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A FEMINIST AND POSTCOLONIAL ANALYSIS OF NATALKA BILOTSEKIVETS' POEM THROUGH ENGLISH TRANSLATION

The article offers an in-depth feminist and postcolonial analysis of Natalka Bilotserkivets' poem "A Hundred Years of Youth" in comparison with its English translation produced by the diasporic translator Myrosia Stefaniuk. The study focuses how translation strategies shape the representation of female subjectivity, cultural memory, and the political sensitivity of a text rooted in the Ukrainian late-modernist experience. The analysis demonstrates how the translation conveys the poem's symbolism of resistance, its corporeal-emotional metaphoricity, and its portrayal of youth as a space of simultaneous freedom, loss, tension, and quiet resilience. Special attention is given to the ways in which the translator succeeds in preserving or transforming the rhythm, intonation, and allusions of the original, which constitute Bilotserkivets' poetic voice and its resonance with Ukrainian historical reality.

The article emphasizes that translation functions not only as a means of linguistic representation, but also as a crucial interpretive act through which gender roles, political codes, and national identity are re-conceptualized. The English translation is examined as a mechanism for integrating Ukrainian women's poetry into broader global and diasporic discourses, where the original text acquires new readings, contexts, and interpretive horizons. The study highlights the key challenges of translating culturally marked poetry and defines the translator's role as a mediator between the national experience and an Anglophone readership with distinct cultural backgrounds.

The author underscores translation as a mechanism for representing Ukrainian women's writing within the global academic space and stresses that the translation-oriented analysis of poetic texts opens new possibilities for further research on contemporary Ukrainian poetry, particularly within the framework of feminist readings by women-translators.

Key words: *feminist translation, postcolonial analysis, Ukrainian poetry, women's voice, symbolism, diasporic translation, Myrosia Stefaniuk.*

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ФЕМІНІСТИЧНЕ І ПОСТКОЛОЇАЛЬНЕ ПРОЧИТАННЯ ПОЕЗІЇ НАТАЛКИ БІЛОЦЕРКІВЕЦЬ КРІЗЬ ПРИЗМУ АНГЛІЙСЬКОГО ПЕРЕКЛАДУ

Стаття пропонує поглиблений феміністичний і постколоніальний аналіз поезії Наталки Білоцерківець «Сто років юності» у зіставленні з її англійським перекладом, здійсненим діаспорною перекладачкою Миросою Стефанюк. Дослідження зосереджується на тому, як перекладацькі стратегії впливають на відтворення жіночої суб'єктності, культурної пам'яті та політичної чутливості тексту, закоріненого в українському досвіді пізнього модернізму. Аналіз показує, яким чином у перекладі відтворено символіку опору, тілесно-емоційну метафорику та переживання юності як простору водночас свободи, втрати, напруги й тихої стійкості. Особливу увагу приділено тому, як перекладачу вдається зберегти або трансформувати ритміку, інтонацію та алузії першотвору, що формують поетичний голос Н. Білоцерківець та його співзвучність із українською історичною реальністю.

У статті наголошено, що переклад виступає не лише засобом мовної репрезентації, а й важливою частиною інтерпретації, у межах якої відбувається переосмислення гендерних ролей, політичних кодів і національної ідентичності. Англomовний переклад розглянуто як інструмент включення української жіночої поезії до ширшого глобального та діаспорного дискурсу, де першотвір отримує нові прочитання, контексти та горизонти сприйняття. Робота висвітлює ключові труднощі перекладу культурно маркованої поезії та окреслює роль перекладача як медіатора між національним досвідом та англomовною аудиторією з відмінним культурним досвідом.

Авторка статті наголошує на ролі перекладу як механізму репрезентації українського жіночого письма у світовому академічному просторі, а також на тому, що перекладознавчий аналіз поетичного тексту відкриває нові можливості подальших досліджень сучасної української поезії у контексті феміністичного прочитання перекладачами-жінками.

Ключові слова: феміністичний переклад, постколоніальний аналіз, українська поезія, жіночий голос, символіка, діаспорний переклад Мирослава Стефаниук.

