

ПЕРЕКЛАДОЗНАВСТВО І КОНТРАСТИВНА ЛІНГВІСТИКА

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**WHO COULD HAVE BEEN MORE DEVOTED... TO MARK THE EIGHTIETH
ANNIVERSARY OF VERA RICH'S BIRTH (LONDON, APR. 24, 1936 – LONDON,
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Roksolana Zorivchak

*Ivan Franko National University in Lviv,
1, Universytetska St., Lviv, 79000, Ukraine
rvzori@ukr.net*

The article focuses on Vera Rich as a pivotal contributor to the translation of Ukrainian verse writing into English. Many lesser known facts from her intellectual life have been presented too with due emphasis on Vera Rich's unique role in the kaleidoscopic mold of the prototypical and reflected (re)incarnation of authored Ukrainian originals in the receptive medium of world artistic-literary texture. It was very specific of the translator to permeate her unrivaled as to compatibility cross-language thinking with the poly-layered content depth of the best names and texts in Ukrainian literature. The artistic-translation legacy of Vera Rich dominantly inserts itself into the fostered canons of transcultural poetics and textology.

Keywords: Ukrainian literature in English, translator's principles, translator's strategies, vertical context, stylistic register, art of translation.

It seems incredible – but it was more than 60 years ago. On 24 April 1956, Vera (real names: Faith, Elizabeth, Joan) Rich, an undergraduate of Oxford University (St Hilda's College, reading English, with a special focus on Old English and Old Icelandic philology) was celebrating her 20th birthday. On that very day, she received a strange proposal: to translate Ukrainian poetry into English. This came from a Ukrainian post-graduate student, Volodymyr Mykula, whom she knew from the University's 'Free Europe!' Society. At that time, she knew very little about Ukraine. Vera Rich was born and grew up in an English family. Her talent for poetry developed early; she began writing verses at the age of ten, and publishing them at 15. The name *Vera* may lead one to attribute a Ukrainian, or at any rate Slavonic, background to this translator. However, the name *Vera* does exist in English – though it is not particularly common; it was introduced by Oscar Wilde as the title of an early (and unsuccessful) play. Vera Rich asserted that, to the best of her knowledge, she had not the tiniest drop of Slavonic blood in her veins. Later Vera did take on a patronymic name (Yuriivna) after her father to identify herself with the Ukrainian tradition.

Her first real contact with Slavs was in 1953, when her parish priest took a group of young people to the Belarusian Greek-Catholic chapel in Woodside Park (north London), to listen to the Byzantine-rite liturgy and so to understand that *Catholic* did not necessarily mean *Latin*. When one is young, everything seems easy, and young people are tenacious, so Volodymyr Mykula

was able to convince Vera that she could quickly learn Ukrainian. And thus, she began her work as a translator.

A sensible artist herself, she was able to respond to the grandeur of Ukrainian literature, and was well aware of the enormous responsibility she had taken upon herself in striving to present to the English-speaking world the spiritual essence of the Ukrainian nation. Vera Rich devoted herself whole-heartedly to the translation work. As time went by, she was seized by an unconquerable desire to translate, in particular, the works of Taras Shevchenko, Ivan Franko and Lessia Ukrayinka, since she felt that although every word they wrote was about Ukraine, these poets belonged not only to Ukraine but to the humanity at large. As she recalled later Vera was truly impressed by the descriptive and expressive power of the Ukrainian language, she was also able to penetrate into the artistic world of a nation unrecognized, not even noticed by the eyes of the world, and to recreate this world in English, at least in part and only to some extent, for the readers with a completely different mode of life and mentality. In the School of Slavonic and East European Studies of London University (by then, Vera had resumed her studies just there), she had full access to scholarly literature on all aspects of Ukrainian studies. She received considerable help from Victor Swoboda (real name -- Vitaliy Tkanov) who came from the Steppe Ukraine, and who worked at the school primarily as a lecturer in Russian, but whose own scholarly interests lay exclusively in Ukrainian Studies. The émigré scholar Pavlo Zaytsev also made a significant contribution to the final polishing of the translations as he read the drafts and made constructive comments on them. The first work which Vera translated was *the Prologue* to Franko's narrative poem *Moses*; the second was Mykola Zerov's sonnet *In May*. Both these translations were published in the London-based quarterly *The Ukrainian Review* (No.1, 1957).

