



IVAN FRANKO  
NATIONAL UNIVERSITY  
OF LVIV



# Women's Voices in Translation and Translation Studies: Ukrainian and Global Perspectives

An International Online Conference

12 November 2025

# BOOK OF ABSTRACTS

Recommended to be published by the Academic Council of the Faculty of Foreign Languages,  
Ivan Franko National University of Lviv, Minutes No. 2 of 16.10.2025

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International Conference «Women's Voices in Translation and Translation Studies: Ukrainian and Global Perspectives». Book of Abstracts (online, 12 November 2025). – Lviv : Ivan Franko National University of Lviv, 2025. – 80 p.

This publication presents the proceedings of the conference dedicated to the central yet understudied role of Ukrainian women translators in shaping national and transnational literary landscapes. Bringing together research on translators, editors, critics, and cultural mediators, it foregrounds women's contributions to the development of Ukrainian translation traditions, their participation in cultural nation-building, and their intellectual agency in moments of political rupture and imperial pressure. The conference, as shown in the book of abstracts, advances current debates in feminist translation studies by showing how Ukrainian women's translational practices intersect with questions of authorship, visibility, authority, and linguistic identity. As a record of the conference's conversations, the publication functions as both documentation and intervention, opening new pathways for research into the history and theory of translation through the perspective of women's voices and cultural agency in Ukraine.

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## KALNYCHENKO, OLEKSANDR; KALNYCHENKO, NATALIYA

### *Yelyzaveta Starynkevych as a Translation Theorist and Critic*

Yelyzaveta Ivanivna Starynkevych (née Shevryyova, 1890–1966) was a prominent Ukrainian literary scholar, theatre expert, translator, and theorist of translation. A key figure in Soviet-era Ukrainian translation studies, she played a vital role in introducing major European authors into Ukrainian culture, translating works by Richard Brinsley Sheridan, Honoré de Balzac (*Father Goriot, Splendors and Miseries of Courtesans*), Guy de Maupassant, Stendhal (*The Red and the Black*), Émile Zola, Jack London, and others.

After completing postgraduate studies at the Research Institute of Pedagogy in Kharkiv in 1927, Starynkevych became an active translation critic, publishing reviews in *Chervonyi Shliakh*, *Krytyka*, and *Krasnoe Slovo*. She favored translations that were philologically precise and foreignizing—what Volodymyr Derzhavin termed “(h)omological” and Lawrence Venuti would later define as “foreignizing.” Among those she praised were *Taras Bulba* (A. Nikovsky), *Salammbô* (M. Rylsky), *Numa Roumestan* (A. Liubchenko), *Madame Bovary* (O. Bublik-Hordon), and Byron’s *Tragedies* (Yu. Koretsky). As a pedagogy historian, she also supported Ukrainian translations of Johann Heinrich Pestalozzi’s works.

During World War II, while working in Tajikistan as a journalist and language instructor, she wrote her candidate dissertation, *Problems of Literary Translation: Ukrainian Soviet Translations of French Classics*, defended in 1945. From this research, she published two major articles [1; 2], which form the core of this presentation.

In the 1940s–1950s, Starynkevych critiqued literalism and “translationese,” advocating for linguistic purity and stylistic integrity amid pressures to merge Ukrainian and Russian. During the anti-cosmopolitan campaign (1946–1948), she faced ideological attacks for alleged bourgeois formalism. In the 1950s, she examined translations of Russian classics and Ukrainian poetry into Russian, insisting on preserving the original’s ideological, emotional, poetic, and rhythmic richness. Her legacy lies in a principled defense of translation as a culturally and linguistically responsible practice.

#### Література

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2. Старинкевич Є.І. (1947). Проблеми художнього перекладу з французької мови: Відтворення стилю оригіналу. *Мовознавство*, 4–5, 90–115.

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