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# КИТАЙСЬКА МОВА ТА ЛІТЕРАТУРА

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## “KOBZAR” IN GE BAOQUAN’S TRANSLATION: FEATURES OF RENDERING NATIONALLY SPECIFIC REALITIES

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The poetry of Taras Shevchenko has had a profound influence on the development of Ukrainian national literature. His poetry has not only high literary value, but also far-reaching critical significance of social reality, profound humanistic thoughts, and genuine national concern, which have had an extensive impact on the construction of Ukrainian national identity. The national specifics of Shevchenko’s poetry are mainly reflected in three aspects: first, the insistence on using the Ukrainian language for literary creation; second, the Heavy use of Ukrainian national words (realia); third, using binary opposition to shape characters. In the 1920s, Chinese translators began to pay attention to Shevchenko’s poems. One of the authoritative scholars in China’s translation and research of Shevchenko is Ge Baoquan. In 1983, Shevchenko’s collection of Poems “Kobzar” translated into Chinese by Ge Baoquan, Ren Rongrong, Zhang Tiexian, and Meng Hai was published. Then, after he visited Ukraine, Ge Baoquan decided to retranslate “Kobzar” directly from Ukrainian, which was published in 1990 and became a classic version. Literary works often contain a large number of “realia”, which are a concentrated reflection of a nation’s specifics and are therefore one of the difficulties in translation. When translating realia in “Kobzar”, Ge Baoquan always adheres to the principle of “faithfulness” and adopts a strategy of alienation to fully present a colorful Ukrainian culture world to Chinese readers. It is precisely because of Ge Baoquan’s insistence on the strategy of alienation that the Ukrainian nationalities in “Kobzar” (in Chinese translation) have been fully preserved. This paper takes the “Kobzar” (translated by Ge Baoquan in 1990) as the research object and examines the translator’s specific translation strategies for words expressing Ukrainian nationalities from the perspective of the “realia” concept.

**Key words:** Taras Shevchenko, Ge Baoquan, realia, nationality

## «КОБЗАР» У ПЕРЕКЛАДІ ГЕ БАОЦЮАНЯ: ОСОБЛИВОСТІ ПЕРЕДАЧІ НАЦІОНАЛЬНО-СПЕЦИФІЧНИХ РЕАЛІЙ

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Поезія Тараса Шевченка мала великий вплив на розвиток української національної літератури. Його поезія має не лише високу літературну цінність, а й далекосяжне критичне значення суспільної дійсності, глибокі гуманістичні думки, справжню національну стурбованість, які сильно вплинули на формування української національної ідентичності. Національна специфіка Шевченкової поезії відображена переважно в трьох аспектах: по-перше, наполягання на використанні української мови для літературної творчості; по-друге, інтенсивне вживання українських національних слів

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(реалії); по-третє, використання бінарної опозиції для формування символів. У 1920-х роках китайські перекладачі почали звертати увагу на вірші Т. Шевченка. Одним із авторитетних перекладачів і дослідників Т. Шевченка в Китаї є Ге Баоцюань. У 1983 році вийшла друком збірка Т. Шевченка «Кобзар» у перекладах китайською мовою Ге Баоцюаня, Жень Жунжуна, Чжана Тесяня, Мена Хая. Потім, відвідавши Україну, Ге Баоцюань вирішив перекласти прямо з української мови «Кобзар». Переклад вийшов у 1990 році і став класичним варіантом. Літературні твори часто містять велику кількість реалій, які є концентрованим відображенням специфіки нації і становлять одну з труднощів перекладу. Перекладаючи реалії в «Кобзарі», Ге Баоцюань завжди дотримується принципу «вірності» та приймає стратегію відчуження, щоб повніше представити китайському читачеві барвистий світ української культури. Саме через наполягання Ге Баоцюаня на стратегії відчуження українські національні особливості в «Кобзарі» (у китайському перекладі) повністю збереглися. У цій роботі об'єктом дослідження є «Кобзар» (перекладений Ге Баоцюанем у 1990 р.) і розглядаються специфічні перекладацькі стратегії перекладача для слів, що виражають українську національність, з погляду концепції «реалії».

