

Borges in Ukraine: The Reception of Borges's Works in Ukrainian Translation

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The US writer and literary critic Susan Sontag said: “There is no writer living today who matters more to other writers than Borges. [...] Very few writers of today have not learned from him or imitated him” (112). Ukrainian literature is no exception. Borges as a canonical figure is present in the Ukrainian literary field, but it took a long time for him to be recognized as such. This article proposes a study of Borges's reception in Ukraine through translations from the very beginning in the sixties until the present day, and will attempt to ascertain the positions and functions of Borges's work in the Ukrainian literary field.

1. BORGES IN THE SOVIET UNION PERIOD

Borges's texts entered the Ukrainian literary field long after their canonization in North American and European literature. The production of Latin American literature “was closely linked to cultural sensibilities and fields of power in Latin America, Europe, and the United States, as well as

to the Cold War dynamics that bound the regions to one another” (Cohn 7). Political power played a significant role and shaped the structure of other fields. Communist or capitalist ideologies influenced the selection of works for translation in symmetrically opposed ways in the US and Soviet Union. Thus, in the West the journal *Mundo Nuevo* upheld Borges as “the archetypical antirealist,” who could help “argue against socialist realism in the Soviet Union” (Dawes 28); whereas in the USSR, Borges belonged to the authors that “had rarely been published” (Ryzhak 4). Due to his anti-Marxist statements he was seen as a “class enemy” and his books were not recommended for translation. Sobol-Jurczykowski observed a similar situation in communist Poland starting from 1966:

Durante el así llamado “período pasado” las autoridades permitían a desgana la publicación de textos de Borges, que eran intervenidos por la censura. Era necesario usar de subterfugios como robar de las revistas o editoriales los textos que habían vuelto de la Oficina de Control de la Prensa, Publicaciones y Espectáculos, retirar las páginas con tachaduras, reemplazarlas por las nuevamente copiadas con el texto íntegro y reponerlas furtivamente. Yo mismo lo he hecho algunas veces. (199)

Borges’s political militancy is widely discussed by his critics. Although Borges himself claimed to be not politically minded, but to be aesthetically minded (*Borges at Eighty* 89), his occasional political statements in the press and at official meetings were well-known in the USSR, where he was seen as an anti-communist, anti-Peronist, anarchist and bourgeois author. According to Rodríguez Monegal, Borges himself provoked confusion among his critics by stating that he knew nothing about politics (which did not keep him from making all sorts of political statements in the same breath), and that his skepticism about political matters was so radical that he thought the less government there was, the better (which did not prevent him from praising three particularly notorious regimes: Franco’s Spain, Pinochet’s Chile and Videla’s Argentina) (“Borges and Politics” 55).

Borges proclaimed on many occasions that he opposed state power or any kind of state policy at all, and he was known for his hostility towards both the Soviet Union and the United States: “El más urgente de los problemas de nuestra época [...] es la gradual intromisión del Estado en los asuntos del individuo; en la lucha con ese mal, cuyos nombres son comunismo y nazismo, el individualismo argentino, acaso inútil o perjudicial hasta ahora, encontrará justificaciones y deberes” (OC 2: 37).

Es triste tener que elegir entre Estados Unidos y la U.R.S.S. Se parecen bastante y no miro con simpatía a ninguna de los dos. Y, por otra parte. Europa ha perdido su hegemonía. Temo que no puede esperarse nada de las dos potencias hoy vigentes. No conozco Rusia, pero he vivido en Estados Unidos durante cuatro meses y, aunque reconozco que es un gran país, no querría vivir allí. Uno se siente continuamente extranjero. Ese estilo de vida tan domesticado, no creo que pueda ofrecer nada. Tal vez no sean tan diferentes Estados Unidos y Rusia: parece que no hay individuos, que no se producen gustos ni disgustos individuales. Todo está prefijado. ¡Pensar que ahora tenemos que elegir entre dos países tan mediocres como Estados Unidos y Rusia...! Espero que Rusia sea mejor que Estados Unidos. La conozco muy poco, pero realmente tener que elegir entre ser una nación medio asiática y un país en plena decadencia. (Molachino and Prieto 52)

As a result of his political engagement his works were barred from importation and translation in the USSR, as were all works that:

- treated Soviet power and communism in a decidedly hostile manner;
- communicated ideologies alien and hostile to the proletariat;
- were hostile to Marxism;
- were books of an idealistic persuasion;
- were children's literature containing elements of bourgeois morals and lauded old conditions of life;
- were writings by counterrevolutionary authors;
- were writings by authors who had perished in the struggle against Soviet power;
- were Russian literature produced by religious societies regardless of their content. (Ryzhak)

It was not until the 1980's that Borges's work was translated into Russian and published in the USSR, due to the pressure of Soviet intellectuals and the influence of other Latin American writers like Pablo Neruda and Alfredo Varela who were pro-Soviet. The history of Ukrainian translation, written from the periphery, was different.

