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**THE REFLECTION OF PECULIARITIES OF SERHII ZHADAN'S  
WAR POETRY IN ENGLISH TRANSLATION**

**ВДОБРАЖЕННЯ ОСОБЛИВОСТЕЙ ВІЙСЬКОВОЇ ПОЕЗІЇ  
СЕРГІЯ ЖАДАНА В АНГЛІЙСЬКОМУ ПЕРЕКЛАДІ**

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War poetry has always been a subtle matter. There is no doubt that the summit of humanity's sorrows and pain, despair and hope, helplessness and faith, and the love of life find their place in war poetry so masterfully depicted by a poet who either has suffered all of these by themselves or has been able to feel it deeply by means of the stories of witnesses. The form and the sense of every single line and word are thoughtfully tailored in an attempt to help other people see all the horrors of war through the eyes of a poet who are extremely sensitive to changes in society. A translator Oksana Maksymchuk rightfully says, «In this, poets resemble well-crafted and finely tuned devices that register the relevant fluctuations with greater precision than the rest of us do. Because they work with language, it seems to happen almost automatically, involving little conscious reflection: the change in inputs simply leads to a change in outputs» [2]. It is sometimes difficult to express what a person feels in words as they fail to convey their inner state. However, it is even more difficult to convey a poet's vision and feelings by means of the other language in translation.

Dante Alighieri, Robert Frost, Roman Jakobson, and other prominent writers and scientists believed that poetry cannot be translated at all. This is explained by the close connection between the form and the meaning that is completely lost in translation. One cannot preserve both, so a translator chooses what to convey first: if s/he chooses the meaning than the beauty of the original form is lost; when choosing the form, the meaning becomes incomprehensible to the reader of the translation. However, in translation form and meaning technically need to be separated, because the original meaning

receives new forms in another language, «but it is precisely their inseparability that shapes the literariness and contributes to the aesthetic tension, factors for which poetry is appreciated» [1, p. 42].

Oksana Maksymchuk, who has been successfully translating modern Ukrainian poetry into English, states that «A poetry translation is an impossible task because it's not words that you're translating, but you are basically transplanting an experience, a mood, a transformation of whatever the poem is supposed to do, the event it commences, constitutes» [4]. The biggest challenge in translating Ukrainian poetry is the prevalent rhyming tradition. Although some modern poems are written in free verse, most poets still use rhymed verses, «confronting the translator with the «to rhyme or not to rhyme» dilemma, a choice always fraught with repercussions» [1, p. 43]. Every translator may solve this dilemma by himself or herself, however, taking into account the fact that most contemporary English-language poetry is free verse, translators make their choices in favor of the meaning sacrificing the rhyme.

Serhii Zhadan, a prominent Ukrainian poet, novelist, essayist, translator, a winner of many literary prizes in Ukraine, Austria, Switzerland, Poland. He is famous for his amazingly deep and sincere observations and speculations about the war, the fate of a common person and a soldier there. His multiple poems have been translated into English and spread all over the world. Amelia Glaser and Yuliya Ilchuk who have translated his war poetry into English say, «Zhadan's poetry is at once specific to Eastern Ukraine and highly translatable. His line is spare – avoiding excess pathos and striking a balance between the serious and the sentimental» [5]. Another translator of Serhii Zhadan's poetry Kalpna Singh-Chitnis claims, «Translating Serhiy Zhadan is like becoming Serhiy Zhadan. You have to live his poetry in a way to get to its essence, and hear him read his poems before rendering them in your language» [3].

In the article «War Poetry in Ukraine», there is a quote by Serhii Zhadan perfectly describing his art, «The poet's job is not to avert their eyes and ears, yes, but it also to find the right words, words that would enable understanding, that would alleviate «the critical lack of love» [6].

To illustrate the translation peculiarities of Serhii Zhadan's poems, we are going to analyze some extracts from his poems from 2014 and 2017.

The first poem we have chosen for the analysis is called «Вулицею проходить жінка», written in 2017, and its two translations into English: one made by John Hennessy and Ostap Kin, and the other one made by Ilya Kaminsky.

