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A SURVEY OF THE ARCHIVE OF MYKOLA LUKASH

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The paper sheds light on the archive of Mykola Lukash, a notable translator, lexicographer and linguist. The bulk of his archival materials are housed in the National Museum of Literature of Ukraine. They comprise Lukash's translations, original writing, reviews, research notes, lexicographical materials, letters, photos, etc. The archive contains hitherto unknown translations and critical writing by Lukash, proving to be a treasure trove of texts of great literary or research value.

Key words: Mykola Lukash, archive, the National Museum of Literature of Ukraine, translation, original poetry, reviews, linguistic studies, marginalia.

Introduction

Mykola Lukash left a vast array of translations, original poetry, lexicographical materials, reviews, articles, letters and suchlike, which are either published or kept as manuscripts in various archives. Regrettably, the archival materials of Lukash are not kept in one place, and there is no museum to house all the irreplaceable things left by the translator.

The major collection of original manuscripts by Lukash is held in the National Museum of Literature of Ukraine and this article will focus on the first-hand account of those materials. Some translations and writing by Lukash as well as some documents pertaining to his life and work, incidentally, are held in depositories of the Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine, Central State Archive of Literature and Arts of Ukraine, Hryhoriy Kochur Literary Museum in Irpin, the Institute for the Ukrainian Language of the National Academy of Sciences of Ukraine, Krolevets Museum of Local Lore, Karazin Kharkiv National University, Dokuchayev Kharkiv National Agrarian University as well as in some private collections (by Mykhailo Serezhenko, Leonid Cherevatenko, Mykhailo Moskalenko). Such dispersion of Lukash's heritage prevents its full appreciation and extensive research.

As mentioned above, the bulk of archival materials of Lukash are housed in the National Museum of Literature of Ukraine. All the materials were given to the museum by Lukash's sister Paraska Borysenko in December 1988 following Lukash's death in August the same year. These were 68 folders containing quite a few of disordered documents, including manuscripts of translations, notebooks with original writing, letters, postcards, photos, newspaper clips, drafts, notes, which were very often without any reference to the author, the title of the original, time indication, etc. For many years Lukash's archive was inaccessible for researches until eventually the docu-

ments were sorted out, arranged, classified, described, and systematically catalogued. This work was largely done by the late Liudmyla Lozenko, an archivist of the museum.

All the documents were grouped into the following key sections: translations, original writing, lexicographical studies, linguistic studies, research notes, letters, biographical materials, photos, etc. As a result, the archive of Mykola Lukash stored in the National Museum of Literature of Ukraine is comprised of 910 folders which embrace 24.000 pages (Lozenko, 2008, p. 8).

Translations

According to the statistical data provided by Lozenko, the archive contains more than 1300 literary works by 180 authors translated by Lukash from almost 20 languages (Lozenko, 2008, p. 9). Not all the translations came out in Lukash's lifetime. Many of them were published by Cherevatenko, who gained access to Lukash's archive in the autumn of 2000. Within the space of three years (in 2001 through 2003) he published the newly discovered Lukash's translations from more than 30 authors, mainly representing Russian, German, French, Hungarian literatures. The excerpts from *The Tale of Ihor's Campaign* in Lukash's transfiguration were also brought to light. Some translations have extended the number of literatures Lukash dealt with, in particular Latin and Cuban, which are represented by the names of Horace and *Nicolás* Guillén respectively.

Notwithstanding these discoveries, Lukash's archive proves to be a treasure trove of texts which are of great literary or research value. Some more hitherto unknown translations have been found recently. They add new names and literatures to the scope of Lukash's activity. These are some poems by Robert Burns, excerpts from Byron's *Don Juan* and *Childe Harold's Pilgrimage* as well as his lyric poems *When We Two Parted* and *To Romance* (the latter is incomplete), and the poem by Henry Longfellow *The Arrow and the Song*. Some of these newly discovered texts were published in 2014 as a supplement to the book on Mykola Lukash's translation activity (Savchyn, 2014, pp. 343-355). This publication does not exhaust the list of Lukash's translations. Further investigation into Lukash's archive has revealed the translations from the literatures hitherto not mentioned by Lukash's biographers or researchers of his works. These are the translations from Canadian, Tatar and Chinese literatures performed at different periods of Lukash's life. They include a sample of an ancient Chinese poetry under the title *Piǎo Yǒu Méi* (標有梅; *Plum, Fall the Plums*) from the oldest Chinese collection the *Classic of Poetry* otherwise known as the *Book of Songs* dating from as early as the 11th c. BC. As this translation has never been published, it seems worth bringing it to light here:

*Падають сливи
В моїм саду.
Прійди, мій
милий, Тебе я жду.*

*Падають сливи
Та й на траву.
Прійди, мій милий,
Тебе я зву.*

*Падають сливи,
А я зберу.
Прийди, мій милий,
Скажи: люблю! (F. 72, p. 1)*

Canadian literature in Lukash's translation is represented by a poem *Written about Tatiana* ("Про Таню") by Joe Wallace. And, last but not least, Majit Gafuri, a Tatar poet, appealed to Lukash with his poem *The Day of Reckoning* ("День розплати"). All these translations are still waiting to see the light of day.

