UDC 811.111:811.161.2]`25:316.75:821.111-3(043.5)
DOI https://doi.org/10.32782/tps2663-4880/2026.49.43

# THE IMPACT OF SOVIET CENSORSHIP ON UKRAINIAN TRANSLATION: STRATEGIES, TACTICS, MANIFESTATIONS

# ВПЛИВ РАДЯНСЬКОЇ ЦЕНЗУРИ НА УКРАЇНСЬКИЙ ПЕРЕКЛАД: СТРАТЕГІЇ, ТАКТИКИ, ВИЯВИ

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The article focuses on an analysis of the impact of Soviet censorship on Anglo-Ukrainian literary translation. From the perspective of cultural translation studies, it investigates the correlations between the implementation of ideologically conditioned strategies and tactics and the manifestations of their impact, particularly modifications to the content and style of the source text in translation. The analysis is based on textual fragments from Harper Lee's novel *To Kill a Mockingbird*, translated by Mykhailo Kharenko in 1975; Ernest Hemingway's novel *For Whom the Bell Tolls*, translated by Mar Pinchevsky in 1981; and J. D. Salinger's novel *The Catcher in the Rye*, translated by Oleksa Lohvynenko in 1984. The study proceeds from an understanding of domestication as a global strategy of ideological influence that is instantiated in the local strategy of reduction (represented by the tactic of omission) and the local strategy of modification (encompassing the tactics of generalization, substitution, and euphemization). The implementation of the tactics of the local strategies of reduction and modification demonstrates their ideological nature through their correspondence with the requirements of Soviet-era censorship: they align the content and style of the target text with Soviet ideological postulates and eliminate or transform linguistic units that convey political, social, everyday-life, or other information undesirable to the Soviet censor. The tactics of the local strategy of modification exhibit linear relations with the manifestations of their impact: the tactics of generalization and substitution transform the content of the text, whereas the tactic of euphemization transforms its style. By contrast, the tactic of omission within the local strategy of reduction demonstrates non-linear relations with the manifestations of its impact: its implementation may simultaneously reduce the content of the text and transform the style. The implementation of censorship-conditioned strategies and tactics in Ukrainian translation of the Soviet period was driven by an attempt to impose knowledge, perceptions, and beliefs consistent with Soviet ideological postulates upon the target reader; it was precisely for this purpose that the source texts were subjected to reduction and modification of content as well as to transformation of style.

**Key words:** content, ideology, cultural translation studies, style, Soviet censorship, translation strategies and tactics, Ukrainian literary translation.

Статтю присвячено аналізу впливу радянської цензури на англо-український художній переклад. З позицій культурного перекладознавства досліджено кореляції між реалізаціями ідеологічно зумовлених стратегій і тактик та виявами їхнього впливу, зокрема видозмінами змісту й стилю тексту оригіналу в перекладі. Аналіз проведено на матеріалі фрагментів текстів з роману Г. Лі «Вбити пересмішника», перекладеного Михайлом Харенком у 1975 році; роману Е. Гемінґвея «По кому подзвін», перекладеного Маром Пінчевським у 1981 році; роману Д. Д. Селінджера «Над прірвою у житі», перекладеного Олексою Логвиненком у 1984 році. Дослідження ґрунтується на розумінні стратегії доместикації як глобальної стратегії ідеологічного впливу, що конкретизується локальною стратегією скорочення, представленою тактикою вилучення, та локальною стратегією модифікації, яка охоплює тактики генералізації, заміни й евфемізації. Реалізації тактик локальних стратегій скорочення та модифікації засвідчують свою ідеологічну природу через співвіднесеність з вимогами цензури радянського часу: вони приводять зміст і стиль цільового тексту у відповідність до радянських ідеологічних постулатів, усувають або трансформують мовні одиниці, що є носіями небажаної для радянського цензора політичної, соціальної, побутової та іншої інформації. Тактики локальної стратегії модифікації демонструють лінійні відносини з виявами їхнього впливу: тактики генералізації та заміни трансформують зміст тексту, тоді як тактика евфемізації трансформує його стиль. Тактика вилучення локальної стратегії скорочення, натомість, демонструє нелінійні відносини з виявами свого впливу: її реалізація може або лише редукувати зміст тексту, або водночас трансформувати його стиль. Реалізації цензурно зумовлених стратегій і тактик в українському перекладі радянського періоду спричинені прагненням нав'язати цільовому

читачеві знання, уявлення, переконання, що відповідали радянським ідеологічним постулатам, саме з цією метою тексти оригіналу було піддано скороченню та модифікації змісту, а також трансформації стилю.