2. BORGES'S TRANSLATIONS INTO UKRAINIAN

Borges's translation into Ukrainian passed through different stages. From a historical and sociological perspective these can be separated into three stages: the journals period, the anthologies period, and the books period.

2.1. JOURNALS PERIOD

While publishing houses normally chose the works of (ideologically) approved and recognized authors, in the Soviet period Ukrainian journals played the leading role in publishing new, original translations and, sometimes, experimental works. In order to understand the role of journals in Ukrainian translation, one must be aware of the fact that the official language in the Ukrainian SSR was Russian. The Ukrainian language was a minority language, defining “minority” according to Venuti as “a cultural or political position that is subordinate, whether the social context that so defines it is local, national or global” (“Introduction” 135). Translation into minority languages is often seen as a positive force that can be used for nation-building and as a tool of resistance against the dominant power. The publication of banned authors in the USSR or the publication of new works unknown in the USSR was an *act of national resistance* and an affirmation of Ukrainian identity. This function of translation in a literary field can be defined, according to Bourdieu, as a “space of position-takings,” which represented the opposition to the power pole and was “not the result of some kind of objective collusion, but rather the product and the stake of a permanent conflict” (232). The main journals that represented Ukrainian literature and translation were: *Всесвіт* (*Vsesvit*) and *Сучасність* (*Suchasnist*). These journals were the first to translate and publish Borges’s poems and short stories.

The choice of Latin American twentieth century literature, or, to be more exact, of authors of the Boom, was not random; it was selected for translation because the social situation in which it was produced was seen as analogous to that of the translating culture and thus as illuminating the problems that Ukraine was confronting during that time. This struggle of identity, history and future possibilities is relevant to many post-colonial cultures, including the countries of Latin America, India, Ireland, Nigeria and Ukraine. So, within a politically dominated situation in Ukrainian SSR Latin American twentieth century literature was also chosen because its form and theme contributed to the creation of a specific discourse of nation in the translating culture.

The first translation into Ukrainian of Borges’s poetry was published in 1966 in Munich in the journal *Сучасність* (*Suchasnist*), which had been founded by intellectuals of the diaspora. The poems “Odisea, Libro

XXIII” (Сучасність 4, 36), “Los enigmas” (Сучасність 9, 58), “A un poeta menor de la Antología” (Сучасність 9, 59) were translated by Igor Kachurovsky, a Ukrainian poet, linguist and translator, who immigrated in 1945 first to Austria and then to Argentina.

Odisea, Libro XXIII

Одіссея, книга двадцять третя

Ya la espada de hierro ha ejecutado
la debida labor de venganza;
ya los ásperos dardos y la lanza
la sangre del perverso han prodigado.

Залізний меч в його міцній правиці
Уже сповнив належний труд відплати,
І щедро кров розпусника пролляти
Вже довелося ратищу й сулиці.

A despecho de un dios y de sus mares
a su reino y a su reina ha vuelto Ulises,
a despecho de un dios y de los grises
vientos y del estrépito de Ares.

На злість і богові з його морями
Й Аресові, що з гуркотом яриться,
Під сірими суворими вітрами,
Вернувсь Улісс до царства і царіці.

Ya en el amor del compartido lecho
duerme la clara reina sobre el pecho
de su rey, pero ¿dónde está aquel hombre

Уже з любов'ю королева біла
На грудях у володаря спочила
На спільнім ложі, в тишині погрім'я.

que en sus días y noches del destierro
erraba por el mundo como un perro
y decía que Nadie era su nombre?

А де ж той муж, який в часи вигнання
Тинявся псом по світу у скитанні
Та запевняв, що він Ніхто на ім'я?

