

## **ПЛАТФОРМА 3:**

### ***Актуальні питання іноземної філології та перекладознавства***

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#### **THE ROLE OF UKRAINIAN DIASPORA IN GREAT BRITAIN**

The Ukrainian diaspora in Great Britain, the United States, Canada, and Australia has played an extremely important role in the quantitative increase, the qualitative growth of the English-language receptive discourse of Ukrainian literature, and in bringing it to a fundamentally new level. In many ways, this role was decisive. This was especially evident in the expansion of the range of objects of receptive action, the gradual change of the general view of Ukrainian literature in the English-speaking environment and its evaluation, the development of new interpretations of the work and figure of Taras Shevchenko.

The Ukrainian diaspora in the English-speaking world, growing, gaining strength and creative potential, quickly reaches a new level of internally integrated community as a subject of perception, creates social forms of communication ideologically homogeneous. From the very first steps, its representatives bring to the

receptive discourse not only a remarkable cultural and aesthetic burden, but also a significant charge of ideology, including national, nation-building ideology.

Diaspora, especially in the United States of America, fighting, on the one hand, to preserve their collective identity in a new environment, on the other – for not losing their spiritual connection with the historical homeland, manages to become an independent social community of special type, a collective organization of complex structure, unique in its sociological parameters. Outside this community, outside the forms of communication inherent in it, as well as ideological, cultural and aesthetic rules and norms established and enshrined within it, a new interpretive paradigm would hardly be possible.

One of the first achievements of the diaspora should be considered the rejection of the English-speaking environment from the practice of labelling T. Shevchenko as a Russian writer, the transition to his identification as a poet not Russian or even from “Little Russia”, namely Ukrainian as a representative of a separate Ukrainian community, not regional, but national. Thanks to the efforts of Ukrainians from the diaspora, the perception of Taras Shevchenko's work in the English-speaking world begins, if not completely outside the restraining, largely negative, influence of prehistory, then at the minimum possible degree of this influence, regularly, and immediately in those forms it is accepted to count among the most widespread, established forms of literary communications and interliterary interaction: in translations of literary texts, articles about the poet's work and about himself.

The activity of the diaspora is connected with such a phenomenon in the perception of T. Shevchenko in the English-speaking world as bifocality (T. Denisov), i.e., “duality”, “double view” or “double focus”. It is a simultaneous and one-dimensional combination within one approach to the problem, one conceptual-sentimental, based on a specific historical tradition of two - Ukrainian (in this case – Ukrainian diaspora) and American, English, generally English – views, which

provides reflections on national identification of an American of Ukrainian origin according to the canons of his new environment.

Shevchenko's work, like the figure of the poet, in the perception of the Ukrainian diaspora are “dual” – “bifocal” – from the very first step taken by its representatives in the reception and interpretation of his words in English, in English-speaking environment. The view of Kobzar proposed by the diaspora is closer and closer to the view of Americans and Canadians of non-Ukrainian origin, British, although not identified with him, at the same time, changing compared to generalized, common to western and eastern Ukrainian ethnic territory, the view of “mainland” Ukraine, moving away from it.

The specificity of the “diasporic” idea of Taras Shevchenko is manifested in virtually all possible receptive-interpretive forms. At the heart of this phenomenon and many aspects of the receptive discourse associated with it is the image of Ukraine as a “lost paradise”. The subject of this idea misses the object – the homeland as a conditional “paradise” – which he was destined to lose, cultivates this sadness, reduces it to one of the key features of individual and collective identity - but builds his future around the idea of concentration all efforts and resources around the inevitable re-finding it, return to it at any cost, are not going.

Instead of the ideal of the “golden age” not in the past, but in the future in the form of repeated physical movement back to the homeland in real space offers another – the ideal of spiritual reunion with her without any physical changes and movements, in virtual space, in the realm of spirituality and culture, exactly where the cult of Kobzar as a national genius, who managed to ingeniously express what is dear to Ukrainians, to Ukrainianness, which is their inner essence, always and should always prevail.

For the Ukrainian diaspora in the English-speaking countries of the world, the work of Taras Shevchenko in the original, in the Ukrainian language has become one of the most important, without exaggeration, the fundamental components of national

identity. Shevchenko's works translated into English became the calling card of the diaspora, the attribute by which it was distinguished from others, recognized. Cultivation of Shevchenko meant for the diaspora, on the one hand, self-preservation, protection from assimilation, on the other – self-affirmation, confirmation of their competitiveness in culture, spirituality, as well as in the field of national dignity and self-esteem.

#### REFERENCES

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