**Ключові слова:** зміст, ідеологія, культурне перекладознавство, стиль, радянська цензура, стратегії/тактики перекладу, український художній переклад.

**Problem statement.** The current focus on the ideological aspect of translation is linked to a newly established culturally oriented approach in translation studies that prioritizes the problems of intercultural communication that arise from differences in the worldviews of various peoples rather than the difficulties of finding equivalents in the target language. [1, p. 47–67]. Within this approach, ideology is understood as being inextricably linked to a particular culture and as constituting an integral part of it during a specific historical period [2, p. 28], and thus playing an active role in shaping the worldview of native speakers of the target language [3]. Despite the individual traits and personal characteristics of authors of literary works, they are all bearers of a certain cultural code and specific ideological beliefs. The translation of a literary text, therefore, requires immersion in another culture and demands complex translation decisions regarding the transfer of the work into another cultural context – a process referred to as refraction and rewriting in cultural translation studies [4].

Such "cultural mediation" has its roots in the desire to bridge cultural differences by tailoring the text to the target audience, a process that requires active creative work on the part of the translator [5]. The ideological factor always plays a significant role in this process, and under authoritarian and totalitarian regimes, it becomes decisive, since under such conditions, permission to translate and publish a literary work written in another language or originating in another culture requires it to pass through the "filter" of censorship [6, p. 40].

**Analysis of studies and publications.** It is precisely this kind of influence exerted by censorship that was typical of Ukrainian literary translation during the Soviet period. The strict institutional censorship that prevailed at that time has received due attention in contemporary Ukrainian translation studies [7–11; 12–14; 15 et al.], but the complexity and multidimensional nature of the interplay between censorship and translation still leaves ample room for further study, which fuels our scholarly inquiry.

First and foremost, it should be emphasized that despite censorship restrictions, Ukrainian literary translation played an exceptionally important role during the Soviet era. Renowned and highly skilled translators, such as Mar Pinchevsky, Oleksa Logvynenko, Mykhailo Kharenko, and others, made invaluable contributions to the development of the Ukrainian language and literature, national consciousness, and nation-building [16].

Second, translations of foreign-language fiction – particularly those written in English – were a "window to the world" for Ukrainian readers of that time, although the view from that window was not entirely clear and was distorted by ideological "refraction."

An analysis of the translation tools used by Ukrainian translators during the Soviet period revealed that Soviet censorship operated through a series of strategies and tactics, and its manifestations transformed various aspects of the source text.

The strategy of domestication serves as a global strategy of ideological influence [17], designed to align the source text with the ideological views of the target audience. Local strategies, according to previous studies [18; 19], comprise the strategy of reduction, implemented through the tactic of omission, and the strategy of modification, implemented through the tactics of generalization, substitution, and euphemization. It has been demonstrated that these strategies and tactics affect the content and style of the source text [19, p. 5], but the issue of the relationship between the implementation of specific strategies and tactics and the transformations undergone by various aspects of the source text remains open.

**Research Aims and Objectives.** *The relevance of this study* stems from the pressing need for a detailed analysis of the impact of censorship on Ukrainian translation during the Soviet period, taking into account socio-political contextual factors and translation tools.

*The object of the study is* the ideologically conditioned translation strategies and tactics implemented in English-to-Ukrainian literary translation during the Soviet era; *the subject matter of analysis* is the manifestations of their impact on various aspects of the source text resulting from the implementation of different translation strategies and tactics.

*The aim of this study is* to identify correlations between the ideologically motivated implementation of translation strategies and tactics and those aspects of the literary work that underwent transformations due to the Soviet censorship restrictions.

*Methodologically,* the study is based on the principles of cultural translation studies, while the specific methods of analysis include the comparative method, the classification method, and the contextual analysis method; the latter involves taking into account both the context of the text fragment and the broader

sociopolitical context in which the translation was produced.

The *material of the study* comprised prose fiction books written in English and their Ukrainian translations produced in the 1970s and 1980s, specifically*:* Harper Lee's novel *To Kill a Mockingbird* [20], translated by Mykhailo Kharenko in 1975 [21]; Ernest Hemingway's novel *For Whom the Bell Tolls* [22], translated by Mar Pinchevsky in 1981 [23]; Jerome D. Salinger's novel *The Catcher in the Rye* [24], translated by Oleksa Logvynenko in 1984 [25]. Fragments containing instances of the implementation of the local strategies of reduction and modification and their respective tactics were extracted from these source texts and their translations and analyzed; all these instances of implementation were correlated with the manifestations of their impact on the reproduction of the source text.

