

FRENCH FAIRY TALES BY MARKO VOVCHOK AND MYKOLA TERESHCHENKO'S TRANSLATION STRATEGY: INTERCULTURAL MEDIATION

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The French-language heritage of Marko Vovchok remains understudied, particularly with regard to its translation analysis, which underlines the relevance and topicality of this article. This study analyses Mykola Tereshchenko's Ukrainian translations of Vovchok's French fairy tales, aiming to identify the characteristics of his translation strategy. For this purpose, the interpretive theory of translation (Seleskovitch & Lederer 1984), Berman's concept of "deforming tendencies" (1984), and Venuti's strategies (1995) were applied. The qualitative analysis is based on a comparative study of source and target texts. The results of this research demonstrate that a translator succeeded in achieving a balance in rendering original Vovchok's idiostyle. The study has proved that the dominant translation strategy was domestication which, as a form of adaptation, inevitably involves the application of lexical and stylistic transformations. This is particularly noticeable when reproducing culturally marked elements, such as character names, realia, phraseological units, and folklore motifs. To implement the chosen strategy and to convey the emotive, expressive, and stylistic colouring of the fairy tales, also called children's literature, the translator mostly employed the following techniques: modulation, concretisation, generalisation, cultural correspondence, explication, metaphorical preservation, remetaphorisation, functional adaptation. The investigation also revealed the occurrence of several of Berman's "deforming tendencies", such as rationalisation, clarification, expansion, and qualitative impoverishment. These findings indicate that Tereshchenko's translation strategies contribute to intercultural mediation, bridging the French originals and the Ukrainian readership. Future research could involve a comparative analysis of other translations of Vovchok's French prose.

KEYWORDS:

French fairy tales, intercultural mediation, Marko Vovchok, Mykola Tereshchenko, translation strategies

1. INTRODUCTION

One of the underexplored dimensions of the oeuvre of Marko Vovchok (Mariia Vilinska, 1833–1907), a prominent Ukrainian writer, translator and public intellectual, concerns her French-language fairy tales written for foreign children’s readers. These texts are of considerable interest as part of the writer’s creative output and as examples of conscious cultural mediation. Vovchok’s French literary activity occurred during her stay in France from the mid-1860s to the early 1870s, when she collaborated with European publishing houses, in particular with Pierre-Jules Hetzel (pseudonym P.-J. Stahl), editor of the renowned Parisian *Magasin d’éducation et de récréation*. The journal intended to popularise scientific achievements and writings of world literature for a young audience, gathering an impressive circle of contributors, such as Jules Verne, Hector Malot, Alexandre Dumas, Élisée Reclus, Jean Macé, Alexandre Chatrian, Émile Erckmann, André Léo, Camille Flammarion, Élisée Reclus, among many others. Within this intellectual milieu, Vovchok became one of the magazine’s recognised authors and a member of its editorial board.

Her engagement with the French literary sphere was driven by both practical concerns and deep commitment to cultural exchange. On the one hand, after leaving the Russian Empire in 1859, Vovchok aimed to establish herself within the Western European intellectual sphere and to engage a new audience. On the other hand, her works served as a means for introducing Ukrainian themes to European readers through the language of international communication. The author worked in the genre of educational prose for young readers, employing French as a medium to acquaint the foreign public with Ukrainian realities. She adapted the stories to the recipient’s linguistic and cultural norms, while preserving the Ukrainian ethnocultural context, incorporating motifs of sacrifice, depictions of everyday life, representation of nature, elements of religiosity, and folk traditions. As a polyglot, Vovchok possessed an excellent command of French, which enabled her to create meaningful and stylistically polished texts intended for the French-speaking environment.

In the journal *Magasin d’éducation et de récréation*, Vovchok published several original stories in French, including *Dure-Épine et Bonne-Rose* (1866–1867), *Mademoiselle Moi* (1868–1869), *Le voyage en glaçon* (1868–1869), and *La Petite Sœur* (1870). She also co-authored *L’Ours de Sibérie et Mademoiselle Quatre-Épingles* with P.-J. Hetzel, published in *Bibliothèque d’éducation et de récréation* in 1869. In addition, some of Vovchok’s original and translated works were published in other French journals, newspapers, periodicals, or as separate editions. Most of these are her original French writings, some of which contain elements of Hetzel’s adaptation or

rehash. While the texts adhered to the genre canons of French moralising prose, they brought Ukrainian issues to the international level. According to Haupt, Vovchok's fairy tales enriched French children's literature by expanding its thematic scope and familiarising young readers with new characters and narrative forms rooted in the Ukrainian tradition. Her multilingual creative activity, including self-translations between Ukrainian and French, played a meaningful role in fostering intercultural literary exchange (Haupt 2002: 10–11). In this way, Vovchok's French works can be regarded as a form of “soft diplomacy” and artistic dialogue with the European readers.

In facilitating interlingual communication, both the author and the translator are essential participants (Rebriy 2012; Botvyn et al. 2023). In this regard, Mykola Tereshchenko (1898–1966), a notable figure of the Ukrainian translation school of the first half of the twentieth century, played a significant role in introducing Vovchok's French texts into the Ukrainian linguoculture. During half a century of translation experience, he translated works from French, English, Polish, Czech, Slovak, and other European literatures that are deeply rooted in their national contexts. His greatest achievement was the two-volume anthology “Constellation of French Poetry”, containing translations of 250 French poets from the twelfth to twentieth century, for which he was posthumously awarded the Maksym Rylsky Prize in 1973. In Ukrainian literary and translation scholarship, he is recognised as a key contributor to the tradition of semantically precise and artistically refined translations (Drozdovskyi 2008: 183). By translating previously inaccessible texts, he introduced new authors, genres, and cultural paradigms into Ukrainian literature. Tereshchenko's translation manifests interpretative strategies aimed at reconstructing meanings, adapting cultural realia, and preserving the author's intention (Zasenko 1968). Such strategies reveal the translator's depth of intercultural exchange, capable of establishing a symbolic dialogue between languages, literatures, and value systems.

This study intends to illustrate how translation decisions impact the semantic structure of a work through a comparative analysis of the French originals and their Ukrainian translations. This makes it possible to identify which elements undergo transformation and which are preserved as markers of cultural identity (Stefurak 2021). Despite the significance of Vovchok's French writings and Tereshchenko's translation activities, this topic remains underexplored in both Ukrainian and international literary and translation studies. Existing studies primarily focus on the writer's literary works in Ukrainian and Russian, whereas her French-language corpus frequently lies beyond the scope of academic analysis.

Several important factors determine the need for this research. Firstly, Vovchok's French texts have not yet received necessary attention in academic discourse, leaving

a gap in the study of her multilingual oeuvre. Secondly, Tereshchenko's translation strategies have not been systematically analysed in relation to these works. Thirdly, translation studies have yet to sufficiently examine the translator's role as an active intercultural mediator capable of reconstructing the content and cultural paradigm of a literary work. Therefore, the aim of the study is to identify the characteristics of Tereshchenko's translation strategy in reproducing Vovchok's French works and to evaluate its effectiveness in the context of intercultural exchange. To achieve the aim, the following objectives were set:

1. to conduct a textual analysis of the selected stories as sources of cultural content;
2. to compare the original texts with Tereshchenko's Ukrainian translations and to identify the translation transformations;
3. to determine the types of cultural elements that were adapted, omitted, or preserved in translation;
4. to evaluate the impact of translation decisions on the reproduction of the author's intention and the national peculiarities.

The hypothesis of the study is formulated as follows: Mykola Tereshchenko's translation strategy in reproducing Vovchok's French fairy tales performs the function of intercultural mediation. This function is achieved through adaptation, selective preservation, and transformation of cultural meanings of the originals in accordance with the Ukrainian linguistic and cultural context.