Original poetry

In addition to translations, Lukash's archive contains a good many of his original writing. Lukash, incidentally, never published a single line of his own poetical works and for quite a while he was thought to be a translator only. The greater part of his writing belongs to his early period dating as far back as 1934, when he was fifteen. These are twelve notebooks of poetry written in Lukash's distinctively neat handwriting. These are largely love poetry and satirical verses. Lukash's early works were clearly marked by his fervent wish to experiment with the words, sounds, rhymes, versification. In his notebooks, one can find perfect examples of palindrome, i.e. words and phrases that read the same backwards or forwards: *нога в вагон, є удар – радус, а мені – нема* (F. 236, p. 15). He even succeeded in making up short palindrome verses:

*Визив
хижих
звірів з
лісу сіл... (F. 236, p. 15)*

*О, дар! Радо.
В раба барв
А лаву тихо похитувала
Ясин, тихо похитнися.
А тихо похита...
Дорóга, горóд.
А волога голова.
Ти сумна. Пан мусить. (F. 236, p. 15)*

Lukash carried out his poetic experiments by splitting up the words, playing with different meanings of the syllables and word constituents:

*Ми,
Ми-
коло,
коло*

1 Here and in other instances of citing we refer to the archival materials of M. Lukash stored in the National Museum of Literature of Ukraine indicating the number of the folder and the corresponding page.

цілі,
цілі
та не
зовсім...
тане
зов сім
раз... (F. 236, p. 10)

To achieve a more startling effect, Lukash employed a technique of substitution by transposing the letters or syllables within a word:

Це –
сон.
Сон-
це
про-
мені
мені
про-
ливає,
ко-
ливає
ко-
льорами –
ко-
ролями...
во-
ди –
ди-
во;
в лихі
хвилі... (F. 236, p. 10)

Alliteration and play with sounds is another favourite technique of Lukash. It is vividly demonstrated in his mature translations, but actually, it derives from his early poetical attempts, as evidenced by his school notebooks. The following lines are the illustrative example of a startling effect produced by alliteration as combined with assonance:

Лелію я лілею білу,
Навколо мліє лілова мла...
Люблю лілії, люблю я Ліду
Люблю леління легких ласк
Люблю я тіла білу біль
Люблю я млосний, гульливий легіт
Люблю я лінь елегій. (F. 236, p. 12)

Play on sounds is a frequent occurrence in Lukash's much later writings, in particular in his collection *Talking to Her* dated by 1963. This manuscript under the subtitle *Monologues, Remarks, Comments, Grimaces of Pain and Irony* contains 93 poems devoted to his beloved and a postscript. One of the pieces quoted below is a fascinating example of how Lukash cleverly and effectively exploits rhyming and sounding displaying a whirlwind of emotions:

Місяць терпень

*Був місяць серпень, місяць терпінь,
А місце терпінь – місто Ірпінь.
Що я терпів і як я терпів – Губи
зціпив, зубами скрипів. Зубами
скрипів, та серце скрипів – Крім
чаю й відчаю нічого не пив...*

(F. 256, p. 9)

Thus, Lukash's attempts at original writing testify to his masterly grasp of versification, perfection of poetical form, taste for linguistic experiment, and, most importantly, they laid the polishing ground for his masterful translations.

Reviews and linguistic studies

This kind of materials constitutes a substantial part of Lukash's archive. These are largely unpublished reviews, drafts of various articles and reports, research notes, and what is particularly noteworthy is an impressive array of phrases, expressions, passages copied out from numerous sources.