At the beginning of the 1960s, as elsewhere in the world, preparations were going on in Great Britain for the forthcoming Shevchenko anniversaries: the centenary of his death in 1961 and the sesquicentennial of his birth in 1964. The Shevchenko Centennial Committee in Great Britain, founded in 1960, drew up a grand scheme (particularly so, in view of the relatively modest size of the Ukrainian community in Great Britain and the small number of Ukrainian studies scholars). The first volume (to be published as several books) was to comprise the entire verse legacy of the poet, the second – prose, and the third – drama, diary and correspondence. One of the first translators of Shevchenko in Great Britain, Paul Selver (who back in 1915 had translated *Testament* and in 1916 Shevchenko's autobiography and extracts from the Diary) began working on the translation of the long story *The Artist*. Very soon, some of Vera Rich's translations of Shevchenko's works appeared in British periodicals. The first to be published was her translation of *The Caucasus*, which appeared in the spring of 1959 along with her essay on this poem. The essay is quite insightful and testifies to the profoundness of her understanding of Shevchenko's poetry. Vera Rich considered *The Caucasus* 'a triumph of a composition'. In her view, the poet incorporated into it three closely interrelated themes, like the different movements of a symphony – suffering as an eternal phenomenon, the war in the Caucasus, and the poet's own personal emotion, mourning for his friend, Yakiv de Balmen (Jacques de Balmaine), killed on a Caucasian battlefield (Rich, 1959).

During the period 1959-1969, Vera Rich published 51 of Shevchenko's works including nine long poems, and an extract from the narrative poem *The Princess*. Sixteen of these works were translated for the first time, including *Bewitched* (previous translators had rendered only the first twelve lines), *The Neophytes*, *The Cold Ravine*, *Chyhyryn*, and *To Little Maryana*. The best of these translations are believed to be *Якось-то йдучи уночі...* (Once I was walking in

the night...), *Неофіти* (The Neophytes), *Гамалія* (Hamaliya), *Кавказ* (The Caucasus). The translations abound in apt solutions: reproduction of the onomatopoeia of the original (*Великий льох* – *The Great Vault*; *Причинна* – *Bewitched*), rendering of Shevchenko's sarcasm (*І мертвим, і живим... – To my fellow countrymen...*), foreign and dialectal variants and realia (the narrative poem *Сон* – *The Dream*). The majority of these translations (38 items), appeared in the collection 'Song out of Darkness' in London in 1961 (Shevchenko, Poetry. Part 1, 1961). The translations were made from the 1939-1957 academic edition and coincided with the line numbering of the original. The elegant edition includes a foreword by Paul Selver, in which he gives a high estimation of Vera Rich's skill as a translator, and articles on Shevchenko's life and works by the British Slavists William K. Matthews and Victor Swoboda. This volume also includes Swoboda's bibliography of Shevchenkiana in English published in Great Britain and a list of the principal English-language editions of Shevchenko's works published outside Great Britain, including the USSR. The very title of the book – 'Song out of darkness' – was proposed by Vera Rich's mother – Mrs. Magdalen Rich who was a great admirer of the poetry of John Masefield. His poetry, like Shevchenko's, frequently took up the case of the underprivileged and voiceless. 'Song out of darkness' is a kind of paraphrase of a line in Masefield's poetic-drama *Good Friday*: 'In the dark night, the untroubled soul sings clearly'. Besides this, Swoboda found the following lines in an essay of Ivan Franko on *The Dream* and *The Caucasus*: 'Indeed, in those two poems the poet painted the picture of a great Realm, that of Russia, that Realm of Darkness which oppresses Ukraine' (Franko, 1976, p. 137). This book was the only part of the planned three-volume edition to be published. In 1961, on the basis of this collection, a stage version of *The Dream* and *The Caucasus*: was presented at the Cripplegate theatre in London.

