

IN HONOUR OF PROFESSOR ANDRII SODOMORA  
FOR HIS 80<sup>TH</sup> BIRTHDAY

1. In December 2017, the Ukrainian philological community celebrated the 80<sup>th</sup> anniversary of the famous philologist, translator and writer Andrii SODOMORA.

Andrii SODOMORA was born in the village of Vyriv, in the Lviv region, on December 1, 1937. He was the youngest of four children in the family of Oleksandr Sodomora, the local priest. He spent his childhood and went to school in his home village.

In 1953, A. SODOMORA entered Lviv University (now the Ivan Franko National University of Lviv), where he studied classical philology until 1959 (his teachers being Salomo LURIA, Mykhaylo BILYK, Yurii MUSHAK and others). Ten years later, in 1969, he was awarded his candidate of science degree (PhD equivalent) at the Taras Shevchenko National University of Kyiv.

After graduating from the university, he worked as an archivist in the Lviv Regional Archive (1959–1960) and the Lviv Historical Archives (1960–1964). From 1964 to 2000 he was a lecturer in the Latin Language Department of Lviv Medical Institute (now Danylo Halytskyi Lviv National Medical University). Since 2002 he has been a member of staff in the Department of Classical Philology of the Ivan Franko National University of Lviv (since 2006 as a professor).

2. As a translator, Andrii SODOMORA made his début having translated the *Dyskolos* by Menander into Ukrainian. Published in 1962, it became one of the world's first translations of this newly discovered comedy<sup>1</sup>. Beginning with Menander and Greek poetry<sup>2</sup>, A. SODOMORA gradually expanded his translation repertoire: he is the author of the Ukrainian translations of the most important

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<sup>1</sup> For the history of this translation together with the new translation, see A. SODOMORA, *Історія одного перекладу, або Моя перша книжка* [*A Story of One Translation, or My First Book*], Lviv 2017.

<sup>2</sup> Numerous publications of selected poetry in journals during the 1960s and 1970s, and full translations in the 2010s: Theognis (2012), Sappho (2012), Alcaeus (2013), Archilochus (2014), Hesiod (2018); also an anthology of the Greek epigram (2017).

texts of both classical<sup>3</sup> and late<sup>4</sup> Latin poetry, as well as of the translations of Latin epistolary and philosophical prose<sup>5</sup>, Greek comedy and tragedy<sup>6</sup>.

The contribution that Andrii SODOMORA has made by translating European Neo-Latin heritage<sup>7</sup>, in particular that related to Ukraine<sup>8</sup>, is significant. Being for many years a faculty member of the Department of Latin Language at Lviv Medical University, he also published a number of translations of Latin medical works, in particular, *Instructio de Chirurgia* by N. Bidloo, translated into Russian in 1979<sup>9</sup>.

Andrii SODOMORA's translation work is not limited to the classical languages. He also used to translate from Romance and Slavic languages and from German (among others, the *Struwwelpeter* by Heinrich Hoffmann published as a separate book in 2007, as well as highly insightful and subtle translations from P. Verlaine, F. García Lorca, M. Lermontov, done mostly as examples in his works in the area of translation studies).

It is worth noting that in recent years Andrii SODOMORA has not only continued translating with the same level of productivity as earlier, but he has also revisited his earlier works – he reconsiders, re-edits, and (most often) makes totally new translations of texts previously translated by him in the period 1960 to the 1980s (e.g. Menander, the Greek lyric poets, Arnaldus de Villa Nova, some poems by Horace, etc). A unique illustration of this can be found in the book *A Story of One Translation* (2017), in which the author not only published his own two translations of the *Dyskolos*, between which there is more than half a century (1962 and 2016). He also reflected on his approaches to translation

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<sup>3</sup> Horace (1982), Lucretius (1988), Ovid (*Metamorphoses* 1985; *Amores*, *Tristia*, and *Ars Amatoria* 1999), Vergil (2011: all the works apart from the *Aeneid*, already translated by M. БІЛЫК), the full corpus of the classical Roman love elegy, including the fragment of Gallus discovered in the 1970s (2009).

<sup>4</sup> The anthology of late Latin poetry *Відлуння золотого віку [Echoes of the Golden Age]* (2011), the Riddles of Symphosius (2013).