**Ключові слова:** Тарас Шевченко, Ге Баоцюань, реалії, національність.

### **Introduction.**

Taras Shevchenko (1814–1861) is a prominent figure in Ukrainian literature, art, and culture, he advocated for the freedom of the Ukrainian nation and insisted on writing national history through poems in Ukrainian throughout his life. He made significant contributions to the standardization and spread of modern Ukrainian. When reading Shevchenko's poems, readers are often moved by the deep national sentiments in them. As a national symbol, Taras Shevchenko and the nationalities reflected in his poems are research topics in Chinese academia. After 2014, the Ukrainian government and civil society have been working diligently to promote the translation, publication, and dissemination of Shevchenko's poems and other forms of art overseas. Therefore, it is necessary to re-examine and reinterpret the expression of nationalities in the Chinese translation of "Kobzar".

In China, the acquaintance with Taras Shevchenko started during the early 20th century thanks to the Chinese translators and writers like Zhou Zuoren (周作人) and Shen Yanbing (沈雁冰). Nowadays, Ge Baoquan (戈宝权), Ren Yongrong (任溶溶), Meng Hai (梦海), and Lan Man (蓝蔓) are the main translators of Shevchenko. Ge Baoquan, in particular, has made significant contributions to the translation and research of Shevchenko, attracting the attention of researchers not only in China but also abroad.

In 1983, the first Chinese translation of selected poems "Kobzar" (translated from Russian) was published in China. The following year, Ukrainian translator Ivan Chyrko (Іван Корнійович Чирко) published an article titled "Chinese Translation of the Kobzar" ("КОБЗАР" китайською мовою, 1984) in the journal of The National Writers' Union of Ukraine and provided a detailed introduction to the translation. Related articles also include M. Tymoshyka "Chinese translations of T. Shevchenko's works" (1992). (М. Тимошика "Китайські переклади творів Т. Шевченка"). In 2002, Natalia Isayeva reviewed the research on Shevchenko's works in China before 2002 in her dissertation "Ukrainian Literature in China: Problems of Reception" («Українська література в Китаї: проблеми рецепції», 2002). She analyzed the expression of Ukrainian national specifics (nationalities)

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in Shevchenko's poems as translated by Ge Baoquan and Lan Man. Isayeva pointed out that the melody, rhythm, and Old Church Slavonic in the poems are difficulties faced by translators, especially when it comes to the translation of realia. The two translators mainly used methods such as combining contextual translation, combining transcription with a descriptive part and strategy substitution. Despite their efforts to remain faithful to the original text, the huge differences between the Chinese and Ukrainian languages inevitably caused the loss of Ukrainian national specifics in the translation.

When translating Shevchenko's poems, it is necessary to try to maintain the nationalities in Chinese translation. This will help to convey the emotional value of the works to Chinese readers and will also benefit Chinese researchers studying Shevchenko and his works. This is also the key issue studied in this article.

### 1. Translation and research of T. Shevchenko in China

There is controversy in the Chinese academia about when Shevchenko first came into China's attention. Ge Baoquan in his article "Ukraine literature in China" (《乌克兰文学在中国》) mentioned, "Early in 1912, the writer Zhou Zuoren published an article on the 13 Rules of 'Popular Literary Expressions' (文艺杂话) in the daily *Min Xing Zhi Bao* (民兴日报). In the second chapter, the writer introduced the outstanding Ukrainian poet Taras Shevchenko, and also provided his translation of poetry in the classical Chinese language *Wenyang*: 'Oh, three wide ways' («Ой три шляхи широкії...», 1847)<sup>1</sup> This is probably the earliest translation (from Russian) of Taras Shevchenko's poetry into Chinese." [Ge Baoquan 1988, 35] Tan Deling (谭得伶) mentioned the same time in his essay collection "Tan Deling's Selected Works", which is consistent with Ge Baoquan's statement. [Tan Deling 2007, 411] Gao Mang (高莽) in his selections of Essays "Records of sea reefs: A collection of illustrated and textual essays" referred to another time, "In 1921, Zhou Zuoren published an article translated from poem 'Oh, three wide ways'..." [Gao Mang 2015, 138] After verification, we believe that Zhou Zuoren certainly wrote about Shevchenko in the second chapter of "Popular Literary Expressions" and translated his poems, still, the time was 1914 [Zhong Shuhe (eds) 2009, 303–304], not 1912 as Ge Baoquan and Tan Deling said, and not 1921 as Gao Mang said.