2. LITERATURE REVIEW

Translation strategies in the intercultural transmission of literary content have been widely explored from different viewpoints. Contemporary translation theory offers different classifications of translation strategies. Catford (1965) proposes the term "translation shifts", defining translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford 1965: 20–21). Chesterman (1997) describes translation strategies as text-manipulating, process-oriented, goal-oriented, problem-centred, consciously applied, and inter-subjective. Venuti (1995) distinguishes between "foreignisation" and "domestication" strategies based on the translator's "moving the reader towards the author or the author towards the reader". Newmark notes that "while translation methods relate

to whole texts, translation procedures are used for sentences and the smaller units of language” (Newmark 1988: 81). Baker (1992) highlights the importance of applying a systematic approach to translation and proposes eight strategies to deal with various types of non-equivalence and overcome translation challenges.

In addition to the classification of translation strategies, scholarship increasingly framed translation as a form of intercultural mediation. Liddicoat argues that mediation is not only an interpersonal activity, in which the meanings identified by translators in the source text are rearticulated into another language for another audience, but also an intrapersonal activity, as translators negotiate and construct meaning for themselves (Liddicoat 2016: 350). This perspective resonates with Katan’s model of cultural mediation (2004; 2013), which frames translation as a complex engagement with meanings across languages and cultures. Similarly, Hatim and Mason emphasise mediation in a broader sense, noting that translators “mediate between cultures, including ideologies, moral systems and socio-political structures, seeking to overcome those incompatibilities which stand in the way of meaning transfer” (Hatim & Mason 1990: 223).

The theoretical frameworks outlined above have informed studies on the translation of children’s literature, particularly fairy tales, which present numerous challenges due to their culturally specific elements and ethnocultural references. Thus, Venhrenivska (2008) studied the rendering of onomastic realia, in particular the heroes’ names and otheronyms of Ukrainian fairy tales into French, emphasising the influence of Slavic and non-Slavic contexts on the choice of translation strategies. Volovyk (2021) analysed culturally marked elements in fairy tales, showing that the reproduction of proper names is usually directed towards source language-oriented translation, while general culture-specific expressions and descriptive elements of proper names are mostly transmitted with target language-oriented translation methods. Zosimova (2023) studied culturally marked vocabulary in the English translation of Vsevolod Nestaiko’s “A Tale of the Bliss Bird”, where the translator used adaptation, simplification, as well as functional and contextual equivalents to reproduce culturally marked vocabulary.

Wang (2024) investigates cultural transformations in literary translation and offers innovative approaches to the reproduction of cultural realia, focusing on the complexity of adapting local images for a global readership. Leonavičiūtė et al. (2021) focus on the challenges of transmitting cultural elements in literary translation, demonstrating how literal transformations can lead to the loss of cultural content. The study by Borysenko et al. (2024) demonstrates that translation techniques representing domesticating and foreignising strategies can be combined in order to preserve their balance

in the target text. The classic work by Holmes (1988) emphasises the necessity of integrating literary and applied approaches to translation. This stance provides methodological support for our model, which combines textological analysis with cultural interpretation of translation.

Windle (2015) analyses the phenomenon of “back translation” in the context of Russian nineteenth-century travel accounts of Australia retranslated into English, framing it as a form of cultural mediation in reverse. A comparable dynamic can be observed in the case of Vovchok, whose prose, originally addressed to a French audience, is now re-mediated into Ukrainian by Tereshchenko. This perspective highlights the relevance of examining how intercultural meanings are renegotiated when a text circulates back into the author’s native cultural and linguistic space.

A review of the literature demonstrates that, while general theoretical models of translation strategies and translation as intercultural mediation were developed, their application to the intercultural transmission of Ukrainian literature into other linguistic and cultural spaces has not yet been fully explored and requires further in-depth analysis. Studies in this field address the representation of Ukrainian literature in the French-speaking space and the analysis of linguistic and cultural transformations in the translation process. Chystiak (2021) examined the historical dynamics of the perception of Ukrainian literature in Francophone countries. The author focuses on receptive barriers and the political context in which the Ukrainian texts circulated. Although the research is diachronic and does not focus on translation transformations in specific works, it outlines the cultural background in which Vovchok’s texts functioned.

Kravets (2024) analyses Vovchok’s story *Maroussia* as a factor of influence on French nation-building. The study highlights the ideological potential of the work, showing how Ukrainian narratives are transformed within the French cultural field. Zosimova et al. (2022) examine how culturally marked vocabulary is conveyed in the English translation of Vovchok’s novella *Instytutka*. Although some cultural connotations are not fully preserved, the translator’s strategies keep the text clear and accessible without overloading it with calques or transliterated terms.

In this regard, Venhrenivska and Hnatiuk emphasise that the translation of fairy tales inevitably requires reproducing national stylistic patterns, such as fixed expressions, diminutive forms, and cultural markers, which are central to the genre (Vengrenivska et al. 1998). This observation provides a valuable framework for understanding the Ukrainian reception of Vovchok’s French fairy tales, where these features had to be carefully re-created in translation.

Earlier studies of translation strategies in the context of intercultural representation of literary texts have identified various productive approaches, yet they also reveal open

questions and contradictions. Consequently, the interpretative strategies employed by Tereshchenko in conveying Vovchok's French prose have not been sufficiently explored, underscoring the significance of the present analysis. While scholars such as Kolomiyets (2015), Cherednychenko (2022), and Chystiak (2024) have acknowledged Tereshchenko's contributions to Ukrainian literary translation, his role in poetic translation and his significance within a broader cultural and historical framework, their references tend to be contextual rather than analytical in terms of his translation practice. Kravets (2017) offers a more focused analysis of Tereshchenko's renditions of Émile Verhaeren, highlighting the evolution of his poetic technique, rhythmic sensitivity, and interpretative precision. Chystiak also emphasises the importance of an interdisciplinary approach to the translation heritage, combining hermeneutics, stylistics, and cultural analysis (Chystiak 2024: 67). Nevertheless, a systematic study of Tereshchenko's translation style, especially in relation to French literary texts and authors, remains limited, revealing a gap that the present study seeks to address.

3. METHODS AND MATERIALS

3.1. RESEARCH DESIGN

The research was conducted using a qualitative design, incorporating elements of textual interpretative analysis. The first stage involved source selection: a corpus of French works by Vovchok and their corresponding translations by Tereshchenko were selected. The second stage consisted of a textual analysis of the source texts with a focus on culturally marked units, stylistic devices, and the author's intention. At the third stage, a comparative analysis of the originals and translations was carried out to identify types of transformations and strategies employed to reproduce cultural elements. Finally, the fourth stage applied a contextual interpretative method to analyse the translation techniques used to reproduce the text's authenticity and ensure its readability, while taking into account the audience's needs and expectations and viewing translation as a means of intercultural exchange.

3.2. SAMPLE

For this study, five French literary fairy tales by Vovchok and their Ukrainian translations by Tereshchenko, prepared for publication by the *Naukova Dumka* publishing house, were selected. The sample includes the following source texts: *Dure-Épine et*

Bonne-Rose (The Evil Thorn and the Good Rose), *Mademoiselle Moi* (Miss Me), *Le Voyage en Glaçon* (The Journey on the Ice), *L'Ours de Sibérie et Mademoiselle Quatre-Épingles* (The Siberian Bear and the Woman of Fashion), and *La Petite Sœur* (The Little Sister). These stories were taken from the collection of *Marko Vovchok. Works in Seven Volumes* (Volume 6, 1966), which contains the French-language source texts and their Ukrainian translations.