<sup>5</sup> Seneca (*Moral Letters to Lucilius* 1996, *Dialogues* 2016), Pliny the Younger (2018), and Boethius (*The Consolation of Philosophy* 2002).

<sup>6</sup> Menander's *Dyskolos* (1962, newly translated in 2017), some comedies by Aristophanes (1980), a number of the tragedies by Aeschylus (1990), Sophocles (1989), and Euripides (1993).

<sup>7</sup> Arnaldus de Villa Nova (1975; newly translated in 2011), the poems of *vagantes* (together with M. БОРЕТСЬКИЙ, 2007).

<sup>8</sup> The *Journey* of William of Rubruck (in the “Vsesvit” journal, 1976; as a separate book in 2018), *The Song about Bison* by Nicolaus Hussovianus (2007), numerous translations in the anthologies of old Ukrainian literature (Paulus Crosnensis Ruthenus, etc). It is also worth mentioning here that A. SODOMORA prepared the collection of Latin inscriptions of Lviv with translation and commentaries, in collaboration with M. ДОМБРОВСЬКИЙ (*Anno Domini: Латинські написи Львова [The Latin Inscriptions of Lviv]*, Lviv 2008; 2016).

<sup>9</sup> N. BIDLOO, *Наставление для изучающих хирургию в анатомическом театре [Instruction for the Students of Surgery in the Anatomic Theatre]*, Moscow 1979.

then and now, and, of course, told the very story of how that first translation was created and published.

In total, Andrii SODOMORA is the author of translations of works by more than a hundred authors and over a hundred thousand verses. His translations are known for their high poetic culture, philological accuracy, subtle feeling of ancient poetics and masterly rendering of it in his native language. Continuing the translation traditions of Mykola ZEROV, Borys TEN, Hryhorii KOCHUR, A. SODOMORA himself inscribed his own name onto the list of the most prominent Ukrainian translators.

3. Andrii SODOMORA's works in the field of translation studies and literary criticism are inseparably linked with – and to a great extent derive from – his work as a translator. In his translations it is always clear that he is a professional philologist as well as in his scholarly texts it is clear that he is an experienced practicing translator.

Analysing the peculiarities of reproducing an artistic text by means of another language Andrii SODOMORA focuses first of all on the problem of the inevitable loss, on the impossibility of an “adequate” reproduction of the original text; he consistently defends and argues the thesis of untranslatability as an inevitable property of any artistic text.

It is notable in Andrii SODOMORA's translation studies that he never confines himself simply to translation issues. On the contrary, his research is aimed, first of all, at the deepest comprehension of the original text. The recording of the losses helps to reveal crucial – though invisible at first sight – elements of the original text: they are noticed only when lost. Research into the mechanisms resulting in the losses makes it possible to see more clearly the mechanisms of the formation of the elements of the artistry in the original which are lost in translation. One can say that by analysing the artistic structure of the original by means of translation, Andrii SODOMORA is using his own original method of translation deconstruction (especially if we take into account the fact that he frequently uses his own translations, often made *ad hoc*, for a particular text study: in such cases, the translation becomes one of the operations in the analysis of the original text).

Being a professional classical philologist, Andrii SODOMORA always pays special attention to the micro-level, to small units of a text. In his studies, he focuses on little poems, or even single verses, phrases, or aphorisms. Analysing the imagery of a text, he is particularly sensitive to the structure of the phrase, to the phonics and metrics as being important factors in image building. The most concentrated representation of Andrii SODOMORA's philological method can be seen in his book *The Studies of One Verse* (2006)<sup>10</sup>.

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<sup>10</sup> A. SODOMORA started his literary studies with the Greek lyric poets (articles in academic journals in the 1960s and his PhD thesis *Художественное мастерство лесбийских лириков и проблемы поэтического перевода их песен* [*The Poetic Art of the Lesbian Lyric Poets and the*

Such a contrastive approach to a text, a deep knowledge of ancient literature and a subtle sense of his native language, resulted inevitably in expanding the range of A. SODOMORA's scholarly interests and led him to studies on Ukrainian poetry. In Ukrainian texts, in addition to the same issues of poetics, Andrii SODOMORA specifically focuses on typological and genetic echoes which tie the Ukrainian poets with classical literature: in forms, ideas, images, figures of speech, and in the ways of poetic expression. This Ukrainian line of studies is best represented in the above-mentioned book *The Studies of One Verse*, and in the book *Shevchenko's Garden and Franko's Field* (2015).