During the time of the literary revolution and the May Fourth movement, influenced by the social revolution, many foreign literary works were gradually translated and introduced to China. From this time on, information about Ukrainian literature began to appear frequently in China, and more Chinese translators began to translate Shevchenko's poems and novels. In the early period, translations of works of Shevchenko were scattered and unsystematized.

In September 1921, Shen Yanbing (also known as 茅盾), edited an issue of the monthly magazine *Xiaoshuo Yuebao* (小说月报), the theme of which issue was Russian literature. In the section "30 Russian writers of the early modern period" (近代俄国文学家三十人合传) he presented to the reader the biography of Taras Shevchenko and his main works. In 1921, Lu Xun (鲁迅) presented the biography of Taras Shevchenko in the article "A Brief Introduction to Little Russian Literature" (小俄罗斯文学略说) and provided his translation of the poetry "Testament" (Заповіт) in Chinese. In 1959, Shanghai Literature and Arts Publishing

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<sup>1</sup> In Chinese: 《三条宽阔的大路》：“是有大道三歧，乌克兰兄弟三人分手而去。……”

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House published the autobiographies of Shevchenko – “The Musician” (Музыкант) and “The Artist” (Художник) translated by Xiang Xingyao (项星耀). Ge Baoquan began to read and translate Shevchenko’s poetry in the 1940s. In 1961, in memory of the 100th anniversary of the death of Taras Shevchenko, Ge Baoquan had planned to publish Shevchenko’s five-volume collection in Shanghai Literature and Art Publishing House and was ready to publish the first and second volumes in 1964. However, due to the breakdown of Sino-Soviet relations and the Cultural Revolution, the translation, publication, and research of Shevchenko in China was temporarily interrupted.

In the 1980s, with the end of the Cultural Revolution, Chinese academia resumed the translation and research of Shevchenko. In 1981, Ge Baoquan printed the translation of seven poems of Shevchenko in “Poetry Periodical” (诗刊) and “Yilin” (译林). In 1983, Shanghai Translation Publishing House printed first collection of Shevchenko’s poems “Kobzar”, which includes 80 poems translated by Ge Baoquan, Zhang Tiexian (张铁弦), Ren Yongrong (任溶溶) and Meng Hai (梦海). In 1989, Ge Baoquan printed translation of poem “In the casemate” (В каземати) and another 4 poems wrote by Shevchenko in his old age. In 1985, “Selection of Taras Shevchenko” (《谢甫琴柯诗选》) translated by Lan Man (蓝蔓) have been published by Hunan People’s Publishing House.

All the above translations are from Russian. In January 1987, Ge Baoquan was invited to visit house-museum of Taras Shevchenko in Ukraine and received a new edition of «Kobzar» in Ukrainian as a gift. During a meeting at the Writers’ Union of Ukraine, he was urged to retranslate Shevchenko’s poems from the original language. Soon after the same year, Ivan Chirko sent a letter to Ge Baoquan, in which he wrote: “We already know that you are starting to translate Shevchenko’s poetry again, and it is special that this time you are translating it from the Ukrainian language. Many thanks for faithfulness to the creativity of the great son of the Ukrainian people. There is no doubt that you will face many challenges. I am ready to help you overcome some of these problems, and you can even get consultations at our Institute of Literature.” [T. Shevchenko, translated by Ge Baoquan 1990, 442] With the deepening of cultural exchanges between China and Ukraine, Ge Baoquan really translated Shevchenko’s poems from Ukrainian language again, which was published by Yilin Press in 1990. The original text was based on the two editions of Ukrainian “Kobzar” published in Kiev, Ukraine in 1984 and 1986. It is the first collection of Shevchenko’s poems directly translated from Ukrainian in China.

