi*. The publications aimed at younger readers (translations by Ulischenko, Shylo, and Panchenko) follow the requirements for children's books introduced by educators, scholars, librarians, and literary associations. The examination of these requirements within the fourth chapter of my research allowed me to group them into the following categories: 1) general make up of the book; 2) illustrations; and 3) content of the book.

Although four current translations exist in modern Ukrainian tradition, based on the research performed in the indicated libraries, most young readers do not have access to the new translations tailored to the requirements outlined by educators, scholars, librarians and literary associations. The translation availability analysis performed within the framework of this thesis research demonstrated that Soviet-time translations on average, comprise about 72% of the libraries' collections. For this analysis, I have examined the library collections of B.A. Lavreniov Library for Youth of Kherson Oblast, Oles Gonchar General Research Library of Kherson Oblast, and Skadovsk Central Regional Library for Children. Although modern translations comprise about 28% of the examined library collections, these publications are in high demand. According to the comparative analysis of checkout stubs, the demand for Ulischenko's translation is 44% higher than Solonko's translation. Thus, translation availability does not correspond to the readers'

demand. In order to investigate the reasons for such discrepancy, I have analyzed the weeding guidelines of Ukrainian libraries, as well as library collections procurement criteria. Financial factors proved to be the primary constraint in satisfaction of the readers' demand.

As per the Ukrainian libraries weeding guidelines, book usage in the library should not exceed 20 years. Libraries consider outdated translations recently reprinted by publishing houses to be new publications. According to my examination of the current publications of the Soviet translation of "The Cat that Walked by Himself," Natsionalnyi Knyzhkovyi Proekt published Solonko's translation most recently in 2013. Thus, this translation will still be offered by the libraries as a new book until 2033. As Castro claims, the reason behind such republication of the ideologically charged translations is materialistic. Publishing houses prefer to "recycle" translations created under the influence of dictatorship in order to cut the costs for publication of new books. Moreover, due to limited funds, some urban libraries cannot afford to purchase new books. For example, Skadovsk Central Regional Library for Children offers the translation of Kipling's tale published 60 years ago (back in 1959).

Although outdated translations may interfere with the development of a child's socialization skills, as these translations promote outdated views on social roles, these publications still find their place in library collections. This research aims to increase public awareness of the possibility of manipulation through translation, as well as recognition of the complications that unrevised translations created at the time of dictatorship can bring to children's social development. This thesis stimulates further research that would reveal and examine other Soviet translations, which transfer ideological messages of the totalitarian regime, reprinted by the modern publishing houses. Furthermore, my research invites further examination of translation demand vs. availability of translated children's literature into minority languages, having offered

a strategy for such an analysis. This project opened new opportunities for further research: incorporation of audiovisual translation of the source text into Russian and Ukrainian, investigation of reflection of gender roles in Ukrainian translated children's literature, examination the paratext accompanying the source text and its Ukrainian translations, expansion of the research corpus to include other source texts with rich retranslation tradition into Ukrainian.

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APPENDIX A

Personal Email Communication with Tetiana Sergeyeva Chief Librarian of Oles

Gonchar General Research Library of Kherson Oblast on May 10, 2019

From: **Tetiana Sergeyeva**

Date: пт, 10 юн. 2019 г. в 03:48

Subject: Re: Питання до бібліотекаря / Questions to librarian

To: Alina Zdrzhko

Добрий день, Аліно!

Дякую за Ваш інтерес до комплектації фондів бібліотеки якісними виданнями дитячої літератури.

Укомплектуванням фонду бібліотеки займається відділ комплектації бібліотечною системою. Література замовлюється згідно заздалегідь опублікованих списків видавництв. Відповідні видавництва мають домовленості з бібліотекою на поповнення фондів.