Attention was given to the linguistic and stylistic representativeness of Vovchok's original texts, which were analysed with Tereshchenko's translations using a comparative approach to examine semantic, stylistic, and cultural correspondences, as well as to identify the translator's strategies and patterns of transformation viewed through the lens of intercultural mediation.

3.3. RESEARCH METHODS

The study employed a set of empirical methods to systematically analyse the original and translated texts within the framework of translation studies and cross-cultural textual analysis. Textological analysis, based on Rabatel's concept of *idiostyle/idiolect* (2005), was used to identify lexical, stylistic, and grammatical features of Vovchok's French works. Contrastive analysis, following Hatim's approach (1997) and Baker's notion of the bidirectional relationship between contrastive analysis and translation (1998), enabled the identification of linguistic and cultural transformations and their impact on the reproduction of the author's intention and cultural meaning. A contextual interpretive method, drawing on the Interpretive Theory of Translation developed by Seleskovitch and Lederer (1984) and later extended to literary translation by Israël (1999; 2002), Plassard (2007), and Roux-Faucard (2008), was also applied. This framework was complemented by Berman's hermeneutic approach and his concept of "deforming tendencies" (1984), as well as Venuti's strategies of domestication and foreignisation (1995).

3.4. INSTRUMENTS

The study employed an analytical framework for comparative analysis to identify correspondences and transformations between the source texts and their translations. It focused on lexico-semantic correspondence, stylistic equivalence, and the reproduction of culturally marked elements, as well as the author's intention and the degree of adaptation for the target audience. A qualitative descriptive method was applied to culturally marked elements, enabling the systematic identification of lexemes and

imagery that reflect national, social, ethnic, or historical-cultural peculiarities. These elements were then analysed in terms of their representation in translation, with particular attention to semantic shifts.

Furthermore, a comparative table was created to record each translation instance, indicating the translation method applied along with the functional role of each element and the strategies employed. All tools were developed following contemporary translation studies methodology and adapted to the stylistic and cultural distinctiveness of Vovchok's works, thereby ensuring the validity and representativeness of the findings.

4. RESULTS

The language of any literary work reflects the author's individual style. According to Stavyska, *idiostyle* is "an individual style, a set of main stylistic features that characterise the writings of a particular author in a certain period or across their entire oeuvre" (Stavyska 2009: 4). Rabatel emphasises that style encompasses a broader artistic and cultural dimension (e.g., "romantic style", "sublime style"), whereas *idiolect* serves as an effective tool for analysing individual linguistic peculiarities in social and communicative contexts (Rabatel 2005: 112).

The study will begin with an analysis of the *idiostyle* of Vovchok's French fairy tales. These stories are aimed at children and adolescents, as they present a clear contrast between good and evil. They are based on a folklore motif and include elements of magical realism, where characters frequently undergo emotional trials and learn the value of kindness, sacrifice, and the importance of family bonds. In this regard, Vovchok's *idiostyle* combines syntax simplicity, intonational expressiveness, and standardised constructions typical of a folk tale. This research examines the linguistic features of Vovchok's French prose, in particular, the use of evaluative vocabulary, *realia*, phraseological units, and stylistic devices as elements of her *idiostyle* adapted to the norms of French children's fiction of the second half of the nineteenth century.

Vovchok drew upon a widespread folktale in Slavic folklore, featuring an evil stepmother and her own daughter, alongside a kind and sincere stepdaughter and twelve brothers, who personify the months of the year. As Lobach-Zhuchenko noted, *Du-re-Épine et Bonne-Rose* is a free adaptation of a Slovak fairy tale with which Vovchok likely became familiar in Paris through her acquaintance with Josef Václav Frič, a Czech poet and political émigré (Lobach-Zhuchenko 1987: 262). Notably, Vovchok crafts an original French-language narrative that showcases her stylistic uniqueness

and intercultural awareness. In *Dure-Épine et Bonne-Rose*, the writer employs rhetorical questions, anaphoras, and repetitions as stylistic means to convey the moral and ethical intentions of the narration. The heroine's exclamation: "Ah! mon Dieu! quelle idée, chère cousine! Je n'ai jamais entendu dire que les violettes épanouissaient sous la neige!" (Vovchok 1966: 302) reflects social inequality and cruelty through the lens of a childlike, naive perception of reality. Such stylistic devices create semantic tension between the character's innocent logic and the irrationality of social expectations. Anthropomorphic images of the months, such as "le Glacial", "Frère Mars", "le Feuillu", "Le bel Emaillé" play a special role, appearing as characters and also as symbols of time, change, and renewal. Their actions are accompanied by verbs of movement and transformation (*secouer, fondre, danser*), emphasising the dynamics of natural cycles, functioning as metaphors for rebirth and hope. For example, "Mars prit la place à la tête de tous et secoua légèrement son sceptre" (Vovchok 1966: 304) allegorically represents the arrival of spring, hope, and moral reawakening, determining the heroine's further fate. Through these linguistic means, Vovchok's prose intertwines expressive style with the didactic function of the fairy tale, which leads to a morally rich narrative that resonates emotionally with young readers.

In the Ukrainian translation, for instance, "Le Glacial" becomes "Крижаний місяць" (Icy Month), evoking the cold, wintery atmosphere, while preserving the personified, mythic character of the month. "Le Doux" is translated as "Тепловій" (Warm Month), capturing the gentle, benevolent qualities implied in the French original. Similarly, "Le bel Emaillé" is rendered as "Червень Променистий" (Radiant June), transforming the literal notion of *enameled* into a culturally and linguistically meaningful image of sunlight and vibrancy, and "Frère Septembre le Feuillu" becomes "Брате Вересень Ряснолистий" (Brother September, Leafy), maintaining the personified address, while adapting the descriptive epithet to Ukrainian mythological imagery. These choices exemplify a domestication strategy in which foreign cultural markers and metaphorical nuances are adapted to the Ukrainian cultural-linguistic context.

Mademoiselle Moi depicts a capricious, self-absorbed, and stubbornly vain royal daughter who, after facing difficulties and adventures, becomes a kind, sensitive, and thoughtful girl. The fairy tale can be seen as a significantly abridged and simplified version of Vovchok's Russian tale *Korolevna Ya* (Lobach-Zhuchenko 1987: 263). As Terekhova notes, *Korolyvna Ya* satirically exposes human arrogance and moral egoism within the framework of social hierarchy and everyday injustice (Terekhova 2022: 71). Vovchok combines internal focalisation with third-person narration in *Mademoiselle Moi*, immersing the reader in the heroine's psychological space. The

repeated exclamations “*Moi! moi! moi!*” (Vovchok 1966: 316) function as an internal monologue, expressing egocentrism and gradual emotional tension. The culmination occurs in a dark forest, where “*Moi*” acquires an acoustic and symbolic resonance: “*Jamais son de parole ne lui avait paru si terrible que celui-ci...*” (Vovchok 1966: 320). The lexeme returns as an echo; it personifies the heroine’s mirror-like resistance to her own “I”. Her final transformation is marked by the phrase: “*c’est que la petite fille s’était débarrassée de son vilain moi*” (Vovchok 1966: 322), symbolising moral resolution. Thus, Vovchok creates a fabulous allegorical narrative that combines features of psychological drama and didactic parable, realised through rhythmic repetitions, acoustic images, and stylistic parallelisms that shape the psychopoetics of the child’s inner growth.

The acoustic and psychological effects of the original are reproduced in the translation through several lexico-semantic and grammatical transformations. Logical development is exemplified in “*moi sauvage*” (Vovchok 1966: 320), rendered as “*me came дике ‘Я’*” (Vovchok 1966: 329) (the same wild “I”), where the adjective “*sauvage*” is expanded into a phrase to convey an emotionally negative nuance. Grammatical replacement occurs in “*Les moi retentissaient toujours*” (Vovchok 1966: 320) as “*А ‘Я’ гриміло навкруги*” (Vovchok 1966: 329) (And the “I” thundered around), where the plural “*moi*” is specified as a singular “*Я*” (“I”) for the Ukrainian reader, preserving both the text’s sound imagery and its emotional intensity.

