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"UKRAINE IS NOT RUSSIA": NATION-BUILDING VS COLONIZATION IN TRANSLATIONS FOR YOUNG ADULTS[1]

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Abstract: *This paper examines the influence of ideologies on the translation of literature for children and young adults (YA). I discuss the novel* Le Capitaine Casse-Cou *by French writer Louis Boussenard, which was translated into Ukrainian twice using different strategies. The analysis combines Andre Lefevere's concepts of rewriting in translation with Lawrence Venuti's discussion of foreignization and domestication translation strategies, Gideon Toury's concept of norms of translation framed within postcolonial theory. Ideologies in translation are realized through the system of patronage, rewriting according to the system of social norms and through strategies of domestication and foreignization, which can shape colonial and national cultures. The paper focuses on representation of colonial and nation-building ideologies in two translations for Ukrainian young adults, which I call Soviet-Ukrainian, or Russian assimilation, and Diasporic-Ukrainian translation. I suggest that Boussenard's novel is open to two opposite interpretations: from a metropolis and from a colonial viewpoint. I begin by examining representations of colonial and nation-building strategies used in the Soviet Union and in Ukrainian institutions abroad. I then explore how Boussenard's novel was adapted to these ideologies. The analysis shows that translation can be used strategically to adapt the ideological norms of society — foreignization and domestication; they describe different social and cultural models for children and YA; and also reproduce a status of translators and of using opposite language ideologies.*

Keywords: *ideology in translation, translation for children and young adults, power and translation, Ukraine, war, nation-building, cultural colonialism.*

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1. Introduction

Since the Russian Federation began the war against Ukraine in 2014, the international community has been carefully analyzing their ideologies as world view values of each of these societies. According to *Radio Liberty*, the goal of Russia's current war against Ukraine is the restoration of the former empire and the subjugation of Ukraine, to achieve the actualization of several ideologies, including *Russian world*, *pobedobesie* (the Victory cult), and *rashism* (the Russian political ideology) (Khotyn 2022).[1] Instead, significant global actors have come to associate Ukraine with resistance to colonialism and the nation's right to its identity. According to *the United Nations News*, the questioning and denial of the Ukrainian identity and history as a justification for war is a violation of Ukrainians' right to self-determination and their cultural rights; self-identification is the paramount expression of these rights and all discussions, by nation-states states and in social media, should respect this (Neskorozhana 2022). Both ideologies are implemented through different channels such as language, literature, and translation, and are also the focus of Ukrainian researchers about cultural colonialism and nation-building through literature (Pavlyshyn 2014; Yurchuk 2013; Vardanian 2018), language (Zabuzhko 2009), and translation (Strikha 2020; Shmiher 2009). However, the themes of war, colonization, and national identity are also relevant to children's and juvenile literature, which can also represent opposing ideologies through translations. To date, this issue has not yet been highlighted in Ukraine, but ideologies, manipulations, colonial, imperial, and national identity in translation are widely represented in Western translation studies (Lefevere 1992; Venuti 2005; Aksoy 2010; Tymoczko 2002; Oittinen 2014; Leonardi 2020; Goodwin 2020). As Maria Calzada Pérez states, translation is an operation carried out on language use because "translation itself is always a site of ideological encounters" (Pérez 2014: 3). The norms and values of the target culture are adapted into the target text. In addition, the educational role of children's and juvenile literature involves ideological manipulations during translation. This research shows how translating children's and juvenile literature promotes certain ideologies, which we need to be able to recognize and interpret. These ideologies are adapted to the norms of society in translated texts. The use of the Ukrainian language becomes another example of language ideology. Translation can contribute both to the formation of colonial discourse and to the formation of national identity.

In this paper, I will consider two translations of the novel about the South African War (1899–1902), also called the Anglo-Boer War, the Boer War, titled *Le Capitaine Casse-Cou* by the French writer Louis Boussenard, who was quite famous in Eastern Europe in the twentieth century. One translation was published in the Soviet Union (Boussenard 1957), and the other was republished outside Ukraine a decade later (Boussenard 1965). Boussenard's novel shows how the same text can embody opposing ideologies in translation to influence young adults. I connect these translations with current events in Ukraine and the ideologies of post-Soviet societies. For my analysis, I use the ideological approach to translation, particularly in translation for children and young adults. Primarily, Boussenard's book, which he defined as adventure literature for