All these documents testify to lots of meticulous preliminary work carried out by Lukash. For instance, while reviewing lexicographical works, Lukash tried to compile a thorough list of words missing in the dictionary relying on various sources. The main body of the review is normally accompanied by a supplement which identifies gaps, inaccuracies and mistakes. Such an approach is made manifest in his review of *Polish-Ukrainian Dictionary* compiled by Lviv lexicographers in the 1950s. This is an extensive handwritten 15-page review, in which Lukash lays particular stress on the richness of Ukrainian synonymic and idiomatic resources and the necessity to adequately reflect it in the dictionary so that the reader will not get an impression that the Ukrainian language in is some way inferior to Polish. The reviewer stresses the necessity to draw borderlines between different meanings of polysemantic words as well as between polysemy and homonymy. He does not support the idea of excluding dialectal and regional words from the dictionary and suggests paying more attention to realia, neologisms, Latin borrowings, terms, proper names, other tiny pieces of encyclopedic information the dictionary could benefit from. Besides multiple examples of infelicitous variants of translation provided in the main body of the review, Lukash adds a 77-page supplement of words either missing in the dictionary or translated incorrectly. Fifteen more pages are devoted to abbreviations and their explanation. As a result, this unpublished material amounting to 111 pages is an important finding, which might serve as a fine example of critical writing even for contemporary scholars.

Another group of extremely valuable archival materials is Lukash's *Language Studies* titled by him as "*Мовні студії. Українська мова. Лексика, фразеологія, синтаксис*". It comprises

numerous notebooks with hundreds of examples of vocabulary and language patterns usage as illustrated by various literary and scholarly sources. Lukash primarily focused his attention on rarely used words, archaisms, dialectal words, phraseological units, neologisms, professionalisms, newspaper cliché, imagery and studied their usage in the works by Kulish, Hrinchenko, Krymskiy, Franko, Dumytrashko, Hrushevskiy, Chuprynka, Rusova, et al. In addition to a great many of literary writings, the illustrative contexts were taken from historical sources, newspapers and journals, letters (e.g. correspondence between Drahomanov and Pavlyk, Shevchenko's letters, unpublished letters by Khmelnytskyi). To research the usage of archaic and obsolete words, for instance, Lukash referred to such sources as *Kyivan Past* ("Киевская Старина"), *Proceedings of Shevchenko Scientific Society* ("Записки НТШ"), *Ethnographic Collection* ("Етнографічний збірник"), *Chernihiv Provincial Journal of 1850* ("Черниговские губернские ведомости, 1850"), *Annex to Chernihiv Provincial Journal, 1839 through 1841* ("Прибавление к Чернигов-ским губернским ведомостям, 1839-1841") and even to *Excerpts from the Hetmanate Office Journal, 1722 through 1723* ("Отрывки из дневника Гетманской канцелярии за 1722-1723"). By collecting folklore samples and local dialects of Peremyshl, Chernivtsi, Kolomyua, Sniatyn, Horodenka, Uman, Terebovlia and other places Lukash prepared the ground for folklore research. His archive also contains notes of carols, folk charms, proverbs and sayings, names of flowers and herbs – all these were recorded in his native town of Krolevets.

The scholar divided his *Language Studies* into separate chapters, singling out such rubrics as "The Language of Folklore" ("Мова фольклору"), "History of the Language" ("Історія мови"), "Numerals" ("Числівники"), "Borrowings" ("Запозичення"), "Grammatical, Idiomatic and Word Building Means" ("Граматичні, фразеологічні та словотворчі засоби"), "Abbreviations" ("Абревіатури"), among others. His notes are the evidence of extensive empirical research into the usage of modal words, active and passive voice of verbs, instrumental case with the pattern "лягло кістьми", verbal predicates, elliptical, nominative and impersonal sentences, pleonasm and tautology, etc. Each grammatical pattern is illustrated by multiple contexts arranged diachronically and studied comprehensively. Thus, for instance, while researching the usage of numerals Lukash refers to *The Tale of Bygone Years* ("Повість времьныхъ лѣтъ"), the works by Nomys, Franko, Kotsiubynskiy, Rylskiy, Kozachenko, Korniyuchuk, Vilde et al. Besides, he makes notes from a number of scholarly sources, such as the book by Ivchenko *The Numerals of the Ukrainian Language* ("Числівники української мови"), the article by Meshchaninov *On the State of Affairs in Linguistics* ("О положении в лингвистической науке"), William Whitney's *Indische Grammatik*, Potebnia's *Sketches on Little Russian Dialect* ("Заметки о малорусском наречии"), Sobolevskiy's *The Slavonic Thousand* ("Славянское тысяча"), Yefim Karskiy's seminal seven-volume work *Belarusians* ("Белорусы"), works by Shakhmatov, Marr, Vinogradov and others. These research notes on numerals which amount to nearly 130 pages also include a list of Ukrainian toponyms which are derived from numerals. Such a comprehensive approach towards studying a linguistic phenomenon by relying on many and various literary and scholarly sources (both Ukrainian and foreign ones) in their diachronic diversity, testifies to Lukash's attempt to undertake an in-depth and thorough study of the Ukrainian language.

