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Translating Ukrainian literature into English: The Australian-Ukrainian literary field 1949-1991

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Abstract
This paper will document the translation of Ukrainian writing into English as it was produced in Australia, within or in connection with the Ukrainian-Australian literary field. To do this it is necessary to account for three groups of texts: anthologies of Ukrainian-Australian writing; individual books by a sole Ukrainian-Australian author; and Ukrainian literature from outside of Australia, namely that of the diaspora and Soviet Ukraine. The time frame begins with the arrival of post-war Ukrainian refugees in 1949 and covers the period up to 1991, the year Ukraine achieved independence. The paper describes the products and processes of translation of Ukrainian writing into English in Australia, together with the institutional and infrastructural realities which faced Ukrainian writers as part of a minority non-English literary culture in Australia. Themes and subjects of the translated works reflected the experiences of Ukrainians as they endured dictatorship, Russification, war and eventual resettlement as refugees. This may be seen to reflect poignantly on the current situation in Ukraine. Hence there is reference to the war now being waged by Russia, as Ukrainians are again fighting for their lives and for the survival of their nation and culture.

Introduction

In 1949, the first of 21,000 Ukrainians began arriving on Australia's shores. They were part of a larger group of refugees from war-torn Europe, so-called 'Displaced Persons', who came to Australia under the auspices of United Nations International Refugee Organization resettlement and the Australian government's Displaced Persons Scheme. They immigrated in a single wave as persons displaced through the Second World War and Soviet occupation of their homeland.

Victims of both Nazi and Soviet occupation, the lives of the Displaced Persons had been marred by suffering and tragedy. Amongst them were prisoners of war, soldiers, homeless civilians, enforced labourers, political dissidents, and those who had been deported or evacuated or otherwise forced to escape. They had witnessed harrowing experiences and endured heartbreak. Collectively Ukrainians had experienced persecution, incarceration, starvation, together with other forms of State institutionalized murder at the hands of a totalitarian Communist regime. Even before the horrors of the Second World War and subsequent Nazi occupation, Ukraine, a captive nation within the Soviet Union, would suffer both the *Holodomor* genocide of the 1930s and years of sustained Communist repression, now known as the Great Terror.

On arrival in Australia, Ukrainians quickly formed a networked community and organized social and cultural institutions and infrastructure. They acquired property and built meeting halls, churches and schools, where they kept culture alive through dance troupes, choirs, theatrical societies, women's groups and youth associations. A lively literary life also flourished. Authors, many of whom had begun writing prior to arrival in Australia, wrote largely in their native Ukrainian language. They wrote across all genres, producing poetry,

prose, novels, plays, memoirs and essays in a wide range of subjects and styles. Literary texts were produced, distributed and consumed within the Ukrainian community and a distinct and dynamic literary culture evolved, comprising writers' associations and readers' clubs, recitals and festivals, competitions, and the production of periodicals and books. Plays and theatrical productions were staged. Poetry and prose were recited at community concerts and commemorations and published in community newspapers. A literary journal and several anthologies were published. Texts were also distributed and consumed within an international diaspora located in North and South America and western Europe. Eventually, with the collapse of the Soviet Union, connections would be made with an independent Ukraine.

Literary institutions and agencies related to each other in the form of a network can be called a literary field. The Ukrainian-Australian literary field comprised three parts. Firstly, agencies of production, such as authors, newspapers and periodicals, publishers, literary journals, writers' associations and a literary advocate. Secondly, institutions of distribution, including booksellers and libraries, and thirdly, agencies of reception, such as reading clubs, community events, and the institutions of literary criticism and literary education (see Mycak for a theoretical model explaining the relationship between literary institutions and agencies, positioned within the Ukrainian ethno-cultural community). The Ukrainian-Australian literary field was a self-contained system, which functioned without any reference to the mainstream Australian literary or cultural establishment. The network of literary institutions and agencies were positioned within the Ukrainian ethno-cultural community. The literary culture itself was conducted in Ukrainian. Only a very small amount of anglophone material, written originally in English, was ever produced.

Despite this self-sufficiency, there were occasional attempts to reach a wider audience through the translation of certain Ukrainian-language works. In this paper, I document the translation of Ukrainian writing into English as it was produced in Australia, within or in connection with the Ukrainian-Australian literary field. In order to chart these efforts to give Ukrainian literature visibility within an anglophone Australia, I will account for three groups of texts:[1] anthologies of Ukrainian-Australian writing; individual books by a sole Ukrainian-Australian author; and Ukrainian literature from outside of Australia, namely that of the diaspora and Soviet Ukraine. The time frame begins with the arrival of Ukrainian "Displaced Persons" in 1949 and covers the period up to 1991, this being the year Ukraine achieved independence.

Anthologies of Ukrainian-Australian writing

There were two anthologies of translated works, one of poetry and one of prose. These were substantial collections, containing works by several authors, noted within the Ukrainian-Australian literary scene.

The first of these was *Australia's Ukrainian Poets*, a collection of verse selected and translated by R.H. Morrison. The volume contained forty-four poems by fourteen poets, namely Lidiia Daleka, Volodymyr Biliaiiv, Iryna Narizhna, Vasyl' Onufriienko, Yevhen Zoze, Konstantyn Himmel'rejkh, Zoia Kohut, Ivan Smal'-Stotskyj, Pavlo Dubiv, Dmytro Chub, Klavdiia Roshka, Fedir Koval', Bozhenna Kovalenko and Tania Voloshka.[2]

Morrison explained that his selection was primarily based on the poets' literary reputation, ranging from internationally established authors to lesser-known poets, thus

[1] Titles and subtitles have been reproduced exactly as they appear in the original works, hence there is some inconsistency in capitalization.

[2] Transliteration of these names appeared in the book as Lydia Daleka, Wolodymyr Bilajiw, Iryna Narizna, Wasyl Onufrienko, Eugene Zoze, Konstantyn Himmelreich, Zoja Kohut, Ivan Smal-Stotsky, Pawlo Dubiw, Dmytro Chub, Claudia Roschka, Fedir Kowal, Bozenna Kowalenko and Tania Voloschka.

achieving a balance for the benefit of the Australian reader (2-3). Morrison also strove for a miscellany in subject matter, and while the verse imaged the longing of exile, it also went beyond the melancholy often associated with migrant reminiscence. Admitting that "such subjects will be found" among the poems he has translated, he readily assured the reader that "nostalgia is not enough, and there are other avenues of approach". One such approach was satire. "Another is seen in the poets' reflection of the new chapter of history which begins with the settlement of these thousands of Ukrainians in our [Australian] continent". This was a reference to Australian content within the writing, to "poems dealing with Australian subjects, where for a time homesickness is set aside and the poet's imagination responds to the stimulus of a new and vastly different country…." (2).

