

Ukrainian Literature in English
A selected bibliography of translations
2000–

Marta Tarnawsky

- ¶ B37. *An Anthology of Modern Ukrainian Drama*. Comp. & edited by Larissa M. L. Zaleska Onyshkevych. Edmonton: Canadian Institute of Ukrainian Studies Press, 2012. xvii, 521 p. Cover design by Mykhailo Andrienko-Nechytailo (Michel Andreenko).

Contents: Preface / Larissa M. L. Z. Onyshkevych. • Introduction / (ix–xv) • About the editor, the translators, and the artist (xvi–xvii). • **Lesia Ukrainka** [Intro. & biblio.]: About *In the Wilderness*. [1–6]. *In the Wilderness* (1897–1909) / Tr. Roxolana Stojko-Lozynskyy. • **Mykola Kulish** [Intro. & biblio.] About *The People's Malachi*. [66–71]. *The People's Malachi* (1928) / Tr. John Prasko. • *About Sonata Pathétique* [125–129]. *Sonata Pathétique* (1930) / Tr. George S. N. Luckyj & Moira Luckyj; Appendix A1–10 + B [text variants] tr. Larissa M. L. Zaleska Onyshkevych. • **Volodymyr Vynnychenko** [Intro. & biblio.] The ethics of choice. [189–193]. *The Prophet* (1929) / Tr. Christine Oshchudlak-Stawnychy. • **Ivan Kocherha** [Intro. & biblio.] About *Masters of Time* [245–249]. *Masters of Time* (1933) / Tr. Anthony Wixley. Rev. by Larissa Onyshkevych & Roman Senkus. • **Liudmyla Kovalenko** [Intro. & biblio.] The play and the chosen reality. [307–309]. *The Heroine Dies in the First Act* (1948) / Tr. Charles A. Stek. • **Eaghor G. Kostetzky** [Intro. & biblio.] Structure and time in *A Play About a Great Man* [330–333]. *A Play about a Great Man: a mystery* (1948) / Tr. John Prasko. • **Bohdan Boychuk** [Intro. & biblio.] *Hunger – 1933*. The theme of freedom and anti-heroes [400–403]. *Hunger – 1933* (1961) / Tr. Vera Rich. Appendix: text variant / Tr. Vera Rich in collaboration with Bohdan Boychuk & Larissa Onyshkevych. • **Oleksii Kolomiets** [Intro. & biblio.] Pawns or choosers? [435–437]. *Planet Speranta*. A dilogy (1965). / Tr. Don I. Boychuk. • **Valerii Shevchuk**. [Intro. & biblio.] The road of the eternal return [474–482]. *Birds from an Invisible Island* (1992) / Tr. Larissa M. L. Zaleska Onyshkevych.

- ¶ B38. Antonych, Bohdan Ihor. *The Essential Poetry of Bohdan Ihor Antonych. Ecstasies and Elegies*. Translated from the Ukrainian by Michael M. Naydan. With an introd. by Lidia Stefanowska. Lewisburg [PA]: Bucknell University Press [©2010]. 180 p. illus.

Contents: Contents. • Acknowledgments. • A note on the translation. / Michael M. Naydan. (p. 13–14). • A biographical sketch of the poet / Michael M. Naydan. (p. 15–20). • Between creation and the apocalypse: the poetry of Bohdan Ihor

