

UDC 81'255'42:82-1

DOI <https://doi.org/10.32838/2663-6069/2019.3-2/06>**Gach N. O.**

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UKRAINIAN NATIONAL IDENTITY THROUGH THE PRISM OF A BIG CITY VITALITY: CONCEPTUALISING NEW YORK'S CULTURAL LANDSCAPE

From the early XXth century Ukrainian poets have transformed New York, a city of dreams, cultures and history, into an integral concept of poetic meanings. Being inspired by its urban vitality, they have created a whole range of poems on city's architecture, people and aura. Thus, New York itself turned into a text valuable for its cultural expression, as the poets talk about such features of the city as subway, bridges, skyscrapers, advertisements, and refer to many place names (Brooklyn, Broadway, Times Square, Wall Street, etc.), which shape city's cultural landscape and become verbal representations of the basic concepts of the Ukrainian mentality. The research shows that the main concepts which constitute the New York City cultural landscape as represented in the Ukrainian poems of the XXth – XXIst centuries are HELL / DEATH, MACHINE WORLD, WEALTH / DECORATIONS, POVERTY / IGNORANCE, LAND OF IMMIGRANTS, SOLITUDE. In other words, within the conducted research New York is viewed as a prism for the revelation of the Ukrainian national identity, and historical issues crucial for the Ukrainians in a diachronic perspective (XXth – XXIst centuries).

The comparative analysis of the Ukrainian poems by Mykhail Semenko, Mykola Tarnovsky, Yevhen Malanyuk, Yuri Kosach, Bohdan Boychuk, Yuri Andrukhovych, Oksana Zabuzhko, Serhiy Zhadan and many others, and their translations into English by Ostap Kin, Alexander Motyl, Ali Kinsella, Orest Popovych gives a deep insight into the historical and cultural processes in Ukraine and the USA in the XX–XXIst centuries as being intertwined into one continuum of ideas, beliefs and expectations. The study also examines the ways and strategies the translators use to render the meaning of the original into English. Special attention is paid to the analysis of losses in meaning and form, which happen in the process of literary translation from Ukrainian into English.

Key words: cultural landscape, New York, Ukrainian national identity, concept, poetry translation.

Scientific problem and aims of the study. Recent decades have seen the revitalisation of linguistic interest to the diasporic literature, as it introduces new approaches to think about nations and cultures, challenges the ways in which we understand the world around, and acquaints us with new facets of our national identity. This happens because the poems written in and about foreign and undiscovered places reveal the innermost emotions and feelings of a writer as being opposed to a new surrounding. Therefore, the conducted research is aimed at the cognitive linguistic analysis of the Ukrainian poems written during the XXth – XXIst centuries about New York, city which sheltered Ukrainians during the times of immigration to the US, and their recent translations into English. The study gives a deep insight into the historical and cultural processes in Ukraine and the USA within the given time span, and outlines modern tendencies in literary translation.

Not all of the poems under analysis were written in New York by immigrant poets (this is mainly the issue for the poems of the first part and the middle of the XXth century, times of the Ukrainian immigration to the US). However, as the poems written at the end of the XXth century and at the beginning of the XXIst century were strongly influenced by the previous works due to the close contacts between the immigrant poets and the new generation of Ukrainian writers, the scope of the research was extended on more recent poems in order to get a holistic understanding of the relations of Ukrainians with the American reality.

Latest research analysis. The exploration of the cognitive nature of translation adds to the wide array of studies both on the diasporic literature in Western and non-Western contexts [1; 5; 6] and new approaches to literary translation [2; 5; 7; 11]. As the conducted analysis is based on the study of the

New York's cultural landscape as represented in the Ukrainian poetry, the works by Carl O. Sauer [10], Vladimir Toporov [3] and Helen Bromhead [4] made a significant contribution to the research, serving as a methodological basis for the city's cultural landscape linguistic analysis.