Після визначення необхідності книг певної тематики та змісту, бібліотека формує запит до поповнення свого фонду. Для замовлення літератури бібліотекар використовує каталог наданий відповідним видавництвом. Під час процесу вибору книг для поповнення фонду бібліотекар керується інформацією, що відображена у коді УДКта ББК. Вибір екземплярів та їх кількість залежать від тематики, змісту, віку цільової аудиторії, наявності ілюстрацій (при поповненні фондів літературою для молодшого віку), читацького попиту та, звичайно, ціни. Економічний фактор є невід'ємною частиною селекції книг для бібліотечних фондів: бібліотечна система знаходиться на бюджетному фінансуванні і має орієнтуватися на ціну книги. Кошти на комплектацію фондів бібліотеки виділяє міський бюджет.

Буду рада відповісти на інші питання.

З повагою,

Тетяна

Hello Alina!

Thank you for your interest in library collection acquisition with high-quality publications of children's literature.

The department of library system acquisition deals with the procurement of literature for the library collection. The books are ordered according to the previously announced lists of publishing houses. The corresponding publishing houses have agreements with the library for library collection acquisition.

Having identified the need for the books of a particular subject matter and contents, the library forms a request for collection procurement. To order literature, a librarian uses a catalog provided by the corresponding publishing house. During the process of book selection, the librarian follows the information reflected in the UDC and BBC codes. The choice of the items, as well as their quantity, depends on the subject, contents, age of the target audience, illustrations (for procurements for young readers), readers' demand, and, indubitably, the price. The economic factor is an integral part of book selection for library collections: the library system is financed by the budget and must align with the book price. The funds for library collection acquisition are allocated from the municipal budget.

I will be glad to answer any other questions.

Sincerely,

Tetiana¹⁰

¹⁰ Translated by Alina Zdrzhko

APPENDIX B

Kipling, Rudyard. "The Cat that Walked by Himself". Lit2Go Edition.



THE CAT THAT WALKED BY HIMSELF

Hear and attend and listen; for this befell and behappened and became and was, O my Best Beloved, when the Tame animals were wild. The Dog was wild, and the Horse was wild, and the Cow was wild, and the Sheep was wild, and the Pig was wild—as wild as wild could be—and they walked in the Wet Wild Woods by their wild lones. But the wildest of all the wild animals was the Cat. He walked by himself, and all places were alike to him.

Of course the Man was wild too. He was dreadfully wild. He didn't even begin to be tame till he met the Woman, and she told him that she did not like living in his wild ways. She picked out a nice dry Cave, instead of a heap of wet leaves, to lie down in; and she strewed clean sand on the floor; and she lit a nice fire of wood at the back of the Cave; and she hung a dried wild-horse skin, tail-down, across the opening of the Cave; and she said, 'Wipe your feet, dear, when you come in, and now we'll keep house.'

That night, Best Beloved, they ate wild sheep roasted on the hot stones, and flavoured with wild garlic and wild pepper; and wild duck stuffed with wild rice and wild fenugreek and wild coriander; and marrow-bones of wild oxen; and wild cherries, and wild grenadillas. Then the Man went to sleep in front of the fire

ever so happy; but the Woman sat up, combing her hair. She took the bone of the shoulder of mutton—the big fat blade-bone—and she looked at the wonderful marks on it, and she threw more wood on the fire, and she made a Magic. She made the First Singing Magic in the world.

Out in the Wet Wild Woods all the wild animals gathered together where they could see the light of the fire a long way off, and they wondered what it meant.

Then Wild Horse stamped with his wild foot and said, 'O my Friends and O my Enemies, why have the Man and the Woman made that great light in that great Cave, and what harm will it do us?'

Wild Dog lifted up his wild nose and smelled the smell of roast mutton, and said, 'I will go up and see and look, and say; for I think it is good. Cat, come with me.'

'Nenni!' said the Cat. 'I am the Cat who walks by himself, and all places are alike to me. I will not come.'

'Then we can never be friends again,' said Wild Dog, and he trotted off to the Cave. But when he had gone a little way the Cat said to himself, 'All places are alike to me. Why should I not go too and see and look and come away at my own liking.' So he slipped after Wild Dog softly, very softly,

and hid himself where he could hear everything.