Antonych / Lidia Stefanowska (p. 21–37). • **The Essential Poetry** of Bohdan Ihor Antonych: **I. From the collection *The Grand Harmony* (1932–1933):** *Musica noctis* = Music of the night (Light up the torch of the pale moon in the sky). • *De morte I.* = On Death I (I will bow my head in thought only later). • *Ars poetica II, 1* (I am an ordinary poet). • *Liber peregrinorum 3* = Book of pilgrims (Jerusalem) (The yellow road beneath my feet). • **II. From the collection *Three Rings: Long Poems and Lyrics* (1934):** Self portrait (Red and silver maples). • Three rings (On the wall a winged violin). • An elegy about a singing door (A singing door, a gray maple). • An elegy about the keys to love (I. A green leaf, a winged key. II. An ocarina played in the nights). • An elegy about the ring of a song (I have a house, and a garden). • The wedding (It began like this: I became intoxicated). • The country tavern (An old tale tells of). • To the wind (Toss a song to the wind). • A landscape from a window (Look: a fine day is churning). • Goblets (A green ash tree, a crescent and horses). • A prince (Mountains are still smoking from the snow). • Maples (Two lonely maples bent down). • The village (Cows pray to the sun). • Christmas (God was born on a sleigh). • *Kolyada* (Carpenters hew a sled from silver). • The green gospel (Spring is like a carousel). • Primordial summer (I. We sail out into a sea of pines. II. We will grow into the earth like pines). • The snake (A snake plantlike and bushy). • The forest (Learn the language of the forest). • An elegy on the ring of night (Becoming high on the toxic fumes). • The night (An open book, a lamp, wandering moths). • A late hour (A bat strikes its wings on the window). • Morning (The morning flashed. The sun like a red brick). • The arrow (Give me a lute made of stone). • Bitter wine (My days cruel and cold). • A bitter night (People have fallen asleep in the black city). • A night on St. George's Square (Midnight is black, black as coal). • **III. From the collection *The Book of the Lion* (1936):** The sign of the lion (A kingdom of dead flowers — the desert sleeps). • Daniel in the lion's den (The infused, scented black gold of nights in the desert). • Ballad about the prophet Jonah; an apocrypha (My ancestor swam once on the back of a whale). • A song about the light before time (It's no longer azure — these are already the fountains of blueness). • The Samaritan woman by the well (She, leaning against the stone wall of the well, ponders — a chipped lyre). • Six strophes of mysticism (The night slipped down like the cape from Christ's shoulders). • Roses (The time of roses is late, sister). • Carnations (Green shadows. Carnations). • Peonies (The red youth of peonies). • Tulips (The red gold of tulips). • Violets (Violets and a telephone receiver). • A monumental landscape (The red cubes of walls, the circles of yellow town squares, the squares of parklets). • The square of angels (A marble tenor has already been singing on the theater). • Apocalypse (Silhouettes of heavy stonefooted prisons). • Starlion; or the Constellation of the Lion (Waters filled with living silver, the wells of compassion are sleeping). • Magicopolis; or how myths are born (The deepest blue of all the blue wonders — the sky beyond). • Sands (The bronze lake of a desert and scraggy cliffs). • The round dance (Tattooed girls dance on the city square of reverie). • A song on the indestructibility of matter (Having wandered into thickets, wrapped in the wind). • Prayer to the stars (Not for meager silver, not for liquor). • Red taffeta (Superstitions of past ages — of). • The tale of a black regiment (A tale clangs against a tale — prophetic bits of bronze). • **IV. From the collection *The Green Gospel* (1938): First chapter:** An invitation (The day already is burning on the coal of night). • To the beings from a green star (The laws of "bios" are the same for everyone). • An ecstatic eight-strophe poem (The greenish grains of flax rustle in