**Presentation of the main material.**

**The Impact of Ideologically Conditioned Strategies and Tactics on Textual Content.**

The transformation of the source text's content in translation to meet the requirements of Soviet censorship involves the implementation of both local strategies of ideological influence – reduction and modification.

***The strategy of reduction*** is represented by a single tactic, namely, ***the tactic of omission***, the implementation of which reduces the content of the original work; for example: *(1) "So say I," Anselmo said. "That we should win the war." "And afterwards shoot the anarchists and the Communists and all this canalla except the good Republicans," Agustin said* [22, p. 296].

*– От і я так кажу, – підхопив Ансельмо. – Що ми повинні виграти цю війну. […]* (Переклад М. Пінчевського) [23, p. 367].

The implementation of the tactic of omission within the local strategy of reduction in this passage (marked [...] in the translation) was driven by political censorship: acknowledging the existence of conflicting views within the Allied camp during the Spanish Civil War and the negative attitude of some Republicans toward the Communists was ideologically unacceptable.

For this reason, the Ukrainian translation features content reductions that prevent the target reader from accessing information deemed undesirable by the Soviet censor.

The strategy of modification encompasses several tactics that transform the content of the source text, namely:

– ***the tactic of generalization***, for example: *(2) If he held his mouth right, Mr. Cunningham could get a* ***WPA job****, but his land would go to ruin if he left it, and he was willing to go hungry to keep his land and vote as he pleased* [20, p. 21].

*Якби містер Канінгем умів мовчати, він міг би дістати* ***роботу на державному підприємстві****, тільки ж тоді йому ніколи було б обробляти свою землю, і вона стала б пустирем; ні, він воліє голодувати, але зберегти землю і голосувати за кого хоче* (Translated by M. Kharenko) [21, p. 21].

The source text mentions a *WPA job* – a temporary job that Mr. Cunningham might have obtained through the federal *New Deal* program [26], created to combat the effects of the Great Depression in the United States.

In M. Kharenko's translation, this realia is presented as *робота на державному підприємстві*; in other words, a tactic of generalization is implemented here – the replacement of a specific historical and political concept with a generalized term. This fully corresponds to the ideological principles of the Soviet era, when any mention of a state social support program in a capitalist country was inconsistent with the official rhetoric about the crisis of Western society. Generalization transforms the content of the text fragment, distorts the information about the employment program mentioned in the source text, and thus deprives the Soviet reader of the opportunity to recognize that state support was available in the United States.

– ***the tactic of substitution***, for example: *(3) "****Scout*** *yonder's been readin' ever since she was born, and she ain't even started to school yet. You look right puny for goin' on seven"* [20, p. 7].

*Ось наша* ***Всевидько*** *зроду вміє читати, а до школи ще не ходить. Ти дуже малий на свої сім років.* (Translated by M. Kharenko [21, p. 7].

This excerpt from the original text contains a proper name associated with a culture-specific phenomenon – a children's scouting organization, whose members are generally considered observant and courageous. These are precisely the traits typical of the novel's young heroine, which accounts for her nickname "Scout."

In the translation, M. Kharenko chooses the variant "Всевидко," which neutralizes the cultural and social connotations of the proper name. Thus, the ***tactic of substitution*** is implemented, intended to eliminate any association with the Scout movement – a form of children's self-organization that, after the establishment of Soviet power, was banned as a "bourgeois" model of upbringing and supplanted by the Pioneer organization [27, p. 137–138; 28]. As a result, the Soviet reader is unable to grasp the connection between the heroine's nickname and the

culture-specific social phenomenon, which, from the Soviet censor's perspective, is ideologically unacceptable. Thus, a partial ***transformation of the content*** occurs: the Soviet reader is able to recognize that the main character is an observant girl; however, the connection between her nickname and the Scout movement is lost.

No instances of implementing another tactic within the local strategy of modification – namely, ***the tactic euphemization*** – were identified among those that influence the content of the text.

**The Impacts of Ideologically Conditioned Strategies and Tactics on Text Style.**

The transformation of the source text's style in translation to comply with Soviet censorship requirements also involves the implementation of both local strategies of ideological influence – reduction and modification.

The implementation of the tactic of omission within the local strategy of reduction stems from the fact that the canons of Socialist Realism required the removal of profanity from the target text, as illustrated by the following example: *(4) "What the hellya reading?' he said. "Goddam book"* [24, p. 13].

*– Що це ти в біса читаєш? – питає. – Не бачиш? […] Книжку* (Translated by O. Logvynenko) [25, p. 20].

The source text contains the profane lexical item "Goddam," which is absent in the target text.