Discussion. Historically, New York City has always functioned as a harbour – both physically and symbolically – for newcomers. Nowadays the city remains one of the most ethnically diverse urban areas in the world. For example, specific neighbourhoods throughout the city's five boroughs are home to diverse diasporic groups from Latin America (East Harlem and Bushwick in Brooklyn), Germany (Yorkshire on the Upper East Side), Italy (Manhattan and Brooklyn's Bay Ridge), Poland (Greenpoint in Brooklyn and Ridgewood in Queens), etc.

Staten Island and the East Village in Manhattan house much of the Ukrainian diaspora. For example, the East Village has a lot of cultural features characteristic of the Ukrainian community. One can visit dive bars and restaurants offering the Eastern European cuisine, buy some artworks by Ukrainian artists or books in the Ukrainian bookstores, visit poetry readings and literary discussions at the Literary and Arts Club, or attend exhibitions in the Ukrainian Museum or the Ukrainian Institute of America [9, p. 27–28].

In such a way, the city itself turns into a text, and talks to us through [or with] its streets, squares, waters, islands, gardens, buildings, monuments, people, history, ideas, and can be understood as in its sense a heterogeneous text which is ascribed a certain general meaning and on a basis of which one could reconstruct a certain system of signs that is realised in a text [3, p. 274–275]. Furthermore, as any text, a city landscape is valuable for its cultural expression. According to Carl O. Sauer, the cultural landscape is the result, where culture is an agent and the natural area – the medium. Thus, under the influence of a given culture, itself changing through time, the landscape undergoes development, passing through phases, and probably reaching ultimately the end of its cycle of development [10, p. 310]. In other words, by studying the city's landscape as depicted in literature, one can learn about a culture and the place of a writer in it.

The poems under analysis give us a broad picture of the New York City cultural landscape, as the poets talk about such features of the city as subway, bridges, skyscrapers, advertisements, and refer to many place names (Brooklyn, Broadway, Times Square, Wall Street, etc.). However, in the context of the analysed poems all these places become verbal representations

of the basic concepts of the Ukrainian mentality, as the poets who belonged to the Ukrainian culture usually compared it with the American one, revealing in this way the differences between the two. Therefore, the New York City text turns out to be pervaded by the memories and sensations of the Ukrainians.

The results of the research have shown that the main concepts which constitute the New York City cultural landscape as represented in the Ukrainian poems of the XXth – XXIst centuries are the following:

- 1) *HELL / DEATH* (typical of the poetry of 1920's – 1980's);
- 2) *MACHINE WORLD* (typical of the poetry of 1920's – 2016);
- 3) *WEALTH (physical and mental) / DECORATIONS* (typical of the poetry of 1920's – 2016);
- 4) *POVERTY (physical and mental) / IGNORANCE* (typical of the poetry of 1920's – 1980's);
- 5) *LAND OF IMMIGRANTS* (typical of the poetry of 1920's – 2016);
- 6) *SOLITUDE* (typical of the poetry of 1980's – 2016).

As the Ukrainian nation is a highly religious one, the notions of life and death, heaven and hell are the basic ones in its Christian culture, which is why the concept of *HELL / DEATH* permeates the Ukrainian poetry of the whole XXth century:

Під землею гуркотіння – Вічний клекіт, шум... Вогко... Тухло... Темно... Сум! Входять люди, а склепіння Висне понад ними... «Собвей» – мов ті катакомби, станції мов олтарі; всюди виломи і щомби – мов казкові упирі! Пруться люди до вагонів – Спішно, вперто... (це життя?) Мов у пащу лізуть смерті – Без надії, без пуття... Зяючі злі і чорні пащі – Під домами вшир і вглиб... Не один за це трудящий Марно смертю тут погиб!	Rumbling down below – Eternal roar, scream... Humid... Rancid... Wretched... Grief! Down the people go, The vaults hanging overhead... The subway is like the crypts, The stations are like altars; Everywhere pits and zombies Like fantastical monsters! The people push their way to the cars – Impatient, stubborn... (what life is this?) Like they're climbing into death's jaws To no avail, and hopeless... The black and evil jaws gape Under the houses' depth and breadth For this, more than one worker Died a pointless death.
Микола Тарновський, 1924	Mykola Tarnovsky, 1924; translated by Abbey Fenbert