In this collection Ge Baoquan divided Shevchenko’s creation into three stages: the early stage from 1837 to 1847, the stage of exile from 1847 to 1858 and the stage in old age from 1858 to 1861, which contains a total of 153 poems. The collection was reprinted in 2015 to commemorate the 200th anniversary of Shevchenko’s birth and the 100th anniversary of Ge Baoquan’s birth. In 2017, “Father of the spirit of the Ukrainian people. Anthology of Taras Shevchenko’s poetry” (《乌克兰精神之父-谢甫琴柯诗歌选集》) in both Ukrainian and Chinese language was published by Foreign Language Teaching and Research Press. This anthology selected 150 poems from the translation of “Kobzar” by Ge Baoquan in 1990 and Ambassador of Ukraine to China Oleg Dyomin and academician of NAS of Ukraine Nikolay Rulinsky wrote the preface for the book. This is the first edition in both Ukrainian and Chinese language and in this version listed “Dates of the life and work

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of T. G. Shevchenko” according to the old Russian calendar [T. Shevchenko, translated by Ge Baoquan, Wang Mingyu (Ed), 2017].

From Zhou Zuoren’s first comment on Shevchenko to now, China has published nearly 40 research papers, including translated articles from Soviet researchers and Morden Ukrainian researchers. Ge Baoquan was the first to publish research papers on Shevchenko in China, in his article titled “The Great Ukrainian People’s Poet T. Shevchenko – in honor of the Shevchenko’s 100th anniversary of Death” [Ge Baoquan 1961], Ge Baoquan wrote a detailed biography of Taras Shevchenko, and analyzed his poetry creation, named him as the Great “Ukrainian People’s Poet” (乌克兰人民诗人). In article titled “Ukraine literature in China” [Ge Baoquan, 1988], Ge Baoquan introduced Shevchenko’s status in Soviet literature. In article “My Connection with Shevchenko’s Poems – in honor of the 175th anniversary of the birth of T.G. Shevchenko” (1989), Ge Baoquan not only expressed his memories of Shevchenko, but also described the causes, consequences and process of his translation of Shevchenko’s works [Ge Baoquan, 1989]. Kuang Zengjun (匡增军) expounded on the great contribution Ge Baoquan made in translating Shevchenko’s poems in his paper “Research on Ge Baoquan and T. Shevchenko” [Kuang Zengjun, 2000: 42-43]. In the article “A Review of National Spirit in Shevchenko’s works”, Sun Jiawen (孙佳文) combined the historical background and the author’s life to analyze the reasons why Shevchenko was called “the Father of Ukrainian Spirit (отец духа)” and “the People’s Poet of Ukraine”, she pointed out that “Shevchenko had devoted all his strength to defending and spreading national culture, which has surpassed the historical significance as a writer and artist.” [Sun Jiawen 2016]

In general, there are still relatively few research results on Shevchenko’s works in China. The perspective of social and historical evaluation and the revolutionary historical view still influence the researchers’ academic vision. Furthermore, some research findings lack new insights and merely reiterate previous results. There is a need to introduce the latest research trends and incorporate the most recent global results. From a global standpoint, the exploration of nationalities in Shevchenko’s poetry is a highly esteemed research area. Chinese researchers have conducted relatively minimal and superficial research on this aspect.

## **2. Nationalities in Shevchenko’s poetry**

Whether in social life or in the field of literature, “nation” is a common word. “A nation exists when there is a union of people based on similarities in linguistic pattern, ethnic relationship, cultural heritage, or even simple geographic proximity.” [Leon P. Baradat, John A. Phillips 2017, 48] In modern times, “nation” as a social and political concept is closely related to the birth and development of the nation-state, but they are not the same. The diversity of ethnic distinction standards and the volatility of historical development make it very difficult to understand and define this concept. There is still extensive debate in academia about the birth, development, and definition of a nation.