chests). • **First lyric intermezzo:** The first chapter of the Bible (When the stone still sang, serpents had wings). • Two hearts (We will go ahead of us, embracing). • A portrait of a carpenter (He was in love with art and an artist in love). • The fair (My brother — a tailor of boyhood dreams). • **Second chapter:** The sign of the oak (Beyond the dam of three days and three nights, where there is a numbing whirlpool). • Duet (Slowly we return to the ground as though to the cradle). • The garden (A biological poem in two variants). I. (Words tremble, like bees in the rain). II. (Two of us — two shaggy and intertwined bushes). • **Second lyric intermezzo:** A bird cherry poem (Already the night warmed by intoxicated flowers). • A sermon to the fish (To the crucians, to the carp and to the dolphins). • Carp (Carp sing and their blades cut the waters). • Spring (Antonych grows, and the grass grows). • Cherry trees (Antonych was a May-bug and once lived on cherry trees). • **Third chapter:** Goldsea (A rain of raspberries falling. Tribes of bees raving. Strings of light). • The fleece (Let the two of us journey for the enchanted fleece). • A prayer for the souls of drowned girls (We — are the tempters of girls, of persuasive lovers). • Ambassadors of the night (The boat of the sun moored at the pier — at a window on the oak). • To a proud plant, that is, to myself (Broad-shouldered stumps. Worms and June). • The lady of diamonds (A wagon drives into the third dam of the night. Who, wind, is it calling us?) • The home beyond a star (The hymn of plant life streams that calls for the irrepressibility of growth). • **V. From the collection *Rotations* (1938):** Rotations (The alleys of sounds rush, planted into scales). • Cities and muses (Oak leaves, the scales of vendors, gypsies). • Ballad of the alley (Where, wringing blue hands). • Forever (Men in gray overcoats drown in the deep blue of an alley). • A ballad on azure death (Spectral stone buildings and boxes of courtyards). • The bottom of silence (The blindingly black coal of night, the depth and the mine of a heart). • The end of the world (Like a brown linen cloth, a cloud of ravens). • The concert from Mercury (The way a lid covers a chest, the night covered the anthill of the city). • Dead automobiles (Like bits of broken stars, motionless cars sleep at auto cemeteries). • Trumpets of the last day (Hundred-storied stone buildings sleep like weary animals). • Ending (Who needs your words?). • **VI. From poetry not published in collections:** A Lviv elegy (Silver chestnut trees bloom again on a path on a Striy Park alley). • Green faith (The green god of plants and animals). • A prayer (Teach me, flora, growth). • **VII. From the collection *A Welcome to Life* (1931):** The mad fish (The water gurgles burbles gurbles burgles). • The stratosphere (There is a world high up above us that is). • The bee (The July linden honey glistens). • Autumn (The long days ripen like spring apples). • About a strophe (Four parallel lines on the map of the heart). • Autobiography (In the mountains where, closer to the sun, I first gazed at the sky). • A welcome to life (Both a day and a century pass the same. The moments). • General index. • Index of poem titles in English. • Index of poem titles in Latin and Ukrainian.

Published to celebrate the centennial of Antonych's birth, the volume contains selections from Antonych's collections *Velyka harmoniia* (1932–33), *Try persteni* (1934), *Knyha Leva* (1936), *Zelena Ievanheliia* (1938), *Rotatsii* (1938), and *Pryvitania zhyttia* (1931).

¶ B39. Desperate times; a trilogy. Selected prose fiction. Translated by Roma Franko. Edited by Sonia Morris. Toronto: Language Lanterns Publications, 2010. 3 v. (Ukrainian short fiction in English) (Ukrainian male authors, 1905–1933).

Volumes: v. 1 Brother Against Brother; selected prose fiction by Mykola Chernyavsky, Borys Hrinchenko, Pylyp Kapelhorodsky, Hnat Khotkevych, Mykhaylo Kotsyubynsky, Bohdan Lepky, Yakiv Mamontov, Leonid Pakharevsky, Oleksa Slisarenko. **v. 2. Between the Trenches,** selected prose fiction by Borys Antonenko-Davydovych, Mykola Chernyavsky, Hryhorii Epik, Vasyl Grendzha-Donsky, Hnat Khotkevych, Antin Krushelnytsky, Bohdan Lepky, Osyp Makovey, Dmytro Markovych, Oleksa Slisarenko, Stepan Vasylychenko, Volodymyr Vynnychenko. **v. 3. Conflict and Chaos:** selected prose fiction by Borys Antonenko-Davydovych, Hryhorii Epik, Vasyl Grendzha-Donsky, Pylyp Kapelhorodsky, Antin Krushelnytsky, Bohdan Lepky, Valeriyani Pidmohylny, Oleksa Slisarenko, Stepan Vasylychenko.

Contents: v. 1. Introduction / Paul Cipywnyk. • George S. N. Luckyj Ukrainian Literature Translation Prize awarded to Roma Franko and Sonia Morris. • **Mykola Chernyavsky:** Blood. • The heroes come home. • Spring flood. • Comrades. • **Borys Hrinchenko:** January 9th. • Brother against brother. • **Pylyp Kapelhorodsky:** Why I was arrested. • The gracious manifesto. • In a village. • To see the sovereign. • **Hnat Khotkevych:** The hunger strike. • In a free country. • The three. • Facing the door. • It had to be this. • **Mykhaylo Kotsyubynsky:** On the road. • The unknown one. • **Bohdan Lepky:** Why? • **Yakiv Mamontov:** Under dark clouds. • **Leonid Pakharevsky:** When the accacia trees were in bloom. • **Oleksa Slisarenko:** Plantations. • Glossary. • Biographical notes.