Looking more closely at the aspects Morrison described, one sees that the verse was marked by a quasi-Romanticism. Almost all the poems showed a focus on nature and a preoccupation with emotions, one's inner life and individual experience. Titles of poems revealed the importance of the natural world, as landscapes and seasons, both in Australia and Ukraine, became part of the poetic vision: "On the Sea-shore" (by Lidiia Daleka), "The Chestnut Trees" (by Volodymyr Biliaiiv), "The wide and peaceful valleys" (by Vasyl' Onufriienko), "Above the Waterfall" (by Yevhen Zoze), "Dew" (by Konstantyn Himmel'rejkh), and "Autumn Melodies" (by Dmytro Chub), to name just a few.

Nature positioned the poetic voice either in Ukraine (as in Dmytro Chub's "Autumn is Over") or in Australia (as in Iryna Narizhna's "Letter from Australia"). Nature could portray the dichotomy of past and present, Ukraine and Australia, without deep lamentation, as the final verse of Daleka's "The First Snow" shows: "Four years I've lived in warm strange places, and / quite happily….no bitter exclamation…/ but steppes are in my dreams, steppes of my native land, / and first snow's cleansing and rejuvenation" (9). However, nature could also reflect the anguish felt by the emigre. The speaker of Onufriienko's poem openly grieved: "Painful to love white winters, woods, and streams / From exile, when the heart that loves is aching". Amidst nostalgic heartache, the poetic voice asked deeper existential questions: "To live, think, love – is this what exile brings, / Is this the lesson that a strange land teaches?" (23).

Existential questioning was most acute in verse by Zoia Kohut. In the poem "Beauty", "hungering human souls" searched for loveliness in life (38). In a parallel poem titled "Melancholy", even the "tedium" of existence was shallow: "Ah! deeply should one's soul be drowned, / But round us here all's ankle-deep…" (35). However, ultimate futility was voiced in Kohut's poem "Do Not Ask…", which opened with a strong statement: "Do not ask why you live, with what aim / Your soles trudge, while the miles mount behind them…/ Look around you, poor wretch: can you claim / Life has meanings and you have divined them?" (39).

Kohut was well-known not only for lyrical verse but for parodic and comic satire. Such poems also found their way into the anthology. "Political Emigration" commented on the Ukrainian community and a diaspora which is both "visionary and vain" (34), a trope she often addressed. Sarcasm, however, turned to outright anger in the poem "And Quiet Flows the Don…", addressed not to her fellow Ukrainians but to a western world which ignores the plight of Ukraine and other captive nations within the USSR. Such countries, each with their own customs, history and languages, "…quietly exist. / In fear, in hope, / In hopeless waiting" but the world not only fails to come to their rescue, it refuses to recognize their specificity.

Whole nations!
Whole countries,
Which you call,
In ignorance,
Just 'Russia' …. you, light-heartedly,

In indolence and smugness,
Deny them even right of difference!.... As if we all were dead,
Already dead,
And never had existed” (32).

A vehement commitment to Ukraine figured elsewhere in the anthology in somewhat more conventional terms. Pavlo Dubiv gave a patriotic statement of belief in his poem aptly named “Credo”: “Here too, at work in far-flung emigration, / Our sweat poured out on foreign earth, / We must stay ever faithful to the nation / Which into this world gave us birth” (41). Bozhenna Kovalenko and Tania Voloshka constructed nostalgic first-person narration in the poems “I Love Her” and “My Ukraine”, respectively. The first poem opened with unequivocal sentiment: “I love her, the beloved land that bore me” (48); the second ended with finality but with a firm resolve: “Wandering on in many a foreign part; / But my Ukraine, my native land, lives on / As an eternal treasure in my heart” (50). Both poems described Ukraine’s picturesque beauty and the “Bright homeland where I spent my childhood days!” (Voloshka 50). Other poets referenced heartache and loss. While Onufriienko remembered a homeland where “…relatives and friends of yours were left behind…” (“The wide and peaceful valleys” 20), the most poignant expression of the pain of separation was found in Ivan Smal’-Stotskyj’s “Distance in the quicksands”, a poem informed by an agonising autobiographical reality. The “Biographical Notes” reported that the poet “Has suffered greatly through separation from his wife, son, and daughter, whom he has not been able to see for twenty-five years” (54).

Morrison, himself a poet and translator, who firmly believed in the worth of acknowledging poetry written by Australia’s immigrants, was conscious of the limitations of translation. He conceded that technical experimentation could not be fully reflected in the target text. Since the act of translation impedes a full appreciation of the literary text, readers would need “to go to the poems in their original Ukrainian” (Morrison 3).

Australia’s Ukrainian Poets was the nineth volume in the series “The Hawthorn Poets”, which had first appeared in 1970. The Hawthorne Press had been founded by Jack Gartner in 1936, a meticulous printer who was keen “to promote fine book publishing in Australia” (Denholm 28). Despite a significant amount of printing being outsourced within Asia, Gartner continued to publish wholly within Australia, commitment noted in the opening pages of *Australia's Ukrainian Poets.* The Hawthorn Press played “a pioneering role in the publishing of works of Australian migrant poets” (Denholm 29).

Considering both the translator and publisher of *Australia’s Ukrainian Poets*, this volume achieved a mainstream cultural intervention into the Ukrainian-Australian literary field. Such an intervention was a rare occurrence; in the literary life of the Ukrainian-Australian community from its inception in 1949, there had been no systematic connections between the Ukrainian-Australian literary field and the Australian literary establishment. The opportunity to publish translated works within the “Hawthorn Poets” series offered a valuable moment of exposure to a wider audience outside of the Ukrainian community. The initiative by R. H. Morrison was met with support within the Australian-Ukrainian community, evidenced by a photograph that featured in the sixth volume of the literary journal *Novyj Obrij* [*The New Horizon*] showing a meeting of authors with Morrison which had occurred in December of 1973 (12).

Following the publication of *Australia’s Ukrainian Poets*, there was a modest absorption of Morrison into the Ukrainian-Australian literary field. One Ukrainian-Australian writer based in Adelaide, Yevhen Zoze, translated some of Morrison’s poetry into Ukrainian. Two such poems then appeared in the Ukrainian-language anthology, *Pivdennyj khrest: Zbirka poeziyi j prozy* [*The Southern Cross: a collection of poetry and prose*], published in that city

by the local Ukrainian-Australian literary association. In the same year (1980), both these poems together with another written by Morrison and translated by Zoze were published in the sixth volume of *The New Horizon,* edited by Dmytro Chub. More than a decade later, in 1993, Morrison's work again appeared in *The New Horizon.* One of the earlier poems, together with an additional poem translated by Zoze, were published in the nineth volume.