Some of Vera Rich's translations, including the ballad *Kateryna had a house...*, *I am not ill...* and *Paraphrase of the Eleventh Psalm* appeared in a four-language edition of selected works of Shevchenko, edited by George Luckyi and published in Munich in 1961 (Shevchenko, Poems. Poesies. Gedichte, 1961). Her translations of the cycle *In the Fortress* appeared in the Summer 1965 issue of *The Ukrainian Review* (Shevchenko, 1965). For the bicentenary of the birth of Ivan Kotliarevskiy (1969), *The Ukrainian Review* published a brilliant article by Vera Rich on the founder of modern Ukrainian literature, along with her translations of Shevchenko's poem *To the Immortal Memory of Kotliarevskiy* and Franko's sonnet *To Kotliarevskiy*. The spring 1993 issue of this journal contained Vera Rich's translation of Shevchenko's poem *To Osnovyanenko*. An extract from her translation of *The Caucasus* was carved on the monument to Shevchenko in Washington, D. C., unveiled on June 27, 1964.

In 2007, the Kyiv-based publishers *Mystetstvo* brought out a bilingual edition of Shevchenko's poetry and its translations by Vera Rich (Shevchenko, 2007). She has also translated the preface by Ivan Dziuba. The 2013 edition contains all the translations of Shevchenko's poetry done by Vera Rich, in all 51 new translations, among them some parts from *The Haydamaky*, the longest poem by Shevchenko, the poems *Kateryna*, *The Monk* and some others (Shevchenko, Kobzar, 2013). In total, Vera Rich translated 155 poems by Shevchenko.

Vera Rich has done a considerable amount of work on translations from Ivan Franko. In 1973, the Shevchenko Scholarly Society in New York published her translation of Franko's *Moses*, together with some of Franko's works translated by Percival Cundy. From the point of view of poetic technique, *Moses* posed Vera with a number of problems: both the terza rima of the Prologue and the twenty cantos of the narrative use in exclusively feminine rhymes – in which English is far less rich than Ukrainian. Fortunately, both poetic cultures accept the concept of half-rhymes – though they differ in how these are defined: in English half-rhymes the consonants agree but

variation of the vowel is possible; in Ukrainian, provided the stressed vowels in a feminine rhyme coincide, the consonants and the final unstressed syllables may vary. *The Ukrainian Review* also published her translations of *O heart of woman* (1961, No 3), *The Idyll* (1966, No. 3), *Easter* (Canto 18 from the narrative poem *The Lord's Jests*, 1966, No. 3), *Prison Sonnets I-IX* (1967, No.2), *The Spirit of Revolt* (1968, No.3) and part of the cycle *Spring Songs* (1993, No.2). In 1997 the translation of the legend *The Death of Cain* was published (*The Ukrainian Review*, 1997, No.2). Unfortunately, her translations of the cycle *The Poet* and a considerable part of the cycles *Excelsior* and *Ukraine* still await publication.

Vera Rich has also translated several of the major works by Lessia Ukrajinka: the dramatic poems *Cassandra*, *The Orgy*, the play *The Stone Host*, the narrative poem *Robert Bruce, king of Scotland* and also some of her lyrical gems: the cycle *Seven Strings*, *Contra Spem Spero!*, *And thou, too, Israel...* and *Epilogue*. These translations appeared in a special collection entitled *Selected Works* (Ukrainka, 1968), along with an essay on Lessia's life and works by Professor Constantine Bida of Ottawa University. The dramatic poems 'The Boyar's Wife', 'Babylonian Captivity' and the drama 'Forest Song' appeared in *The Ukrainian Review* in 1992-1994.

Vera Rich has also translated the works of other Ukrainian authors. Thus, in the winter 1959 issue of *The Ukrainian Review*, a note by Victor Swoboda records that on 28 May, 1959, the Anglo-Ukrainian Society organized in London the first-ever evening of Ukrainian poetry in the English translation. Presented at this event were over twenty works of Ukrainian writers – Taras Shevchenko, Lessia Ukrajinka, Ivan Franko, Mykola Zerov, Mykhailo Dray-Khmara and others – mainly in Vera Rich's translations. Altogether, Vera Rich has translated the poetry of fifty Ukrainian authors. Her translations range from the works of poets of the 17th-18th centuries (including Mazepa's *O woe to the lapwing*) and poems of Markiyan Shashkevych, to the works of modern authors – Yevhen Pluzhnyk, Pavlo Fylypovych, Lina Kostenko, Yevhen Hutsalo, Mykhailo Orest, Vassyl Stus, Andriy Sodomora and others.