When Wild Dog reached the mouth of the Cave he lifted up the dried horse-skin with his nose and sniffed the beautiful smell of the roast mutton, and the Woman, looking at the blade-bone, heard him, and laughed, and said, 'Here comes the first. Wild Thing out of the Wild Woods, what do you want?'

Wild Dog said, 'O my Enemy and Wife of my Enemy, what is this that smells so good in the Wild Woods?'

Then the Woman picked up a roasted mutton-bone and threw it to Wild Dog, and said, 'Wild Thing out of the Wild Woods, taste and try.' Wild Dog gnawed the bone, and it was more delicious than anything he had ever tasted, and he said, 'O my Enemy and Wife of my Enemy, give me another.'

The Woman said, 'Wild Thing out of the Wild Woods, help my Man to hunt through the day and guard this Cave at night, and I will give you as many roast bones as you need.'

'Ah!' said the Cat, listening. 'This is a very wise Woman, but she is not so wise as I am.'

Wild Dog crawled into the Cave and laid his head on the Woman's lap, and said, 'O my Friend and Wife of my Friend, I will help Your Man to hunt through the day, and at night I will guard your Cave.'

'Ah!' said the Cat, listening. 'That is a very foolish Dog.' And he went back through the Wet Wild Woods waving his wild tail, and

walking by his wild lone. But he never told anybody.

When the Man waked up he said, 'What is Wild Dog doing here?' And the Woman said, 'His name is not Wild Dog any more, but the First Friend, because he will be our friend for always and always and always. Take him with you when you go hunting.'

Next night the Woman cut great green armfuls of fresh grass from the water-meadows, and dried it before the fire, so that it smelt like new-mown hay, and she sat at the mouth of the Cave and plaited a halter out of horse-hide, and she looked at the shoulder of mutton-bone—at the big broad blade-bone—and she made a Magic. She made the Second Singing Magic in the world.

Out in the Wild Woods all the wild animals wondered what had happened to Wild Dog, and at last Wild Horse stamped with his foot and said, 'I will go and see and say why Wild Dog has not returned. Cat, come with me.'

'Nenni!' said the Cat. 'I am the Cat who walks by himself, and all places are alike to me. I will not come.' But all the same he followed Wild Horse softly, very softly, and hid himself where he could hear everything.

When the Woman heard Wild Horse tripping and stumbling on his long mane, she laughed and said, 'Here comes the second. Wild Thing out of the Wild Woods what do you want?'

Wild Horse said, 'O my Enemy and Wife of my Enemy, where is Wild Dog?'

The Woman laughed, and picked up the blade-bone and looked at it, and said, 'Wild Thing out of the Wild Woods, you did not come here for Wild Dog, but for the sake of this good grass.'

And Wild Horse, tripping and stumbling on his long mane, said, 'That is true; give it me to eat.'

The Woman said, 'Wild Thing out of the Wild Woods, bend your wild head and wear what I give you, and you shall eat the wonderful grass three times a day.'

'Ah,' said the Cat, listening, 'this is a clever Woman, but she is not so clever as I am.' Wild Horse bent his wild head, and the Woman slipped the plaited hide halter over it, and Wild Horse breathed on the Woman's feet and said, 'O my Mistress, and Wife of my Master, I will be your servant for the sake of the wonderful grass.'

'Ah,' said the Cat, listening, 'that is a very foolish Horse.' And he went back through the Wet Wild Woods, waving his wild tail and walking by his wild lone. But he never told anybody.

When the Man and the Dog came back from hunting, the Man said, 'What is Wild Horse doing here?' And the Woman said, 'His name is not Wild Horse any more, but the First Servant, because he will carry us from place to place for always and always and always. Ride on his back when you go hunting.'

