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Literary Translation and Elimination of the Soviet Ideology in Contemporary Ukraine

Abstract

De-Sovietization became an important issue of the post-Soviet Ukrainian agenda, and the Russo-Ukrainian war gave a strong impetus to it. The subject matter of the present study is the instrumentality of literary translation in eliminating the Soviet ideology in independent Ukraine. The research is made within the sociological approach, which allows to describe the specific features of the sphere of literary translation, influenced by the sociopolitical and ideological factors. The research material includes the data on the translated texts published in contemporary Ukraine in the state bibliographical index and the catalogues of the leading Ukrainian publishers of foreign literature as well as para- and metatexts (translators and editors' commentaries, interviews and publications in media).

Keywords: literary translation, de-Sovietization, ideology, censorship, totalitarianism

1. Introduction

After the dissolution of the USSR in 1991, de-Sovietization became an important issue of the Ukrainian agenda, and the Russo-Ukrainian war, ongoing since 2014, gave a strong impetus to it. Although this process is multifaceted, both public attention and research mainly focus on de-Sovietization of public celebrations, monuments, toponyms, legislation, and its consequences. However, literary translation – due to the commitment and effort of translators and publishers – undergoes the same process and, on the other hand, promotes further de-ideologization of the literary sphere and conceptualization of the Soviet heritage by the society.

The present study is part of research of the ideological aspect of Ukrainian literary translation since the end of the 19th century. The aim of the article is to highlight the impact of the broad political and

ideological context in post-Soviet Ukraine on literary translation and reveal instrumentality of the latter in elimination of the Soviet ideology.

The research is made within the sociological approach (see: Chesterman 2006, Inghilleri 2005, Wolf 2011): the specific features of the sphere of literary translation in contemporary Ukraine can be revealed and explained only on the basis of an analysis of the sociopolitical and ideological factors, and translators' agency is one of the key factors shaping the field today.

The research combines an ideological perspective with an empirical study, which comprises scrutiny of the repertoire of translated texts (based on the data of *Book Chronicle: The state bibliographical index of Ukraine* (1991–2022) and the catalogues of the leading Ukrainian publishers of foreign literature (A-BA-BA-HA-LA-MA-HA, Folio, Klub Simeinoho Dozvillia, VSL), augmented with an analysis of para- and metatexts (translators and editors' commentaries, interviews and publications in media).

The study does not aim to give a complete review of literary translation as an object and an instrument of ideological influence in contemporary Ukraine but to highlight its instrumentality in elimination of the Soviet ideology and reveal the major directions of translation agents' activity to this end.

2. Reflections on Totalitarianism and the Soviet Heritage

Unlike the Ukrainian SSR, where the state censorial bodies allowed publication only of those translations which corresponded to the demands of the ideological censorship, there is no ideological pressure on the agents of translation in independent Ukraine. According to Olena Razdina (2008: 89), there is *not* any more "common, official and dominant" ideology which would function as "a landmark for making political decisions by the members of the society". The political and ideological factors which limited the development of Ukrainian translation in the USSR and the necessary steps to eliminate the consequences remain in the focus of research (Kalnychenko and Kolomiyets 2022, Kolomiets 2013, Moskalenko 2006, Rudnytska 2022b, Strikha 2006, Zorivchak 2005). Although there are no state programs aiming to publish translations of literature which was previously banned or manipulated due to ideological reasons, dozens of such works have been translated and released by private publishing houses. Besides, conspicuous is the number of translated books on the Soviet heritage and the phenomenon of totalitarianism and their manifestations in the post-Soviet states.

In 1991, right after the dissolution of the USSR, Arthur Koestler's *Darkness at Noon* about the Great Terror was translated by Vitalii Bender, and George Orwell's *Animal Farm* was published in three Ukrainian translations (by Yurii Shevchuk, Oleksii Drozdovskyi, and Nataliia Okolitenko). In 2021, two more translations of the latter – by Bohdana Nosenok and Viacheslav Stelmakh – were published. Orwell's *1984* was published in Ukrainian translations by Vitalii Danmer in 2013 and by Viktor Shovkun in 2015, and three more versions were released in 2021 – by Olena Lomakina, Nosenok, and Stelmakh. Aldous Huxley's *Brave New World* was translated by Serhii Marenko (1994) and Viktor Morozov (2016).