L’Ours de Sibérie et Mademoiselle Quatre-Épingles follows young characters who act imprudently, face dangerous adventures, and ultimately reach a resolution that conveys moral and educational lessons. The story was co-written by Vovchok and Hetzel, which explains its overtly didactic tone, an approach not entirely characteristic of Vovchok’s own literary output (Vovchok 1966: 584). Combining satirical irony with quotidian realism, the tale showcases Vovchok’s talent for merging the fabulous and grotesque. This stylistic interplay is particularly evident in the exaggerated character portrayals, especially the playful scenes involving children. The narrative thrives on sharp contrasts, as exemplified in the dialogue between the hero and his sister: “*- Je suis l’Ours! l’Ours de Sibérie!—crie Monsieur Dieudonné...*” (Vovchok 1966: 359). This emphatic exclamation functions as an ironic device, which simultaneously parodies the character’s wild aggressiveness and emphasises the childish imagination. Sophie’s mocking response is: “*—Ce n’est qu’un ours danseur... tu vois, nous pouvons n’avoir pas peur du tout*” (Vovchok 1966: 360). This scene offers a satirical reinterpretation of the “fearsome image” of the bear as a harmless, trained creature that diminishes any sense of fear, while ridiculing the hero’s exaggerated swagger. This fusion of the fabulous grotesque and the mundane scenes gives the

story its characteristic twofold nature; beneath the light-hearted, playful surface lies a deeper critical subtext that satirises stereotypes of masculinity, education, and social role.

Repetitions and emphatic exclamations, crucial for the rhythm and childlike immediacy of the original, are preserved in the Ukrainian translation: “Я – Ведмідь! Сибірський ведмідь! – кричав Богдан на весь голос” (Vovchok 1966: 364). Culturally specific concepts, such as the “*après avoir servi de paletot a quelque sauvage*” (Vovchok 1966: 359), are rendered as “*як послужила одежею якомусь дикуну*” (Vovchok 1966: 363). Etymologically, “*paletot*” denotes a “men’s garment, less often for women or children, buttoned at the front, with patch pockets, generally rather short, worn over other clothing” (CNRTL). In translation, the reference is generalised from this specific nineteenth-century European garment to a culturally neutral term “*одежа*”, employing the transformation of generalisation to preserve clarity for contemporary Ukrainian readers. These satirical elements acquire ethnocultural specificity through the symbolic role of the mother as a moral arbiter. The hero’s final words “*Ni ours ni marquis, cousine, – répond Monsieur Dieudonné. – Je suis le fils de ma chère maman et je ne veux pas être autre chose*” (Vovchok 1966: 361) are translated into Ukrainian as “*Ні ведмідь, ні маркіз, сестро, – відповів Богдан. – Я син своєї любої мамі, і я не хочу бути ніким іншим*” (Vovchok 1966: 366), making a rejection of exaggerated masculinity and a return to family values. Scholar Kis has noted the significant role of mothers in shaping relationships and cultural norms in nineteenth-century Ukrainian society (Kis 2012).

In *Le Voyage en Glaçon*, the author recounts the exciting adventures of two children stranded on an ice floe during a violent spring flood. Despite the dangers, they remain calm and are ultimately rescued. The fairy tale language is characterised by its metaphorical, dynamic, and emotionally rich vocabulary. First of all, the metaphorical personification of nature, characteristic of the author’s style, attracts attention: “*Je jouais avec les rafales... je me mettais en bataille avec les flots de la neige*” (Vovchok 1966: 333). Storms and snow appear as living opponents in a playful struggle. Nature interacts with the child, becoming an accomplice in the unfolding events. Verbs of movement (*jouer, courir, lutter, serpenter, bruire*) bring dynamism to the narrative, and their use in the imperfect tense creates the effect of vivid memories and inner activity. For example, “*les eaux... bruissaient d’un air de courroux joyeux*” (Vovchok 1966: 338), the troubling whisper of the waters sounds like a warning. The text is full of sound figures such as alliteration and assonance, which intensify the emotional effect: “*les flots de la neige comme avec des camarades*” (Vovchok 1966: 333), “*serpentaient et bruissaient*”. These effects contribute to rhythm, musicality, and emotional

depth. Told in the first person, the story gains intimacy and immediacy, drawing the reader close to the narrator's world. It is noteworthy that the narrative is deeply rooted in Ukrainian cultural context. The passage "*Une année, c'était au commencement du printemps... qu'il est beau, qu'il est charmant, le printemps de notre pays d'Ukraine!*" (Vovchok 1966: 335), translated by Tereshchenko as "*Це було на початку весни... Яка чудова, яка прекрасна весна на нашіій Україні!*" (Vovchok 1966: 347), affirms both the setting and the emotional connection to the land. Tereshchenko's translation faithfully reproduces the lyrical tone and Ukrainian worldview with rhythmic and expressive precision. In this tale, Ukrainian ethnocultural imagery is particularly noticeable: nature is animated and personified, the change of seasons is celebrated with poetic reverence, and emotional expressiveness permeates the narrative.

The following excerpt illustrates how stylistic features and translation choices reflect Ukrainian vivid folkloric motifs and emotional richness. For imagery and descriptive passages, such as "*Figurez-vous de vastes pentes couvertes d'arbres... une immense nappe de glace qui brille et s'irise sous les rayons du soleil*" (Vovchok 1966: 336), the translation employs explication and lexical enrichment: "*Уявіть собі широкі скісні пагорби, вкриті мальовничо розкиданими деревами... величезна скатерттина льоду, яка виблискує веселкою під сонячним промінням*" (Vovchok 1966: 347). Additional descriptive words, "*мальовничо розкиданими*" (*picturously scattered*), "*виблискує веселкою*" (*sparkles like a rainbow*), compensate for cultural and stylistic nuances in French, creating a visually rich and lively scene in Ukrainian. Such translation choices reflect explication and lexical enrichment, strategies that clarify and amplify the original's stylistic and emotional features, in line with Berman's deforming tendencies model.

In *La Petite Sœur*, the author tells of a brave girl who rescues her brothers from a pack of wolves. The fairy tale shares thematic and structural similarities with Vovchok's Ukrainian story *Vedmid* (The Bear), in which the heroine Melesa courageously confronts danger, combining traditionally feminine traits with bravery and cleverness (Kyzylova 2020: 148–149). The French text showcases elements of literary artistic style with emotionally charged colloquial language, which creates a warm family atmosphere and evokes childhood memories and fears. The fairy tale is characterised by a lexical contrast between poetic descriptions of nature and ordinary dialogues conveying the intonations of spoken language. The narrative is rich in sound imagery, such as "*le grincement de la neige*", "*les craquements et les pétilllements des feux*" (Vovchok 1966: 367), lending rhythm and structural harmony (e.g., "*le ciel, l'air, la terre n'existaient plus; tout était neige*" (Vovchok 1966: 372)). The French text often resorts to personification of natural phenomena: "*le bonhomme hiver voudrait bien se*