As a result, ***the style*** of the translated text ***is transformed***: the utterance becomes entirely free from profanity.

The ***tactic of omission within the local strategy of reduction*** was also applied to so-called "filler words," which constitute a distinct dimension of the linguistic specificity of J.D. Salinger's novel [29], as they are used as a peculiar feature of the protagonist's speech and are constantly used by Holden. However, due to Soviet censorship restrictions, such units were omitted from the Soviet version of translation; for example: *(5) They're nice and all – I'm not saying that – but they're also touchy as hell* [24, p. 2].

*Загалом вони добрі […], що й казати, тільки ж вразливі – страх* (Translated by O. Logvynenko) [25, p. 4].

The words *and all* that appear in the source text are among those that Holden uses most frequently, but these filler words have been removed from the translation.

The removal of filler words results in a ***stylistic transformation***, and the loss of colloquial and substandard features is significant because of its impact on the protagonist's speech. Thus, Soviet readers get a distorted impression of the author's idiosyncratic style, and definitely lack a full characterization of the protagonist.

Furthermore, under Socialist Realism, literary texts and literary style were supposed to be free of technical details; consequently, linguistic units that might form corresponding knowledge and ideas in the reader's mind were removed from the translation, for example: *(6) Three were the oval Mill bomb type, serrated, heavy iron with a spring lever held down in position by a cotter pin with pulling rig attached* [22, p. 394].

*Три з них були гранати Міллса – овальні, з насічкою, з масивного чавуну […]* (Translated by M. Pinchevsky) [23, p. 439].

This excerpt from the source text provides a fairly detailed description of the Mills grenade, such technical detail being part of E. Hemingway's realistic style.

The Soviet translation provides only some of these features: *oval, ribbed, and made of solid cast iron*. This implementation of the ***tactic of omission within the local strategy of reduction***, conditioned by the requirements of Soviet censorship, not only ***transforms*** the source-text author's ***idiosyncratic style*** but ***also reduces the content*** of the text fragment, denying the target reader access to information that the Soviet censor deems "superfluous." Thus, as the example above demonstrates, the implementation of the ***tactic of omission within the local strategy of reduction*** may result in simultaneous reduction of ***content*** and transformation of ***style***.

Implementations of the ***local strategy of modification*** that affect the style of the text are represented by the ***tactic of euphemization***.

Censorship during the Soviet period did not allow the use of obscene vocabulary in translated works; therefore, if such linguistic units were not omitted, the translator replaced them with non-obscene equivalents, for example: *(7) No. It was supposed to be him, but the arrangements* ***got all screwed up*** [24, p. 14].

*– Та ні. Спершу домовився був із нею, але* ***нічого не вийшло*** (Translated by O. Logvynenko) [25, p. 28].

In the source text, the phrase *got all screwed up* is colloquial and stylistically lowered; in the Soviet-era translation, this component is completely neutralized: *нічого не вийшло* is a stylistically standard expression. Consequently, ***the tactic of euphemization*** is implemented, leading to ***a transformation of style***. This is yet another example of how an element of the author's idiolect, which serves to characterize Holden, is systematically brought into the standard literary language as a result of Soviet censorship requirements.

*(8) You may think there is, but once you get there, when you're not looking, somebody'll sneak up and write "**Fuck you**" right under your nose* [24, p. 122].

*Часом може й здатися, що воно є, та коли, ні про що не здогадуючись, прийдеш туди, виявиться, що хтось уже там побував і перед самісіньким твоїм носом написав ті ж таки **слова*** (Translated by O. Logvynenko)) [25, p. 164].

In the example provided, we note the obscene expression *Fuck you* in the source text; it appears six times in the novel *The Catcher in the Rye* in the form of inscriptions on walls. As D. Costello highlights, despite the abundance of slang, vulgarisms, and blasphemous exclamations in Holden's speech, this phrase never appears in his own utterances: it appears only when the character speaks with disgust about its prevalence in public spaces [30, p. 177]. Thus, this is no longer a matter of the character's speech characterization, but rather a description of the environment he lives in.

In O. Logvynenko's translation, this linguistic unit is rendered through the implementation of ***the tactic of euphemization*** and is translated as *слова*; that is, a standard lexical unit is employed, which, although being an implicit reference to profanity or vulgarity, does not violate censorship requirements. Although ***the transformation of style*** here does not affect the character's portrayal, it deprives the target reader of the opportunity to fully grasp the author's intent, as it partially neutralizes the sense of tension associated with the motif of the character's confrontation with the crudeness and moral degradation of the adult world.