While *Australia's Ukrainian Poets* had largely been produced outside community parameters, the second anthology of translated works, *On the Fence: An Anthology of Ukrainian Prose in Australia,* was a product of the Ukrainian-Australian literary field. Compiled ("Assembled") by author and indefatigable literary advocate, Dmytro Nytchenko (under his pen name Dmytro Chub), the texts were translated by Yurij Tkach, transliterated as Yuri Tkach or Yuri Tkacz, a much younger literary activist who was unwavering in his commitment to the translation of Ukrainian literature into English. The collection of twenty-five "mainly fictional works" (8) comprised short stories and excerpts from longer works, some previously published, others appearing in print for the first time. For most of the contributors, this was "the first time their work is appearing in English" (8).

On the Fence was published in 1985 in Melbourne under the imprint of Nytchenko's own publishing house, Lastivka Press. While the volume wholly originated from within the Ukrainian-Australian literary field, there had been an infrastructural intervention by way of funding from the Literature Board of the Australia Council, in the form of $1,000 for translating and $800 for advertising. While Yurij Tkach placed no especial importance on these moneys, Nytchenko saw the funding to be instrumental.

Chub felt he had created a volume which was representative of Ukrainian-Australian literature in its entirety, saying "This anthology is a selection of mainly fictional works which reflect the whole diapason of Ukrainian literary creativity in this country" (*On the Fence* 8). Such positioning of *On the Fence* in the context of Ukrainian-Australian writing as a whole was evident throughout Chub's introduction, which was titled "Ukrainian Publishing in Australia" and focused as much on the history and background of Ukrainian-Australian literary activity in general as it did on the individual volume itself. The back-cover of the volume describes the contents thus: *On the Fence* presents the works of twenty-five Ukrainian authors who migrated to Australia in the late 1940s. Their stories tell of the difficult life back in the old country or their experiences in this strange new homeland.

On the Fence contained twenty-five works by twenty-five writers. Several portrayed life in Ukraine prior to emigration. Especially harrowing were narratives which recounted Soviet terror and tyranny, particularly in the context of de-kulakization of the 1920s and the Holodomor genocide of the 1930s. "Nightmare Years" by Nadia Petrenko told of both through a child protagonist's desperate struggle for survival. Klavdiia Fol'ts[3] also wrote about the Holodomor, the death by starvation of at least seven million Ukrainians through a famine artificially created by the Stalinist regime, in her autobiographical piece named simply "1933". "Son of a Kulak" by Kuz'ma Kazdoba[4] was an excerpt from a book of substantial length (367 pages), *The Drifted Road*, published both in Australia and Germany in 1974. In this autobiographical work, Kazdoba documented de-kulakization and the incarceration, deportation and elimination of the peasant class during Soviet collectivization. "Farmsteads Aflame" by Ivan Stots'kyj[5] described the brutal murder of a kulak family who are locked in their modest farmhouse by "drunk devilish figures" (131) and burnt alive. An excerpt from Serhij Domazar's autobiographical novel *Castle on the Voday* was set in an earlier Soviet era, during the Bolshevik revolution, which far from any promised freedom brought rapists and

[3] Transliterated in the book as Klava Folts.
[4] Transliterated in the book as Kuzma Kazdoba.
[5] Transliterated in the book as Ivan Stotsky.

murderers into the ordinary lives of Ukrainians. Volodymyr Rusal's'kyj's[6] "The Idiot" presented two Soviet citizens of Ukraine who are deadened and detached from human emotion, having lived through "…the first years of the revolution", a time when "there were no philosophies in existence" and "those who were simply suspect" were executed "without discrimination" or found themselves in the infamous "…cellars of Kiev's Lukianivska Prison, or off to the concentration camps of Kolyma" (119-20).

Whilst Soviet dictatorship determined the lives of Ukrainians, their lived experience under Nazi occupation also featured in Ukrainian-Australian life-writing and appeared in the anthology of translated prose. "In the Whirlpool of Combat" was an excerpt from a novel of the same name which had been published in 1971 in London, England by the Ukrainian Youth Association. This autobiographical work was by Yurij Borets',[7] a veteran who was known for recounting the activity of the Ukrainian Insurgent Army in its struggle against both Soviet and Nazi occupation. "The Young Judas" by Liuba Kutsenko gave one account of the horrific Nazi extermination of Ukrainian Jews, describing young "Miriam's capture by the Germans" and the condemnation of this act by her Ukrainian neighbours and friends, who had tried to protect her because "…she was like one of us. She lived among us" (61). The experience of the Second World War in broader terms underpinned two short stories in the collection. Vadym Zhuk's "The Power of Beauty" described an unusual encounter during the evacuation of Kyiv on 19 September 1941. "From the Other World" by Yaroslav Lishchynskyj[8] was set in a prisoner-of war camp and tells a story within a story, with the narrator re-telling an anecdote once told to him by a fellow inmate.

Nostalgia and sentimentality did not feature heavily, with only two stories eliciting a wistful sense of longing. The protagonist in Bohdan Podolianko's[9] short story reminisced about "a wonderful land where I spent several years of my carefree youth" (110) but as the title states, he referred not to Ukraine but to "My Bulgaria" in childhood memories of border crossings from western Ukraine. A more conventional nostalgia was imaged in Fedir Mykolaienko's[10] "A Letter From the Past". Here "old panoramas emerged from the mists of the past…" as the protagonist remembers south-east Ukraine, recalling its "ancient" woodland with "fresh air, forest fragrances" and "bird's song", and the "clean healing waters" of "the playful Donets River bearing myriads of pearls borrowed from the sun in its apron of blue" (95-6).

The anguish of exile which marked the lives of many Ukrainian refugees was poignantly portrayed by Zoia Kohut in "Christmas Eve". This was the story of Stepan Seliansky, a Displaced Person who is "separated from the world by his solitude" (57); he is isolated and unable to adapt to life in Australia having left behind a wife, child, home and happiness in Ukraine. Another tale of loneliness was told by Yevhen Haran in "The Twilight of This World", in which the narrator's relationship with his Australian wife is lifeless and detached. She is "politely indifferent" (43) to that which means the most to him, his "distant Fatherland and its tortured people" (42). This incompatibility of cultural perspectives brought the tale to a painful conclusion: "…I fathomed to the depths of my soul that there was no bottom to my solitude, and all around me there was only a puppet theatre. Australia" (44).