Vera Rich also writes her own original poetry. During 1962-69, she was bringing out the poetry magazine *Manifold*. Then it came out again in 1997. She published three collections of her own poems: *Outlines* (1960), *Portents and Images* (1963) and *The Heritage of Dreams* (1964). The last one also carried Vera's own poem *Elizabeth, the Wise King's daughter* about the daughter of Yaroslav the Wise. In 1990-91, in response to the collapse of the Soviet Union, and the declarations of sovereignty and then independence of its constituent republics – in particular Ukraine and Belarus' – she wrote a poem titled *Prologue* ('Be swift, my friends, be swift'). The Orange Revolution in Ukraine inspired her to produce a multimedia live presentation: *Ukraine – from Mazepa to the Maidan* – a concise survey of the centuries-long struggle of the Ukrainian people for freedom told through the works of Ukrainian poets.

Vera Rich's works include noteworthy articles on Ukrainian literature. In addition to those already mentioned, she is the author of essays on Ivan Franko and the English poets (Rich, 1966), on Shevchenko and Shakespeare (Rich, 1964), on Lessia Ukrajinka's *The Boyar's Wife*, and on the marriage of Elizabeth, the daughter of Yaroslav the Wise, to the Norwegian King Harald Hardrada. We also owe Vera Rich the spread of knowledge about this fact in the Scandinavian sources.

These articles are interesting as their author has a profound knowledge of her own native English literature, and hence considers the phenomena of our Ukrainian literature in the context

of English culture. She considers it from all sides, making a thorough use of the researches from Ukraine. Thus, in her article on Ivan Franko and the English poets she comments as follows on Byron's *Cain – a mystery* and Franko's legend *The Death of Cain*: 'Byron's work aims at the dramatic, the effective, the unfolding of a gripping plot. Franko's work goes far deeper; it is a deeper search of man's soul into the themes of suffering, justice, atonement and reconciliation' (Rich, 1966, p. 127). Vera Rich is the first British reviewer of the Ukrainian translation of *Hamlet* as done by H. Kochur. In her article on the topic, she expressed the high appreciation of the topic and provided a lot of interesting information on staging *Hamlet* in London (Rich, 2009).

Vera Rich also wrote as a journalist for a number of leading British periodicals, particularly on the state of science and education in the former Soviet Union and in Central and Eastern Europe. For 20 years (1969-1989) she wrote regularly to the British scientific weekly *Nature* as Soviet and East-European correspondent. Her articles have frequently appeared in such journals as *The Economist*, *The Times Higher Education Supplement*, *The Sunday Times*, *Physics World*, *The Tablet*, *The World Today* and *Index on Censorship*. From 1993 until 1999, she was Deputy Editor of *The Ukrainian Review*. Under the influence of the works by Zhores A. Medvedev (she translated his writings into English), she became an active campaigner for human rights, particularly in the countries under totalitarian regimes. Under various pseudonyms, she contributed to dissident journals, mainly in Poland and Hungary. In May 1991, she took part in the International Conference on Human Rights in memory of Andrei Sakharov in Moscow.

Vera Rich has also translated poetry from Polish (especially the writings of Cyprian Norwid), and from Old English and Old Norse. Under the auspices of UNESCO, she produced an anthology of Belarusian poetry from 1828 to the 1960s, translating it, and writing an introduction and commentaries. This anthology *Like Water, Like Fire* was published in London in 1971. Other translations from Belarusian include: *The Images Swarm Free* (poems by Maksim Bahdanovich, Zmitrok Biadula and Ales Haruń – London, 1982) and the sonnets of Janka Kupała in a multi-language edition (Minsk, 2002). In 2004, she produced the translations for a bilingual collection *Poems on Liberty* (2004) by contemporary Belarusian poets.