v. 2. Between the Trenches. Introduction / Paul Cipywnyk. • George S. N. Luckyj Ukrainian Literature Translation Prize awarded to Roma Franko and Sonia Morris. • **Borys Antonenko-Davydovych:** Chapenko the sentry. • Hryshka the scout. • **Mykola Chernyavsky:** Lightning flashes. • The accursed city. • On the shore of the sea. • **Hryhorii Epik:** Vasya. • **Vasyl Grendzha-Donsky:** Dividing the land. • **Hnat Khotkevych:** Small sketches of a great cause. • **Antin Krushelnytsky:** Between the trenches. • **Bohdan Lepky:** The first shots. • To flee? • The bells. • **Osyp Makovey:** From the cycle "A bloody field": The cross among the linden trees. Memory eternal. A dead city. The border. The invalid. The parting. In the trenches. The bloody field. The shell. The refusal. K. V. Slaves. Fraternization. The quiet hour. • **Dmytro Markovych:** Final. • My dream. • **Oleksa Slisarenko:** Chaos in a quiet corner. • Redoubt no. 16. • Cataract. • **Stepan Vasylychenko:** Black poppies. • The virulent flower. • **Volodymyr Vynnychenko:** "Dear Soldiers!" • The sun's first ray. • Glossary. • Biographical notes.

v. 3. Conflict and Chaos: Introduction / Paul Cipywnyk • George S. N. Luckyj Ukrainian Literature Translation Prize awarded to Roma Franko and Sonia Morris. • **Borys Antonenko-Davydovych:** Blue cornflower. • Tap-tap... • Steam locomotive no. 273. • **Hryhorii Epik.** Among the snows. • On an October night. • **Vasyl Grendzha-Donsky:** Olya. • **Pylyp Kapelhorodsky:** Granddad Yavtukh. • The Red Army soldier. • **Antin Krushelnytsky:** An episode. • **Bohdan Lepky:** In a prisoner-of-war camp. • I am to blame. • **Valeriyani Pidmohylny:** The haydamaka.

• The military pilot. • "The third revolution." • **Oleksa Slisarenko**: An accidental audacity. • Dushta the gunner. • The verdict. • Lord Slymakiwsky. **Stepan Vasylichenko**: The seagull. • Glossary. • Biographical notes.

¶ B40. Half a breath: A brief anthology of young Ukrainian writers = Lyshaiet'sia pivpodykhu: Korotkyi al'manakh molodykh ukrains'kykh pys'mennykiv: Ljubko Deresh, Irena Karpa, Kateryna Khinkulova, Svitlana Pyrkalo, Ostap Slyvynsky. [Edited by Il'ja Rakos. Lviv]: Teka [c2009]. 70 p. illus., ports.

Contents: "He marks the wonder woven through" / Hryhoriy Chubai. • Foreword / **Andrey Kurkov**. • **Ljubko Deresh** [Note]: Manchester et Liverpool / Tr. Liliya Valihun, Michael M. Naydan, Il'ja Rakos. • **Irena Karpa** [Note]: Kropyva, me, and the stolen shovel / Tr. Oleksandr Krasyuk, Il'ja Rakos. • **Kateryna Khinkulova** [Note]: Red. • One-two-three-four. • Three lessons. [No translator indicated]. • **Svitlana Pyrkalo** [Note]: Good-bye, Brezhnev! How many rubber items do you know? • Did your hands ever steal anything? • Ever had your head banged against a wall? • How many fiances do you have? • What do you do for Valentine's Day during a financial crisis? • Heartshaped beetroot for borscht? • Which do you like better — newspapers or dinosaurs? • How do you make a first impression? • Remember Gorby, glasnost, and new thinking? • Do you still remember your first love's name? • Have you ever wanted to be swallowed up by the earth? • How long does it take you to get from where you live to your real home? • How do you like your manicure? • But what if a manicure goes wrong? • Does your mother hate your shorts? • How much do you love your dentist? • How's your hay this year? • Dead people can also get too close sometimes, don't you think? • What does your New Year taste like? [No translator indicated]. • **Ostap Slyvynsky** [Note]: [Poetry]: Limbo (The nocturnal hills were as crumpled bedsheets). • Tribute to Marcin Swietlicki (Turn down all the lamps, leave only the light of the radio receiver). • Sequences (With this tooth that is growing stealthily, taking advantage of my sleep). • Eva (The old university building, which has been named "The Barrack"...). • The sky over Berlin (Heart is thumping, as if I know nothing yet). • Two poems for N. K. (1. It's only six yet outside there reigned so many brilliant sovereigns! My she-devil! 2. Believe me, tiny glow-beam) / Tr. Lyuba Gawur.