[1] All translations from Ukrainian, Russian, Polish, and French into English are my own.

young adults, describes all the challenging themes usually imposed on children's and juvenile literature, depicting war, violence, murder, weapons, and alcohol and smoking. Moreover, the novel ambiguously depicts the political and historical events and famous figures depicted therein. In this respect, political and historical contexts about war, violence, genocide, and racism are a fruitful line for various rewritings (according to Lefevere) from the standpoint of metropolis and colony. They demonstrate how translation is a part of the formation and embodiment of certain ideologies: from colonial to nation-building. Analyzing these two translations, I aim to show that the ideological messages of Soviet and Diasporic translations of Boussenard's novel *Le Capitaine Casse-Cou* are in opposition to one another. I will also test my hypothesis that translations for children and young adults correspond to the ideological norms of a certain society or group of people who choose a text for translation. Translations then promote their ideologies through it or rewrite the target text to fit their ideologies. To test the hypothesis, I discuss the following questions: how are ideologies related to literature for children and young adults and its translations? How do power and institutions influence the rewriting of translations for young adults and implement language ideology? What strategies provide the implementation of ideological norms in Soviet and Diasporic translations into Ukrainian?

2. Language, Ideologies, and Literature for Children and Young Adults

Although it may seem unusual, ideologies are widely present in children's and YA literature. This is the nature of children's and YA literature as cultural practices to work as a way of socializing. According to John Stephens:

> Writing for children is usually purposeful, its intention being to foster in the child reader a positive perception of some socio-cultural values which, it is assumed, are shared by author and audience. These values include contemporary morality and ethics, a sense of what is valuable in the culture's past (what a particular contemporary social formation regards as the culture's centrally important traditions), and aspirations about the present and future (Stephens 1992: 3).

In children's and YA literature, ideology refers to "all espousal, assumption, consideration, and discussion of social and cultural values, whether overt or covert" (Sarland 1996: 41). Based on this account of ideology in children's literature, Charles Sarland suggests that "all writing is ideological since all writing either assumes values even when not overtly espousing them, or is produced and also read within a social and cultural framework which is itself inevitably suffused with values, that is to say, suffused with ideology" (Sarland 1996: 41). However, ideologies are different in the manner of their implementation. Following Peter Hollindale (1988), John Stephens emphasizes that ideologies are present in children's and YA literature on three levels: (1) active ideology (ideology appears as an overt or explicit element in the text, disclosing the writer's social, political or moral beliefs, e.g., books which openly advocate progressive or enlightened ideas), (2) passive ideology (or the implicit presence in the text of the writer's unexamined assumptions), and (3) ideology as inherent

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within language, i.e., "the words, the rule-systems, the codes which constitute the text" (Stephens 1992: 10–11). Here, it means that "language is not just a site of social struggle but also an object of struggle, since an important aspect of social power lies in the power to determine word meanings and legitimate communicative norms" (Stephens 1992: 11). Children's and YA literature is ideological because it plays socialization and education roles in addition to performing an aesthetic function. Ideology is a broad concept that may characterize not only beliefs related to the political dominance of a certain group, manipulations, and power. It also includes the social and cultural values of a certain society, which may be presented in children's and YA literature in an explicit and implicit way as well as in the structure of language as a language ideology.

For Kathryn Woolard, language ideology or ideological representations of language(s) is "enacted by ordinary community members as well as official institutions and elites, including academic scholars" (Woolard 2021: 1). It will be noted, according to both Hollindale and Stephens, "if children can be made aware of how such ideologies operate in fictional representations, they may be more empowered to identify equivalent ideological apparatuses in their experiences in the actual world" (Stephens 1992: 11). Thus, the language in children's and YA literature can not only embody a certain ideology of a group or a writer, but also reflect certain societal processes related to the consequences of language usage. In this instance, Judith Irvine and Susan Gal emphasize that colonialism can be studied through language ideologies "because of colonialism's obvious consequentiality, the clash of interests at stake, and the evident differences in points of view" (Irvine et al. 2000: 72). The colonial status of Ukraine in the twentieth century have thus affected the translation strategies and language practices of children's and YA literature. However, before we compare Soviet-Ukrainian, or so-called Russian assimilation, and Diasporic-Ukrainian translations, it is significant to consider the theoretical frameworks on translation issues in children's and YA literature.