Another author, Opanas Brytva, provided a very different perspective on the post-war refugee experience in "They Liked Us From the Start". Here the journey to Australia and earliest days spent in migrant camps were recounted with satire. The mocking tone began with the travel by boat: "It was a famous ship, I recall: during the war it carried sheep, and after the

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[6] Transliterated in the book as Volodymyr Rusalsky.
[7] Transliterated in the book as Yurij Borets'.
[8] Transliterated in the book as Yaroslav Lishchynsky.
[9] Transliterated in the book as Bohdan Podolanko.
[10] Transliterated in the book as Fedir Mykolayenko.

war it began transporting emigrants" (21). However, the harshest sarcasm described a "one-sided cultural exchange" whereby the immigrants perform their ethnicity for their host nation: "The minister for immigration had just arrived at the camp and they [Ukrainians] rushed out squat-dancing before him". As Australian officials begin to come "nearly every week", "we [Ukrainians] kept twisting and turning before them – dancing the *kozachok*, *metelytsia*, *shchupak*, *dribushechky*" (22). This literal and metaphorical "dance about in front of foreigners" (23) culminates when the representatives of the host nation fail to respect the performers' cultural specificity. The Australian spectators, we were told,

> all bellowed in unison: 'Oh, good, very good! We like you Russian people very much, and your food too'. At this point our people very nearly became angry: 'Excuse, but we no Russian, we Ukrainian, please not mix, because we not like this very much…' The Australians… began to justify themselves: 'Ah, what difference does it make: you're in Australia now…What's the difference?' (22-3).

Brytva's narrative was a feuilleton. This was a European mode of writing popular with Ukrainian readers; a short, light form of prose, designed for publication in a newspaper or magazine, usually drawing on parodic or satiric humour to make a polemical point. Other comic pieces in the collection were more conventional short stories, on disparate themes. Nevan Hrushets'kyj's[11] "Look After Your Health" was an ironic tale of a Ukrainian immigrant who cares so excessively for his health that he deprives himself of virtually everything and becomes sickly. In "The Gift of Love", Hryts'ko Volokyta[12] portrayed one character's entrapment in gambling (despite his good intentions of donating to a charitable cause) and his very bad luck with "the [poker] machine with its eternally hungry muzzle, gleaming and full of promise…" (140). Ol'ha Lytvyn's[13] use of personification in describing one day in the life of a modest farming family culminated in a piece of clothing used by all members of the family, coming to life in "The Ballad of an Overcoat".

"The Great Race" by Lesia Bohuslavets'[14] was about the "momentous occasion" (13) when Australia won the America's Cup yacht race. The narrator took great pride in "our yacht Australia *II"* (11) and an unexpected plot twist comes when Ukrainians help achieve victory on the "joyous day" (9). Bohuslavets' was one of a number of contributors who painted scenes of Australian life through their texts. Dmytro Chub's "An Unexpected Visitor", based on the author's personal experience, told of an occasion when immigrant workers in the Queensland cane fields were terrorized by a deadly snake. This was something of an adventure tale, with suspense created as "Panic-stricken, we saw the giant python crawling towards us, head raised" (26). Other narratives were set in the Australian bush but with a more impressionistic aim. Stepan Radion's "The Strange Boss" presented a tableau of eccentric characters from post-war Australia, as a group of labourers are caught up in an alcohol-fuelled argument over war experiences. In "Dingo Fence" by Andriy Liakhovych,[15] "two ordinary men whose daily routine involved following the countless miles of a dingo fence through countryside" (73) experience a sense of social exclusion (mirroring that which immigrants might have faced) when they attempt to attend the "Cook Bi-Centenary Celebration Dance" (76) in the local community hall but are not offered entry by those seemingly more refined. The protagonists in Radion's and Liakhovych's narratives were Anglo-Australians who seem alienated from

[11] Transliterated in the book as Nevan Hrushetsky.
[12] Transliterated in the book as Hrytsko Volokyta.
[13] Transliterated in the book as Olha Lytvyn.
[14] Transliterated in the book as Lesia Bohuslavets.
[15] Transliterated in the book as Andriy Liakhovych.

themselves and others, unlike the main character in Pylyp Vakulenko's "Rain", a Ukrainian immigrant who is strongly connected to his Australian rural setting by way of having run his own small farm for some ten years. His attachment to his land and livestock is profound, his friendship with his neighbours is deep; both are viewed through the prism of a drought which has meant "All around everything was dry, scorched…" (136). This connectedness is palpable in the final words of the narrative, when rain finally falls, and there are "…tears of joy mixed with water rolling down his face, falling in warm drops onto his wet clothes, his windburnt chest, onto the thirsty, cracked Australian earth…" (137).

These short stories signalled an attempt to negotiate the Australian landscape but other Ukrainian-Australian authors sought to also comprehend Australia's location in terms of its position in the Southern hemisphere, notably its proximity to the Pacific Islands. One such author was Ivanna Sirko, a nurse married to a medical doctor who had been stationed in New Guinea. She published two books, a novel and a collection of stories, based on her experience of living there for seventeen years. The anthology featured one of her stories, titled "The Promise". Sirko's works were originally written in Czech and translated into Ukrainian, after which they were published in Melbourne and Adelaide by Nytchenko's publishing house, Lastivka. *On the Fence* contained one story further translated into English.

The anthology of translated prose contained one work of historical fiction, "Hetman Rozumovsky" by Mykola Lazors'kyj.[16] This was an excerpt from a novel with the slightly longer title, *Het'man Kyrylo Rozumovs'kyj,* about the last hetman, a leader who sought to build the Kozak Hetmanate into an independent state and under whose guidance the Hetman state achieved a measure of autonomy *(Internet Encyclopedia of Ukraine)*.

Lazors'kyj's work was amongst the "…fine novels set in Ukraine's historical past" (7) to which Chub referred in his introduction to *On the Fence* and bespoke the important connections between Australian-Ukrainian writers and diasporic literary networks. This aspect of Ukrainian-Australian literary production was something Chub highlighted, saying "It should be said that in spite of the small number of Ukrainians (over 35,000) scattered throughout Australia, they have made a great impact on Ukrainian émigré literature in [the] diaspora" (8). Chub also positioned this and other Ukrainian-Australian literary endeavours alongside the political reality of then Soviet Ukraine. Referencing the repression of cultures and languages and Russification within the USSR, Chub pointed out that Ukrainian literary and cultural activity was thriving in Australia at the same time as "…in Ukraine itself the Ukrainian language, the education system and the publishing programs are being progressively curtailed by Moscow to the advantage of the Russian language and culture" (7). With this, Ukrainian-Australian literary production was not only a community practice but a politicized activity of cultural specificity and determination.