Statement of the scientific problem and its significance. Contemporary studies of Ukrainian translation are increasingly turning to the phenomenon of diasporic cultural mediation, within which the act of translation appears not only as a linguistic or aesthetic operation, but as a form of cultural resistance, identification, and self-determination. The relevance of the problem lies in the fact that the activities of Ukrainian diaspora translators in the second half of the 20th and early 21st centuries, who combined the functions of language mediators, cultural ambassadors, and researchers of national experience in the context of global multilingualism, are particularly indicative in the framework of cultural resistance.

In this broad field of cultural transmission, the figure of Myroslava (Myrosia) Stefaniuk takes on symbolic significance. Her translation work demonstrates not only her skills in interpreting Ukrainian poetic language, but also her deep awareness of the issues of the female voice, exile identity, and postcolonial sensitivity. Her choice of translation subject – Natalka Bilotserkivets' poem "A Hundred Years of Youth" testifies to her interest in inner female subjectivity, the intimate history of loneliness, and the search for authenticity within the post-Soviet cultural space.

In scientific terms, the combination of the names N. Bilotserkivets and M. Stefaniuk is extremely productive: the former embodies modern Ukrainian female poetic language, while the latter is the voice of a translator who transposes this language into the space of another culture. Such a translation is not a mechanical reproduction of content, but the creation of a new discursive space where feminist and postcolonial worldviews intersect.

The aim of the study is to analyze the translation of Natalka Bilotserkivets' poem "A Hundred Years of Youth" by Myroslava Stefaniuk in the context of feminist and postcolonial readings,

clarifying how the translator reproduces or transforms the author's female voice through linguistic, rhythmic, and semantic strategies.

The aims of the study include: characterizing Natalka Bilotserkivets' poetics as a representative of feminist writing; analyzing the peculiarities of translation decisions within the specified text; interpreting the translation in terms of postcolonial hybridity and cultural identity.

The methodological basis of the study is a combination of the postcolonial approach (E. Said (Said, 2019), G. Spivak (Spivak, 1993), G. Bhabha (Bhabha, 1996)) and feminist literary criticism (S. de Beauvoir (Beauvoir, 2011), J. Butler (Butler, 2006; Butler, 1988), O. Zabuzhko (Zabuzhko, 2005; Zabuzhko, 1996; Zabuzhko, 2022), T. Hundorova (Hundorova, 2022; Hundorova, Matysiak, 2015)). The application of these methodologies allows us to consider translation not as a secondary act of representation, but as a process of intersecting identities, in which a female translator becomes the creator of a new cultural space, where the Ukrainian experience of loneliness and resistance sounds universal, but does not lose its local sensitivity.

Review of Recent Studies and Publications. An analysis of recent studies and publications shows an increase in scientific interest in feminist and postcolonial models of interpretation of artistic texts, particularly in the field of poetic translation. Key approaches to the study of female authorship, colonial narratives, and the transnational circulation of Ukrainian literature are outlined in the works of O. Pavlenko (Pavlenko, 2023), A. Averbuch (Averbuch, 2023), D. Pidburnta (Pidburnta, 2024), S. Demchuk (Demchuk, 2024), and M. Vardanian (Vardanian, 2023)). Their scientific contributions create an analytical basis for a feminist and postcolonial reading of N. Bilotserkivets' poetry through the prism of English translation, allowing us to

trace how translation decisions influence the representation of female subjectivity, symbolic structures, and life experience in borderline sociocultural conditions.

Presentation of the main research material.

The Ukrainian diaspora of the 20th century formed a complex, polyphonic cultural system that combined features of nostalgia, resistance, and creative adaptation to a foreign linguistic environment. Its literary space, which emerged in North America, Western Europe, Australia, and Latin America, became not only a repository of national memory, but also a center of intellectual experimentation that often preceded processes in mainland Ukraine. In this context, translation took a leading role as an instrument of cultural legitimization, self-representation, and dialogue with other literatures.