The actual problems of the linguistic culture of the Ukrainian language are also a part of Andrii SODOMORA's interests. He is active in commenting on disturbing language trends and he participates in discussions on orthography. In addition to numerous interviews and articles in newspapers and journals, his linguistic views are summarised in the book *From Word to Heart, From Heart to Word* (2012).

4. As a researcher and thinker, Andrii SODOMORA has a broad view of philological and humanities issues. With remarkable skill, he combines a thorough analysis of the smallest units of a text with the broadest culturological horizons to which this analysis leads. This breadth of approach is best seen in his original commentaries on *Disticha Catonis* (2009) and *Aenigmata Symphosii* (2013), and especially, in his *Aphoristic Études* (2016). The same approach can be seen in Andrii SODOMORA's numerous public lectures (among the most recent, we can mention the cycle of lectures "Word and Voice" read in the Nataalka Polovynka's theatre centre in Lviv in 2017/2018).

Andrii SODOMORA is an excellent lecturer. His public lectures, numerous appearances on TV and radio, articles and interviews, meetings with students and schoolchildren, not to mention his books<sup>11</sup>, contribute significantly to the popularisation of antiquity and philology.

5. Everything Andrii SODOMORA does is imbued with warmth and deep respect for the past. The sense of duty to preserve the memory of teachers, colleagues and other people with whom fate brought him together helped A. SODOMORA to reveal one of the most remarkable facets of his talent: Andrii SODOMORA is a brilliant memoirist. In his numerous memoirs, he not only preserved the memory

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*Problem of the Poetic Translation of Their Poetry*], Kyiv 1968; in the 1970s, he focused mainly on Horace, and then the number of Latin and later again Greek poets he studied increased all the time. Andrii SODOMORA has published his literary and translation observations in numerous works, in particular in his profound introductory chapters to his own translations.

<sup>11</sup> Among such books, one should name *The Live Antiquity* first of all. This popular book has already had four editions (1983, 2003, 2009, 2016).

of the people who were dear to him, but also created a wonderful gallery of impressionistic literary portraits, and eventually managed to capture the atmosphere in which the whole past generation of intellectuals lived and worked. The heroes of these portraits are not only well-known scholars (such as Salomo LURIA, Ivan ANDREYCHUK, Mykhaylo BILYK, Yosyp KOBIV, Yurii MUSHAK, Volodymyr VUYTSYK), but also ordinary workers who, without having left a noticeable trace in the history of academia, were still people who created the era, preserved and passed on the cultural and professional tradition. The brightest of these portraits became the chapters of the book *By the Lines of Destiny* (2003), which belongs to the best Ukrainian publications recreating the lively atmosphere of the past of an academic community.

A special place among Andrii SODOMORA's works belongs to his unique philological novel *Sub Aliena Umbra – Under Someone Else's Shadow* (2000). In this book the author created a marvellously atmospheric image of a philologist in his private life and professional work. Andrii SODOMORA looks over his entire life, its individual periods and events, through the prism of reflections on the word, and fills these reflections with personal, intimate experiences. This book is an excellent example of intellectual biography, a beautiful fusion of philology and life.

6. Sometimes it is hard to draw a clear line between Andrii SODOMORA's atmospheric memoirs and his fictional prose, which is also highly biographical, full of nostalgia, of tender images from the past, and of philology.

Apart from *Sub Aliena Umbra*, as a writer Andrii SODOMORA works mostly in small genres: essays, sketches, études, or brilliant stories in the traditions of Vasyl Stefanyk or Katria Hrynevychycheva. But most of his texts do not fit within the limits of conventional genres.

A. SODOMORA's prose is full of subtle lyricism; he is a poet of the borderland, of transitional, hardly perceptible states and small, close, private spaces, of pastel colours and shades of grey, of details and things, of cosiness and simplicity, of transience and passing, of autumn sadness and loneliness alone with nature and word. His prose is a unique and original phenomenon in contemporary Ukrainian literature.