Individual books by a sole author

The second category of translations were individual books by a sole author. Here there are six authors to take into consideration, five of whom each had one publication, resulting in two novels, two novellas (in one book) and one collection of poetry (by two authors). In chronological terms, two of the books appeared in print earlier in the literary life of Ukrainian-Australians and two much later, in 1990, one year prior to Ukraine's independence.

In 1971 *Castle on the Voday: A novel* by Serhij Domazar was published in Sydney. This was an autobiographical tale about the author's childhood and youth during the years of Bolshevik revolution and war in Ukraine, 1917 – 1921 (Nytchenko 661). The opening words of the novel positioned the narrative in historical terms: "My vague and brief acquaintance with

[16] Transliterated in the book as Mykola Lazorsky.

the revolutionary Russian navy took place a long way from salt water in my native town in 1919. It was also my first encounter with the Soviet power" (5). The opening also made clear that the plot would develop in the context of the Ukrainian national liberation movement. The protagonist describes encountering the Russian sailors thus: "We were much restrained with those foreigners and were rather afraid of them. Only three weeks ago they arrived at our town following the Red troops, a detachment of the huge army set into motion by the Russian Soviet Republic in order to subjugate afresh our Ukraine, thus breaking treacherously the solemn pacts and diplomatic recognitions signed not yet a whole year ago. The memory was still fresh and frightening in people's minds of the first Russian attempt to crush the Ukrainian People's Republic in January of the previous year" (5).

Also autobiographical was the novel *In the Whirlpool of Combat: A Novel of Our Times* by Yurij Borets', published in 1974. The original Ukrainian-language version, which had been published three years earlier in the largest print run enjoyed by any Ukrainian-Australian writer up until that time, with 5,500 copies, was described as an "unexpected appearance" as the author, who had been an officer in the Ukrainian Insurgent Army, "with the skill of a fiction writer" described Ukrainian resistance against occupying forces in the territory of western Ukraine (Nytchenko 661). This narrative was also positioned historically; firstly, in terms of the author's biography (the inside front cover stated "He belongs to that generation of Ukrainians which fought for the independence of Ukraine against Nazi Germany and Communist Russia during the Second World War"); and secondly in terms of the narrative itself ("This book is about real people and true, in historical sense, events which took place in the '40s of this century and which the author had experienced, for he himself had been a participant in them" ["Foreword" I. Krushelnysky]).[17] In the Foreword, the reader was further told that translation had put the book "into the hands of the public at large" by which the author had not only contributed to "a general understanding of at least some of the problems which existed and still exist in Eastern Europe" but had performed his duty "to his comrades-in-arms who are still alive and those who lost their lives in defence of their mothers and fathers, sisters and brothers, of their towns and villages, of their heritage and honour, in fact of their Ukrainian nation, as a whole" (Krushelnysky [no pagination]).

In 1990, two novellas by Vasyl' Sokil, "Windows Facing Westward" and "A Night So Long: Recollections of an Elderly Dog", were published together in one volume under the title *And then there was Glasnost*. Sokil's life journey had taken a different path from that of other Ukrainian-Australian writers in that he had not been a post-war refugee but had exited the USSR in 1979, first immigrating to the United States then in 1986 to Australia. He had lived through the period of Ukrainian history from the first Russian revolution in 1905, through to the Bolshevik revolution and war in Ukraine, the Holodomor genocide and terror of Stalinist and later Soviet dictatorship. Although not autobiographical, the two prose works translated into English were informed by his lived experience and his having been "witness to most of the hardships" Ukrainians had had to bear: "The two novellas in this volume, though outwardly very different, have in common a deep preoccupation with the state of affairs in the Soviet Ukraine…" (Windle x). Sokil's style was satirical and the subject matter "bleak and cheerless", but it was undoubtedly of historical significance. The "Introduction" to the volume affirmed that whilst the prose works were short, Sokil had "…done much to illuminate part of the real history of a dark period…" (Windle xvii).

The second volume to appear in 1990 was a collection of verse titled *Australia, We Salute You: An Anthology of Poems.* The book was divided into two sections: thirty-seven

[17] The historical context was heightened by inclusion of a "Prologue" which was a historical account titled "In the maelstrom of UPA's struggle on the Syan" and a "Glossary of specific words, names and abbreviations" which was several pages in length.

poems written in English by Stefania Kovalyk; and forty-four poems written in Ukrainian by Ol'ha Terlets'ka but translated into English by Kovalyk. The poetry in this volume touched on many different topics; however, the reader was informed that "Especially poignant is the poetry about separation from the mother country…" (Foreword 3). This was indeed imaged in poems such as Terlets'ka's "The Grains of Soil" in which the narrator receives a letter from Ukraine after which "My heart became heavier and the ache much stronger" (29); and "I Feel so Sinful" which concludes by referencing a long history of struggle:

> Ukraine, your sons were killed that you could life forever.
> Your soil soaked with blood, from long times past.
> But you won't give in to any enemy, not ever, never.
> As for me, what can I do? To wait I must. (31)

While Ukraine remained "my dear but so faraway mother" (31) for Terlets'ka, the poetic project was nonetheless situated firmly in Australia, with poems such as "Oh Australia" expressing gratitude and heartful appreciation toward the second homeland, "my adopted mother" (37). Despite sharing similar aims and thematic concerns, these four books showed differences in publishing trajectories.

The role of the translator did not feature prominently or overtly in three of the texts. The translator of *In the Whirlpool of Combat* was not named. The reader was left to deduce that the translated book must have been the result of a collective effort in that the title page acknowledged the "Ukrainisches Institut für Bildungspolitik München e.V." as being responsible for the "English version" and held copyright over it, whilst in the Preface the translator was referred to in plural: "….this novel was first published in the Ukrainian language. It is generally accepted that in the process of translation every original work suffers something. The translators of this book managed to retain much of the spirit of the author's narrative in his native language…" (Krushelnysky [no pagination]). The translator of *Castle on the Voday* was not overtly named. From an acknowledgement on the dedication page, the reader was led to assume that the author himself had translated his novel, with assistance from native English speakers: "The author wishes to express his gratitude to Mr. Douglas Watson, who revised English in the last draft of this book, as well as to Mrs. Joyce Challis, for revision of the author's English in the first draft a few years earlier". Whilst Domazar's novel was the product of an author-translator, the translated poetry was the work of a co-author. The title page of *Australia We Salute You* stated simply "Poems by Olha Terlecka translated from the Ukrainian by Stefania Kowalyk". The latter did not comment upon the method of translation in the form of a Foreword or Preface, and from the biographical information provided, it appeared that Kovalyk translated only for her fellow poet.