Myroslava Stefaniuk work as a translator was shaped precisely within this diasporic cultural paradigm. Her translations of Ukrainian poetry, in particular the works of Natalka Bilotserkivets, Lina Kostenko, and Maria Shun, are a real manifestation of the intellectual line that sought to inscribe the Ukrainian poetic tradition into Western humanistic discourse without losing its national identity. For her, translation is not only an artistic gesture, but also an act of self-identification, a way to preserve linguistic and cultural integrity in an environment where the Ukrainian language often found itself marginalized.

Like many translators in the Ukrainian diaspora, M. Stefaniuk belongs to a generation shaped by experiences of exile, travel, and separation from their homeland, but at the same time by a deep sense of belonging to it through language. This experience shapes her approach to translation: she does not simply convey meaning, but strives to create a space for cultural resonance in which English-speaking readers can experience not only the meaning, but also the emotional and mental rhythm of the Ukrainian text.

Diaspora literature of the second half of the 20th century – from the New York group (B. Boichuk, E. Andievska, V. Kolomiyets) to translation initiatives in Canada and the US, developed as a parallel modernity of Ukrainian culture. Its participants used European and American modernist models, while trying to overcome the trauma of losing their territorial identity. In this environment, translation served as a sign of cultural continuity, a bridge between the “Ukrainian word” and the “world

audience.” Myroslava Stefaniuk, acting in this tradition, became an important link between Ukrainian poetic intonation and the English-speaking reader.

Her translation style is distinguished by its caution regarding the original image and its desire to preserve the musicality of the poetic line. Unlike translators who tend to adapt the text to the expectations of Western readers, M. Stefaniuk chooses a strategy of “preserving the foreign,” a kind of ethical position that brings her closer to Lawrence Venuti’s concept of foreignization (the alienation of translation). This strategy is important for post-colonial translation, as it does not seek to dissolve Ukrainian poetry into the general cultural flow, but rather to affirm its distinctiveness and bring it to a level of coexistence with Western poetic models.

In the diaspora context, the translator appears not only as a linguistic mediator, but also as a subject of women’s writing, operating within the confines of double marginality: as a woman and as a representative of colonial culture. Her translations become a space where two dimensions intersect: national and gender, each of which needs a voice. In this sense, M. Stefaniuk’s work is not only a philological but also a political act: she represents the Ukrainian female experience in the global cultural field, making it visible and legitimate.

Her contribution to the promotion of contemporary Ukrainian poetry abroad lies not only in the publication of translations, but also in the formation of a translation community that sought to create a new canon of Ukrainian literature in the English-speaking world. In this process, the translator acts as a “cultural ambassador,” opening up Ukrainian literature as a space of intellectual depth and female sensuality.

Thus, Myroslava Stefaniuk embodies the type of translator who operates simultaneously in several dimensions: national, cultural, feminist, and postcolonial. Her translations are proof that diaspora culture is not peripheral, but rather a dynamic center for the creation of a new Ukrainian cultural narrative, where translation becomes a form of memory, self-awareness, and spiritual autonomy.

It is important to take a closer look at the author of the original poem, Natalka Bilotserkivets, whose work undoubtedly occupies a unique place in Ukrainian poetry of the second half of the 20th

century. She belongs to a generation that entered literature in the 1970s and 1980s and was shaped by “quiet resistance” in the cultural, ethical, and linguistic spheres. The poet, who did not belong to the official Soviet canon, created her own poetic world – intimate, intellectual, feminine, and reflective, which contrasted with the rhetoric of heroic and collectivist writing.

Her poem “One Hundred Years of Youth” is a text that immediately attracts attention with its multi-contextual allusiveness. First of all, it is the title of the poem, which undoubtedly refers to Gabriel García Márquez’s novel of the same name, acting as an intertextual key: loneliness here appears not as a private emotion, but as a universal category of human existence, simultaneously denoting both historical and gender trauma.