In general, there are two approaches to defining a nation. One approach is to define a nation as a group with certain common characteristics or shared beliefs, relying on empirical induction. The other approach is to define a nation as a group with a shared identity from a constructivist perspective. The typical representative of the former idea is Max Weber: “Those human groups that entertain a subjective belief in their common descent because of similarities of physical type or of customs

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or both, or because of memories of colonization and migration; this belief must be important for the propagation of group formation; conversely, it does not matter whether or not an objective blood relationship exists.” [Weber M. 1978, 389] The typical representative of the latter is American scholar Anderson’s definition, who believes that nation “is an imagined political community – and imagined as both inherently limited and sovereign.” [Benedict Anderson 2006, 6]

In this article, we have combined the above two definitions when examining the issue of nationality (national specifics) in literary works. We believe that each nation exhibits distinct characteristics compared to other nations and groups, as well as uses self-identity recognition as a unifying factor. Identity, as an emotional preference, value attribution, and behavioral choice, is crucial for every individual within a society. It can be said that “having an identity seems to be one of the most universal human needs.” [Zygmunt Bauman 1999, 32] Furthermore, identity is also a consequence of utilitarian rational choice. Therefore, self-awareness and the inherent inclination to seek benefits and avoid harm make identity a fundamental necessity for human beings. If nations are distinguished by different characteristics, then the acquisition and recognition of these distinct characteristics form the cohesion of nations.

The literature of a nation should reflect the characteristics of its social life, including cultural traditions, customs, political systems, economic life, language, and personality traits. Poetry, as the origin of literature, reflects the simplest life and emotions. T. Shevchenko, the pioneer of Ukrainian literature, insisted on using the Ukrainian language for literary creation. His poems contain many unique elements of the Ukrainian nation. In the preface to the 1847 edition of the “Kobzar”, Shevchenko explicitly stated the reasons for using Ukrainian in his literary creation: “A great sorrow has enveloped my soul. I hear and sometimes I read: the Poles are printing, and the Czechs and the Serbs and the Bulgarians and the Montenegrins and the Russians—all are printing. But from us not a peep, as if we were all dumb. Why is this so, my brethren? Perhaps you are frightened by an invasion of foreign journalists? Do not be afraid; pay no attention to them. Do not pay attention to the Russians. Let them write as they like and let us write as we like. They are a people with a language, and so are we. Let the people judge which is better” [Plokhly Serhii 2015, 157–158].

Shevchenko insisted on writing poetry in Ukrainian. This not only made it easier for the poems to be widely sung among the people, but also reflected the poet’s persistent pursuit of national culture and identity. The language of each nation carries its own unique mark, after World War II, with the rise of the concept of the nation-state, language became an important cultural foundation for the identity of a nation or country. “Of those cultural elements that represent the most important positive basis for the formation of national sentiment everywhere, a common language takes first place... The importance of language is necessarily increasing along with the democratization of state, society, and culture. Max Weber, H. H. Gerth (editor) etc.” [Max Weber 1946, 177–178] Regardless of the reasons why Shevchenko insisted on writing in Ukrainian, the result is that he left a brilliant literary work for Ukraine. This work contained a large number of Ukrainian national cultural elements and became the main cohesive force for Ukrainians to form their own national identity. Ge Baoquan’s re-translation of this collection of poems from the original Ukrainian text can directly show the Ukrainian nationalities. This is in line with the principle of “faithfulness” that he has always followed.

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### 3. Strategies for translating “realia” in “Kobzar” (Selected Poems of Shevchenko, translated by Ge Baoquan)

The term “realia” originates from the Latin word “realia”, meaning “material” or “real”. In the mid-20th century, Western scholars started using “realia” to refer to physical objects that are represented by words with national characteristics in one language but have no corresponding objects in another language. “Realia are words and phrases that denote objects characteristic of the life (lifestyle, culture, social and historical development) of one people and foreign to another; thus, they appear as carriers of national and/or historical flavor, realities, as a rule, do not have exact counterparts (equivalents) in other languages, and therefore cannot be translated on a general basis, because they require a special approach” [Volkova 2021, 16].