chauffer” and “*le vent qui nous demande asile*” (Vovchok 1966: 368). The use of metaphors based on natural images is also worth noting, which perform both a poetic and a psychological function. For example, in the storm scene: “*on eut dit la respiration d’un géant satisfait*” and “*des étoiles qui flamboyaient au firmament comme de gros diamants*” (Vovchok 1966: 368). At the lexical level, the French text employs culturally specific words, such as “*poêles*”, “*capeline ouatée et doublée de satin*”, and family customs like “*visiting le parrain de Vera*”, which firmly ground the narrative in a distinct socio-cultural milieu. The explicit mention of *Ukraine* as the geographical setting further anchors the story in a recognisable cultural and historical context, adding depth to the folkloric elements and emphasising national identity. For example, in “*L’hiver, cette année-là, était très-beau en Ukraine, quoique très-rigoureux. Les cheminées du château flamboyaient du matin au soir, les poêles ronflaient du soir au matin*” (Vovchok 1966: 367), the Ukrainian translation “*Зима цього року на Вкраїні була чудова, хоч і дуже сувора. Димарі палахкотили з ранку до вечора, печі гули з вечора до ранку*” (Vovchok 1966: 379) demonstrates lexical equivalence and domestication. *Ukraine* is rendered as “*Вкраїна*”, a poetic and archaic form that enriches the text’s cultural depth. “*Poêles*” (a culturally specific type of heating stove) is domesticated as “*печі*”, ensuring clarity and cultural resonance for Ukrainian readers. In the reproduction of other realia, “*capeline ouatée et doublée de satin*” (Vovchok 1966: 371) becomes “*капор, підбитий ватою і підшитий рожевим сатином*” (Vovchok 1966: 382), a precise rendering with explication, specifying the material and construction of the garment. Similarly, “*le parrain de Vera*” (Vovchok 1966: 374) is translated as “*хрещений батько Віри*” (Vovchok 1966: 385), a culturally equivalent term that reflects the traditional importance of godparents in Ukrainian culture.

Therefore, Vovchok’s French-language texts reveal a distinctive idiostyle that fuses folkloric imagery, metaphoric expression, and didactic undertones. Her prose combines psychological insights and satirical irony, maintaining a distinctive Ukrainian national character. In contemporary translation studies, preserving the style of the original text is emphasised, particularly in literary works and the author’s idiostyle. Following an interpretative approach, Israel notes that “the more important the style is to a given text, the further the translator should stay from the formal features of the original text” (Israel 1998: 253–254). This principle provides the basis for analysing literary translations, where preserving artistic and emotional impact often requires strategic transformations rather than strict formal equivalence.

In *Dure-Épine et Bonne-Rose*, the narrative focuses on the heroine’s encounter with twelve symbolic figures representing the months of the year. In the French original

“Elle s’achemina vers cette lumière et grimpa sur le sommet d’une haute montagne. Là, elle vit un spectacle imposant et étrange : sur le sommet flamboyait un énorme bûcher et autour de ce feu étaient placés en cercle sur douze pierres formidables douze géants... C’étaient les douze mois de l’année” (Vovchok 1966: 303), a vivid fairy-tale atmosphere is evoked. The Ukrainian translation preserves the syntactic and compositional structure but enhances expressive and emotional nuances: *“Аж ось вона помітила, що вдалині засяяв вогник. Дівчина пішла навпрошки до світла і вибралась на верхів’я високої гори. Вона побачила там величне і дивне видиво: на верхів’ї палало велике багаття, і навколо того вогню сиділи в колі на дванадцяти величезних каменях дванадцять велетнів... Це були дванадцять місяців року”* (Vovchok 1966: 311).

Differentiation intensifies the imagery: the French *“flamboyait un énorme bûcher”* becomes *“палало велике багаття”* (a great bonfire blazed), conveying stronger dramatic illumination. The use of Ukrainian archaism also enhances the style: *“spectacle imposant et étranger”* is rendered as *“величне і дивне видиво”* (*majestic and wondrous apparition*), a folkloric term that reinforces the mystical tone in keeping with the Ukrainian fairy tale legacy. The translation applies partitioning, dividing French sentences into shorter, dynamic clauses *“Аж ось вона помітила.... Дівчина пішла навпрошки...”*, creating a rhythmic narrative flow. Through lexical concretisation, archaism, and sentence partitioning, the Ukrainian translation remains faithful to the French original, while incorporating its target language tradition.

A crucial moment in *Mademoiselle Moi* occurs during the heroine’s internal upheaval, when, upon hearing the many-voiced echo of her own exclamation *“Moi!”*, she loses consciousness: *“Tout à coup sa voix s’éteignit, et elle resta comme foudroyée quand de tous côtés, de loin comme de près, retentit à ses oreilles, un million de fois répété (...) ce moi sauvage”* (Vovchok 1966: 320). The translation renders this as: *“Аж ось її голос затих. І вона спинилась, мов вражена громом, коли з усіх боків (...) розітнулося (...) те саме дике ‘Я’, яким вона так часто паморочила інших”* (Vovchok 1966: 329). This fragment demonstrates a double translation transformation: the generalised pronoun *“moi”*, a marker of egocentrism in the original, acquires additional expressive colouring through the meaning of *“фатальне ‘Я’ – fatal I”*, *“дике ‘Я’ – wild I”*, *“улюблене слово – favourite word”* in the translation, which has a deep connotation of the sinful ego. Furthermore, the translation expands the depiction of the heroine’s loss of consciousness *“elle perdit enfin toute connaissance”* (Vovchok 1966: 321) – *“вона втратила свідомість”* (Vovchok 1966: 329), highlighting the dramatic intensity of the scene.

Such a translation transformation exemplifies cultural concretisation and lexical

transposition, where “*moi*”, the concept of radical individualism, is embodied in the culturally marked image of “*M-Ile Moi – панянки Я*”, which denotes not just egocentrism, but a moral flaw and subconscious sinfulness in Ukrainian. From Antoine Berman’s perspective, this translation exhibits clarification and rationalisation. The translator explicates the abstract pronoun “*moi*” by adding culturally marked expressive elements “*те саме дике ‘Я’*”. At the same time, rationalisation is evident in the reorientation of the moral and psychological focus: the universal motif of individual crisis is interpreted through a culturally specific, Orthodox-ethical lens, emphasising repentance, atonement, and moral responsibility. These strategies preserve the psychological intensity of the original, while adapting it to the expectations and worldview of the target audience.

In *Le Voyage en Glaçon*, the image of the ice floe carrying a child into the unknown serves a central symbolic function. For instance: “*Aussitôt je fus sur mes pieds, et je vis qu’en effet nous voguions sur un énorme glaçon entraîné, en compagnie de beaucoup d’autres, par le courant, libre maintenant, de la rivière*” (Vovchok 1966: 338). Ukrainian translation: “*Тієї ж хвилини я звівся на ноги і побачив, що справді ми пливемо на величезній одірваній крижині, в супроводі інших, за вільною течією річки*” (Vovchok 1966: 350). Berman’s model reveals two important processes: clarification (*одірвана крижина*) and slight allongement (*expanding в супроводі інших, за вільною течією річки*). The translator preserves the syntactic structure and narrative elements, while making the lexical presentation clearer for the Ukrainian reader, thereby emphasising key semantic accents. Simultaneously, the poetic intention and atmosphere of fatal uncertainty embedded in the French text as a metaphor for life’s unpredictability, are maintained, ensuring that the translation preserves the original’s emotional resonance.