In the context of Ukrainian poetry of the late 20th century, this text stands out for its extraordinary density of language. N. Bilotserkivets, in fact, unfolds here her signature poetic method of combining a refined intellectual structure with emotional restraint, creating an effect of “silent pain.” Her lyrics are not a confession, but rather a philosophical reflection on the experience of loss, rupture, and alienation, in which female subjectivity is formed not through expression, but through pause, intonation, and subtext.

The theme of loneliness in N. Bilotserkivets is multifaceted: it is the loneliness of a woman in a world where her voice is often marginalized, the loneliness of a person in a post-totalitarian society that has lost its ethical bearings, and, ultimately, the loneliness of a culture that has survived the colonial experience. These layers of meaning make the text particularly attractive for feminist and postcolonial readings.

From a feminist perspective, the poetry demonstrates the type of speech that H el ene Cixous defined as * criture f eminine* (Cixous, 17) – the writing of the body that opposes the logic of patriarchal rationalism. In the poetry of Bilotserkivets, the body is not openly proclaimed, but it is present as an internal rhythm, as the emotional pulsation of the word. The female experience here is not reduced to the private sphere; it appears as a metaphor for a cultural state in which loneliness is a form of dignity, self-preservation, and detached thinking.

N. Bilotserkivets’ poetics are distinguished by their laconicism, almost “aphonia” – the absence

of excess. This economy of words is not a deficiency, but a strategy. It creates space for the reader, a space of silence in which silence acquires semantic weight. That is why a translator working with her text must be extremely attentive to nuances: not only at the lexical level, but also to what remains unsaid.

From a postcolonial perspective, the poem “A Hundred Years of Youth” can be interpreted as a metaphor for the cultural isolationism of the Ukrainian experience. Loneliness here takes on the characteristics of historical destiny, the “loneliness of a nation” that has existed for centuries on the margins of foreign imperial discourses. N. Bilotserkivets does not proclaim political protest, but her language is a quiet gesture of resistance. She restores to herself and her heroines the right to silence, to private space that is not subject to ideological control.

Thus, the poem “A Hundred Years of Youth” is a text in which two axes of interpretation meet: feminist, which reveals the female voice and bodily sensitivity as a form of self-knowledge, and postcolonial, which reads the experience of historical loneliness as a metaphor for the existential state of Ukrainian culture.

It is at this intersection that Myroslava Stefaniuk finds her translational impulse. For her, this text becomes not only an artistic object, but also a cultural challenge: how to convey in the language of another civilization not only the rhythm and image, but also the silence that is the essence of the Ukrainian experience? How to maintain a delicate balance between the intimate and the universal?

These questions become the key to understanding her translation strategy, which can be seen as a continuation of the dialogue between two women – a poet and a translator – who, while living in different spaces, create a common cultural voice.

Feminist criticism of translation in the second half of the 20th century outlined a new paradigm in which translation ceases to be a secondary act and acquires the status of a dialogue between two female voices: the author and the translator. Theorists of this movement, notably Louise von Flotow and Sherry Simon, emphasized that a female translator always works not only with the text, but also with its “silences,” with those areas where female experience is silenced or reduced. In this approach,

translation becomes an act of solidarity, an interpretation that does not destroy the original but continues its resonance in another cultural field.

M. Stefaniuk's translation of Natalka Bilotserkivets' poem "A Hundred Years of Youth" is a vivid example of just such a feminist dialogue. At the heart of her translation there is the decision to preserve the intonational restraint and lyrical dignity of the original. She does not attempt to "explain" female loneliness to Western readers, nor does she develop it into psychological or emotional excess. On the contrary, the translation is built on the tension between the expressed and the unexpressed, which is entirely consistent with Bilotserkivets' poetic gesture.

Taking into account other M. Stefaniuk's poetic translations, which can be found mostly in diaspora editions, there is a clear tendency to preserve syntactic simplicity, short sentences, and the absence of excessive epithets. This choice can be interpreted as an attempt to preserve women's language in its "softness", not as a weakness, but as an ethical form of expression. This correlates with the ideas of Elaine Showalter, who described women's poetics as a "language of subtext," a language that resists the direct articulation of power.