In spite of the bilingual title page, the collection consists of English translations only. The end pages contain advertisements for the Open Ukraine Bookfund and for the Lviv International Literary Festival. The edition is sponsored by the British Council, Publishers Forum and the Lviv International Literature Festival. A brief comment by the editor (Il'ja Rakos) appears on the back cover.

¶ B41. Makhno, Vasyl. *Winter Letters and Other Poems*. Translated from the Ukrainian by Orest Popovych. New York City: Spuyten Duyvil [©2011]. 129 p.

A bi-lingual Ukrainian-English edition. **Contents of the English-language material**: Winter letters 1 / My father (you know my father was the same age as John Lennon). • Winter letters 2 / Eugene (The magi also arrived in New York and so did

Christmas). • Winter letters 3 / Coney Island (I arrived at Coney Island — and discovered an empty subway). • Winter letters 4 / Staten Island (Staten Island — is an island meaning — a cripple on crutches). • Sighetu Marmatiei (In Sighetu Marmatiei the odor of wormy apples). • The surname (especially annoying). • Dacia 1300 (it was during Ceausescu's rule and when old buildings were collapsing). • Earthquake (When they stopped by the tavern for a few rounds of red wine). • Berlin 1 / The train "Kyiv-Berlin" (bro-life is one big pile of crap — the onslaughts of emigration). • Berlin 2 / Charlottenburg (In this city the coffee houses are scattered — like coffee beans). • Berlin 3 / Berlin Marathon (all the runners to reach the Brandenburg Gate). • Berlin 4 / Berlin Autumn (indeed — this city's history touches almost everything). • Berlin 5 / October 2008 (Your native land welcomes you with the uniform of a customs official). • Bombay (at a New Jersey gas station Hindus in Shell company uniforms). • Prodigal son (when in that parable in the gospel — now being read in the little village church). • A little cloud (the wave that carried light out of the dark). • The old new year (except for the three feast days — no one came to visit — forget it). • August 2009: Maine (the seagulls in these latitudes stroll on wooden piers). • The send-off for a soldier (He read the prophets and his heavy heart). • Music in the city (in this city where jazz and swill are mingling). • The courtyard (by now replete with tomatoes and flies). • Soccer and cows (The cows from the soccer field have strayed into clover). • La Chica (She's Alejandra — she's from Medellin). • Kryvyi Rih (Kryvyi Rih — is a street urchin. A police antenna). • Dance me to the end of love (I darted into the pub when rain was pouring like Stravinsky). • Candle (I lit a candle for you Fedyo on your anniversary). • Sola mujer (They are — musicians, a soccer team). • Booze (there was poetry and there was booze). • Kandinsky (Who is this painter Anton Kandinsky?). • Pokrova (Who will come to the feast of Pokrova?). • Johnny Cash (From a display window Johnny Cash is observing attentively). • Jardin (men in home woven ponchos emerge). • Winter in New York (A New York pigeon flies above Broadway).

Includes biographical notes about the author and the translator on an unnumbered page at the end of the book, as well as Makhno's portrait and comments about his poetry by Dzvinia Orlowsky and James Baumel on the book's back cover.

¶ B42. Matios, Maria. *Apocalypse*. Translated from the Ukrainian by Yuri Tkach [sic]. Melbourne: Bayda Books, 2011. 108 p.

Translation of the short story *Apokalipsys*.

¶ B43. Matios, Maria. ... *Hardly Ever Otherwise*. Tr. from the Ukrainian by Yuri Tkacz. Melbourne: Bayda Books, 2010. 154 p. port.