The translation of Mykola Tarnovsky's poem by Abbey Fenbert, as well as the translations of other Ukrainian poems about New York, is very close to the original in terms of rendering the content of a poem. However, the poetic form and sometimes even poetic meaning is lost in the process of translation. For example, in the original text the author used the transcription of the English word *subway* – *Собвей*. This may have been done on purpose to alienate the American reality from the Ukrainian readers, and to make them feel the gap with the far away unknown country full of mysteries and dangers. Obviously, this idea is lost in the translation, as the word *subway* has no connotative meaning for the English speakers. However, the Ukrainian readers may associate the underground means of transport with hell and sufferings.

The last two lines of the poem also demonstrate the loss of the original meaning. To emphasise the futility of the American life Mykola Tarnovsky uses the word *трудолюбий* (*worker*), which during the Soviet times defined the whole caste of people, who conducted the revolution against the upper class and nobility. Of course, the pointless death of such people highly praised in the Soviet Union would have alienated readers from the US, but in the translation the meaning is lost, as the word *worker* is a neutral one and has no special connotation in the English language.

Due to the richness of nature of their country Ukrainians have always worshipped it, and believed it to be the source of their health and affluence. That is why the image of New York City as a *MACHINE WORLD* has highly negative connotation and is opposed to the free beauty of the Ukrainian nature:

Ані вершин, ані низин,
Що зрошені в веселих
водах, –
Сумне ристалище машин
Та мстива, зраджена
природа...

Євген Маланюк, 1949

There are no mountains,
there are fields,
There are no frolicsome
waters,
There's but the sad charge of
automobiles
And the vengeance of
betrayed nature...

Yevhen Malanyuk, 1949,
translated by Alexander
Motyl

І от життя веде криву
На злих координатах
авеню і стрітів.
В безсоняшних щілинах
Мангаттану,
В каньйоні божевільного
Бродвею
Ніколи – синява і сонце
– шум дерев
– і подих простору...

And so life's ugly curves
Are plotted on streets and
avenues.
In Manhattan's sunless
creases,
In Broadway's canyon
craziness
There is no blueness and no
sun
– the trees don't rustle
– and space never breathes...

Yevhen Malanyuk,
1952–1953,
translated by Alexander
Motyl

Євген Маланюк,
1952–1953

The poems show a clear opposition between the frolicsome nature of Ukraine and the cruel New York City landscape: ugly curves of avenues and streets are opposed to mountains and fields, blueness of the sky and sun. The lexical units with negative connotation (*vengeance of betrayed nature; sunless creases; canyon craziness*) create a gloomy image of the city.

Interestingly, Yevhen Malanyuk uses a transcribed version of the English word *street* (*вулиця*), although there is the Ukrainian word *вулиця*, which denotes the same notion. Thus, it is one more example of alienation from the American culture, as the Ukrainian word *вулиця* also has a deep cultural connotation: it means not only a way in a city, but also 1) people living in the neighboring houses; 2) a place of youth gathering for a party; 3) a party itself (mainly in villages). At the same time the English word *street* lacks such connotations. Therefore, the deeper connotative meaning is lost in the translation, although the alienation from the US reality is quite obvious in the original text.

The conducted analysis showed that the concept *WEALTH / DECORATIONS* also has negative connotation, as its representation is closely connected to the idea of spiritual *POVERTY AND IGNORANCE*:

Чудесний ньюоркський «Таймс-свер», Гордість американської ночі! Від режкам, орнаментів й світел Сліпнуть очі... Єс, чудесний «Таймс- свер» Гордість американської ночі! Та в грудях віддих спер... Дихати в нім нема чим. Убожество духа страшенне тут; Й не шукай душевного тут зілля... Як свого ти не хоч стратити, То втікай, друже, скоріш звідсіля!	New York's wondrous Times Square Pride of the American night! The eyes go blind From the ads, ornaments and lights... There it is, wondrous Times Square Pride of the American night! And in our chests, stifled air Too stale to breathe. Terrible poverty of the soul Do not seek spiritual healing here... If you do not wish to lose your own Flee this place quickly, my dear!
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Касандрин, 1924

Kasandryn, 1924,
translated by Abbey Fenbert

Декорації! Пишні окраси!
Сліпнуть очі – блискуча
краса!..
Так багато «артистів»,
багато –
Та нема в них живої душі!