(OC 2: 275)

Translated by Igor Kachurovsky

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Borges in Ukraine

Igor Kachurovsky became one the most important scholars of Spanish and Latin American literature and he is the only Ukrainian writer to have personally met Borges. Kachurovsky always mentioned Borges as one of the most significant authors of the twentieth century and even dedicated one of his own poems to him in which he expressed his admiration for the Argentinean (“...Він говорив про давніші часи, / Про Беовульфа й бій під Брунанбургом, / І сам ставав немовби деміургом, / Що творить світ з відійшлої краси”) [“He spoke about old times, / about Beowulf and the Battle of Brunanburh, / He became a demiurge, / who created the world from withered beauty”].

In 1976 the journal *Всесвіт* (*Vsesvit*) published the Ukrainian translation of the story “El inmortal” (*Всесвіт* 2, 27-37). It was considered to be a revolutionary achievement for the journal since it was the first translation of the banned author in the Ukrainian SSR (Russian translations emerged

in 1984), and the name of the translator, Yuri Pokalchuk, became closely associated with Borges. It is difficult to argue any principle behind the work being selected; it could have been due to the personal taste of the chief editor or translator or the limited availability of original texts during that time. Pokalchuk, in his monograph “Сучасна латино-американська проза” (“Modern Latin American Prose”), refers to Rodríguez Monegal’s paper “Symbols in Borges’s Work” (1973), where it is stated that the story “El inmortal” was the most representative of Borges’s artistic work (197). It is also worth mentioning that the first translations of Borges into Ukrainian address the theme of Ulysses, which Borges uses as metaphor of a displaced individual who finally returns home. For Kachurovsky, a Ukrainian immigrant to Argentina, this translation represented nostalgia for a lost homeland and his personal contribution to the formation of a national identity. For Pokalchuk, “El inmortal” was a symbol of the immortality of the national narrative and its reproduction through its offspring. Borges’s words “Ser para siempre; pero no haber sido” are consonant with the aspirations of Ukrainian intellectuals to leave an impression on the history of their country. This was the topic of another poem translated by Igor Kachurovsky:

Los enigmas

Yo que soy el que ahora está cantando.
Seré mañana el misterioso, el muerto,
El morador de un mágico y desierto
Orbe sin antes ni después ni cuándo.
Así afirma la mística. Me creo
Indigno del Infierno o de la Gloria,
Pero nada predigo. Nuestra historia
Cambia como las formas de Proteo.
¿Qué errante laberinto, qué blancura
Ciega de resplandor será mi suerte,
Cuando me entregue el fin de esta aventura
La curiosa experiencia de la muerte?
Quiero beber su cristalino olvido,
Ser para siempre; pero no haber sido.

(OC 2: 294)

Таємниці

Я, що тепер мої пісні співаю,
Навзатра буду таємничий, мрець.
Містичної пустелі пожилець,
Де ні раніш, ні потім не буває.
Так запевняє містика. Проте
Не треба передбачень. Не вважаю
Себе ні пекла гідним я, ні раю,
А наша путь мінлива, як Протей.
І чи то буде лябіринт блукань,
Чи, може, сяйва білого сліпучість,
Коли в кінці мою пізнаю участь,
І досвід мій перейде смерти грань?
... У забутті б кришталінім потонути,
Не стати “тим, що був”, а вічно бути.

Translated by Igor Kachurovsky

The period of first Borges translations can be described as a courageous introduction of the author to the foreign culture. In these translations, a domestication strategy predominates. Kachurovsky uses the Ukrainian orthography of 1927 that was typical of diaspora editions (лябіринт – лабіринт), along with archaic words (правиця, ратище, сулиця), colloquial words and colloquial grammatical forms (яритися, пожилець, далеко-далеко на заході, пишне воно своїми чудовими балюстрадами, вернувсь [truncated form], наша путь [feminine noun]).

The journal *Всесвіт* (*Vsesvit*) in the Soviet period also published the following short stories by Borges:

- 1988: “El libro de arena”, translated by Sergei Borshevsky;
- 1989: “El incivil maestro de ceremonias Kotsuké no Suké,” “Un teólogo en la muerte,” “La cámara de las estatuas,” “Historia de los dos que soñaron,” “El brujo postergado,” “El espejo de tinta,” “Un doble de Mahoma,” “Del rigor en la ciencia,” “El enemigo generoso,” translated by Yuri Pokalchuk; “La casa de Asterión,” “El hacedor,” “Los espejos velados,” “Inferno, I, 32,” “El etnógrafo,” “Leyenda,” “Una oración,” “His end and his beginning,” “El sueño de Pedro Henríquez Ureña,” “Avelino Arredondo,” translated by Sergei Borshevsky.