*Вулицею проходить жінка.*

*Зупиняється напроти магазину.*

*Вагається.*

*Потрібно купити хліб, вдома закінчується.*

*Купити тепер чи краще вже завтра? – думас.*

*A woman walks down the street.*

*She stops in front of a store.*

*She hesitates.*

*She needs to buy bread.*

*Buy it now or wait until tomorrow? she wonders (J. Hennessy and O. Kim).*

*The street. A woman zigzags the street.*

*A pause. By the grocery*

*she hesitates.*

*Shall she buy bread, there is not – is there enough? – not enough bread at home.*

*Shall she buy bread now, or – tomorrow? – she considers (I. Kaminsky).*

The poem describes an ordinary scene from a common day of a woman. Everyday errands like buying some bread and a phone call to the mother with whom the woman has rather tense relations create a commonplace picture. The indefinite article «a woman» only intensifies the impression that it can be any woman, as she does not even have a name. However, some anxiety and the anticipation of something terrible are felt throughout the poem. It is especially felt in the translation by I. Kaminsky. Though the translation made by J. Hennessy and O. Kim is very close to the original, the previous one has a very rhythmical structure and many one-word sentences that gradually increase the tension.

*На ранок починається*

*перший артилерійський обстріл.*

*In the morning the first*

*shelling starts (J. Hennessy and O. Kim).*

*That morning*

*it begins. The first aerial bombardment (I. Kaminsky).*

The final line of the poem creates a striking contrast with everything described before making everything else – all the household chores, troubles, conflicts – meaningless, crossed out by something awful that has come to the life of a person.

The other poem is even deeper and more dramatic in terms of meaning taking into account that it was written in June 2014. It is called «Візьми лише найважливіше» and it was translated from Ukrainian by Virlana Tkacz and Wanda Phipps. The poem describes the lives of forced refugees, who had to live their homes, property, and even past lives behind.

*Візьми лише найважливіше. Візьми листи.*

*Візьми лише те, що зможеш сама нести.*

*Візьми рушники та ікони, візьми срібні ножі,*

*візьми дерев'яні розп'яття, золочені муляжі.*

*Take only what is most important. Take the letters.*

*Take only what you can carry.*

*Take the icons and the embroidery, take the silver,*

*Take the wooden crucifix and the golden replicas.*

Though the translators have chosen to make the choice in favor of the meaning leaving out the rhyme, their work is very close to the original. The most distinctive feature of this poem – the repetition of the first word in each line – is preserved in translation. It shows the rush with which people had to pack their things and fly away. The war has started suddenly, and the panic prevented people from deep speculations about what should be taken first. The tempo of the poem perfectly conveys this sense of running away.

*Нам ніколи не повернутись до наших нічних крамниць.*

*Нам ніколи не пити з сухих криниць.*

*Нам ніколи більше не бачити знайомих облич.*

*Ми з тобою біженці. Нам з тобою бігти крізь ніч.*

*We will never see our corner store again.*

*We will never drink from that dry well again.*

*We will never see familiar faces again.*

*We are refugees. We'll run all night.*

The same is with one of the proceeding extracts. The repetition of the first half of each sentence (and the final word in the translation in the first three lines) adds up to the sense of despair and fear when a person keeps repeating the same words as in the state of preservation being unable to think about something else except for the intrusive thought of losing everything forever.

Thus, having looked at the examples of the war poetry by Serhii Zhadan translated into English, we can conclude that his poems although seemingly simple in terms of the lexical components convey the very deep sense related to the psychological states and emotions of people who are on the verge or have already faced the horrors of war. The translators have successfully managed to interpret the deep meaning of each poem though sometimes sacrificing the rhyme. However, in terms of such a subtle and sensitive matter as war poetry, it is quite justifiable.

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**LEXICAL AND GRAMMATICAL PECULIARITIES  
OF TRANSLATION OF LEGAL TEXTS TO GERMAN  
IN THE PERIOD OF MARTIAL LAW  
(ON THE EXAMPLE OF A STATEMENT)**

**ЛЕКСИКО-ГРАМАТИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ  
ЮРИДИЧНИХ ДОКУМЕНТІВ НІМЕЦЬКОЮ МОВОЮ  
У ПЕРІОД ДІЇ ВОЄННОГО СТАНУ (НА ПРИКЛАДІ ЗАЯВИ)**

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Юридичний переклад є «спеціалізованою сферою перекладацької діяльності, де документи характеризуються лаконічністю, точністю і чіткістю викладу, щоб попередити обман, тому доповнення, опущення, зміни та помилки в тексті можуть стати причиною подальших проблем» [3, с. 92]. Для того, щоб перекласти документи юридичної тематики одного бездоганного знання іноземної мови мало. Перевагою є наявність у перекладача вищої юридичної освіти. Також перекладач має бути ознайомлений із нормами міжнародного права та юридичною термінологією відповідної країни. Більшість хороших юристів володіє