In M. Stefaniuk's translation, the work with the tempo of speech is particularly noticeable: she slows down the rhythm, stretches out the pauses, and often uses linear breaks to recreate the internal breath of the text. The English version probably loses some of the euphony of the original, but retains its tremulous intonation. This strategy of slowing down translation is typical of feminist translation, which rejects the dominant logic of fast, expansive expression.

The question of corporeality in translation deserves special attention. N. Bilotserkivets never explicitly refers to the body, but it is present in her poetics as a hidden tension – in the rhythm, in the metaphor, in the breath of the phrase. Stefaniuk does not seek to "make the body visible" and does not replace its symbolic presence with detail. Her translation choices are restrained but precise. This tactic coincides with what Judith Butler refers to as performative restraint (Butler, 1988), an ethical form of representing female experience that preserves the boundary between showing and silence.

A feminist perspective also allows us to see how Stefaniuk's translation re-voices the female voice. She does not subordinate it to the logic of the Eng-

lish-language poetic canon, where women are often represented through metaphor or romanticized longing. Instead, her translation affirms the right to everyday life, to inner silence, to simple emotion, without pathos or stylization. In this sense, M. Stefaniuk reveals herself not only as a translator, but as a co-author of a feminist text that unfolds ideas of female subjectivity beyond geography.

It is also important that M. Stefaniuk does not resort to Western feminist clichés. Her reading of N. Bilotserkivets is not a carbon copy of Simone de Beauvoir or Virginia Woolf, but a manifestation of Ukrainian feminine experience, in which silence, restraint, and lyrical vulnerability have their own power. Thus, the translation becomes not a "Western" feminist act, but a Ukrainian form of female presence transferred into another linguistic reality.

Therefore, in a feminist reading, M. Stefaniuk's translation is not just a linguistic work, but a cultural and spiritual gesture. It affirms a woman's right to a voice – not loud or demonstrative, but internally independent, speaking through simplicity, silence, and dignity. It is this intonation that makes the translation a continuation of N. Bilotserkivets' poetry and, at the same time, a new, diasporic reading of it.

It is worth noting that N. Bilotserkivets' poetic text "A Hundred Years of Youth" (Luchuk, Naydan, 2000) belongs to those lyrical works in which metaphor embodies not only individual experience but also collective historical memory. Its imagery combines the intimate and the historical, the feminine and the national, personal loneliness and cultural loss. In M. Stefaniuk's translation, these meanings are not simply reproduced – they are reinterpreted in the context of a different linguistic tradition, a different cultural code, a different way of remembering.

This paper analyzes the first line of the poem, the last fragment of which is also the finale of the original work: "Сто років юності, а далі – все пустеля" (Luchuk, Naydan, p. 554), translated by M. Stefaniuk as "hundred years of youth and all beyond – a wasteland" (Luchuk, Naydan, p. 555).

The image of the desert has a double meaning: historical (the destruction of the cultural landscape) and existential (loneliness and loss of meaning). The English equivalent in M. Stefaniuk's translation, "and all beyond – a wasteland," retains not only the lexical but also the intertextual meaning:

the word “wasteland” refers to European cultural memory, to T. S. Eliot’s poem *The Waste Land*, a symbol of post-civilizational emptiness. Thus, the translator places the Ukrainian text in a broad modernist context, but at the same time retains its intonational simplicity – a laconic ending that leaves behind silence rather than a rhetorical effect.

The first lines of the poem – “Сто років юності, а далі – все пустеля” – form a paradoxical construction: youth, associated with the energy of life, turns out to be isolated, locked in its own time capsule. The English translation, “A hundred years of youth, and all beyond – a wasteland,” reproduces this antinomy through syntactic symmetry. The translation decision to use the noun youth allowed the generalized nature of the original to be preserved, although it lacks the ambiguity of the Ukrainian concept of “youth,” which simultaneously alludes to both an era and a generation. In this way, the translator preserves the universality of the image: youth becomes a metaphor for a lost ideal – a theme that is understandable beyond the boundaries of Ukrainian experience.