The issue of translation “realia” exists in many disciplines, especially in Translation Studies. Translation Studies is an interdisciplinary subject that spans multiple disciplines, languages, and cultures. With the continuous advancement of modernization of society, China has gradually participated in global cultural and trade interactions, and at the same time, it has increasingly needed to have a deeper understanding of the cultures of different subjects. In this context, it is necessary to introduce the concept of “realia” into Chinese academia. The concept of “realia” emphasizes the “reality” and “materiality” of a certain national culture, which can help people strengthen the cognitive distinction between the cultural attributes of different “others” and better spread the cultural characteristics of their nation to the world from the perspectives of “reality”, “existence” and “subjectivity”.

Strategies for translating “realia” are based on the “materiality”. The classification is detailed and can enable readers to better understand the natural geographical environment, ethnic daily life, religious characteristics, and social administrative system differences behind literature. This can also better restore the ideas and opinions conveyed by the author in his literary works. If the translator is not aware of this, the translation will be distorted in the process of recreation, leading to a loss of the intended meaning by the author created under the specific national cultural background. In this article, we argue that when translating “realia”, it is important to balance faithfulness and elegance while also capturing the national specifics present in the original text. Ge Baoquan, who has over 60 years of experience in literary research and translation, has translated over 50 books and written numerous research papers. His extensive translation experience is evident in his strategies used for translation “realia” in “Kobzar”.

**The translation should present the characteristics of the original text and adhere to the principle of “faithfulness”. In the translation of “Kobzar”, Ge Baoquan’s translation of Ukrainian national “realia” fully reflects the principle of “faithfulness” he advocates.** Before 1990, the translation of “Kobzar” by Ge Baoquan was based on the Russian version. In 1986, Ukrainian sinologist Ivan Chyrko wrote a letter to Ge Baoquan specifically, pointing out that there was a big gap between his translation of “Kobzar” from Russian and the original “Kobzar” in Ukrainian, and hoped that Ge Baoquan could re-translate it from Ukrainian. When Ge Baoquan visited Ukraine in 1987, the Writers’ Union of Ukraine presented Ge Baoquan with the latest Ukrainian edition of “Kobzar” and expressed the same hope. The suggestions of Ivan Chyrko and the Writers’ Union of Ukraine made Ge Baoquan realize that “although Russian and Ukrainian belong to the same Slavic

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language family and the two languages are very similar, there is still a considerable gap in the translated poems.” [T. Shevchenko, translated by Ge Baoquan 1990, 441–442] Therefore, we can see the re-translated “Kobzar” from Ukrainian in 1990, which is also the first collection of Shevchenko’s poems directly translated from Ukrainian into Chinese.

When it comes to the translation of “realia”, under the principle of “faithfulness”, Ge Baoquan prefers to “literal translation” (直译). There were many debates in the history of Chinese translation studies about which is more suitable, “literal translation” or “free translation” (意译). Yan Fu (严复, 1854–1921), a famous scholar, translator and educator in China in the 20th century first proposed three translation standards when translating “Evolution and Ethics and other Essays (《天演论》, 1896): “faithfulness, fluency and elegance (信, 达, 雅)”, which have been repeatedly discussed and explained by many later scholars. [Luo Xinzhang, Chen Yingnian 2009, 202] During the New Culture Movement, there was a lively debate on whether to use the “literal translation” or “free translation” method when translating unfamiliar Western concepts and cultural phenomena. In particular, Lu Xun’s (鲁迅) “hard translation” (硬译) principle (means “literal translation”) sparked controversy among scholars.

Ge Baoquan believes that we should follow the principle proposed by Yan Fu: “literal translation and free translation, similarity form and similarity in spirit are not contradictory but should be considered together.” [Ge Baoquan 2013] Ge Baoquan emphasized the importance of being faithful to the original text when translating. He believed that “the meaning, form, and arrangement of the original sentences should be well translated to make it understandable to everyone, thus reflecting the original work faithfully”. [Ge Baoquan 1983, 59-60] He aimed to “translate from foreign languages into Chinese and to restore from Chinese to the original foreign language” [Kong Qingmao 1989, 29]. When translating the “Kobzar”, Ge Baoquan attached great importance to the translation of “realia”.

Under the guidance of the principle of “faithfulness” and the standard of “literal translation”, Ge Baoquan mainly adopts the following translation strategies for “realia”:

**a) Combining transcription with a note to the realia.** This strategy is often used in the translation of personal or place names.