How then has Vera Rich conveyed Ukrainian artistic literature to her fellow Britons? An analysis of her translations and comparison with the original indicates that she feels at ease in her role of a scholarly translator, with her, so to speak, professional bilingual and bicultural status. She never permits herself any haste, slipshod work or skating over difficulties in the text. Her translations contain virtually no examples of either creolization (excessive influence of the receptor culture) or, conversely, exoticism (predominance of the original culture). Rich's translations are characterized by precision of language, high poetic culture, erudition and excellent technique of versification.

Here are some ardent lines from the introduction to Shevchenko's poem *The Neophytes* in the original, and in the translation by Vera Rich:

*Привітай же благодущине
Мою сиротину,
Наш великий чудотворче,
Мій друже єдиний!
Привітаєш: убогая,*

*Сірая, з тобою
Перепливе вона Лету,
І огнем-сльозою Упаде
колись на землю
І притчею стане Розпинателям
народним, Грядущим тиранам
(Shevchenko, 2007, p. 412)*

*With your kind heart give welcome
then To my hapless orphan,
You who are my only friend,
Our great wonder-worker!
You will greet the wretched
orphan, She, then, at your side
Will sail over Lethe's waters,
And with tears of fire
Will fall, some day, upon the
earth, A parable become
For crucifiers of the nations,
Tyrants yet to come
(Shevchenko, 2007, p. 413).*

We have before us a perfect specimen of an artistically faithful and full-valued translation. For many of Shevchenko's picturesque coinages, Vera Rich has found the optimum possible correspondents in English. In her translation of the ballad 'Bewitched', the eerie cry of the Russalka – in essence, lines from a folk-song – “Ух!ух! / Солом'яний дух, дух!” (Shevchenko, 2007, p. 76) is brilliantly recreated as ‘Whisht! Whisht! /Will-o-the-wisp!’ (Shevchenko, 2007, p. 77).

Shevchenko's lines with their enormous semantic and emotional content:

*Нам тільки плакати, плакати, плакати
І хліб насущний замістити
Кровавим потом і сльозами (Shevchenko, 2007, p. 286)*

Vera Rich rendered as follows:

*For us there is but weeping, weeping.
For us our daily bread to knead
Well-mixed with blood and sweat and tears (Shevchenko,
2007, p. 287) (My emphasis).*

Here, obviously, the translator has been helped by what is termed the 'vertical context' – the words of the famous English statesman, politician and brilliant orator, Sir Winston Churchill, in his address to the House of Commons on becoming Prime Minister on 13 May 1940: 'I have nothing to offer but **blood, toil, tears and sweat**' – the words which have long since acquired iconic status in the English-speaking world.

Here is another very felicitous specimen of intertextuality in Vera Rich's translations. It concerns the re-creation in English of Shevchenko's compound epithet in 'Testament' – 'лани широкополі'.

*Щоб лани широкополі,
І Дніпро, і кручі
Було видно, було чути,
Як реве ревучий (Shevchenko, 2007, p. 320).*

Out of all the 25 English translations of this poem known to me, that of Vera Rich is the most satisfactory:

*Whence one may see wide-skirted wheatland,
Dnipro's steep-cliffed shore,*

*There whence one may hear the blustering
River wildly roar* (Shevchenko, 2007, p. 521).

As the translator herself recalls, at first she assumed that the compound adjective “широкополі” was derived from the noun “поле” (field), but Victor Swoboda explained to her that it comes from the noun “пола” (the flaps or skirt of a great-coat). And this brought to her mind the lines from ‘King Lear’:

*Of all these bounds, even from this line to this,
With shadowy forests and with champains rich’d
With plenteous rivers and wide-skirted meads,
We make thee lady... [(Shakespeare, 1997, p. 1054).*

Translating the Prologue to Franko’s ‘Moses’, Vera Rich encountered a problem with the line “Тобі офіруючи душу й тіло”. For Ukrainians, this is an obvious allusion to the Ukrainian national anthem. In order to reproduce this effect faithfully, Vera Rich introduced the adjective ‘undaunted’ – to echo the line: ‘The love that makes undaunted the final sacrifice’, from the well-known British patriotic hymn ‘I vow to thee, my country...’, especially loved by Diana, Princess of Wales:

*Невже задарма стільки серць горіло
До тебе найсвятішою любов’ю,
Тобі офіруючи душу й тіло? (Franko, 1976, p. 212) –
Or was it all in vain that hearts uncoun-
tered
Burned for you with loves’ holiest oblation,
Their souls and bodies sacrificing undaunted?¹*

A very positive feature in Vera Rich’s translations is the consistent implementation of the principle of phonetic transcription as the only appropriate method of transmitting the sounds of Ukrainian geographical and proper names by English graphemes (within the acoustic-graphemic possibilities of the English language).