Next day, holding her wild head high that her wild horns should not catch in the wild trees, Wild Cow came up to the Cave, and the Cat followed, and hid himself just the same as before; and everything happened just the same as before; and the Cat said the same things as before, and when Wild Cow had promised to give her milk to the Woman every day in exchange for the wonderful grass, the Cat went back through the Wet Wild Woods waving his wild tail and walking by his wild lone, just the same as before. But he never told anybody. And when the Man and the Horse and the Dog came home from hunting and asked the same questions same as before, the Woman said, 'Her name is not Wild Cow any more, but the Giver of Good Food. She will give us the warm white milk for always and always and always, and I will take care of her while you and the First Friend and the First Servant go hunting.'

Next day the Cat waited to see if any other Wild thing would go up to the Cave, but no one moved in the Wet Wild Woods, so the Cat walked there by himself; and he saw the Woman milking the Cow, and he saw the light of the fire in the Cave, and he smelt the smell of the warm white milk.

Cat said, 'O my Enemy and Wife of my Enemy, where did Wild Cow go?'

The Woman laughed and said, 'Wild Thing out of the Wild Woods, go back to the Woods again, for I have braided up my hair, and I have put away the magic blade-bone,

and we have no more need of either friends or servants in our Cave.

Cat said, 'I am not a friend, and I am not a servant. I am the Cat who walks by himself, and I wish to come into your cave.'

Woman said, 'Then why did you not come with First Friend on the first night?'

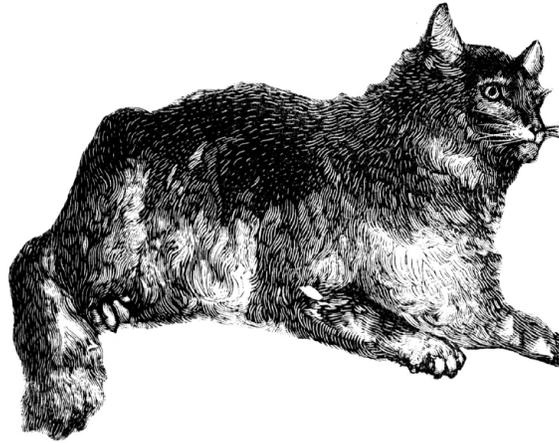
Cat grew very angry and said, 'Has Wild Dog told tales of me?'

Then the Woman laughed and said, 'You are the Cat who walks by himself, and all places are alike to you. You are neither a friend nor a servant. You have said it yourself. Go away and walk by yourself in all places alike.'

Then Cat pretended to be sorry and said, 'Must I never come into the Cave? Must I never sit by the warm fire? Must I never drink the warm white milk? You are very wise and very beautiful. You should not be cruel even to a Cat.'

Woman said, 'I knew I was wise, but I did not know I was beautiful. So I will make a bargain with you. If ever I say one word in your praise you may come into the Cave.'

'And if you say two words in my praise?' said the Cat.



'I never shall,' said the Woman, 'but if I say two words in your praise, you may sit by the fire in the Cave.'

'And if you say three words?' said the Cat.

'I never shall,' said the Woman, 'but if I say three words in your praise, you may drink the warm white

milk three times a day for always and always and always.'

Then the Cat arched his back and said, 'Now let the Curtain at the mouth of the Cave, and the Fire at the back of the Cave, and the Milk-pots that stand beside the Fire, remember what my Enemy and the Wife of my Enemy has said.' And he went away through the Wet Wild Woods waving his wild tail and walking by his wild lone.

That night when the Man and the Horse and the Dog came home from hunting, the Woman did not tell them of the bargain that she had made with the Cat, because she was afraid that they might not like it.

Cat went far and far away and hid himself in the Wet Wild Woods by his wild lone for a long time till the Woman forgot all about him. Only the Bat—the little upside-down Bat—that hung inside the Cave, knew where

Cat hid; and every evening Bat would fly to Cat with news of what was happening.

One evening Bat said, 'There is a Baby in the Cave. He is new and pink and fat and small, and the Woman is very fond of him.'