Прийде до криниці,  
Стане собі під калину,  
Заспіває *Гриця*.  
–“Катерина”  
她悄悄地走到水井旁,  
站在绣球花下面,  
低声地把《格里茨》的调儿歌唱。

注释: 乌克兰民歌的名称: 《哦, 格里茨, 你别去参加那晚会》

Annotation: the title of the Ukrainian folk song: “Ой не ходи Грицю та й на вечорниці”

[Ge Baoquan 1990, 32]

**b) Combining transcription with a descriptive part.** If necessary, comment is added. For example: translating “kobzar” as “科布扎歌手” (kobzar+singer)

Не вмере *kobzar*, бо навіки  
Його привітала.  
–“На вічну пам’ять Котляревському”



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科布扎歌手不会死亡，  
因为光荣永远照耀着他。  
注释：这里指诗人和人民歌者。

Annotation: here refers to poets and folk singers

[Ge Baoquan 1990, 26]

And translating “*гетьманщина*”译as “黑特曼统治时代” (Hetman+ reign)

Попід горою, ярмом, долом,

Мов ті діди вис окочолі,

Дуби з *гетьманщини* стоять.

–“Катерина”

在山下面，在深谷中，

**黑特曼统治时代**遗留下的许多株橡树，

像长着高高的前额的老年人耸立着。

注释：黑特曼是十六世纪末由查波罗热哥萨克人中选举出来的军事首领的称号，后来十七世纪至十八世纪成为第聂伯河左右岸一带乌克兰地区的统治者，曾多次领导哥萨克农民起义。1667至1764年通称为黑特曼统治的时代。

Annotation: Hetman is the title of a military leader elected by the Zaporozhian Cossacks in the late 16th century. He later became the ruler of the Ukrainian region along the left and right banks of the Dnieper River in the 17th and 18th centuries and led several Cossack peasant uprisings. The period from 1667 to 1764 is generally known as the Cossack Hetmanate.

[Ge Baoquan 1990, 51].

### c) Combining neologism with a note to the realia.

For example: translating “чумаки” as “盐粮贩子们” (salt, cereal+ dealers), in which combined the items traded by the chumaks with their professional characters to create a new word and added explanations in the note.

За Києвом, та за Дніпром,

Попід темним гаєм,

Ідуть шляхом *чумаченьки*, Пугача співають.

–“Катерина”

在第聂伯河的左岸，在阴暗的树丛下，

在通到基辅的大路上，

**盐粮贩子们**一边走着路，

一边唱着《哦，一只枭鹰站在坟墓上》

注释：在谢甫琴科的诗歌中，时常提到盐粮贩子。盐粮贩子是指旧日乌克兰的农民，他们用牛车把乌克兰的粮食运到黑海的港口（如敖德萨）和波罗的海的港口（如格但斯克）去出卖，又从当地把食盐、干鱼和其它各种商品运回乌克兰。在乌克兰有很多歌唱盐粮贩子的民歌。

Annotation: In Shevchenko’s poems, chumaks are often mentioned. chumaks refers to the peasants in the old days of Ukraine. They used ox carts to transport Ukrainian grain to ports on the Black Sea (such as Odessa) and the Baltic Sea (such as Gdansk) to sell, and then transported salt, dried fish and other commodities back to Ukraine. There are many folk songs in Ukraine that sing about chumaks.

[Ge Baoquan 1990, 44–45]

Other words that use this translation strategy include “уніяти” (合并派-merger of factions) and “бунчуг” (矛锤-spear hammer).

d) Substitution with a note.

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Де поділось козачество,  
*Червоні жупани?*

–“Тарасова ніч”

哥萨克到哪儿去啦，  
还有那些 *鲜红的披肩?*

注释：过去乌克兰人穿着的短上衣。

Annotation: The short jacket that Ukrainians used to wear  
[Ge Baoquan 1990, 63].