Marginalia

It is difficult to imagine a translator's library that contains as much marginalia as Lukash's. These are numerous notes in the books by both foreign and Ukrainian writers, in literary and scholarly journals, in his notebooks with the drafts of original and translated poetry. Through this

marginalia one can see the whole trajectory of Lukash's imagination and search for some words or expressions, find an impressive stock of rhymes, or regard these margin notes as a reflection of his civic stance and opinion on various issues. The latter can be illustrated by his marginalia in the journals subscribed by Lukash from 1955 through 1965. E. g. the article by Volkov on establishing Soviet power in the Crimea in 1919 published in the *Ukrainian Historical Journal* in 1961 is accompanied with a very laconic, still quite meaningful exclamation: *Not a single word about the Tatars!* The review by Yampolskyi published in the first 1957 issue of the same journal on the work *Lenin about Ukraine* praised the Bolsheviks program purportedly envisaging the self-determination of nations and Lukash made a sharp retort: *Since when?* following the underlining of the word *self-determination*. His agreement or dissent Lukash expressed through exclamation and question marks, underlining as in case with the idea of preparing a multivolume (envisaging 12-14 vls) history of the Ukrainian people, which was awarded with a double exclamation mark, or a question mark next to the allegation that Hrushevskyi was a bourgeois nationalist. Among archival materials, incidentally, there is a list of all Ukrainian writers who were labelled in the Ukrainian Soviet Encyclopedia as bourgeois nationalists. Lukash also compiled a list of the writers subjected to repressions in the Soviet Union. At the same time he made extensive notes from the works by Gorkyi, Gladkov, Ivanov, Mayakovskiy, Dorosh about Ukrainians and the difference between Ukrainians and Russians.

These types of notes, though being less numerous than those about translation or lexicography, are good evidence that the translator kept track of all the important events in the social, political and cultural life of Ukraine, and did not hesitate to express his disagreement over everything that contradicted his views on national idea, Ukraine's independence and its national identity, uninterrupted and unimpaired language and literature development.

The other group of Lukash's margin notes is directly linked to his lexicographical project and covers numerous underlined words and phrases in various literary and scholarly sources, occasional explanatory comments, symbols, etc. They reflect Lukash's keen interest in genuine Ukrainian terminology, proper names, stylistically marked vocabulary. He underlined words to denote tools and implements, crockery and pottery, types of dwellings and settlements, music and dancing, embroidering and carving, to mention but a few. Most of these are not registered by the dictionaries of the Ukrainian language. Lukash underlines all the abbreviations which he comes across as well as colourful proper names. The latter comprise not only the names of fictional characters, but people mentioned in the articles, the authors of scholarly works, members of editorial boards, etc (e.g. Badiyan, Kondufor, Zhyvolup, Chornomaz, Balabukha, Khlivnyi, Tupchiiy, Huba).

Conclusions

To conclude, even such a brief glimpse into Mykola Lukash's archive shows his extremely prolific and multifaceted figure in terms of his original and translated works, research and lexicographic activities. For many years his contribution to most of these fields was underestimated, and only his unique talent for literary translation was widely recognized. Deep research into his both published and unpublished materials could enable us to determine the real scope of his work, to professionally discuss his activity as a translator, linguist, lexicographer, reviewer, editor. Finally, the archival materials of Lukash have an "aura" of this man of genius, some transcendent authenticity, enabling us to see him in multiple contexts and relations, to feel his personality, which, in Hryhoriy Kochur's opinion, was as bright and powerful as his translations are. Another

concluding remark by Kochur is a thing to remember: “Everything what is left from Mykola Lukash, whatever tiny piece it might be, acquires the status of a relic, everything is exemplary and meaningful” (Kochur, 2008, p. 525).

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ОГЛЯД АРХІВНИХ МАТЕРІАЛІВ МИКОЛИ ЛУКАША

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Стаття проливає світло на архів Миколи Лукаша, відомого перекладача, лексикографа, лінгвіста. Основна частина архівних матеріалів зберігається в Національному музеї літератури України. Вони включають Лукашеві переклади, оригінальні твори, рецензії, наукові нотатки, лексикографічні матеріали, листи, фотографії та ін. В архіві віднайдено невідомі досі переклади та критичні матеріали авторства М. Лукаша, що свідчить про вагу депозитарію як скарбниці текстів значної літературної чи наукової вартості.

Ключові слова: Микола Лукаш, архів, Національний музей літератури України, переклад, оригінальна поезія, рецензії, мовні студії, маргіналії.