A number of works criticizing the Soviet state and autocratic tendencies of the 21st-century RF created by *Russian* authors were translated into Ukrainian. For example, Vladimir Voinovich's works were translated by Mykhailo Kamenyuk: *The Life and Extraordinary Adventures of Private Ivan Chonkin* (1992), *Monumental Propaganda* (2015), *Moscow 2042* and *Crimson Pelican* (2016). Yevgeny Zamyatin's dystopia *We* was published in 2016 (transl. by Oksana Torchylo). The Great Purge and other Soviet realia define the lives of Lyudmila Ulitskaya's characters in the novel *Yakov's Ladder* (transl. by Tamara Kliukina, 2017).

Viktor Yerofeyev's *Encyclopaedia of the Russian Soul*, reflecting the Soviet legacy and the hard transition period, was translated by Vasyl Shkliar (2010). Vladimir Sorokin's dystopias *Day of the Oprichnik* and *Sugar Kremlin* demonstrate the grave future of Russia unless the regime changes (transl. by Oleksandr Ushkalov 2010).

The works of *Belarusian* literature concerning the same themes are also translated on a regular basis. The Nobel Prize winner Svetlana Aleksievich dedicated her series of works in Russian *The Red Man. Voices of the Utopia* to the phenomenon of Homo Sovieticus; all the five parts were translated into Ukrainian: by Oksana Zabuzhko – *Chernobyl: Chronicle of the Future* (1998), Lesia Lysenko – *Second-hand Time: End of the Red Man* (2014) and *The Last Witnesses. Solo for a Child's Voice* (2016), by Volodymyr Rafeenko – *War's Unwomanly Face* (2016), by Dzvinka Torokhtushko and Tetiana Komlyk – *Boys in Zinc* (2016).

Uładzimir Arlou in his prose and poetry in *Belarusian* deconstructs the postcolonial myths in the mentality of the post-Soviet people and sketches other manifestations of the Soviet legacy (*Masha and Bears* (transl. by Volodymyr Ponomariov 2004), the collection *Requiem for a Chainsaw* (transl. by Oleksandr Irvanets 2005).

In her novel *Rybgorod*, Nataalka Babina describes the formation of the civil society in a post-Soviet *Belarussian* community (transl. from *Belarusian* by Bozhena Antoniuk 2013). Uładislau Akhromenko's cinematographic novel-farce *Conspiracy Theory* details the life of a provincial *Belarusian* town, where the Soviet past continues to live and a Russian officer feels at home (transl. from *Belarusian* by Irvanets 2016).

There are many works dwelling on the Soviet experience and its influence on other post-Soviet/socialist societies that were translated into Ukrainian in the recent years. For example, Danilo Kiš writes about Stalinism in his collection *A Book of Love and Death* (transl. from *Serbian* by Alla Tatarenko 2008). The novel *Stalin's Cows* by Sofi-Elina Oksanen is dedicated to post-Soviet Estonia and post-imperial Finland (transl. from *Finnish* by Hanna Shulha et al. 2011). Žarko Jovanovski's collection *Tales of Lenin and Stalin* (transl. from *Croatian* by Yurii Pozaiak, 2020) contains stories about the socialist past, full of grotesque and sarcasm. The Soviet experience of the Lithuanian people is depicted by Richard Gavalis in *Vilnius poker* (transl. by Volodyslav Zhurba 2020). *Café Europe. Life after the Communism* by Slavenka Drakulić is dedicated to the "acclimatization" of the East-European countries to the post-Communist realia (transl. from *Croatian* by Roksolana Sviato 2020).

3. Compensating the Consequences of the Soviet Censorship

As is known, in the USSR the whole system of publishing was under the strict control of the ideological censorship (see: Fedotova 2009); contemporary Ukrainian translators and publishers work on the elimination of its negative consequences, and such activity includes de-Sovietization of literary canons and images of foreign writers as well as retranslation of literary works whose previously published translations underwent censorial intervention.

3.1. De-Sovietization of Literary Canons

Translation plays a pivotal role in the formation of national canons of foreign literatures (see: Spirk 2014, Venuti 1998, Woods 2006). In the USSR, canons of foreign literatures deviated greatly from the national canons in the corresponding countries as authors and works with established literary reputation were

excluded due to their ideological inappropriateness, or if their aesthetics did not correspond to the Soviet aesthetic norm; the canon of the world literature was an ideological construct, and translation was a major tool not only for its formation but also for stabilizing it (see: Rudnytska 2022b).