The only text in which the translator had an obvious presence was *And then there was Glasnost.* His name – Kevin Windle – was on the cover of the book. The act of translation featured in the construction of the text by way of Windle's statements contained in the opening pages of the book. Formalities such as the transliteration of proper names and place names, and the inclusion of footnotes were addressed in his "Note on the Translation". Windle recognized those individuals who had supported and assisted him in the "Acknowledgements".[18]

Looking at these four books together, there were also discrepancies in the standing and reputation of the publishers. Most enigmatic was Zeta Press, which had published *Castle on the Voday*, and about which nothing is known today. The collection of poetry, *Australia We*

[18] "It is a pleasure to record the translator's thanks to Mrs Halyna Koscharsky, of Macquarie University, Mrs Olga Odlyha, of Adelaide, and Dr Marko Pavlyshyn, of Monash University, for their interest and support for this project. All of them read a draft of the translation of *A Night So Long*, and offered valuable comments."

Salute You, was self-published and acknowledged as thus with the words "Proudly published in 1990 in Australia by the authors". *In the Whirlpool of Combat* was published in a print run of 3,000 by the institution which had apparently translated it, the "Ukrainisches Institut für Bildungspolitik München e.V.". However, the book was printed in London, England by the Ukrainian Publishers Limited, which had also printed the earlier Ukrainian-language version of the book. *And then there was Glasnost* was published in Canberra by The Leros Press. Phillip Grundy, the owner and operator, later described the beginnings of his publishing venture in the 1980s by way of a grant received from the Commonwealth Schools Commission, "…with enthusiastic support from the then Federal Minister for Education, Susan Ryan…" (32), to publish four bilingual books. In his words, "The Leros Press was on its way" (32). By 1996, he was able to report: "Since then we have published another seven bilingual volumes of poetry in a variety of languages, and one prose work in English only which consists of two novellas translated from Ukrainian" (33).

Grundy's account featured in an article he wrote titled "Non-English Publishing in Australia". Not referring solely to translated works, he outlined dynamics which were applicable to the Ukrainian-Australian literary field. He described the situation thus: "…the relevant linguistic communities were too small to offer a reasonable market. Occasional books were published but often at the author's expense or with the help of friends and community groups, and they did not generally appear for sale in mainstream bookshops" (31). The inside front cover of *In the Whirlpool of Combat* described exactly this dynamic: "The publication of this long-awaited book has been made possible by the financial help of the author himself, the Ukrainian Cultural Club in Sydney and Rev. Father Shevtsiv from Lidcomb [sic]".

Whilst not necessarily financial, institutional support by way of affiliation came from within the Ukrainian diaspora. Yurij Borets's publisher was a Ukrainian institute in Munich, Germany, while the original Ukrainian-language edition had been published by the Central Committee of the Ukrainian Youth Association in Brussels, Belgium. Two of the authors had a connection with the premier literary and scholarly journal of the diaspora, "the émigré monthly *Suchasnist'*" (Windle), in which their original texts in Ukrainian had been published. Sokil's *Taka dovha nich* was published in 1984 in numbers 1, 2 and 4 of *Suchasnist'*, after which it appeared in book form and became the basis for Windle's *A Night So Long*. *Vikna vykhodyat' na zakhid* was published in *Suchasnist'* in 1986 (in numbers 3, 4 and 5). This was the basis for Windle's translation under the title *Windows Facing Westward*. Domazar's original work had also featured in *Suchasnist'*.

Considering individual books by a sole author translated into English, most prolific was Dmytro Nytchenko, publishing under his pen name Dmytro Chub. Five such works were authored by him. In 1980, his first book in English appeared, titled *So this is Australia: The Adventures of a Ukrainian Migrant in Australia*. This was a collection of fifteen short stories, perhaps better described as short prose works of life writing, considering the extent to which they drew on the author's autobiographical experiences. Beginning with the journey to Australia, "Farewell Pompeii" outlined in detail the voyage by boat by which the author-narrator, together with fellow Ukrainians, travelled to Australia. The second story, "The Australian Bear", described arrival and the first days spent in immigrant holding camps: "The night was dark and forbidding as the train carried us European refugees from Melbourne to the transit camp at Bonegilla" (Chub, *So this is Australia* 15). Subsequent stories illustrated the early years of settlement in Australia, describing practical aspects of everyday life. Work experiences featured prominently, for example "An Incident at Work" and "Snake Island" particularly when part of the "compulsory two year contract" (Chub, *So this is Australia* 26) under which post-war 'displaced persons' were required to accept employment in any job in any part of the country as determined by government agencies, a policy which induced cultural

shock and anguish due to family separation. The narratives also exemplified eventual adaptation to a new life. Several stories illustrated an attempt to negotiate the Australian landscape, particularly confrontations with native animals and reptiles, as seen in texts such as "In the Bush" and "A Nocturnal Encounter". Despite the Australian setting and content, however, a political consciousness informed the narratives, as the opening words of the back-cover blurb showed: "They came in the early 1950s, migrants from Eastern Europe fleeing the terror of communism". A commitment to national and cultural determination for Ukraine underpinned the storylines. In the short piece "Alla", a school student feels compelled to correct her geography teacher, who has shown a map to the class but failed to recognize Ukraine, saying "'Where you've just been pointing, from the Black Sea and north for a thousand miles, there is no Russia. It's Ukraine. The area is inhabited by fifty million Ukrainians…and you've called it Russia'" (Chub, *So this is Australia* 76).

So this is Australia, arguably the most significant literary account of immigration and early experiences in Australia, also recounted interactions with indigenous peoples of Australia and Papua New Guinea. The next of Chub's books to be translated into English was a travelogue titled *New Guinea Impressions: In the footsteps of Myklukho-Maklay*. Travel writing was a relatively popular form of life-writing within the Ukrainian-Australian literary field, and a number of writers dealt with Australia's location within the Pacific. In 1976 Dmytro Nytchenko, together with fellow writer Pylyp Vakulenko, travelled to Papua New Guinea, fulfilling a long-held dream as they retraced Myklukho-Maclay's journey, visiting the village in which he had lived, meeting descendants of those who had known him. Three publications resulted, one of which was Nytchenko's Ukrainian-language account *Z novogvinejs'kykh vrazhen': na slidakh Myklukhy-Maklaia* published in 1977 which later appeared in English as *New Guinea Impressions: (In the Footsteps of Myklukho-Maklay)* in 1981. Given the proportion of factual material presented, including photographs and a biography of Myklukho-Maklay, this book bordered on creative non-fiction.