As a writer, Andrii SODOMORA debuted on the pages of the "Zhovten" journal (now "Dzvin") with a story of Horace (1982). His books appeared later: *Alone with Word* (1999), *Sub Aliena Umbra* (2000), *Grey Wind* (2002), a sort of diptych *Tears of Things* (2010) and *Smile of Things* (2017).

Andrii SODOMORA writes poetry as well: he has published two collections – *Alone with Lviv* (2005) and *A Handful of Minutes* (2007, 2012). Ancient topics, allusions, images, philological reflections, classical verse forms (among others, sonnets and poetry in the traditions of the Greek epigram) are signs of the style of the classical *poeta doctus*, which bring together the poetry of Andrii SODOMORA with the poetics of Ukrainian "neoclassics" of the 1920–1930s.

7. Professor A. SODOMORA is a member of National Union of Writers of Ukraine (1981), a full member of the Shevchenko Scientific Society, a member of the editorial boards of literary and academic journals, a laureate of numerous literary and translation prizes (among others, the Maksym Rylskyi [1986] and the Hryhorii Kochur [2010] prizes); he is an honorary citizen of Lviv (from 2012).

On his anniversary, we wish Andrii SODOMORA much health, happiness, and inspiration. We hope that he will continue his important work for many years to come.

#### THE MAIN WORKS BY ANDRII SODOMORA<sup>12</sup>

##### A. Translations

- 1) Менандр, *Відлюдник* [Menander, “Dyskolos”], Lviv 1962.
- 2) Н. Бидлоо, *Наставление для изучающих хирургию в анатомическом театре* [N. Bidloo, *Instruction for the Students of Surgery in the Anatomic Theatre*], Moscow 1979.
- 3) Арістофан, *Комедії* [Aristophanes, *The Comedies*], Kyiv 1980; Kharkiv 2002 – translated by A. SODOMORA and others.
- 4) Горацій, *Твори* [Horace, *The Works*], Kyiv 1982.
- 5) Овідій, *Метаморфози* [Ovid, *Metamorphoses*], Kyiv 1985; 2008.
- 6) Лукрецій, *Про природу речей* [Lucretius, *On the Nature of Things*], Kyiv 1988.
- 7) Софокл, *Трагедії* [Sophocles, *The Tragedies*], Kyiv 1989 – translated by A. SODOMORA and Borys TEN.
- 8) Есхіл, *Трагедії* [Aeschylus, *The Tragedies*], Kyiv 1990 – most of the tragedies are translated by A. SODOMORA.
- 9) Евріпід, *Трагедії* [Euripides, *The Tragedies*], Kyiv 1993 – most of the tragedies are translated by A. SODOMORA.
- 10) Сенека, *Моральні листи до Луцілія* [Seneca, *Moral Letters to Lucilius*], Kyiv 1996; 2005; Lviv 2017.
- 11) Овідій, *Любовні елегії; Мистецтво кохання; Скорботні елегії* [Ovid, *The Loves; The Art of Love; The Sorrows*], Kyiv 1999.
- 12) Боецій, *Розрада від філософії* [Boethius, *The Consolation of Philosophy*], Kyiv 2002.
- 13) Г. Гоффман, *Петер-Нечесаха* [H. Hoffmann, *Struwwelpeter*], Kyiv 2007.
- 14) М. Гусовський, *Пісня про зубра* [Nicolaus Hussovianus, *The Song about Bison*], Rivne 2007.
- 15) *Поезія вагантів* [The Poems of Vagantes], Lviv 2007 – translated together with M. BORETSKYI.

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<sup>12</sup> For the detailed bibliography covering the years 1961–2012, see M. KRYVENKO, *Андрій Содомора: біобібліографічний покажчик* [“Andrii Sodomora: A Bio-Bibliographical Index”] Lviv 2013.