Borges’s creative work was presented only through a few short stories selected in no particular order. This kind of presentation did not take into account the logic of the collections which had been assembled by Borges himself. Selecting short stories from a collection removes the nearest context important for its interpretation because the collections reflect 1) the chronological development of author’s style and 2) their thematic organization.

2.2. ANTHOLOGIES PERIOD

A first glimpse of Borges’s poetry is projected in separate poems translated in the journals *Всесвіт* (*Vsesvit*), *Сучасність* (*Suchasnist*), *Світо-вид* (*Svito-vyd*) and three poetry anthologies compiled by different translators. Anthologies by definition are reductive and it is a good way to introduce a new author. They filter a vast and complicated field of original material into a composite unit and make their texts accessible through

editing and introductory material. There is an economic factor as well; publishers are normally reluctant to invest a great deal in an unknown author. In 1991 in Munich, Kachurovsky published a collection of poetic translation from Spanish Золота галузка. Антологія іберійської та ібероамериканської поезії (*The Golden Spray. Anthology of Iberian and Ibero-American Poetry*) which included the poetry of Borges, Storni, Fernández Moreno and others. This anthology was funded by the diaspora and was published by Yulian Serediak in Buenos Aires. In 2007, the Kyiv Mogyla Publishing House republished this anthology. Another two anthologies that included Borges's poetry appeared in 1998 (ed. Olena Kryshtalska) and 2006 (ed. Sergiy Borschevsky).

In 1999, Sergiy Borschevsky translated the stories "The unending gift," "El puñal," "Ulrica," "There Are More Things," "El espejo y la máscara" and "El disco" for the journal *Svito-vyd* (Світо-вид 1999, 86-105). These stories have never been republished or retranslated.

In 2003, Margarita Zherdynivska included Borges's short story "La casa de Asterión" and her own translation in the anthology *Латиноамериканські повісті та оповідання* (*The Latin American Short Story*). With the publication of this short story the retranslation of Borges's prose began.

2.3. BOOKS PERIOD

The first hard cover editions of a collection of Borges fiction called *Алеф* (*Aleph*) were published in 2008 by Folio (Видавничий Дім Фоліо) and was sponsored by an Argentine program called SUR. This translation was launched in the series *Бібліотека Світової Класики* (The Library of World Classics) along with other classic authors. It expanded the repertoire of translated texts and contributed to building an image of his work through commentaries and a critical introduction to the volume. The translation was done by Sergiy Borschevsky and Victor Shovkun in *Алеф* (Видавничий Дім Фоліо 2008). The stories published in 1988 and 1989 in *Vsesvit* were retranslated or re-edited in order to give the translated texts included in one collection a stylistic homogeneity. The original translator's lexical and syntactical choices were linked to specific periods in the history of the translating language (Venuti, "Translation" 804), but the new translation was less domesticated, the contemporary orthography of

1990 was used by both translators, and there is less abuse of archaic or colloquial words.

In 2010, two volumes of Borges's poetry were translated by Grygori Latnyk and Sergei Borschevsky. It was an unprecedented experimental edition and there had been no previous arrangement concerning the distribution of works. The selection of poems was made by translators independently, drawing on their personal preference. Therefore, forty percent of the texts in both books coincide. The reader can find the most famous of Borges's poems including "Ajedrez," "El sueño de Alonso Quijano," "Blind Pew," "Despertar" and others in both versions. The two variants of the poems can serve as excellent material for comparison for those interested in translation and comparative literary studies by making it possible to compare the artistic decisions undertaken by the two translators. This kind of edition confirms the canonization of Borges as a poet in the Ukrainian literary field: the mastery of the original Borges is beyond any doubt and, therefore, there is space for the creativity of other authors.

In 2014 Galina Grabovska proposed to Всесвіт (*Vsesvit*) her own translations of "Emma Zunz" which had already been translated in 2008 by Shovkun. This retranslation did not come about due to an edition of a new collection, as was the case in 2008, but was instead a translator's personal initiative. The story offers new poetics of translation that follow the original text more closely.