Although the main bulk of works viewed as belonging to the Western literary canon in the 20th century was published in the USSR, many of the works were ideologically manipulated and translated only in Russian – one of over a *hundred* of languages spoken in the country; some of them were published only in journals, abridged. However, a number of famous authors were not published till 1988, when the Soviet censorial system stopped functioning¹.

For example, Samuel Beckett was unknown to the Soviet readers although his plays were first translated into Ukrainian in 1972 and published in West Germany by the diaspora (*Waiting for Godot*, transl. by Bohdan Boichuk, and *Krapp's Last Tape*, transl. by Yuriy Tarnawsky). In Ukraine, Beckett's works were translated by Volodymyr Dibrova (*Krapp's Last Tape*, 1988; *Watt*, 1991; *Waiting for Godot*, 1993; *Endgame*, 1993), Petro Taraschuk (*Malone Dies*, 2008; *The Unnamable*, 2009), and Ivan Krychfalushii (*Mercier and Camier*, 2015).

Analysing the Ukrainian variant of the canon of German literature, Nelia Vakhovska (2012) points out that it broadened considerably and approached the German variant only in the 21st century, when works by Rainer Maria Rilke, Günter Grass, Moses Joseph Roth, Robert Musil, and Bruno Alfred Döblin were finally published.

As is known, a major factor of high literary reputation is receiving literary awards; (non)translation of the works-recipients characterizes the target society in terms of both culture and ideology. According to Rudnytska (2021: 180), in the USSR translations of the works honoured with influential literary awards (The Nobel Prize in literature, The Prix Goncourt, The Pulitzer Prize, The Booker Prize) were limited: in total, 228 authors have been awarded since the establishment of each Prize till 1988, and only 45 works were translated into Ukrainian, *i.e.* 18 per cent; after 1988, much greater attention has been paid to the laureates, and works of over 52 per cent of them have been published in Ukrainian.

It is very important that under the Soviet regime, a considerable number of the works, traditionally included in the lists of the most important literary works of all times, were published in *Russian* translations, and *never in Ukrainian* due to the corresponding Soviet national and language policies (see: Kolomiyets 2004, Striha 2006). As Dmytro Drozdovskyi (2009) points out, reading the world literary heritage in Russian or Polish translations is “a sign of colonial cultural dependency”, and filling such gaps is a primary goal.

Thus, the first Ukrainian direct translation of Miguel de Cervantes' *Don Quixote* was published in 1995 (made by Mykola Lukash [1919–1988], who had no opportunity to finish it, and completed by Anatol Perepadia); another variant – Lukash's translation completed by Yevhen Tarnavskiyi – was first released in 2017. In 2001, Dante Alighieri's *La Divina Commedia* was translated by Maksym Strikha. Three years later *La vie de Gargantua et de Pantagruel* was published by François Rabelais and translated by Perepadia who also translated *Essais* by Michel de Montaigne (in three volumes, 2004–2007). *Beowulf*, the oldest of the national epic poems of medieval Europe, was translated by Olena O'Lir (2012). Geoffrey Chaucer's *The Canterbury Tales* (transl. by Strikha) and John Milton's *Paradise Lost* (transl. by Oleksandr Zhomnir) were published in 2019.

1 For details on the Soviet censorship see: Fedotova 2009.

The same tendency is true for the outstanding European and North American authors of the 19th–20th centuries whose works were published in the USSR only in Russian translations, and the choice of works was limited.

For example, Charles Baudelaire was unknown to the Soviet readers till 1965, when the collection of Russian translations *Lirika* [*Lyrics*] was published. Ukrainian translations were published either before the Bolshevik revolution of 1917 (transl. by Pavlo Hrabovskyi (1897) and Vasyl Schurat [1903]) or after 1988: translated by Dmytro Pavlychko and Mykhailo Moskalenko (1989), by Mykola Zerov (transl. before Zerov's arrest in 1935 and published only in 1990), by Vsevolod Tkachenko (2010).

À la recherche du temps perdu by Marcel Proust was published in the USSR in Russian translations in the 1920s–1930s, in Ukrainian translation by Perepadia in 1997–2002.