Contents: From the translator / Yuri Tkacz. • Novel one: Four brothers, like Kith and Kin. • Novel two: Fare ye well, father. • Novel three: The swing of life.

Translation of the novel... *Maizhe nikoly ne navpaky*. Translator's note provides brief bio-bibliographical data about the author.

- ¶ B44. Matios, Maria. *The Russky Woman*. Translated from the Ukrainian by Yuri Tkacz. *Mother Marica, the Wife of Chrystofor Columbus*. Translated from the Ukrainian by Paulo Onyfruk. Melbourne: Bayda Books, 2011. 121 p.

Translation of Moskalytsia and Mama Maritsa — druzhyna Khrystofora Kolumba.

- ¶ B45. Petriw, Myroslav. *Yaroslav's Treasure*: a novel. [Toronto]: Blue Butterfly Books [2009]. 293 p. illus.

The author's own revised and modified version of the novel *Skarby Iaroslava*, written and published originally in Ukrainian. Includes a glossary and an interview with the author.

- ¶ B46. Rozdobudko, Irene. *The Lost Button*. [Translated by Michael M. Naydan together and [sic] Olha Tytarenko. London]: Glagoslav Publications [©2012]. 182 p.

Translation of the novel *Gudzyk*. With "A Note on Irene Rozdobudko" by Michael M. Naydan (p. 8–9). Naydan characterizes the book as a "taut psychological thriller."

- ¶ B47. Shevchuk, Valeriy. *Lunar pain*. Tr. from the Ukrainian by Yuri Tkach, with a foreword by Marko Pavlyshyn. Melbourne: Bayda Books, 2010. 121 p.

Translation of the novel *Misiachnyi bil*. Pavlyshyn's foreword (p. 5–8) is a bio-bibliographical and critical essay on Valerii Shevchuk who is characterized as "a writer attuned to, and in awe of, the imperfect rationality of the world; as an observer of the riddles and anguishes of the human condition; and as an historian fascinated by people of past ages, blessed and cursed with strange forms of knowledge as terrible as they are compelling."

- ¶ B48. Starosolska, Juliana. *Woman in Exile. My Life in Kazakhstan*. Translated by Marie Chmielewsky Ulanowicz. Bloomington: Universe [©2011]. xvi, 171 p. map.

A translation of the memoirs originally published in Ukrainian under the title *Rozkazhu vam pro Kazakhstan*. Includes the translator's foreword (p. ix–x), the "Author's note to the third edition" (p. 171), comments by Peter L. Rudnytsky, Alexander J. Motyl, and Marta Dyczok on the introductory page. Biographical data on the author and her portrait appear on the back cover. In Ukrainian the author wrote under her pseudonym: Uliana Liubovych.

- ¶ B49. Tychyna, Pavlo. *The Raspberry's Eyelash*. Selected poems. Translated and edited by Steve Komarnyckyj. Salzburg: Poetry Salzburg at the University of Salzburg, 2012. 120 p.