The implementation of ***the tactic of euphemization within the local strategy of modification*** manifests itself not only in the replacement of stylistically lowered linguistic units with entirely standard ones, as in examples (7) and (8), but also in the partial softening of coarse language, for example: *(9) "Scout, I'm tellin' you for the last time, **shut your trap** or go home"* [20, p. 53].

*Всевидько, кажу тобі востаннє, **замовкни** або йди додому* (Translated by M. Kharenko) [21, p. 49].

The phrase *shut your trap* in the source text is stylistically lowered, with a distinctly derogatory, colloquial, and coarse tone.

In M. Kharenko's translation, through the implementation of ***the tactic of euphemization***, this phrase is softened to the stylistically less lowered *замовкни*, which partially attenuates the invective nature of the address and shifts the utterance to a more restrained stylistic register. Such a ***transformation of style*** brings the translated text fragment into compliance with censorship requirements.

**Conclusions.** An analysis of the correlations between the implementation of ideologically conditioned strategies and tactics and the manifestations of their impact in English-to-Ukrainian literary translation during the Soviet period reveals both linear and non-linear relationships.

The tactics of the local strategy of modification demonstrate linear relationships with the manifestations of their impact, that is, with the aspects of the text that they alter, namely, content and style.

The tactics of generalization and substitution within the local strategy of modification affect the

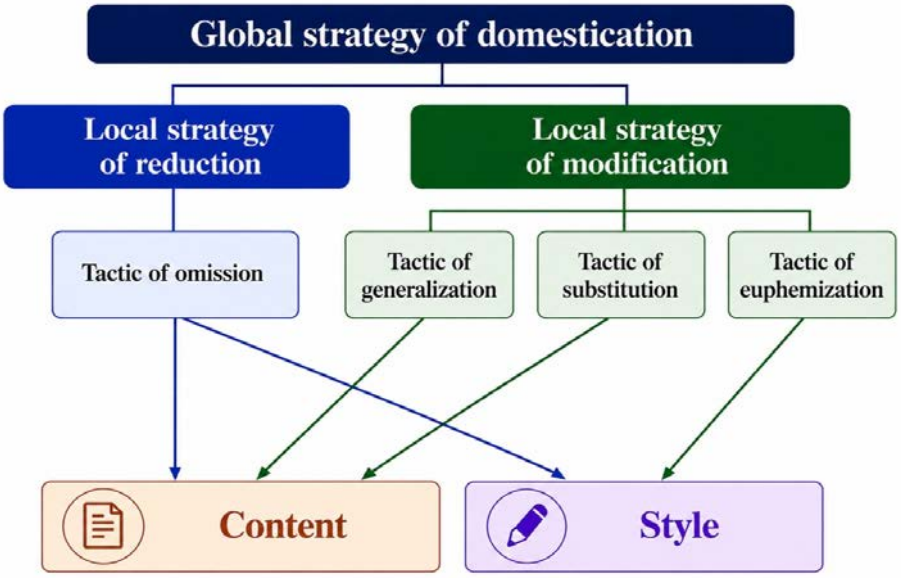



**Fig. 1. Correlations between ideologically conditioned strategies and tactics and the manifestations of their impact in English-to-Ukrainian literary translation during the Soviet period**

text's content, transforming it to meet the requirements of Soviet censorship.

The tactic of euphemization within the local strategy of modification affects the text's style, transforming it to bring it into compliance with the censorship regulations of the time. The distinction between the tactic of substitution and the tactic of euphemization lies precisely in the manifestations of their impact, since the substitution of linguistic units occurs during the implementation of both tactics.

At the same time, the local strategy of reduction, represented by the tactic of omission, exhibits a non-linear relationship with the ways its impact manifests in the text's content and style: omission can lead to both a reduction in content and a transformation of style.

These results are illustrated in Fig. 1.

The data obtained convincingly demonstrate that, as required by Soviet censorship, Ukrainian translators were forced to employ a wide array of strategies and tactics. As a result, the target reader received a reduced and transformed version of the source text. Although modern translation studies posit that the source and target texts cannot be identical due to linguistic and cultural differences, the alterations to the source text in Ukrainian translation caused by Soviet censorship were related not to the difficulties of cultural transfer, but rather to the imposition on the target reader of knowledge, perceptions, and beliefs consistent with Soviet ideological postulates.

*We consider it promising* to further this research by conducting a comparative analysis of the impact of Soviet censorship across different periods.

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*Дата першого надходження статті до видання: 31.08.2026*
*Дата прийняття статті до друку після рецензування: 06.11.2026*
*Дата публікації (оприлюднення) статті: 24.11.2026*