Some works by Jean-Paul Sartre were published in Russian after Stalin's death, when the censorial pressure somewhat decreased. Ukrainian translations were published after 1991: *Nausea. The Wall. The Words* (transl. by Oleh Zhupanskyi and Vladyslav Borsuk, 1993); *Being and Nothingness* (transl. by Vitalii Liakh, 1996; transl. by Liakh and Petro Taraschuk, 2001); *Plays* (transl. by Andrii Byblykov, 2008), and *The Roads to Freedom* (in three volumes, transl. by Leonid Kononovych, 1996–2016).

The first Ukrainian translations of Albert Camus's works were published in the collection of 1991 (*Vybrani Tvory* [*Collected Works*], transl. by Perepadia *et al.*). In 1996, the three volumes of *Vybrani Tvory* [*Collected Works*] were published (transl. by Oleksandr Mokrovolskyi *et al.*). 2020 saw the release of another translation of the novel *La Peste* (by Viktor Yevmenov).

T.S. Eliot was known to the Soviet readers due to the only book of collected works (1971, in Russian). Although there were a few translations into Ukrainian published by the Western diaspora (*Collected works*, ed. by Eahor Kostezky (München, 1955), and *Murder in the Cathedral*, transl. by Zenon Tarnawsky [München, 1963]), in Ukraine the first translation was published in 1990 (*Collected works*, transl. by Oleksandr Hrytsenko *et al.*); in 2008 *Old Possum's Book of Practical Cats* was published (transl. by Ivan Andrusiak), in 2014 – *The Waste Land* (transl. by Oleksandr Ukrainets).

Virginia Wolf's works were first published in Ukrainian only in the 21st century: *The Waves* (transl. by Albina Pozdniakova, 2013), *Mrs Dalloway* (transl. by Taras Boiko, 2016), *Flush: A Biography* (transl. by Natalia Semeniv, 2017), *To the Lighthouse* (transl. by Yuliia Herus, 2017).

The major works of John Steinbeck were first published in Ukraine in 2016–2018: *Of Mice and Men* (transl. by Serhii Snihur, 2016), *In Dubious Battle* (transl. by Olha Smolnytska, 2016), *Travels with Charley: In Search of America* (transl. by Roman Klochko, 2017), *The Grapes of Wrath* (transl. by Smolnytska, 2018), *East of Eden* (transl. by Tetiana Nekriach, 2018).

3.2. De-Ideologization of the Images of Foreign Authors and their “Editorial Canons”²

In the USSR, works by a limited number of foreign authors were published, and these translated works as well as the authors' political views and even creative approaches were (mis)interpreted and (mis)

2 We use this term after Sergei Panov and Olga Panova (2014) in the meaning of a corpus of texts by the same author which have a high literary reputation and are regularly published in a certain country; the phenomenon was especially typical for the Soviet publishing, where such canons were based on the ideological appropriateness of each work while everything deemed inappropriate was excluded.

represented to fit into the ideologically appropriate picture of the world literature; it was done through manipulated translations and skewed representation in critical publications, forewords and commentaries (for details see: Rudnytska 2022b). According to Strikha (2009), Panov and Panova (2014), de-ideologization of the images of foreign authors and their editorial canons is one of the important tasks of literary translation in post-Soviet countries.

For instance, Rudyard Kipling, who achieved world recognition as a novelist, poet, short-story writer, and journalist, for the Soviet readers was a children's writer, and his books for children were published in abridged, ideologically manipulated translations (see: Chernyshenko 2016). Only 2016 saw the first complete translation of *The Jungle Book* and *The Second Jungle Book* (by Volodymyr Chernyshenko *et al.*); in 2019, the translation by Dmytro Shcherbyna was published. Some of Kipling's short stories were published in the collection *The City of Dreadful Night*, and according to the foreword, in his works the author glorified the British *Empire*, not England, and strongly supported "British Militarism" (Kipling 1979: 6).

Kipling's poetry was almost unknown on the Soviet terrain; three of his poems were included in the 1979 anthology of international poetry *Peredchuttia* [*Anticipation*], preceded by the biographical note, where his poetry was characterised as "controversial, just like his prose" (Shakhova 1979: 34) and much attention was paid to his depiction of the British colonizers and the hard life of Indian peasants and artisans; in the general preface to the book Kira Shakhova does not mention Kipling but emphasises the role of literature, poetry in particular, in inciting hatred, chauvinism, and "militarist sentiments" (Shakhova 1979: 12).