The original focuses on physicality, neither eroticized nor objectified; it functions as a subjective field where memory and fear are experienced through skin, touch, heat, and cold.

This is a typical way for N. Bilotserkivets to articulate female experience: intimacy not as physical exposure, but as closeness to one’s own vulnerability – “До рук, плечей, до шкіри, до сорочки, / Гарячої від спеки. До стіни, / Холодної від страху і від моху” (Luchuk, Naydan, p. 554). We note that the enumerative emotional wave is preserved, but the English syntax makes this list more static. The repetition of “to,” which in the original simulates the movement of approach, disappears. This translation technique partially negates the transmission of the female subject, which is revealed through tactile progression.

In poetry, the symbol of fear represents not weakness, but the primary female experience, closely connected with space and memory: “Холодної від страху і від моху” та “Туди, туди – у камінь і у мох, / у биті цеглу, порвані м’ячі.” (Luchuk, Naydan, p. 554). In fact, this is the fear of a liminal state: the transition from childhood to physical maturity, from inner space to outer space. From a feminist perspective, such images signify the formation of female subjectivity through the invisible but powerful experience of threat and self-defense.

In translation, we read: “*Grown cold from fear and moss*” and “*There, over there – into stone and moss, / Into the timeworn brick, the tattered balls.*” (Luchuk, Naydan, p. 555).

The author of the poem personifies childhood memories as female trauma in the lines “*Біжать собаки нашого дитинства / і підрастає кров*”, “*У лагідних собак дитинства нашого, що все повзуть за нами.*” (Luchuk, Naydan, p. 554).

In light of a feminist reading, the symbol of the dog is a metaphor for the trauma that accompanies a woman from childhood into adulthood. These are not idyllic memories, but persecution: childhood in N. Bilotserkivets’ poetry is ambivalent, marked by both warmth and pain. Although the verb run adequately reproduces movement, M. Stefaniuk’s translation choice of hounds activates in the reader the English-language connotation of hunting dogs – aggressive, subordinate to the male-dominated discourse of power. In a feminist interpretation, this leads to a shift in meaning: the female experience, which in the original is private, physical, and connected with inner memory, takes on a nuance of external threat in the translation, acting according to the logic of patriarchal symbolism of persecution.

The second fragment, “...у лагідних собак дитинства нашого, що все іще повзуть за нами,” contains a technique that is key to Bilotserkivets’ poetics: the combination of tenderness and pain. The epithet “лагідних” removes the aggressiveness of the image, returning it to the space of childhood vulnerability, where memory appears not destructive, but sad and persistent. In the English translation, this part is translated: “*Into the gentle hounds / Of childhood, that lope behind us always.*” (Luchuk, Naydan, p. 555). The translator again resorts to hounds, reactivating the hunting semantics. The verb lope conveys the rhythm of movement, but loses the original “повзуть” which in the Ukrainian text creates a sense of heaviness, inescapability, an almost viscous return of traumatic experience.

In a feminist reading, this change is significant: crawl denotes a movement that does not obey rationality and has no power it is an obsessive memory that acts against the will, a symbol of female bodily history that returns even when it is suppressed. Lope, on the contrary, gives the movement grace and purpose, thereby reducing the tone of anxious

infantile vulnerability that the lyrical subject carries within herself.

From an intercultural perspective, we see a challenge typical of feminist translation: the English language, with its historically rich patriarchal imagery of animality (especially with regard to hounds), pushes us toward an interpretation in which the female experience is “persecuted” or “hunted.” In contrast, the Ukrainian text offers a different vector – memory as a gentle burden, as the internal, bodily history of a woman who returns not by force, but through emotional ambiguity and vulnerability.