At the same time, a reduction of the cultural and stylistic specificity can be observed. In the fragment: “*Ayons foi en dieu, me disait tout bas la petite Marie, en dieu le père tout-puissant: lui ne nous abandonnera pas. - Soit faite sa volonté sainte! - répondais-je*” (Vovchok 1966: 342). The translation is: “*- Вся надія на бога, - тихо сказала Марійка, - бог всемогутній, - він не покине нас. - Хай буде його свята воля, - відповів я*” (Vovchok 1966: 353). The character’s name “*Marie*” is translated as “*Марійка*”, with the addition of a diminutive suffix, which conveys both the meaning of “small in size” and a positive, affectionate evaluation. The translation diminishes the sacred-pathetic sound of the expression “*Dieu le Père tout-puissant and sa volonté sainte*”, deeply rooted in the Catholic religious tradition. In the Ukrainian version, God appears theologically defined as “*бог всемогутній*” (*Almighty Creator*) but as a generalised, emotionally accessible figure, closer to everyday devotional

expression. Such reduction leads to stylistic simplification and deprives the fragment of its Latinised solemnity, while aligning it with the tone of intimate Orthodox prayer. In Berman's terms, this is a banalisation discursive, a form of qualitative impoverishment, where the translator reduces the specifics of the religious context in favour of greater emotional accessibility for the target recipients.

The satirical tone arises from the use of inversions, hyperbole, and ironic self-presentation of the characters in *L'Ours de Sibérie et Mademoiselle Quatre-Épingles*. The hero's line: "*Je ne suis pas l'Ours danseur, je suis l'Ours de Sibérie!*" (Vovchok 1966: 360), constructed through antithesis and syntactic emphasis, conveys a hyperbolised image of power that is simultaneously caricatured and parodic. The Ukrainian translation: "*Я не ведмідь-танцюрист, я – Сибірський ведмідь!*" (Vovchok 1966: 365) retains core stylistic characteristics, in particular contrast and emphatic intonation, ensuring an adequate reproduction of the pragmatic effect of the original.

A similar effect is achieved through a set of translation transformations in the rendering of another passage: "*Vous êtes de grosses bêtes, la société rit de vous; vous croyez que vous dansez bien, vous êtes de gros patauds. Oh! Oh!*" (Vovchok 1966: 360). In the Ukrainian version: "*Ви – незграбні тварини, люди сміються з вас. Ви гадаєте, що добре танцюєте, а насправді ви – великі тюхтії. Он як!*" (Vovchok 1966: 365). The translator employs concretisation, rendering "*la société*" as "*люди*"; a modulation is applied to "*de grosses bêtes*", which becomes "*незграбні тварини*", emphasising awkwardness rather than simply size. The expression "*gros patauds*" is translated as "*великі тюхтії*", where the Ukrainian "*тюхтії*" denotes a clumsy, slow-moving, and not particularly intelligent person, conveying the semantic nuance of the original through a target-language lexical equivalent (SUM). The exclamation "*Oh! Oh!*" is adapted as "*Он як!*", which, though not a literal translation, preserves the ironic tone and conveys the mocking subtext of the passage.

The text of *La Petite Sœur* foregrounds the idea of family sacrifice, a motif deeply rooted in Ukrainian cultural tradition. This is exemplified in the episode where little Vera, trying to save her family from a wolf pack, leaps from the sled to distract the predators: "*Ils n'auraient mangé que moi... et pendant ce temps-là vous seriez arrivés au village – tous, tous...*" (Vovchok 1966: 376). It translates as "*Вони з'їли б тільки мене, - сказало хоробре дитя, - а за цей час, - справді, за цей час ви доїдете до оселі - всі, всі...*" (Vovchok 1966: 387). This fragment demonstrates the emotional culmination of the text, which reveals the child's heroic self-sacrifice. In general, the translation preserves the semantic structure but introduces partial thematic reinforcement through explication: the addition of "*сказало хоробре дитя / the brave child said*" enhances the expressive impact, emphasising Vera's courage. Furthermore, the

French phrase “*vous seriez arrivés au village – tous, tous*” is expanded to “*за цей час ви доїдете до оселі - всі, всі...*”, where the word “*оселя*” (house, dwelling) replaces the French “*village*”. Such a transformation, as concretisation, preserves the general meaning of the passage but shifts the reference from the collective to the individual setting, thereby modifying the original contextual semantics. From Antoine Berman’s point of view, this is an example of thematic intensification, combined with affective explication, which enhances the semantic and moral weight of the heroic gesture, adapting it to the expectations of the target audience.

An in-depth comparative analysis of five original French texts by Vovchok and their Ukrainian translations by Tereshchenko identified a wide range of translation transformations and strategies. They cover both the linguistic structural and cultural semantic levels of the texts. The main transformations are described in greater detail based on the analysed examples (Table 1). For clarity and consistency, each example is presented in a table, with the relevant elements of the source text and their corresponding target text equivalents bolded to visually emphasise translation decisions.

TABLE 1. Translation transformations in the works of Marko Vovchok

French original (quotation)	Ukrainian translation (Mykola Tereshchenko)	Type of translation transformation
(1) Avec quel air majestueux elle soulevait les fourrures dont elle était emmitouflée et enfonçait ses petites mains dans son manchon de martre (Vovchok 1966: 371)	З яким величним виглядом вона куталася в шубку і ховала свої рученята в муфту з куниці! (Vovchok 1966: 382)	Concretisation (or hyponymic transformation) Domestication (cultural adaptation)
(2) Pourquoi cette haine, il faut bien le dire, Dure-Épine , la fille de sa maîtresse, était, comme son nom l’indiquait, dure et méchante... La pauvre Rose , au contraire, avait une de ces figures d’ange qui révèlent toutes les qualités du cœur... (Vovchok 1966: 301)	Зла Колючка , дочка господині, була, як це свідчило її прозвище, жорстока і зла...У Доброї Троянди , навпаки, було ангельське обличчя, на якому відбивалась сердечна доброта дівчини... (Vovchok 1966: 309)	Stylistic adaptation and explication (clarification and allongement)

French original (quotation)	Ukrainian translation (Mykola Tereshchenko)	Type of translation transformation
<p>(3) Moi! moi! moi! Ce que voulait dire: “Je suis la première, la seule! À moi tout bien, tout honneur, tout plaisir et au besoin tout respect! On me doit tout, et moi je ne dois rien aux autres”</p> <p>(Vovchok 1966: 316)</p>	<p>–Я! Я! Я! Тобто вона хотіла сказати: «Я перша, я єдина! Для мене все прекрасне, всі почесні, вся радість, а коли треба, й уся пошана! Мені всі винні, я ж не винна нікому»</p> <p>(Vovchok 1966: 325)</p>	<p>Cultural adaptation and modulation</p>
<p>(4) Bientôt le hameau fut dépassé et nous recommençâmes à glisser avec rapidité. Il fallut nous rasseoir. Grison et Follet, déçus comme nous, revinrent à leur abri, après avoir hurlé un adieu désolé.</p> <p>(Vovchok 1966: 341)</p>	<p>Незабаром хугірець зник, і ми почали плисти з великою швидкістю. Ми знову присіли. Сірко і Бровко, розчаровані, як і ми, вернулися у свій притулок, завивши з горя на прощання.</p> <p>(Vovchok 1966: 352)</p>	<p>Cultural adaptation (domestication)</p>
<p>(5) On eut dit la respiration d'un géant satisfait d'avoir enfin réussi son œuvre.</p> <p>(Vovchok 1966: 368)</p>	<p>Наче це був справжній подих велетня, задоволеного з того, що зрештою дійшов своєї мети.</p> <p>(Vovchok 1966: 380)</p>	<p>Metaphorical preservation and cultural clarification</p>
<p>(6) <i>Monsieur Dieudonné se donne un autre coup de peigne. Défait sa raie et se transforme de nouveau en hérisson. – Oh! l'horreur! – crie Mademoiselle Sophie. – C'est bien là l'Ours...</i></p> <p>(Vovchok 1966: 358).</p>	<p><i>Богдан махнув гребінцем. Він знищив проділ і скуйовдив чуба. – О, жах! – закричала Софія. – Це справді Ведмідь...</i></p> <p>Vovchok 1966: 363).</p>	<p>Remetaphorisation (replacing one metaphor with another) and domestication</p>

Source: developed by the author based on the obtained results

4.1. DOMESTICATION (CULTURAL ADAPTATION)

La Petite Sœur provides an example (1): “.....elle soulevait **les fourrures... et enfonçait ses petites mains dans son manchon de martre**”, where “*manchon de martre*” denotes a traditional marten fur muff, typical of nineteenth-century French

winter clothing. In the Ukrainian translation, this sentence is rendered as: “... вона куталася в **шубку** і ховала свої рученята в **муфту з куниці!**”. The reproduction of “*petites mains - рученята*” illustrates a stylistic transformation through the diminutive form characteristic of Ukrainian, which compensates for expressive nuance. Additionally, employing the diminutive suffix and substituted variant “*муфтик*” instead of the precise ethnocultural marker “*манион з куниці*” constitutes adaptation, employing a cultural equivalent. Such transformation simplifies the perception of the image and indicates a translation strategy of domestication focused on the target audience, even at the cost of partially losing the ethnographic distinctiveness of the original.