Vera Rich considered the prime duty of each translator to reproduce not only the sense of the original but also its poetic technique – rhyme, rhythm, alliteration, etc. Contrary to the current prevailing trend, Vera Rich strove to reproduce in her translations the prosody of the original texts, which is a very positive feature. For sure, it cannot be that the Anglophone reader is totally unreceptive to the rhythmic and rhymed poetry and responds only to free verse, which often robs poetry of its poetic quality.

Unfortunately, this translator, who has devoted all her life to translating works of Ukrainian literature, could not boast of the attention she deserves from Ukrainian scholars and litterateurs, especially the diaspora, although a proper appraisal of her translations and constructive criticism was as necessary to her as it is to all other translators. Under the totalitarian regime, Vera Rich quickly fell on the list of translators banned in Ukraine, as soon as her first translations appeared. For people, unfamiliar with the system of ‘totalitarian vigilance’, the question may arise: ‘Why did Vera Rich become a ‘disloyal’?’ There were a number of factors involved. Even her given name aroused suspicion. But the principal factor was that the totalitarian regime simply had no

¹ The manuscript of the translation is held in the private archive of Vera Rich.

interest whatsoever in the popularization of Ukrainian literature in the world. Moreover, Vera Rich published her articles and translations in *The Ukrainian Review*, which took an explicitly anti-totalitarian line. In many of her articles, she spoke out sharply against breaches of human rights, especially in the USSR, Poland and Hungary. She worked together with Victor Swoboda, who as early as 1966 raised the question of political arrests among the Ukrainian intelligentsia. A role was played, too, by the fact that certain translators who were approved by the totalitarian regime deliberately tried to eliminate competition by sticking a label of *enemy* onto their colleagues. Thus, after *Song out of Darkness* was published in 1961, there appeared in *Literaturna Ukrayina* a harshly critical review entitled ‘Shevchenko in an English fog’, by John Weir (who was basically a talented translator and not likely to fear competition). This was a signal that forced the translator into long years of silence and oblivion. We had to wait almost 30 years, and the period of ‘glasnost’ had to come before it became possible to write in a positive manner about Vera Rich.

In fact, the first positive information about her in *Literaturna Ukrayina* is dated 14 March 1991. In 1996, the Lviv Branch of the National Union of Writers of Ukraine proposed Vera Rich for the Union’s ‘Ivan Franko’ Translation Prize. She was awarded this prize in 1997. When in May 1998 she went to Kyiv at the invitation of the National Union of Writers of Ukraine, she was able, for the first time in her life, to pay tribute at Shevchenko’s grave in Kaniv. That is how Vera Rich described this great event in her verse ‘Kaniv’:

Kaniv

*A path as steep as Calvary
Straddling a tree-clad hill,
An obelisk whence one can see
Broad Dnipro rolling still.*

*Crowds, music, banners, native kin
Surge in a rising tide,
Like a confused yet holy hymn
Their voice floats far and wide.*

*Full forty years and two I dreamed
To come...those griefs are past.
And now, high over Dnipro’s gleam,
Here I can kneel at last.*

In April 2016, in the loving memory of Vera Rich to celebrate her eightieth birthday a competition was held at the Hryhoriy Kochur Department of Translation / Interpreting Studies and Contrastive Linguistics, the University of Lviv, and here is the Ukrainian translation of this verse done by Olia Dovbush, a fourth-year student at the time:

Канів

Здіймається, як хресний шлях,
Стежина між дерев
До обеліску, звідкіля

*Дніпра ледь чутно рев.
 Знамена, музика, народ
 В один потік злились,
 Як гімн святий, над плесом вод
 Їх гомін лине ввись.
 Я ж сорок років мріяла
 Про це... Мій жаль минувсь.
 Тепер над сяйвом хвиль Дніпра
 Навколишки схплюсь.
 Поставлю польові квітки
 На кам'яну плиту
 І тихо загорнусь в думки,
 В його печаль святу.*