3. Ideologies in Translation for Children and YA

Despite the existing opinion that translating children's and YA literature is not essentially different from translating other forms of literature, there are some distinct nuances that greatly impact the translation of children's and YA literature (O'Sullivan 2013). In Western translation studies, the study of translated literature for children and YA is based on an understanding of this literature's specific characteristics (Sarland 1996; O'Sullivan 2013; Oittinen 2014; Leonardi 2020; Goodwin 2020). Among the major features of children's and YA literature that should be considered as a part of translation: (1) the concept of childhood, (2) the inclusion of this literature to the literary and the socio-educational systems, and (3) a selection of texts and themes considered appropriate for children and YA. Contemporary studies of children's literature are based on the following developments in the field of translation studies: (1) Gideon Toury's concept of norms of translation with its emphasis on the place of the text in the relevant cultural system, with an attendant focus on translation shifts; (2) Lawrence Venuti's concept of the translator's (in)visibility and his discussion of foreignization and domestication translation strategies; (3) the concept of a *polysystem* introduced by

Itamar Even-Zohar and Zohar Shavit who attempt to give children's literature, along with other *minor literatures*, a proper place in the literary system; and (4) Andre Lefevere's account of *rewriting* in translation, as well as Maria Tymoczko's concept of cooperation between translation and power. I will briefly describe these theoretical and methodological frameworks below.

Audience specificity and the concept of the child(hood) image influences the rationale behind many of the translation shifts that occur in the process of producing books for children (Oittinen 2014). In other words, when translating, we should consider the following questions: "how should we adapt or rewrite the original?", "to which norms of the target culture should we adhere?", "what strategies should be used to make the text understandable to the target audience?". The answers directly depend on what image of childhood exists in the target culture. Primarily, the concept of childhood is determined by the norms or social ideas of a particular community which are correct or acceptable for it in a certain period of a certain time. According to Toury, translators make decisions within these norms. Toury describes the following norms as the converting of the general values of a certain community: (1) *preliminary norms* which have to do with the choice of text types; (2) *initial norms* where a translator may subject themself either to the original text, with its norms, or to the norms active in the target culture; (3) *operational norms* consist of *matrical norms* relating to changes in the structure of the text, and *textual-linguistic norms* relating to changes in the text at the level of vocabulary and syntax (Toury 2000: 202–203). According to O'Sullivan, the choice of translation strategy depends on the extent to which the translator seeks to adapt the original to the social, cultural, and educational norms, values, and ideas dominant in a given culture at that specific time (O'Sullivan 2013). Venuti (2000) defines two strategies: domestication (or adaptation of the context of the original to the target culture) and foreignization (preserving the context of the culture of the original) which reflect the translator's ideology. So, the translator's ideology determines his strategy for adapting the original to the culture of the translation. In other words, the translator rewrites the original for the target culture.

As Lefevere emphasizes, translations are rewritings which, "whatever their intention, reflect a certain ideology and poetics, and as such, manipulate literature to function in a given society in a given way" (Lefevere 1992: vii). Moreover, Lefevere considers *rewritings* as a *manipulation*, and defines their positive and negative aspects:

> Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of literature and a society. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever-increasing manipulation of all kinds, the study of the manipulation processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live (Lefevere 1992: vii).

Thus, depending on the role of translation in society and the influence of the power on it, translation can be considered either as a tool for acculturation and enrichment of native culture and language, or as a colonial enterprise,

meaning a suppression of national identities and culture, when language is intimately bound up with the ideologies that legitimize colonization (Aksoy 2010: 441). The development of these processes, according to Lefevere, is related to *control factors*. One *control factor* belongs squarely within the literary (it is represented by the professionals such as critics, reviewers, teachers, and translators who represent *reigning orthodoxy*); the other is to be found outside that system (*patronage* in the form of such as persons and institutions – academies, censorship bureaus, critical journals, and educational establishment) (Lefevere 1992: 14–15). In addition, Lefevere emphasizes that "patron(s) count on these professionals to bring the literary system in line with their own ideology" (Lefevere 1992: 15–16). In other words, patrons make decisions about book selection, and professionals choose strategies for translating texts for children's and YA literature in the language, themes, and design in accordance with the ideologies inherent in the society in which they are located, while also focusing on that society's concept of childhood.