In the case of *les “fourrures”*, it is rendered as “*шубка*”, which narrows the original meaning by concretising the concept. The French item “*les fourrures*” broadly refers to fur garments or fur clothing in general, while the Ukrainian translation introduces a specific object closer and more understandable to the Ukrainian reader. This is an example of cultural equivalent or concretisation as transformation, performing an explanatory function, while adapting the text to the target culture. Although the semantic scope and figurative structure of “*муфта з куниці*” are reproduced, the broader semantic field of the word “*fourrures*” is lost, as the possibility of interpreting it as a general category of fur clothing disappears. Therefore, this translation exemplifies nominative concretisation, bringing the content closer to the daily ideas of the Ukrainian recipient and reducing the original’s fairy-tale narrative. According to Berman’s classification, this transformation combines ethnocentric adaptation and idiolectal style reduction, aiming to enhance readability without significant figurativeness loss.

4.2. STYLISTIC ADAPTATION AND EXPLICATION (CLARIFICATION AND ALLONGEMENT)

In example (2), the transformations demonstrate a combination of stylistic adaptation and partial explication, corresponding to Berman’s tendencies of clarification and allongement. The French proper name “*Dure-Épine*” was translated as “*Зла Колючка*”, adapted to the Ukrainian fairy-tale discourse (ethnocentric adaptation), while the adjectives “*жорстока і зла*” explicitly convey the characteristic implied by the original, exemplifying clarification. Similarly, the heroine’s name “*La pauvre Rose*” was adapted as “*Добра Троянда*”. Here, the French “*ces figures d’ange*” is rendered as “*ангельське обличчя*”, demonstrating recategorisation (a shift in grammatical category), while the idiomatic expression “*qui révèlent toutes les qualités*”

du cœur” is rendered as “відбивалась сердечна доброта дівчини” through explanation. These procedures preserve the semantic and stylistic function of the original, allowing young Ukrainian readers to experience a world familiar in their native language and literary tradition.

4.3. CULTURAL ADAPTATION AND MODULATION

In the given fragment (3) from the fairy tale *Mademoiselle Moi*, the translation demonstrates cultural adaptation. This is evident in the rendering of the phrase from the French original “... *tout plaisir et au besoin tout respect! On me doit tout, et moi je ne dois rien aux autres*” as Ukrainian “...*все прекрасне, всі почесні, вся радість, а коли треба, ї уся пошана! Мені всі винні, я ж не винна нікому*”. The translation applies modulation, as some lexical choices shift the conceptual perspective: for example, “*tout bien*” becomes “*все прекрасне*”, and “*tout plaisir*” appears as “*вся радість*”, making the target text emotionally and culturally resonant for Ukrainian readers, particularly children. From the perspective of Berman’s deformation tendencies, the translator applies rationalisation through syntactic simplification, in particular the final fragment “*et moi je ne dois rien aux autres*”, which is transferred compactly and less rhetorically: “*я ж не винна нікому*”. Overall, the translation achieves a balance between faithfulness to the original with cultural and stylistic adaptation, preserving both the semantic content and emotional expressivity.

4.4. CULTURAL ADAPTATION AND DOMESTICATION

In the excerpt (4) from the tale *Le Voyage en Glaçon*, the French cultural realia “*hameau*” is translated as “*хумірець*”, representing a cultural equivalent. The translator conveys both the meaning and the functional role of a small, isolated rural settlement familiar to the Ukrainian reader, employing a diminutive form that preserves the affectionate nuance of the original term. Regarding the animals’ names, “*Grison*” and “*Follet*” are rendered as “*Сірко*” and “*Бровко*”. This adaptation demonstrates a strategy of cultural substitution, integrating Ukrainian anthroponymic and zoonymic traditions into the narrative. Thus, Tereshchenko’s translation exemplifies a domestication strategy (Venuti 1995), in which cultural equivalence and localisation are used to enhance emotional resonance and accessibility for the target readership without diminishing the stylistic qualities or semantic content of the original text.

4.5. METAPHORICAL PRESERVATION AND CULTURAL CLARIFICATION

In excerpt (5), the metaphor “... *la respiration d'un géant satisfait d'avoir enfin réussi son œuvre*” is fully reproduced in the Ukrainian translation “... *подих велетня, задоволеного з того, що зрештою дійшов своєї мети*”. The translator retains the metaphorical framework and key semantic components, including the personification of a natural phenomenon as the breath of a giant and the emphasis on his satisfaction. The addition of “*справжній*” illustrates expansion (Berman), as it reinforces the image, making the metaphor more explicit. Likewise, the idiomatic substitution of “*réussi son œuvre*” with “*дійшов своєї мети*” exemplifies clarification, rendering the French expression through a more explicit equivalent that is easily perceived in the Ukrainian translation, while preserving the original imagery and fairy-tale style. Despite these slight shifts, the metaphorical structure, tropes, and magical tone of the original are preserved, reflecting a strategy that balances fidelity with cultural adaptation.

4.6. REMETAPHORISATION AND DOMESTICATION

In excerpt (6), the French original combines the depiction of a character's physical action, metaphorical transformation, and the emotional reaction of another character. The Ukrainian translation renders this as “*Богдан махнув гребінцем. Він знищив проділ і скуйовдив чуба. – О, жах! – закричала Софія...*”. The French metaphor “*se donne un autre coup de peigne*” is rendered as “*махнув гребінцем*”, producing a more dynamic representation of the character's action. This translation exemplifies a combination of adaptation and explication, ensuring the gesture is understandable to the Ukrainian child reader and preserving the playful tone of the original. The phrase “*défait sa raie et se transforme de nouveau en hérisson*” is translated as “*він знищив проділ і скуйовдив чуба*”, which concretises the metaphor and represents expansion according to Berman, clarifying the comic effect of the character's metamorphosis. The interjection “*–Oh! l'horreur!*” is reproduced literally, maintaining the emotional intensity of the source text. Proper names are domesticated: “*Mademoiselle Sophie*” was rendered as “*Софія*”, “*Monsieur Dieudonné*” as “*Bohdan*”, which increases cultural accessibility and facilitates reader identification. The proper name *Bogdan* conveys the meaning of the Slavic male name “God-given / Dieudonné” (ESUM 1982 (1): 220), while Sofia is a widely recognisable and culturally neutral name, rendered through adaptive transcoding. The translation demonstrates the deliberate use of transformational techniques: expansion, concretisation, and domestication of names

to preserve the dynamism of the action, metaphorical richness, and comic effect of the original.