'Ah,' said the Cat, listening, 'but what is the Baby fond of?'

'He is fond of things that are soft and tickle,' said the Bat. 'He is fond of warm things to hold in his arms when he goes to sleep. He is fond of being played with. He is fond of all those things.'

'Ah,' said the Cat, listening, 'then my time has come.'

Next night Cat walked through the Wet Wild Woods and hid very near the Cave till morning-time, and Man and Dog and Horse went hunting. The Woman was busy cooking that morning, and the Baby cried and interrupted. So she carried him outside the Cave and gave him a handful of pebbles to play with. But still the Baby cried.

Then the Cat put out his paddy paw and patted the Baby on the cheek, and it cooed; and the Cat rubbed against its fat knees and tickled it under its fat chin with his tail. And the Baby laughed; and the Woman heard him and smiled.

Then the Bat—the little upside-down bat—that hung in the mouth of the Cave said, 'O my Hostess and Wife of my Host and Mother of my Host's Son, a Wild Thing from the Wild Woods is most beautifully playing with your Baby.'

'A blessing on that Wild Thing whoever he may be,' said the Woman, straightening her back, 'for I was a busy woman this morning and he has done me a service.'

That very minute and second, Best Beloved, the dried horse-skin Curtain that was stretched tail-down at the mouth of the Cave fell down—whoosh!—because it remembered the bargain she had made with the Cat, and when the Woman went to pick it up—lo and behold!—the Cat was sitting quite comfy inside the Cave.

'O my Enemy and Wife of my Enemy and Mother of my Enemy,' said the Cat, 'it is I: for you have spoken a word in my praise, and now I can sit within the Cave for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me.'

The Woman was very angry, and shut her lips tight and took up her spinning-wheel and began to spin. But the Baby cried because the Cat had gone away, and the Woman could not hush it, for it struggled and kicked and grew black in the face.

'O my Enemy and Wife of my Enemy and Mother of my Enemy,' said the Cat, 'take a strand of the wire that you are spinning and tie it to your spinning-whorl and drag it along the floor, and I will show you a magic that shall make your Baby laugh as loudly as he is now crying.'

'I will do so,' said the Woman, 'because I am at my wits' end; but I will not thank you for it.'

She tied the thread to the little clay spindle whorl and drew it across the floor, and the Cat ran after it and patted it with his paws and rolled head over heels, and tossed it backward over his shoulder and chased it between his hind-legs and pretended to lose it, and pounced down upon it again, till the Baby laughed as loudly as it had been crying, and scrambled after the Cat and frolicked all over the Cave till it grew tired and settled down to sleep with the Cat in its arms.

'Now,' said the Cat, 'I will sing the Baby a song that shall keep him asleep for an hour. And he began to purr, loud and low, low and loud, till the Baby fell fast asleep. The Woman smiled as she looked down upon the two of them and said, 'That was wonderfully done. No question but you are very clever, O Cat.'

That very minute and second, Best Beloved, the smoke of the fire at the back of the Cave came down in clouds from the roof—puff!—because it remembered the bargain she had made with the Cat, and when it had cleared away—lo and behold!—the Cat was sitting quite comfy close to the fire.

'O my Enemy and Wife of my Enemy and Mother of My Enemy,' said the Cat, 'it is I, for you have spoken a second word in my praise, and now I can sit by the warm fire at the back of the Cave for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me.'

Then the Woman was very very angry, and let down her hair and put more wood on

the fire and brought out the broad blade-bone of the shoulder of mutton and began to make a Magic that should prevent her from saying a third word in praise of the Cat. It was not a Singing Magic, Best Beloved, it was a Still Magic; and by and by the Cave grew so still that a little wee-wee mouse crept out of a corner and ran across the floor.

'O my Enemy and Wife of my Enemy and Mother of my Enemy,' said the Cat, 'is that little mouse part of your magic?'