Certainly, Ge Baoquan utilized more strategies than the ones mentioned above when translating “Kobzar”. However, the strategies mentioned above are the most used in his translation of “realia”. These translation strategies completely embody the principle of “faithfulness”. He specifically advocates for the use of alienation as much as possible and emphasizes the thorough mastery and understanding of the background knowledge of the work, as well as the history and culture of the country, to which the author belongs. This is why there are numerous annotations and explanations in the translation.

L. Venuti, an American translator, represents alienation in translation. He argues that translation should preserve the language and cultural differences of the original text, essentially “sending the reader abroad” [Munday Jeremy 2001, 146–148]. Ge Baoquan believes that the original text should not be altered through “Sinicization” (localization). Instead, the original text’s characteristics should be maintained, and simple language should be used for translation. Ge Baoquan states, “simple language is understandable and appealing to readers, and it is the most impactful. Many translators currently strive to ‘sinicization’, but I believe this is incorrect.” [Ge Baoquan 1983, 60] Ge Baoquan emphasized the importance of having a deep understanding of a foreign work before translating it. He also stressed the need to study the writer’s experience, creative ideas, and writing style [Ge Baoquan 1983, 216]. Ge Baoquan believed that by doing so, a translator can better understand the work, leading to a more effective translation.

#### **Conclusion.**

Chinese researcher Chen Yi (陈逸) commented on Ge Baoquan’s translation and pointed out: “Language changes with the times, which also requires translators to constantly consider their translations, and make revisions and retranslations when necessary to adapt to the characteristics of the language of the times. Only such translations have vitality.” [Chen Yi 2016] Ge Baoquan’s translation is not entirely accurate. For instance, Shevchenko used the derogatory term “москаль” numerous times in his poems to refer to Russians. This term reflects the Ukrainians’ disdain and resentment towards Russian officials and officers. However, Ge Baoquan translated it simply as “officers” (军官们), which removes the underlying meaning of the word and diminishes the opposition between Ukrainian and Russian identities that Shevchenko intended to convey through his poetry.

However, the excellent translation is not without merit. Ge Baoquan’s re-translation of “Kobzar” from Ukrainian is still highly important for accurately sharing Ukrainian culture in China. Language serves as not only a carrier for culture, but also a concentrated expression of culture and a crucial tool for shaping nationality. As Benedict Anderson pointed out: “works of literature – particularly novels - helped to create national communities by their postulation of and appeal to

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a broad community of readers, bounded yet in principle open to all who could read the language” [Jonathan Culler 1998, 37].

It was very difficult for Ge Baoquan to consistently adhere to principle of “faithfulness” when translating “Kobzar”. On the one hand, the difference between the Sino-Tibetan language family to which Chinese belongs and the Indo-European language family to which most Western languages are based is significant. Therefore, the translation strategies applicable to the Indo-European language family cannot be used for translation between Chinese and Ukrainian. To preserve the original flavor, many annotations are often necessary, which can make reading difficult. On the other hand, distinguishing Ukrainian culture with its national characteristics and translating it accurately poses another challenge for the translator. Ge Baoquan’s re-translation from Ukrainian is extremely valuable for research considering these aspects.

In the preface of “Father of the spirit of the Ukrainian people. Anthology of Taras Shevchenko’s poetry” Nikolay Rulinsky systematically wrote about how Shevchenko dedicated his life to creating a “spiritual space” for the Ukrainian people through his literary works in the Ukrainian language. Rulinsky also explained to Chinese readers why Shevchenko was revered in Ukraine as the “spiritual leader of the Ukrainian people” [T. Shevchenko, translated by Ge Baoquan, Wang Mingyu. eds 2017, 23–50] Shevchenko expressed his criticism of the violent rule of the Tsar, his memories of the glorious era of the Cossacks, and his pursuit of Ukrainian national independence through his poetry. His poetry has been interpreted by later generations of Ukrainians as establishing a Ukrainian national identity. As a national symbol, Shevchenko himself and his poetry continue to influence Ukraine to this day. Ge Baoquan’s retranslation of “Kobzar” in 1990 serves as a means for Chinese readers to gain a deeper understanding of Ukrainian national culture and the pursuit of national independence, thus emphasizing the value of this translation.

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