3. MOTIFS FROM BORGES IN UKRAINIAN LITERATURE AND THEATER

For postcolonial writers, Borges is a reference point (Aizenberg) and Ukrainian literature is no exception. Chernetsky claims that "among the genres of postcolonial writing, magic realism has achieved perhaps the greatest recognition and popularity" that can be accounted for by "its being suited to exploring and transgressing boundaries, whether the boundaries are ontological, political, geographical, or genetic" (187-88). For Ukraine, it appears to be fundamentally linked to its liminal position within the context of Western civilization and of the Russian/Soviet Empire.

Yuri Andrukhovych, one of the most popular postmodernist writers in Ukraine and a well-known contemporary Ukrainian writer outside the country, refers to Borges in the autobiographical novels *Московіада* (*The Moscoviad*) (1993) and *Таємниця. Замість роману* (*The Secret: Instead of*

a Novel) (2007). The *Moscoviad* was originally published in the journal *Сучасність* (*Suchasnist*) in 1993. A largely autobiographical work, its title is an allusion both to Homer's *Iliad* (by the similarity of sound) and the *Odyssey* (by the similarity of the themes of travel and a return home). *The Moscoviad* is an essentially playful novel, in which Andrukhovych plays a deconstructive game with language, a self-reflexive game with the text, an intertextual game with the canon and an ironic game with the reader (Ivashkiv 551). His main character (Andrukhovych's prototype) argues that for him Borges was an "authority and symbol of belief" among other authors like Rilke, Hesse and García Márquez.

The novel *The Secret* is simultaneously a memoir, an autobiography and recollections of a life: Yuri Andrukhovych interviews himself and his own alter ego asks him questions (Havryliv). *The Secret* offers insight into Eastern European life and literature that Andrukhovych describes as drawing on Borges's story "Los cuatro ciclos": "Cuatro son las historias, una, la más antigua, es la de una fuerte ciudad que cercan y defienden hombres valientes [...] Otra, que se vincula a la primera, es la del regreso [...] La tercera historia es la de una busca [...] La última historia es la del sacrificio de un dios" (OC 2: 504).

Vynnychuk offers one of the most fascinating instances of allegorical writing, in a more conventional sense, in contemporary Ukrainian literature. He frequently constructs his text as fairly transparent allegories of colonial and totalitarian oppression (Chernetsky 201). In his most recent novel *Танго смерті* (*The Tango of Death*) about Ukrainian history in the First and Second World Wars, many of Borges's motifs are observed: dead languages, ancient cultures, mirrors, libraries and books. In Chapter 10, Professor Yarosh, the main character, and his student, Danka, excitedly discuss the details of Borges's biography: the house in which he lived, the library where he worked and a woman with whom he was in love.

In 2012, *The Tango of Death* was awarded the BBC Ukrainian Book of the Year prize, the most prestigious award in contemporary Ukrainian literature, and critics granted Vynnychuk the title of a "Ukrainian Umberto Eco with Borges notes" (Andriy Liubka in the postface to *Винничук's Танго Смерті*). In many interviews Yuri Vynnychuk recognizes the influence of Borges and other writers of magic realism on him:

My acquaintance with Latin American literature started from Borges and continued through Borges's eyes. For me he is number one author for all generations. I acknowledge his favorable impact on me. Besides him I can mention Bioy Casares, Cortázar, and Lezama Lima. In brief, those who Borges indicated became my favorite authors. (Винничук)

In 2004, the New Theater in Pechersk (Kiev) presented a performance called *Законы танго* (*The Law of Tango*) based on the texts of Borges, Cortázar and Neruda. From Borges was taken the text of "Hombre de la esquina rosada" (translated into Russian by Bylinkina). Radosavljevic argues once again the close relationship between Argentine and Ukrainian socio-cultural environments:

You may think that their choice of Latin American material is strange, and the schmaltzy Russian arrangements of the famous ballroom tunes might strike you as a bit awkward. But there are more crossovers between the two cultural contexts than it seems. The inter-war Argentine underworld, with its overpaid assassins and the women forced to seek financial security through the use of sex appeal, offers a useful metaphor for the post-socialist "Mafioso" variety of capitalism. (Radosavljevic)

4. CRITICISM OF BORGES'S WORKS

The author is not the only one responsible for his canonization. All the agents and institutions of the field, such as critics, publishers, book retailers and theater directors participate in the production of a belief in the value of any work of art (Bourdieu 229). Thus, it is worth taking a look at the development of the critical attitude to Borges's works in Ukraine.