In 1989, the *Vsesvit* journal published the first collection of his poems in Ukrainian (transl. by Maksym Strikha *et al.*) and Strikha's article, where the translator and scholar pointed out that only due to the great changes in the society "we dare to dispel another myth – the myth of Kipling 'the misanthrope', 'the eulogist of predation', 'the bard of imperialism'" (Strikha 1989: 110). In 2009, the collection *Mezhychassia* [*Between Times*] was released, whose aim was "to finally bury" this Soviet myth (Strikha 2009: 10). The novel *Kim*, considered by many to be Kipling's masterpiece, was first translated into Ukrainian only in 2017 by Yulia Dzhuhastianska and in 2018 by Yevhen Tarnavskiy.

Oscar Wilde – a poet, prosaic, playwright, essayist – used to be presented as a children's writer as his fairy-tales and even *The Picture of Dorian Grey* were interpreted as literature for children³. Since the 1990s, translations of Wilde's works representing the diversity of his creative heritage have been published: fairy tales (transl. by Tetiana Nekriach, 2011), comedies (transl. by Oleksa Nehrebetskyi, 2014), poetry (transl. by Oleh Zuevskiy, 1992; by Oliana Ruta, 1998; by Maksym Strikha, 2007; Yevhen Neuvazhnyi and Zoia Neuvazhna, 2017), short stories (*Lord Arthur Savile's Crime and Other Stories*, transl. by Ilko Korunets and Oksana Verheles, 2017; *Salome*, transl. by Kseniia Mykhalitsyna (2018), by Rostyslav Dotsenko and Yevhen Tarnavskiy [2019]).

Selma Lagerlöf, the first woman to win the Nobel Prize in literature, was widely published in Ukrainian prior to the Soviet occupation. In the USSR, Lagerlöf was known as the author of *The Wonderful Adventures of Nils*, which was available in an abridged and censored translation; also, her *Gösta Berling's Saga* was published as it corresponded to the Soviet anti-religious agenda, telling of the priest, defrocked for alcoholism and neglect of duty. In the 21st century, Ukrainian translations of her other works were

3 For details on Wilde's literary reputation in the USSR and manipulated translations of *The Picture of Dorian Grey*, see: Rudnytska (2012).

published: *Lehendy pro Khrysta* [*Legends of Christ*] (transl. by L.A. Herasymchuk, 2006), *Khustyna Sviatoii Veroiky: khrystyanski lehendy* [*The Kerchief of Holy Veronica: Christian Legends*] (transl. by Oksana Dumanska, 2012), *Vifllemska Nich: rizdviani lehendy* [*Bethlehem Night: Christmas Legends*] (transl. by Mykola Lemyk, 2012), *Sviata Nich* [*The Holy Night*] (transl. by I. Malyshevska and I. Kovalenko 2013).

However, the process of de-Sovietization of editorial canons is far from finished, with a number of authors waiting for their turn to get rid of skewed representation – Theodor Dreiser, William Somerset Maugham, Herbert Wells to name just a few.

3.3. Retranslation

One more aspect of the Soviet legacy in the sphere of translated literature is availability of some important works only in manipulated translations of that period; in the 21st century, a number of new translations of such works were published.

For example, works by William Shakespeare, who easily combined elevated tone and vulgarisms, widely used fresh word combinations, in the translations of the Soviet period were devoid of such stylistic polyphony although the latter was the salient feature of the Ukrainian translations by diasporic translators Eahor Kostetzky and Ostap Tarnawsky, published in the West, as demonstrated by Lada Kolomiyets (2004). In independent Ukraine, new translations of *Hamlet* (2008), *Romeo and Juliette* (2016), and *King Lear* (2021) were made by Yurii Andrukhovych, who aimed to make the text sound modern and fresh in Ukrainian and did not avoid using vulgarisms.