Contents: Acknowledgements. • "Solar clarinetist" (p. 7–13) [Translator's introduction]. • **Solar clarinets:** Solar clarinets (Clarinet, your nakedness). • The clouds uncoil (The light is blue and unreachable). • The grass whispers (The forest whispers). • Harps (The sunlight). • I wept (The storm clouds assemble). • I stand by the river (I stand by the river). • The poplars (The poplars grow at liberty in the field). • Over the meadows (The flowering meadow and gold drizzle). • Nature (Why do you try and conceal). • It dawns (Dawn, so mellow). • Enharmonic: I. Mist (Let the crow drift). II. Sun (A bird of paradise). III. Air (Give me it all). IV. Rain (Usually the river is a delicate plait). • Pastels: I. (The hare flows over). II. (Day cradles in your hand). III. (And so twilight, a flute). IV. (To wrap the night). • If I should walk (If I should walk). • Open the door (Open the door). • Over the blue steppe (I walk onto a steppe). • What should I say (What should I say but the spring). • The grief of the Madonna: I. (She passes through the field). II. (She passes through the field). III. (She passes through the field). IV. (She passes through the field). • The ballad of the three winds (The sun cries syllables of fire). • War: I. (Here they are, the ineffectual angels). II. The sun and moon softly. • Golden echo (Above Kyiv, the echo). • **Plough:** Storm (The blade of a plough). • On the square (Say farewell to the freedom). • So the stars (So the stars shine and fall). • It will be so (It will be so). • On Shevchenko's tomb: I. (We bowed to his tomb). II. (I recollect how the moon). III. (Thundering vegetation, a green). • Messiah (I imagine). • From "The creation of the world": I. In the beginning there was nothingness. II. (So twilight fell). • From "The psalm of iron": I. (Oh, whose cry echoes in the field). II. Somewhere over the seas there is justice and honour). III. (It passed like a vision the consecrated time). • My Madonna: I. (Mother of grace). II. So they would sing in praise. III. (Your lips soft as a rose). IV. (You are not made). • **Instead of sonnets and octaves:** Instead of sonnets and octaves. • Autumn (The fungus of May grows on all the world's cultures). • Terror (And again we must endure). • Lu (I sleep and cannot sleep, fulfilling a will that is not my own). • Antistrophe (In those days, when herds of winds grazed over). • Evoe! (The poetry of revolution). • Who says (Rain stipples the asphalt with typhoid). • Antistrophe (Playing Scriabin to the jailed spectators). • **The wind from Ukraine:** The wind from Ukraine (I do not love anything as much as the gale). • The lament of Yaroslavna: I. (Snowflakes fall). II. (What are those shapes that obscure the sun?) • The Summer comes (Do you hear the advent of summer?) • Autumn so calm (Autumn so calm). • The fleet of the air (A girl threshing grain). • A reply to a compatriot (Like Dante in hell). • I speak for all (I speak for all — I endure their anguish as well). • Spring (It is spring, the air). • Kuznechna street: I. (I am heading west). II. (No, I will not refrain from looking). III. (The sun weakens, the hot violet). IV. I return along Kuznechna street). V. (The Easter rain). • Kharkiv: I. (Kharkiv, Kharkiv where is your face). II. (Oh, Steppe, oh wind savage and destructive). • Fugue (I walk past the cemetery). • **Later poems: From "The Crimean Cycle":** I. The beach (She ran from the mountains to lie). • II. Rupture (There was no dolphin frolicking in the ocean). • III. Dreaming and more (I am afraid to dream during the day). • IV. Gathering cloud (I fall, I fall, I fall). • V. Ai-Petri (It has been evening for a while). • VI. Glorify (Eternal and unknowable). • VII. Barracks (Footprints embossed with moonlight). • VIII. Dawn (She went so far). • A friend's burial (Already the morose evening changes colour). • First acquaintance (I remember an autumn day). • A silver night (So mother sleeps, the sound of her breathing like). •

Crown (The fir trees stand so quietly). • **Early poems:** I will only say these words to you (As the landscape murmurs around us). • The clouds weep and the wind laments (The clouds weep and the wind laments). • The spirit (Of the people burns like a priest). • Freedom (When a bell rings). • There (I stand in the rye).

The translator in his introduction says of his own translations: "My aim has been to convey the power of Tychyna's voice to the English reader but not to render an academic text that duplicates the wording of the original while robbing it of any aesthetic value." Biographical notes about the author and the translator appear on the back cover of the book. Tychyna's b/w portrait is part of the cover design.

¶ B50. Zabuzhko, Oksana. *Fieldwork in Ukrainian sex*. Translated by Halyna Hryn. [Las Vegas, NV]: Amazon Crossing [©2011]. 164 p.

Translation of the novel *Pol'ovi doslidzhennia z ukrains'koho seksu*. Notes about the author and translator, with their portraits, on pp. 163–164.

¶ B51. Zabuzhko, Oksana. *The Museum of Abandoned Secrets*. Translated by Nina Shevchuk-Murray. [Las Vegas, NV]: Amazon Crossing [©2012]. 714 p. illus.

Translation of the novel *Muzei pokynutykh sekretiv*. Includes brief excerpts from reviews of what seems to be the German edition of the novel, as well as brief biographical notes about the author and translator—all on unnumbered pages. A short publisher's note about the novel appears on the back cover of the paperback. The author's afterword with acknowledgments is printed on pp. 709–712 and a recommended bibliography on pp. 713–714.