'Ouh! Chee! No indeed!' said the Woman, and she dropped the blade-bone and jumped upon the footstool in front of the fire and braided up her hair very quick for fear that the mouse should run up it.

'Ah,' said the Cat, watching, 'then the mouse will do me no harm if I eat it?'

'No,' said the Woman, braiding up her hair, 'eat it quickly and I will ever be grateful to you.'

Cat made one jump and caught the little mouse, and the Woman said, 'A hundred thanks. Even the First Friend is not quick enough to catch little mice as you have done. You must be very wise.'

That very moment and second, O Best Beloved, the Milk-pot that stood by the fire cracked in two pieces—ffft!—because it remembered the bargain she had made with the Cat, and when the Woman jumped down from the footstool—lo and behold!—the Cat was lapping up the warm white milk that lay in one of the broken pieces.

‘O my Enemy and Wife of my Enemy and Mother of my Enemy, said the Cat, ‘it is I; for you have spoken three words in my praise, and now I can drink the warm white milk three times a day for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me.’

Then the Woman laughed and set the Cat a bowl of the warm white milk and said, ‘O Cat, you are as clever as a man, but remember that your bargain was not made with the Man or the Dog, and I do not know what they will do when they come home.’

‘What is that to me?’ said the Cat. ‘If I have my place in the Cave by the fire and my warm white milk three times a day I do not care what the Man or the Dog can do.’

That evening when the Man and the Dog came into the Cave, the Woman told them all the story of the bargain while the Cat sat by the fire and smiled. Then the Man said, ‘Yes, but he has not made a bargain with me or with all proper Men after me.’ Then he took off his two leather boots and he took up his little stone axe (that makes three) and he fetched a piece of wood and a hatchet (that is five altogether), and he set them out in a row and he said, ‘Now we will make our bargain. If you do not catch mice when you are in the Cave for always and always and always, I will throw these five things at you whenever I see you, and so shall all proper Men do after me.’

‘Ah,’ said the Woman, listening, ‘this is a very clever Cat, but he is not so clever as my Man.’

The Cat counted the five things (and they looked very knobby) and he said, ‘I will catch mice when I am in the Cave for always and always and always; but still I am the Cat who walks by himself, and all places are alike to me.’

‘Not when I am near,’ said the Man. ‘If you had not said that last I would have put all these things away for always and always and always; but I am now going to throw my two boots and my little stone axe (that makes three) at you whenever I meet you. And so shall all proper Men do after me!’

Then the Dog said, ‘Wait a minute. He has not made a bargain with me or with all proper Dogs after me.’ And he showed his teeth and said, ‘If you are not kind to the Baby while I am in the Cave for always and always and always, I will hunt you till I catch you, and when I catch you I will bite you. And so shall all proper Dogs do after me.’

‘Ah,’ said the Woman, listening, ‘this is a very clever Cat, but he is not so clever as the Dog.’

Cat counted the Dog’s teeth (and they looked very pointed) and he said, ‘I will be kind to the Baby while I am in the Cave, as long as he does not pull my tail too hard, for always and always and always. But still I am the Cat that walks by himself, and all places are alike to me.’

‘Not when I am near,’ said the Dog. ‘If you had not said that last I would have shut my mouth for always and always and always; but now I am going to hunt you up a tree whenever I meet you. And so shall all proper Dogs do after me.’

Then the Man threw his two boots and his little stone axe (that makes three) at the Cat, and the Cat ran out of the Cave and the Dog chased him up a tree; and from that day to this, Best Beloved, three proper Men out of five will always throw things at a Cat whenever they meet him, and all proper Dogs will chase him up a tree. But the Cat keeps his side of the bargain too. He will kill mice and he will be kind to Babies when he is in the house, just as long as they do not pull his tail too hard. But when he has done that, and between times, and when the moon gets up and night comes, he is the Cat that walks by himself, and all places are alike to him. Then he goes out to the Wet Wild Woods or up the Wet Wild Trees or on the Wet Wild Roofs, waving his wild tail and walking by his wild lone.