The scenery! Lush
decorations!
The eyes go blind –
beautiful brilliance!..
So many such artists, many
And in not one a living
soul!

Микола Тарновський,
1927

Mykola Tarnovsky, 1927,
translated by Abbey Fenbert

In the poems mentioned above external beautiful brilliance goes together with the bluff and dead spirit, and is contrasted to the spirituality of the Ukrainian soul. Although the translations of the poems are quite literal, some meanings are still lost. Consider the following line: *Так базамо «армусміє», базамо – vs. So many such artists, many.* The meaning of the word *artist* in the English translation does not reflect the original idea of the author, whose main intention was to show the pretense and superficial nature of people around (the use of the word «*армусми*»).

The translations of the analysed poems also lack the poetic form of the original – its rhyme and rhythm. However, as the majority of these poems were translated quite recently, the reason for this may be the prevailing tendency in modern translation to use free verse, sacrificing the form for the preservation of meaning.

The topic of immigration is one of the prevalent in the poetry under analysis. Three waves of the Ukrainian immigration to the US left their deep trace in the history and therefore, culture of the Ukrainians up to these days. That is why the concept *LAND OF IMMIGRANTS* is marked by grief and nostalgia for the motherland:

І найменша дівчинка в
Чайна-тауні,
і старі баптисти в
холодних церквах
Мангетена
навіть не уявляють, які
зірки падають в наші
комини,
і яке смарагдове
часникове листя
росте не наших
футбольних полях.
Це ось океан, без початку
і кінця,
заливає берег, на якому
стоять китайські ідальні,
і тисяча кашалотів
ховається в ньому за
піском і мулом,
навіки віддляючи мене
від країни,
яку я любив.
Це ось чорні дерева в
холодних снігах,
Ніби африканки на білих
простирадлах,
і на кожному дереві
сидять птахи,
крикливі птахи еміграції,
співучі птахи вигнання.
Сергій Жадан, 2008

And the smallest little girl
in Chinatown,
and the old Baptists in the
cold churches of Manhattan
don't even imagine how the
stars fell into our chimneys,
and how emerald leaves of
garlic
grow on our soccer pitches.
This is ocean, without
beginning or end,
flooding the shore where
Chinese buffets stand
and a thousand sperm
whales hide beneath and
and silt
separating me forever from
the country
I loved.
Here are black trees in cold
snow,
like African women on
white blankets,
and birds sit on every tree,
the vehement birds of
emigration,
the melodious birds of
exile.

Serhiy Zhadan, 2008,
translated by Ostep Kin

By using the metaphor *birds of emigration/exile sit on every tree* the author clearly describes New York City as a place where different nations and religions coexist. However, Serhiy Zhadan clearly shows a contrast between the city and Ukraine using numerous stylistic devices (*stars fell in our chimneys; emerald leaves of garlic <...> vs. black trees in cold snow*), which are fully preserved in the translation.

The concept of *SOLITUDE* is closely connected to the previous one, as immigrants always feel loneliness in a country they moved to being far away from their families, friends, and homes. That is why the idea of solitude also permeates the Ukrainian poetry about New York during the whole XXth and XXIst centuries:

Ні, не пустеля і намет,
Де ввечері святий
спочинок, –
Ось знов любови дикий
мед
І лиш пекучі сні про
сина,
І самота – глуха жона,
Що доля повінчала з нею,
І дні, що їх перетина
Закурений каньйон
Бродвею.
Євген Маланюк, 1953

No, neither desert, nor tent
Provides nighttime's sacred
sleep –,
Once more it's love's wild
scent
And dreams of my son
quite sweet,
And the deaf wife of
loneliness
That fate be stowed on me,
herman,
And all the days that
crisscross
Broadway's smoke-filled
canyon.

