

Ol'ha Luchuk. *Panteleimon Kulish i Mykola Lukash: Perekhresni stezhky perekladachiv; Shekspirova drama "Troil i Kressyda" v konteksti ukrains'koi kul'tury* [*Panteleimon Kulish and Mykola Lukash: Translators Crossing Paths; Shakespeare's Drama "Troilus and Cressida" in the Context of Ukrainian Culture*]. Vydavnytstvo "Akta," 2018. 556 pp. Illustrations. Tables. Appendices. Bibliography. Index. UAH 289,00, cloth.

This is a fascinating book that addresses the history of Ukrainian translation, Ukrainian language, and Shakespeare in Ukrainian culture by comparing the Bard's seventeenth-century text with two Ukrainian translations—one from the nineteenth century and the other from the twentieth century. While Shakespeare's play *Troilus and Cressida* (1602) is the focus, centre stage is held by Panteleimon Kulish (1819-97) and Mykola Lukash (1919-88), both of whom translated *Troilus and Cressida* under very different political and cultural circumstances. Kulish's work, "from the British language" ("z movy Brytans'koi"; 294), as he put it, was published in 1882; Lukash's, in 1986. Ol'ha Luchuk offers an excellent comparative study of the two versions and along the way presents interesting and extensive cultural and historical information.

The core of the book consists of four chapters, which are preceded by a foreword (7-13) and a prologue (15-30) and are followed by an epilogue (233-40) and several appendices (241-513). Luchuk starts by providing an overview (chapter 1 [31-48]) of why *Troilus and Cressida* has been described as the "most vexing and ambiguous of" Shakespeare's plays, to quote Joyce Carol Oates (see Oates 11). Luchuk succinctly reviews several questions that the play raises, for example, regarding genre and date of composition; she also discusses the plot and makes passing mention of the play's staging history. More interesting for a Western reader, however, is the next chapter (chapter 2 [49-114]), which begins with mention of Mykola Kostomarov's first adaptation of Shakespeare's works in 1849 and then addresses the six-volume Ukrainian edition of Shakespeare's plays that appeared between 1984 and 1986 (there is no discussion of intervening publications). Attention quickly shifts to the two translators. First, the reader learns that Kulish translated thirteen of Shakespeare's plays in the early 1880s but failed to realize his ambition of translating twenty-seven and publishing them in a nine-volume edition. Only three of his translations appeared during his lifetime, among them *Troilus and Cressida*. Others were published at the turn of the century under the editorship of Ivan Franko. Russian censorship banned the importation of Kulish's published translations into the Russian Empire. Luchuk observes that despite Kulish's prodigious work in translating Shakespeare—through which he helped to Europeanize Ukrainian literature and further the development of its high literary style—his achievements in

this field remain relatively unknown, in part owing to Soviet neglect of him as a “bourgeois nationalist” (“burzhuaznyi natsionalist”; 66) but also because some contemporaries (for example, Kostomarov) failed to appreciate the important role that translations could play in the development of Ukrainian culture. Luchuk moves from Kulish to Lukash, outlining Lukash’s modest Shakespeareana and noting that for all of his fame and achievement as a translator (of Johann Wolfgang von Goethe’s *Faust*, Giovanni Boccaccio’s *Decameron*, works of Federico García Lorca, and so on), he was never really recognized for his translation of Shakespeare. Luchuk’s sketch of Lukash’s work and life, including his difficulties with the Soviet regime, ends with a discussion of how he came to translate *Troilus and Cressida*, a translation that he completed in 1984.

Chapter 3 (115-34) of the book begins with some general statements about theories of translation, and it suggests analogies between translation and game theory, arguing that in both cases, results can be unpredictable and open-ended. Next, Luchuk proceeds to narrow her theoretical overview specifically to literary translation, dwelling on why a work might be translated multiple times and in different historical periods, and she highlights the issue of the temporal distance that separates an original from its translation. She speaks of repeat translations as a form of re-reading a text. Finally, she argues for the importance and relevance of examining different translations of a work diachronically, which is what she undertakes in chapter 4 (135-231). Kulish’s and Lukash’s translations are discussed in relationship to the English text, with analysis focused on phraseology; various forms of address; a microanalysis of Ulysses’s monologue from act 1, scene 3; and versification. As one might imagine, these sections are both technical and rich in comparative examples, which are organized within useful tables and receive further elaboration in several appendices. Despite significant differences between the two translators, Luchuk describes them in her epilogue as sharing an inclination for stylistic exploration, experimentation, and exploitation of folklore, archaism, dialecticisms, and infrequently used or forgotten words. Kulish stands apart with his use of Church Slavonicisms, and Lukash, with his colloquialisms. Kulish tried to synthesize the Ukrainian bookish tradition with the vernacular; Lukash, too, sought out words in old manuscripts and popular usage. Luchuk defends Kulish, persuasively in my opinion, from accusations that his translation is antiquated, and she gives readers an opportunity to come to their own conclusion by including a carefully and extensively annotated reprint of his *Troilus and Cressida*, the first such reprint since the nineteenth century. Luchuk’s admirable work on the re-publication, which comes to more than two hundred pages, deserves its own, separate review.

This hardcover book is a handsome edition. Anyone who is interested in problems of translation or simply relishes savouring words and experiencing how Shakespeare sounds in Ukrainian will enjoy this intelligent and multi-layered work.

Oleh S. Ilnytskyj
University of Alberta

Work Cited

Oates, Joyce Carol. *The Edge of Impossibility: Tragic Forms in Literature*. Vanguard Press, 1972.