In 1976 Pokalchuk, a translator, in the journal *Всесвіт* (*Vsesvit*), introduces to the Ukrainian public the authors of the Boom and Borges. This introduction was rather unfavorable towards Borges. In contrast to other authors, his name was only mentioned; no critical analysis of his works accompanied the translation. He was placed between Argentine writers who imitate European (French and English) and North European literature in their intent to break with Spanish tradition (Покальчук, *Нове слово* 201).

In the first monograph in Ukrainian SSR about Latin American literature, which dates from 1978 and was written by Pokalchuk, Borges is named the "father of all urban fantastic Argentine and Latin American

literature, in general” (Сучасна латино-американська проза 195). Pokalchuk emphasizes Borges’s controversial political engagement and compares him to Steinbeck who “in spite of his ideological degradation made a considerable contribution to American literature” (Сучасна латино-американська проза 196). It seems that Pokalchuk tries to recuperate the literary significance of the banned author, arguing Borges’s intellectualism, estheticism and linguistic precision. In 1988 at a conference in Argentina, Pokalchuk participated with a speech “Borges y Gogol, intento de paralelo literario,” in which he stressed the similitudes between the two authors and their national history: gaucho and cossack, dependence on sovereign country and an appeal to mythology.

In 1989 in *Vsesvit* (*Vsesvit*) (No. 8), only two years before Independence (1991), Pokalchuk’s review of Borges adopted the strategy of privileged reference: Borges is compared to Salvador Dalí, an eccentric genius and portentous mind who invented an intellectual labyrinth, and to Gustave Flaubert, a writer of refined stylistics. He refers to Cortázar, who states that Borges taught him to write, and draws on the similarity between Gogol’s, Babel’s and Borges’s poetics (Інтелектуальні лабіринти 103-04).

In 1991 Ukraine became an independent country and started to create its own literary field according to the rules of a free market economy. The publishing houses started liberating their products from all external constraints such as the directives of a political institution. Since 2009, publications and translations of Argentine literature are supported by the SUR program, which is an Argentine governmental translation support program. The publication of new books is followed by a public presentation attended by official representatives.

In 1999, Andrukhovych wrote a small review of Borges’s work in the newspaper *День* (*The Day*), in which he places Borges among the five most influential writers of the twentieth century. Borges is referred to as an intellectual author of fantastical stories: “Читач книг, ловець безодень” (“The reader of books, the catcher of abysses”), “Самий великий містифікатор” (“The great mystifier”).

In the preface to the 2008 edition, “The Guardian of the Babylonian library” (“Доглядач Вавилонської бібліотеки”), Borges is called “the pride of Argentine literature and a treasure of world literature” and his texts are qualified as “ambiguous, veiled, enigmatic and ironic” (Narizhna

3). Narizhna, the author of the preface, refers to Borges's tendency to involve the reader in intellectual play, and to ask him questions and to make decisions. Borges transforms reading in writing; he opens a path for literary creativity and co-authorship for his readers.

The review "Two poets called Borges" by Babych ("Два поети на прізвище Борхес") presents a critical analysis of the poetry translations published in 2010 by the Calvaria publishing house.

Nowadays, Borges is an obligatory name on popular reading lists and his prose is part of school and university curricula. There are Ph.D. theses in the field of Comparative Literature that address the issues in Borges's writing which include signs of culture within the limits of the Neobaroque paradigm: work, book, garden, library, outskirts (Городнюк), the question of aesthetics, and psychological identification in the literary work (Шульган). Currently, the bibliography of Borges translations confirms that the interpretative practice of Jorge Luis Borges's short stories has tended to focus on the "unreal," that is, on its self-referential, fictional and fantastic elements, while, on the other hand, allusions and references to concrete, historical reality in the Argentine writer's works have been disregarded or even neglected (Balderston).

CONCLUSION

The introduction of Borges's artistic work to the Ukrainian literary field was quite delayed. His political militancy banned his being translated for an extended period of time in all the republics of the former Soviet Union. Almost 40 years passed from his first publication in a Ukrainian diaspora journal in 1966 until the first collection of fiction in 2008. In modern-day Ukraine Borges is a canonized author whose works serve for Ukrainian writers as an impulse for displaying translators's creativity and inspiration. Borges's postmodern/postcolonial ideas found fertile ground in the Ukrainian literary field and brought new symbolic meaning to late-modern and even postmodern aesthetics.

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