Ernest Hemingway's *For Whom the Bell Tolls* was first published in Ukrainian in 1979 (transl. by Mar Pinchevsky), but a few *dozens* of fragments were excised; Hemingway's ideas and style were manipulated in the translated text, which Iryna Kokhanska (2007: 15) rightfully defines as an adaptation. It is important that these excisions are identical in the Ukrainian text and the Russian translation by Nataliia Volzhina and Yevgeniia Kalashnikova (1962), which reflects the Soviet practice of checking translations into the languages of the "Soviet peoples" for correspondence to the interpretations offered by the Russian translations, which were published first and censored carefully (see: Kokhanska 2007, Montichelli and Lange 2014). In 2018, the new translation by Andrii Sevenets was published, where all the features of the source text were reproduced, including Hemingway's unflattering descriptions of the Soviets, the Biblical allusions, the characters' swearing, sex – everything that the Soviet censors could not tolerate.

Kurt Vonnegut's *Slaughterhouse-Five or The Children's Crusade: A Duty Dance with Death* first published in Ukrainian in 1976 in translation by Petro Sokolovskyi, which was heavily censored: religious content, including a Christmas carol as the epigraph, was omitted or manipulated; positive characterization of the German army was replaced (e.g. "mighty German attack" (Vonnegut 1969: 15) – "vidchaidushnyi nastup [*desperate attack*]" [Vonnehut 1976: 17]); irony and negative characterization of American soldiers were emphasized (e.g. "wanderers" (Vonnegut 1969: 39) – "zabludli voiaky [*lost laughable soldiers*]" (Vonnehut 1976: 42), "humiliated" (Vonnegut 1969: 80) – "prynyzheni i pohanbleni [*humiliated and disgraced*]" (Vonnehut 1976: 84), etc. In 2014 the new translation by Volodymyr Dibrova was released; it is symptomatic that it was published within the Vavilonska Biblioteka Project, a "civil translation project", sponsored by the public. According to the founder Roman Malynovskyi (Oslavska 2014), retranslation of works previously published in censored translations is among their major goals.

The importance of (re)translations offering alternative interpretations is well demonstrated by the public discussion provoked by Ukrainian retranslations of Nikolay Gogol's *Taras Bulba*, the historical novella on Ukrainian Cossacks, written in Russian. The translation of Vasyl Shkliar (2003) and the one of Mykola Sadovsky (1910), edited by Ivan Malkovych and Yevhen Popovych (2005), became an object of sharp criticism by *Russian* critics and public figures for offering the interpretations which corresponded to the initial, uncensored variant of the source text⁴ and contradicted to the ideologically correct translations of the Soviet period and the Russian discourse on Ukrainian nationhood (for details see: Rudnytska 2022a).

There is one more phenomenon worth mentioning here. As can be seen from the previous analysis, publishing of parallel translations is rather typical for contemporary Ukraine in contrast to the USSR, where normally only *one* (carefully censored) translation of a literary work was published. Such translation *plurality* is possible due to the absence of ideological pressure but also testifies to the significance of Ukrainian literary translation as viewed by translators and publishers.

4. Conclusions

In contrast to the Ukrainian SSR, where the sphere of literary translation was totally controlled by the ideological censorship, there are no bodies regulating the publishing sphere in independent Ukraine. The repertoire of translated literary works is broad, which can be viewed as typical of contemporary societies open to other cultures and void of censorship. At the same time, conspicuous is the number of translated literary works dedicated to totalitarianism and the Soviet heritage, including those by Russian and Belarusian authors.

Another important direction of translation activity is aimed at de-Sovietization of the system of translated literature. This includes de-ideologization of canons of foreign literatures formed during the Soviet period through translating the works of high literary reputation which were never translated in the USSR. Some outstanding works were previously published only in Russian translations, so translating them into Ukrainian is viewed as a way to eliminate the colonial cultural dependency.

Translators and publishers also aim to de-ideologize the images of Western authors whose literary heritage and views were misrepresented due to a limited choice of published works, manipulated translations, and paratexts which imposed certain ideologically correct interpretations of the authors' works and views. Retranslation of literary works whose previously published translations were manipulated due to ideological reasons is also viewed by translation agents as an important direction of activity in its own right.

The present research reveals the instrumentality of literary translation in exposing and conceptualizing totalitarianism and Soviet heritage and compensating the consequences of the ideological censorship in the translation sphere. Highlighting the important ideological and socio-political functions of literary translation in Ukraine, the present study offers a new perspective on the role of literary translation in contemporary societies. Further research of this aspect of translation in other countries of the former Soviet block seems to present scientific interest and have practical value.

4 For information on the two versions of Gogol's text see: Bojanowska (2007).

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