Not surprisingly, experiences of the Second World War featured prominently in the work of Ukrainian-Australian writers. In 1958, Chub's war memoirs were published in Munich under the title *V lisakh pid Viaz'moiu: Reportazh – spohady pro druhu svitovu vijnu [In the forests near Viazma: Memoirs about the Second World War*]. A second enlarged edition was published in Melbourne in 1983. In that same year, it appeared in English translation as *West of Moscow*: *(Memories of World War Two and German Prisoner-of-War Camps)*. The table of contents listed seventeen chapters, some of which were titled "Towards the Western Front", "A New Assignment", "The Retreat", 'An Attack From the Air", "Gripped by Panic", "An Anxious Night", "In a Prisoner-of-War Camp" and "Amid the Ruins of Kharkiv". A connection with Ukrainian writers and scholars elsewhere in the world was alluded to in the Australian text by way of a citation from *Books Abroad* (based at the University of Oklahoma).

The last two books by Chub which were translated into English were markedly different from the first three, which had been works of autobiography and life-writing. *How Moscow Russifies Ukraine* which appeared in 1983 in a print run of 1,000 and *Shevchenko the Man: The Intimate Life of a Poet* which was "Published simultaneously in Canada, USA and Australia" (front matter) in 1985.

The former was a translation of *Iak Moskva Rusyfikuie Ukraiinu* published one year earlier than the English version in 1982. This was a short treatise, of fifty-two pages, about the history of the Ukrainian printed word in the context of how Ukrainian language and literature had for centuries been subjected to Russification.

Shevchenko the Man: The Intimate Life of a Poet was a much longer work, 159 pages in length. The original Ukrainian version, *Zhyvyj Shevchenko (Shevchenko v zhytti)* [*T. Shevchenko – The Man*], had been published in 1963 in Melbourne and Munich by publishers

Dniprova Khvylia. In the Foreword to the translation, Chub notes that the aim of the book is to give readers an insight into the private life of Taras Shevchenko. Titles of the twenty chapters showed that such personal issues would be addressed: "The Women in Shevchenko's Life", "Favourite Songs", "Illness and Death". Aside from this very human profile of Ukraine's greatest literary figure, the scholarly purpose was reinforced by a citation from Dr Marko Pavlyshyn, of the Ukrainian Studies at Monash University, which featured on the back cover of the book.

The infrastructural realities so succinctly outlined by Grundy were also factors in the translations of Chub's work. The author acknowledged the instrumental role benefactors had played in the production of *New Guinea Impressions* in the front matter of the book and support from Ukrainian-Australian community organizations was acknowledged in the opening pages of *How Moscow Russifies Ukraine*. The opening pages of *So this is Australia* showed that Chub acted as his own distributor, as potential readers were informed that "Copies of this book may be ordered direct from the author".

Literary translator, Yurij Tkach: literature of the diaspora and Soviet Ukraine

Although not always publicly acknowledged, all translations of Chub's work into English had been undertaken by Yurij Tkach, a literary translator and a publisher and distributor of books. His company, Bayda Books, played three distinct yet interconnected roles within the Ukrainian-Australian literary field.

Tkach began the work of literary translation in the early 1970s, motivated by the desire to bring Ukrainian literature into public view. His first venture was a magazine of which four issues were produced during 1975 and 1976 under the auspices of the Melbourne University Ukrainian Students Association (MUUSA), of which he was president. The aim of *Kiev Quarterly: Presenting Ukrainian Authors in English* was to present to the Australian public an inexpensive magazine containing the translated works of some of Ukraine's most popular fiction writers.

Still under the imprimatur of the MUUSA, Tkach next published his first book-length project *Across the Bridge*, a collection of short stories by Anatoly Dimarov which appeared in 1977. No funding was forthcoming from the university; however, individual patrons offered $20 upfront with the promise of future copies to that value, and Melbourne-based Ukrainian bookseller Vasyl' Fokshan sponsored the publication to the amount of $500. This was an interesting arrangement: Fokshan funded the print run at $1500 and held the stock, Tkach purchased from him to on-sell to customers. All but 150 copies of the book were sold.

Tkach then embarked on a period of sustained work. He translated and published Igor Kaczurowsky's *Because Deserters are Immortal*, the dramatic story of a young man caught up in the Second World War. This proved to be very popular and was serialized on Australia's Radio Special Broadcasting Service. These institutional connections came about as a result of the book being favourably assessed in *The Age* and the *Australian*, with major review articles appearing in both newspapers. With this, Tkach's work began receiving some mainstream visibility.

Kaczurowsky was an émigré writer living in Germany who was very prominent within the diaspora but soon Tkach turned his sights to the literary culture of Ukraine itself. He began to travel regularly to Ukraine (visiting in 1975, 1978, 1984 and 1988), meeting writers such as Dimarov in person. He became acquainted with Vasyl Shevchuk and translated and published his book *Blood Brothers: The adventures of two Cossacks on land, sea and under water*, a riveting tale of kozaks which, in the words of Tkach, "really took off". It was a handsome volume which brought to life Ukraine's adventurous past, and while it met with a good review in the Australian press, it became something of a cult book amongst Ukrainians in North

America. One of Tkach's friends, a book distributor from America who frequented all the regional Ukrainian cultural festivals to sell books, "couldn't supply them fast enough". In order to produce the book, Tkach had borrowed $10,000 from his father, a loan he was able to pay back within a year. Proceeds from the book comfortably covered its costs, and as Tkach himself explained, the publication "made a reputation for me in Canada and America".

Because Deserters are Immortal was published in 1979 and *Blood Brothers* in 1980. Both were published under the imprint of Bayda Books, Tkach's own company which had come into being a few years before. His attempts at being published within the mainstream literary world had largely failed, with only one journal taking one short story to print. It was then he "… decided that I needed to become a publisher". Realising he had to form his own company in order to see his translations in print, in January of 1976 he registered the company Bayda Books as a sole trader.