- 16) А. СОДОМОРА, М. ДОМБРОВСЬКИЙ, А. КІСЬ, *Anno Domini: Латинські написи Львова* [A. SODOMORA, M. DOMBROVSKYI, A. KIS', *Anno Domini: The Latin Inscriptions of Lviv*], Lviv 2008; 2016 – collected, commented and translated together with M. DOMBROVSKYI; with photos by A. KIS'.
- 17) *Дистихи Катона* [*Distichs of Cato*], Kyiv 2009.
- 18) *Римська елегія* [*The Roman Elegy*], Lviv 2009.
- 19) Арнольд де Вілланова, *Салернський кодекс здоров'я* [Arnaldus de Villa Nova, *The Salernian Code of Health*], Lviv 2011.
- 20) Вергілій, *Буколіки. Георгіки. Мали поеми* [Vergil, *The Bucolics. The Georgics. The Minor Poems*], Lviv 2011.
- 21) *Відлуння золотого віку: антологія пізньої латинської поезії* [*Echoes of the Golden Age: The Anthology of the Late Latin Poetry*], Lviv 2011 – compiled by M. DOMBROVSKYI.
- 22) Теогнід, *Елегії вигнанця* [Theognis, *The Elegies of the Exile*], Lviv 2012.
- 23) Сапфо, *Пісні з Лесбосу* [Sappho, *The Songs from Lesbos*], Lviv 2012.
- 24) Алкей, *Пісні застольні і повстанські* [Alcaeus, *The Drinking and Rebel Songs*], Lviv 2013.
- 25) *Сто загадок Симфосія* [*The Hundred Riddles of Symphosius*], Lviv 2013.
- 26) Архілох, *Хліб на списі* [Archilochus, *Bread on Spear*], Lviv 2014 – with the Ukrainian translation of a tale about Archilochus by S. LURIA included in appendix, see the item below.
- 27) С. Лур'є, Невгамовний, in: Архілох, *Хліб на списі* [S. LURIA, *The Restless*, in: Archilochus, *Bread on Spear*], Lviv 2014, pp. 65–174.
- 28) Сенека, *Діалоги* [Seneca, *Dialogues*], Lviv 2016.
- 29) *Грецька епіграма* [*The Greek Epigram*], Lviv 2017 – compiled by M. DOMBROVSKYI.
- 30) *Історія одного перекладу, або Моя перша книжка* [*A Story of One Translation, or My First Book*], Lviv 2017 – with two translations of Menander's *Dyskolos* included (1962 and 2016).
- 31) Пліній Молодший, *Вибрані листи* [Pliny the Younger, *Selected Letters*], Lviv 2018.
- 32) В. Рубрук, *Подорож у східні краї* [W. Rubruck, *The Journey to the East*] Lviv 2018, first published in the “Vsesvit” journal in 1976.

### B. Philological Works

- 33) Гесіод, *Походження богів. Роботи і дні. Щит Геракла* [Hesiod, *Theogony. Works and Days. Shield of Heracles*], Lviv 2018.
- 34) *Художественное мастерство лесбийских лириков и проблемы поэтического перевода их песен* [*The Poetic Art of the Lesbian Lyric Poets and the Problem of the Poetic Translation of Their Poetry*], Kyiv 1968 – the candidate of science (PhD) thesis.

- 35) *Жива античність* [*The Live Antiquity*], Lviv 1983; 2003; 2009; 2016.
- 36) *Студії одного вірша* [*The Studies of One Verse*], Lviv 2006.
- 37) *Від слова до серця, від серця до слова* [*From Word to Heart, From Heart to Word*], Lviv 2012.
- 38) *Шевченків садок і Франкове поле* [*Shevchenko's Garden and Franko's Field*], Lviv 2015.
- 39) *Афористичні етюди* [*The Aphoristic Études*], Lviv 2016.
- 40) *Історія одного перекладу, або Моя перша книжка* [*A Story of One Translation, or My First Book*], Lviv 2017.

#### C. Belles-Lettres

- 41) *Наодинці зі словом* [*Alone with Word*], Lviv 1999.
- 42) *Sub Aliena Umbra = Під чужою тінню* [*Under the Someone Else's Shadow*], Lviv 2000.
- 43) *Сивий вітер* [*Grey Wind*], Lviv 2002.
- 44) *Лініями долі* [*By the Fate Lines*], Lviv 2003.
- 45) *Наодинці зі Львовом* [*Alone with Lviv*], Lviv 2005.
- 46) *Пригорща хвилин* [*A Handful of Minutes*], Lviv 2007; 2012.
- 47) *Сльози речей* [*Tears of Things*], Lviv 2010.
- 48) *Поезія. Проза* [*Poetry. Prose*], Lviv 2012.
- 49) *Усміх речей* [*Smile of Things*], Lviv 2017.
- 50) *Поезія* [*Poetry*], Lviv 2017.

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