Vera Rich was always greatly devoted to the Shevchenko Scholarly Society, and kept careful track of all its publications. In view of her service to Ukrainian culture, the Presidium of the Society invited her to Lviv for the International Congress marking the 125th anniversary of the foundation of the Society (October 1998). The Society's Mykola Lukash Commission for World Literature devoted two sessions to the work of Vera Rich, one on her own poetry and one on her translation of Franko's legend "The Death of Cain". In 2005, the members of this Commission proposed that Vera Rich be elected a Full member of the Shevchenko Scholarly Society, and this was duly done on 17 December, 2005.

In December 2005, Vera Rich visited Lviv at the invitation of the governing board of the Ivan Franko National University in Lviv. She met with the Rector of the University, Professor I. O. Vakarchuk, with lecturers and students. On December 2, she attended the extended session of the Hryhoriy Kochur Department of Translation / Interpreting Studies and Contrastive Linguistics of the University, which discussed and recommended for formal defense the Candidate dissertation of Hanna M. Kossiv on the very Vera Rich (Kosiv, 2006). The presence of the renowned translator and living legend added to the discussion and made this event unforgettable. In April 2006, Vera Rich humbly celebrated her 70th birthday in Lviv and in Kyiv. On 24 August, 2006, in accordance with a decree issued by the President of Ukraine, Vera Rich was awarded the 'Order of Kniahynia Olha of the 3rd Degree'. The National Union of Writers of Ukraine awarded her with a medal "Почесна відзнака" ('Insignia of Honour').

According to Vera Rich's testament, her ashes were laid in the Belarusian Greek-Catholic church in London and also in a vault in Kozacha Hora in Kaniv next to Chernecha Hora. On Vera's tomb in Kaniv an extract of Shevchenko's poem "Мені однаково..." ('It does not touch me, not a whit...') in the original and in her own translation has been carved.

*Та неоднаково мені, Як
 Україну злії люде
 Присплять, лукаві, і в огні
 Її, окраденую, збудять...
 Ох, не однаково мені.*
 Тарас Шевченко

*But it does touch me deep if knaves,
 Evil rogues lull our Ukraine Asleep,
 and only in the flames
 Let her, all plundered, wake again...
 That touches me with deepest pain.*
 Taras Shevchenko.
 Translated by Vera Rich

Now, we must make up for lost time and bring back to our hearts and souls Vera's "absolute literary taste" as well as explore still further her works and her talent. We ought to pay what is due to the translator, who at the cost of self-sacrificing work throughout five long decades was worthily representing Ukraine. May the plans to publish Vera Rich's translations from Ukrainian as a multivolume edition be at last brought to fruition, may it reverberate the sounds and melodies of our poetry in the world at large for it is the duty of every nation to open to the world the whole depth of its cultural heritage.

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**ХТО Ж БИ БУВ ЖЕРТОВНИШИМ... ДО 80-РІЧЧЯ ВІД ДНЯ НАРОДЖЕННЯ
БРИТАНСЬКОЇ ПЕРЕКЛАДАЧКИ ВІРИ РІЧ****Роксолана Зорівчак**

*Львівський національний університет імені Івана Франка
вул. Університетська, 1, Львів, 79000, Україна
rvzori@ukr.net*

Працю присвячено надзвичайно вагомому внескові британської перекладачки та культуролога – Віри Юріївни Річ (1936–2009) – до англомовної україніки. Автор стисло характеризує Віру Річ як перекладача різних слов'янських літератур з акцентом на українській літературі, передусім, на творчості Т. Шевченка та І. Франка. Значну увагу приділено дослідженню перекладацьких принципів Віри Річ та її перекладацької стратегії, проблемам вертикального контексту, пошуку відповідників певного стилістичного реєстру в цільовій мові, щоб ще раз ствердити, що переклад – це мистецтво.

Ключові слова: англомовна україніка, перекладацькі принципи, перекладацькі стратегії, вертикальний контекст, стилістичний реєстр, мистецтво перекладу.