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#### Chinese Translations of Lesia Ukrainka: Approaches and Perception

The issue of translation reception of Lesia Ukrainka's poetry and perception of the poetess's artistic image in China is the component of the general process of Ukrainian-Chinese literary communication. Lesia Ukrainka's poetry in Chinese was published for the first time in the early 1920s, when Chinese society was undergoing a dramatic modernization of all spheres of life. In 1921 Mao Dun published his own translation of Lesia Ukrainka's dramatic poem *Vavilonskii polon* (The Babylon Captivity). The translator did not comment on the text of the poem, but in this context the image of Lesia Ukrainka combined the features of a European intellectual and at the same time – a profoundly national poetess who cares about patriotism, national resistance and human dignity.

Further interpretation of Lesia Ukrainka's works in China (especially since the late 1940s) was provided within the scope of the official discourse of Sino-Ukrainian (or rather Sino-Soviet) literary relations. Lesia Ukrainka was presented as a canonical version of the poetess-fighter, revolutionary, follower of Taras Shevchenko ideas. Such a conception was up to meet the ideological requirements of Chinese literary criticism, so researchers based themselves on it almost until the end of the 20th century.

In the 1980s, the ideological climate in China began to change – society was going through the traumatic experience gained during the Cultural Revolution (1966-1976). In this regard, in 1987 in a specialized issue of *Soviet Literature and Art* (*Sūlián wényi*), devoted to Ukrainian literature, were published the early lyrics of Lesia Ukrainka translated by Lan Man. The sad mood and allegorical imagery of most poems evoke some associations with Chinese Misty poetry.

The short “lyrical digression” in the reception of the poetic world of the Ukrainian poetess was replaced in the 1990s by his revolutionary-feminist reading of her poetry. The 1995 Fourth World Conference on Women in Beijing revealed extensive contacts between Chinese scholars and feminists around the world, as well as stimulated the development of gender literature in China. An anthology *Měiōu nǚzǐ shīxuǎn* (Selected Women's Poetry of Europe and America) was published as the part of the conference and it contained iconic (according to Chinese compilers) works of prominent poetess from ancient Greece up to the 20th century. The anthology included two poems of Lesia Ukrainka translated by Li Hai: the poetic manifesto *Mii schliakh* and the revolutionary march *Choho marselsku pisnu chuty?* (Why is the Marseille song heard?) from the series *Pisni pro voliu* (Songs of Freedom).

Further translations of Lesia Ukrainka's works were made as part of the compilation of poetry collections of world classics. Thus, in 2017 to the 25th anniversary of the establishment of diplomatic relations between China and Ukraine there was *Anthology of Ukrainian and Chinese Literature*, which contained translations of the lyrical prose of the poetess.

The total number of Chinese translations of Lesia Ukrainka's works is about thirty and they could be found in the publication *Lesia Ukrainka u Sviti Perekladu* (Lesia Ukrainka in the World of Translation) (2021).

Key Words: Lesia Ukrainka, China, translation, history.

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