Attention is now turned to another image of interest – the nightingale, which the author of the poem metaphorizes with nails. This is one of the most powerful images in N. Bilotserkivets’ poetry. It contains the female experience of pain and rupture: nightingales (a traditional symbol of song, beauty, and voice) are killed in the chest. Bushes in N. Bilotserkivets’ poetry often have feminine connotations, so the metaphor becomes readable as an image of the violent piercing of female space. A comparative analysis of the original and the translation is undertaken: M. Stefaniuk: “Тут солов’ї, неначе цвяшки, вбиті / У груді доцвітаючих кущів” (Luchuk, Naydan, p. 554) and “Here nightingales, like spikes, are driven / Into hearts of flowering shrubs.” (Luchuk, Naydan, p. 555).

This paper offers a comment on some of the translation decisions made by translator Myrosia Stefaniuk. The semantic narrowing of the original image – from breasts to hearts – significantly changes the feminist reading of the original work. In Ukrainian, breasts are a clearly physical, gendered image that carries connotations of motherhood, female physicality, vulnerability, and intimacy. Hearts, on the other hand, universalize the metaphor and distance it from the female body. As a result, the translation “softens” the bodily-traumatic dimension, reducing the emphasis on female physicality as a site of violent intervention.

The translator uses the same translation solution – a semantic narrowing of the original image – when rendering the Ukrainian word “доцвітаючих”, which means not simply “blooming,” but those that are finishing blooming, in which the process is almost complete but still ongoing. This is an extremely subtle moment of female temporality and a moment of transi-

tion, change, and fragility. In translation, flowering shrubs denote the general state of flowering without emphasizing its finality. In a feminist interpretation, this loss is important: the original gradation of the cyclical nature of female nature becomes more generalized, less specific. In the translation, we also observe an emotional intensification due to the passive construction are driven.

The study found that Myroslava Stefaniuk translation of N. Bilotserkivets’ poem “A Hundred Years of Youth” is a multi-layered phenomenon in which feminist, postcolonial, cultural-diaspora, and poetological dimensions intersect. The analysis showed that M. Stefaniuk not only reproduces the original text, but also enters into a creative dialogue with it, taking on the role of a cultural mediator who transfers Ukrainian female subjectivity into the global space of English-language literature.

A feminist reading of the translation allowed us to trace how the translator preserves the intonational restraint, physical presence, and emotional conciseness of Bilotserkivets’ writing, the traits that shape her unique female poetic voice. Myrosia Stefaniuk translation decisions are consistent with the fundamentals of feminist translation criticism (L. von Flotow, S. Simon), according to which a female translator does not hide her own position, but at the same time respects the author’s intonation, working with “zones of silence” and subtext. In this context, M. Stefaniuk’s translation functions as an act of solidarity – a gesture of support for the female experience, which is often marginalized in traditional literary canons.

The postcolonial approach has revealed that translation becomes a means of overcoming colonial linguistic pressure and a way of representing Ukrainian cultural distinctiveness. M. Stefaniuk’s orientation towards the strategy of foreignization, which emphasizes the otherness of the Ukrainian text, reflects the desire not to smooth out cultural differences, but on the contrary, to preserve the linguistic and aesthetic autonomy of the original. In this way, the translator joins broader discussions about the decolonization of Ukrainian humanities and the establishment of her own narrative in the global literary field.

Of particular importance is the diasporic context within which M. Stefaniuk’s translation practice is formed. As a representative of a generation that combined the experience of losing territorial

belonging with a deep sense of cultural responsibility, she creates translations that become a space for memory, self-awareness, and the preservation of Ukrainian identity. Her work demonstrates that diasporic translation is not a periphery, but an active center for the generation of new forms of cultural communication.

Thus, the translation of the poem “A Hundred Years of Youth” is more than just a linguistic reproduction. It is a text in which two female voices,

two cultural experiences, two models of loneliness and resistance interact. It represents a synthesis of N. Bilotserkivets’ intimate lyrics, M. Stefaniuk’s diasporic sensibility, a feminist reading of female subjectivity, and postcolonial work with Ukrainian cultural memory. That is why this translation should be seen as a significant contribution to the development of Ukrainian-English poetic dialogue, as well as to the broader process of establishing the voice of Ukrainian women in global literary cartography.

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