Yevhen Malanyuk,
1952–1953,
translated by Alexander
Motyl

The translator, Alexander Motyl, tries to preserve the rhythm and rhyme of the original by twisting in some cases the shades of original meaning. Consider the line *І лиш пекучі сні про сина vs. And dreams of my son quite sweet.* The word *пекучий* means *burning / stinging / painful*, which in the translation is rendered by *quite sweet*. As you can see, the meaning turns out to be quite the opposite. Although the main idea of the poem is to show the unbearable state of solitude of a person in exile, it is lost in the translation.

In the original poem the author uses a very beautiful and powerful for the Ukrainians metaphor: *любови дикий мед*, which may be translated as *wild honey of love*. In the Ukrainian culture wild honey has a very deep connotative meaning: something very sweet and what is even more important, healing! The phrase *wild scent* does not reflect this meaning, so the idea of the original poem is again lost in the translation.

Conclusion. The analysed poems represent the conceptual dualism between the American and

Ukrainian cultures. The results of the research show that all concepts discussed in the article have a negative connotation due to the fact that the USA, New York in particular, is perceived as a land of immigration. All translations of the Ukrainian poems are done in recent years, which explains the use of free verse aimed at

preserving the meaning by sacrificing the poetic form. Nevertheless, the existing translations give readers an opportunity to see the connections between the Ukrainian and American cultures, and the place of Ukrainians within the international community, which undoubtedly is an ultimate goal of the translation process.

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Гач Н. О. УКРАЇНСЬКА НАЦІОНАЛЬНА ІДЕНТИЧНІСТЬ КРИЗЬ ПРИЗМУ ВЕЛИКОГО МІСТА: КОНЦЕПТУАЛІЗАЦІЯ КУЛЬТУРНОГО ЛАНДШАФТУ НЬЮ-ЙОРКА

Ще з початку двадцятого століття українські поети перетворили Нью-Йорк, місто сподівань, культури й історії, на цілісний концепт поетичних значень. Надихаючись динамікою та енергетикою міста, вони створили низку поезій про архітектуру, ауру й жителів міста. У такий спосіб Нью-Йорк перетворився на текст, цінний для дослідників своєю культурною виразністю. У своїх творах поети описують місто в усіх його деталях, створюючи нові й незабутні образи підземки, хмарочосів, реклами, і використовують водночас численні топоніми (Бруклін, Бродвей, Таймс-Сквер, Уолл-Стріт та ін.), які, у свою чергу, формують культурний ландшафт міста і слугують мовними репрезентаціями базових концептів українською ментальності. Результати дослідження показують, що в українській поезії ХХ–ХХІ століть основними концептами, які визначають культурний ландшафт Нью-Йорка, є ПЕКЛО / СМЕРТЬ, СВІТ МАШИН, БАГАТСТВО / ДЕКОРАЦІЇ, БІДНІСТЬ / НЕВІГЛАСТВО, ЗЕМЛЯ ІМІГРАНТІВ, САМОТНІСТЬ. Інакше кажучи, у рамках проведеного дослідження Нью-Йорк є призмою розкриття української національної ідентичності в контексті історичних подій, важливих для української нації в діахронічній перспективі (ХХ–ХХІ століття).

Порівняльний аналіз віршів авторства Михайла Семенка, Миколи Тарновського, Євгена Маланюка, Юрія Косача, Богдана Бойчука, Юрія Андруховича, Оксани Забужко, Сергія Жадана й інших поетів, а також їхніх перекладів англійською Остапом Кіном, Олександром Мотилем, Алі Кінселою, Орестом Поповичем дозволяє глибше зрозуміти історичні й культурні процеси в Україні та Сполучених Штатах Америки ХХ–ХХІ століть, які переплелися у континуум мрій, сподівань і очікувань українців. У статті також висвітлено перекладацькі способи та стратегії відтворення змісту оригіналу англійською мовою. Особливу увагу зосереджено на аналізі втрат змісту й форми у процесі художнього перекладу з української мови англійською.

Ключові слова: культурний ландшафт, Нью-Йорк, українська національна ідентичність, концепт, художній переклад.