5. DISCUSSION

The obtained results showed that Tereshchenko's translation strategy regarding the French works of Vovchok is not homogeneous or exclusively linguistically motivated. It reveals a flexible combination of semantic accuracy, cultural adaptation, and interpretative sensitivity. These findings align with Roux-Faucard's observation that translation is not simply the transfer of meaning but "a meeting with the other" and a dialogue between cultures: "to translate a narrative text, to read a translated narrative text, is at once to encounter what is common to all humans across cultures and to confront what is other" (Roux-Faucard 2008: 256).

Lederer points out that "meaning is nourished by form just as form is nourished by meaning"; however, formal elements of the source text must be interpreted rather than mechanically reproduced (Lederer 2020: 137). Her interpretative approach complements our study by explaining why the adaptation of French texts to the Ukrainian context was not only a linguistic but also a worldview necessity. Thus, the translator is essential in creating a translation that conveys the original meaning clearly and poses no comprehension difficulties for the target reader, especially for children.

Translation studies, as shown by Katan (2009, 2013) and Hatim and Mason (1990), have reframed the translator's role from language-focused mediation to intercultural mediation. Meaning making, therefore, is not merely linguistic but inseparable from cultural factors that shape both understanding and reception. As Hatim notes, "while contextual categories are indeed universal, the linguistic realisation which these categories engender is bound to be language-specific" (Hatim 1997: 89). This insight helps explain Tereshchenko's translation tactics in rendering Vovchok's French texts into Ukrainian, as he uses adaptive and interpretative strategies that deepen the semantic and cultural structure of the original, ensuring it is fully conveyed to Ukrainian readers.

The conclusions of Plassard (2021) emphasise that the translation of realia requires strategies that preserve both meaning and cultural specificity, often through functional or stylistic solutions that make culturally marked elements accessible to the target-language reader. This is precisely what Tereshchenko achieves in his translations, reproducing the cultural and visual imagery of nationally marked lexical units through chosen cultural substitutes, such as *hameau* – *хутирець*, *capeline* – *канор*,

and *paletot – одяга*.

Furthermore, in the study, the interpretative approach is complemented by an ethnocultural perspective, integrated with Berman's concept of deforming tendencies (1984) and Venuti's translation strategies (1995). Berman identifies recurrent tendencies in translation that transform the source text. In Tereshchenko's translations, these tendencies are evident in his careful balance between fidelity to Vovchok's original and the need to make the text accessible and meaningful for Ukrainian readers. Simultaneously, following Venuti's framework, Tereshchenko employed extensive lexical and stylistic resources of the Ukrainian language and predominantly applied a domestication strategy in translation.

6. CONCLUSION

A comparative analysis of Vovchok's French-language texts and their Ukrainian translations by Tereshchenko reveals a multifaceted approach to preserving the author's idiosyncrasy, while adapting it to the target cultural and linguistic context. Vovchok's idiosyncrasy combines folkloric imagery, expressive language, psychological insight, and didactic intent, creating narratives that are simultaneously entertaining, morally instructive, and emotionally resonant for young readers (Lobach-Zhuchenko 1987; Kyzylova 2020; Terekhova 2022). As Seleskovitch argues, style constitutes an integral part of meaning that must be conveyed in translation: "style stems from sense as much as it contributes to sense; whatever the style of an oral or written utterance, as long as it is meant as a message, the style will be part of the sense to be conveyed. It will be reflected in the other language by a style that is not a conversion of the original one but the expression of the translator's understanding of sense" (Seleskovitch 1988: 87). In this way, the theoretical stance reinforces the conclusions drawn about Tereshchenko's approach.

The study demonstrates that Ukrainian translations achieve a balance between fidelity and adaptation. Domestication strategies are widely used to render cultural markers, proper names, realia, phraseological units, and ethnographic details. Stylistic adaptation and explication serve to clarify semantic and emotional features embedded in the French originals, often through extended adjectival and descriptive phrases. Modulation and cultural adaptation ensure that the translations resonate with the Ukrainian children's audience, preserving moral and psychological dimensions, while adjusting certain cultural references, such as religious expressions, to fit local Orthodox traditions. Lexical concretisation, metaphorical preservation, and remetaphorisation

further preserve the dynamism of Vovchok's narrative, acoustic and visual imagery, and fairy-tale tone. Repetitions, exclamations, and sound devices are carefully reproduced or expanded to provide rhythmic and emotional impact, while the first-person perspective and internal focalisation are maintained to convey the heroine's psychological experience.

At the same time, the analysis reveals the presence of several of Berman's deforming tendencies in translation, including rationalisation, clarification, expansion, and qualitative impoverishment. However, they are often balanced by creative solutions that preserve stylistic and cultural features. Thus, Tereshchenko's translations exemplify intercultural dialogue, positioning him not only as a faithful translator but also as a co-creator whose work contributes to the perception and reinterpretation of Vovchok's literary heritage in the Ukrainian cultural context.

Finally, the findings confirm that Tereshchenko's translation strategy achieves this mediation by introducing Vovchok's French texts into the Ukrainian cultural polysystem in a way that reflects his own creativity and worldview, while preserving the authenticity of the original and ensuring comprehensibility to young Ukrainian readers. This dynamic is evident both in structural decisions and in the transformation of cultural markers. Future research should extend the analysis to a broader corpus of texts, including other translations of Vovchok's French prose, in order to more thoroughly assess the role of deforming tendencies and their impact on perception and interpretation.

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FRANCUSKE BAJKE MARKA VOVČOKA I MYKOLE TERESHCHENKA – STRATEGIJA PRIJEVODA: MEĐUKULTURNA POSREDOVANJA

LIUDMYLA DIACHUK

SAŽETAK

Francuska jezična baština Marka Vovčoka ostaje nedovoljno istražena, osobito u pogledu analize prijevoda, što naglašava relevantnost i aktualnost ovoga članka. Ova studija analizira ukrajinske prijevode Vovčokovih francuskih bajki koje je izradio Mykola Tereščenko, s ciljem identificiranja značajki njegove strategije prevođenja. Za tu je svrhu primijenjena interpretativna teorija prevođenja (Seleskovitch i Lederer 1984), Bermanov koncept „deformirajućih tendencija” (1984) i Venutijeve strategije (1995). Kvalitativna analiza temelji se na komparativnoj studiji izvornoga i ciljnoga teksta. Rezultati istraživanja pokazuju da je prevoditelj uspio postići ravnotežu u prenošenju izvornoga Vovčokova idiosstila. Studija je dokazala da je dominantna strategija prevođenja bila domestikacija, koja kao oblik adaptacije neizbježno uključuje primjenu leksičkih i stilskih transformacija. To je osobito vidljivo pri reprodukciji kulturno obilježenih elemenata, poput imena likova, realija, frazeoloških jedinica i folklornih motiva. Kako bi implementirao odabranu strategiju i prenio emotivno, ekspresivno i stilsko obojenje bajki, odnosno dječje literature, prevoditelj se najčešće koristio sljedećim tehnikama: modulacijom, konkretizacijom, generalizacijom, kulturnom korespondencijom, eksplicitiranjem, očuvanjem metafora, remetaforizacijom i funkcionalnom adaptacijom. Istraživanje je također otkrilo pojavu nekoliko Bermanovih „deformirajućih tendencija”, poput racionalizacije, pojašnjenja, ekspanzije i kvalitativnoga osiromašenja. Ovi nalazi upućuju na to da Tereščenkove strategije prevođenja doprinose međukulturnomu posredovanju, povezujući francuske izvornike s ukrajinskim čitateljstvom. Buduća istraživanja mogla bi uključivati komparativnu analizu drugih prijevoda Vovčokove francuske proze.

KLJUČNE RIJEČI:

francuske bajke, međukulturno posredovanje, Marko Vovčok, Mykola Tereščenko, strategije prevođenja