Over the next two decades, Tkach went on to produce a substantial catalogue of both diaspora and Soviet Ukrainian literature translated into English. He translated and published the work of Soviet Ukrainian writers: *Behind the Curtain* by Borys Antonenko-Davydovych in 1980 and *Hard Times: A Collection of Satire and Humour* by Ostap Vyshnia in 1981. Mykola Ponedilok was a reputable writer who had emigrated to the United States after the war. Tkach translated his book of short stories and it was published under the title *Funny Tears*, through Svoboda Press in New York in 1982. In 1984, Tkach published his translation of *Apostle of Immortality*, the work of another Soviet Ukrainian writer, Oles Berdnyk. Two years later his translation of Borys Antonenko-Davydovych's *Duel* appeared under the imprint of Lastivka Press. In 1986 Tkach's translation of Ivan Bodnarchuk's *The Generations Will Come Together* was published in Toronto by a Ukrainian community organization, UCWA Slovo. The anthology of translated works *Before the Storm: Soviet Ukrainian Fiction of the 1920s* was published in the same year by Ardis Publishers in Ann Arbor, United States. In 1989, two works by two Soviet Ukrainian writers translated by Tkach appeared in print: Anatoly Dimarov's *In Stalin's Shadow* and Oles Honchar's *The Cathedral* (published in Philadelphia by the St Sophia Religious Association).

In Volume 8 of the Australian-Ukrainian literary journal *The New Horizon* published in 1988, Tkach's work was described thus:

> Of the young writers, after the publication of several interesting adventurous tales, Yuri Tkacz has come forth as the leading translator, having already translated more than a dozen valuable works, in particular those of contemporary writers who live and write in Ukraine. As a translator, he is well recognised not only in Ukraine but in America and Canada, not to mention Australia (273-4).

Despite such praise and recognition, Tkach faced political pressures throughout his literary career. Dealing with Soviet Ukraine was for many years a contentious undertaking[19] and some of the more ardent nationalists within the Ukrainian community suspected Tkach of having Communist sympathies. However, in Ukraine, authorities disapproved of him because he was not translating the Soviet authors whom they endorsed. Ironically, they deemed he had been sent to Ukraine by nationalists from the diaspora; Tkach has documents proving that the KGB saw him as an "ochen' opasnyj emissar OUN" which in Russian means "a very dangerous

[19] Regarding Soviet Ukraine, Tkacz later explained his reasoning and the principle underlying his work writing on his FaceBook page "Ukrainian Literature in English" in 2016: "Yes, there was a lot of propaganda, and a lot of drivel, but there were some amazing writers such as Dimarov, Vasyl and Valeriy Shevchuk, Mushketyk, Hutsalo, Antonenko-Davydovych, to name but a few. And I felt the pearls needed to be picked out and shown off to the English-speaking public."

emissary of the Ukrainian nationalists". During his 1984 visit, Tkach was detained and then deported from Ukraine. Soviet authorities came to his hotel to interview him, accompanied by a film crew. Excerpts from the filmed interview, together with a statement that he had spied for nationalists and was being deported, appeared on the evening news that night. At midnight he was escorted to the railway station, told he would never be able to enter the Soviet Union again, after which he travelled by train to Belgrade. A thirty-minute newsreel about him was later produced and shown in Soviet cinemas as a feature short before the main attraction.

Paradoxically, at one stage, both those of anti-Communist and pro-Communist political persuasions were convinced that Tkach was being funded by the other, on the grounds that publishing literature alone could in no way be profitable enough to live on. Despite such assumptions as to his motives, in actual fact, Tkach "tried to transcend politics", his aim being to promote good quality literature. In the late 1970s, he was approached by Roman Kupchinsky, head of the organization "Prolog", and the organization's publishing arm *Suchasnist',* and asked to smuggle dissident manuscripts across the border and relay information. Tkach declined, on the grounds that he did not believe in supporting literature for the sake of politics or nationalism alone.

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At the time of writing, Ukraine is under attack, following a full-scale invasion by the Russian military as part of a war which began in 2014, when the Russian Federation annexed Crimea and Russian and Russian-proxy forces invaded and occupied parts of eastern Ukraine. Cities, towns and villages have been devastated. Using artillery, missiles and bombs, Russian forces have destroyed residential apartment buildings, hospitals, shopping malls, schools and universities, museums, agricultural and industrial infrastructure. Innocent civilians have been slaughtered by shelling or abducted, tortured and murdered on the ground. Many are buried in mass graves. Areas under Russian occupation are facing the Russification of civil society, which targets language, schooling and local government. Residents in occupied areas are incarcerated and indoctrinated in "filtration camps". Millions are displaced and many have fled Ukraine to take refuge in neighbouring countries in what is a catastrophic humanitarian crisis and the most profound geopolitical crisis since the Second World War.

What Ukrainians are experiencing today is eerily similar to the experiences of war, dictatorship and genocide which had been lived by Ukrainians who immigrated to Australia after the Second World War as refugees fleeing the Soviet occupation of their homeland. Then, as today, literature became one means of psychological survival as Ukrainian immigrants wrote, documenting personal, social and historical realities through poetry and prose. Ukrainian refugees who settled in Australia after the Second World War drew strength from writing and publishing; the significance of literature in processing trauma and lived experience of war is manifest in Ukraine today.

In the current war with Russia, famous poets like Serhij Zhadan and singer-songwriters such as Sviatoslav Vakarchuk are travelling the country performing their verse, to soldiers in bunkers on the front, and to groups of civilians in bomb shelters. Soldiers are writing poems about their war experiences and posting them on-line on the internet. Civilians are writing poetry and prose works of life-writing to share their grief. Such literary texts abound on FaceBook groups and in social media. On 1 September, Ukrainian President Volodymyr Zelenskyy recited poetry and quoted the names of poets Taras Shevchenko, Ivan Franko, Lesia Ukraiinka, Vasyl' Stus, Vasyl' Symonenko, Oles' Honchar and Lina Kostenko in his regular daily address to the people of Ukraine. The occasion was Ukraine's official Day of Learning, the day schools and universities re-open for the new academic year. However, Zelenskyy

broadened the function of literature by describing it as a foundation of Ukrainian cultural specificity upon which the Ukrainian population can draw to find resilience and resistance. He positioned literature as a creative source which will support and sustain the people of Ukraine.

From 1949 until 1991, a vibrant and dynamic Ukrainian literary culture developed in Australia, in which the vast majority of texts were written in Ukrainian. A small number were translated into English, within or in connection with the Ukrainian-Australian literary field, in an attempt to reach a wider audience. Chronicling the products and tracing the processes of translation of Ukrainian writing into English in Australia, one perceives themes and subjects which reflected the experiences of Ukrainians as they endured war and dictatorship and eventual resettlement as refugees, while witnessing institutional and infrastructural realities which faced Ukrainian writers as part of a minority non-English literary culture in Australia. The relevance of what Ukrainian translations in Australia showed may be heightened as it comes to reflect poignantly on today's war in Ukraine.

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