Tymoczko continues to develop Lefevere's ideas, emphasizing that translators participate in powerful acts that create knowledge and shape culture (Tymoczko et al. 2002: xxi). She connects translation with both the concepts of colonialism and imperialism, as well as movements of resistance to power and oppression. In addition, translation can contribute to nation-building. According to Venuti, translation can support the formation of national identities through both the selection of foreign texts and the development of discursive strategies in translation:

> A foreign text may be chosen because the social situation in which it was produced is seen as analogous to that of the translating culture, and thus as illuminating of the problems that a nation must confront in its emergence. A foreign text may also be chosen because its form and theme contribute to the creation of a specific discourse of nation in the translating culture. Similarly, a foreign text may be translated with a discursive strategy that has come to be regarded as a distinguishing characteristic of the nation because that strategy has long dominated translation traditions and practices in the translating culture. A translation strategy may also be affiliated with a national discourse because it employs a dialect that has gained acceptance as the standard dialect or the national language (Venuti 2005: 180).

To comprehend these phenomena in translation, it is necessary to determine what cultural values society has regarding the spiritual formation of a child. Ideological manipulation is that which is adapted to adhere to adults' (parents', teachers', etc.) supposed sets of values (Alvstad 2010: 23). On the one hand, translators of literature for children and YA reflect the ideological values of a certain culture, such as their attitude to freedom, struggle, and colonization; on the other hand, they reproduce or avoid certain moral and ethical topics. Sex, violence, alcohol, and injustice are often challenging subjects, in particular. In fact, the norms of the source text may either forbid the translation, or it may be adapted to the norms of the target culture (O'Sullivan 2013: 452). Since the translation is often oriented towards the image of the reader of a certain target culture, the original is *rewritten* according to the ideological and cultural norms of the society. In the implementation of norms, in particular,

the selection of books and topics for the translation of children's and YA literature, special place is given to institutions that select books for the implementation of certain ideologies. I will now discuss these institutions, some of which existed in the Ukrainian diaspora, while others were formed in the Soviet Union. I will also determine what place they assigned to translation and how it is related to the ideologies, in particular language ideologies that they promoted.

4. Colonial and National Strategies of the Patronage System

Literature for children and YA occupied a significant place in both the Diasporic-Ukrainian and in Soviet literary polysystems of the twentieth century. Like their sources, translations embodied opposite ideologies: nation-building and colonial. According to Marko Pavlyshyn, "the strategies of cultural colonialism include the exploitation of the cultural resources of the colonized (people, institutions, cultural objects, and historical memory); the control over the perception of cultural value, which provides the metropolis with prestige and an aura of universalism; the positioning of the colony as marginal, provincial, and able to gain meaning only through the mediation of the metropolis; and the regulation of cultural activities in the colony to minimize competition with the metropolis for visibility and prestige" (Pavlyshyn 2014: 239). In the Soviet empire, a cultural colonial strategy was used in censorship regarding the implementation of communist ideology into children's books, the selection of texts for translation, language ideology, and the invisibility of the Ukrainian translator.

It is worth mentioning that in the post-colonial Ukraine, recognizing Ukraine as a colony has been rejected. As Olena Yurchuk suggests, it is connected with "a masked reluctance to perceive Russia as an empire, a misunderstanding of its actions as aggressive towards the Ukrainian nation" (Yurchuk 2013: 19). In fact, the Soviet Union used an imperial scheme: Russia is the center, Ukraine is the periphery; Russian culture is higher, which develops at a fast pace and dictates patterns; Ukrainian culture is lower, must be marginalized and assimilated into the culture of the colonizer. In this way, the Soviet Union promoted the myth of the common history of fraternal nations, as well as implemented the policy of Russification of Ukrainians, which occurred through the imposition of the Russian language and the appropriation of Ukrainian culture (Yurchuk 2013: 37). The imperial metropolis established a monopoly on high culture, which it equated with such language code as Russian, while its cultural institutions did not give the possibility for the development of other languages (Pavlyshyn 2014: 233). Instead, the Russian language and culture were imposed as the unifying force for creating a single nation through cultural assimilation in the USSR (Goodwin 2020: 37).

The idea of a new Soviet human (*homo soveticus*) and Soviet identity was total in all areas of society. Primarily, it manifested in the sovietization of children's and YA literature, which aimed to "strengthen class, international, and labor education" (Goodwin 2020: 44). The Communist Party carried out the patronage of original and translated literature.

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The state publishing house *Detskaia literatura* (Children's Literature), established in 1933, was the official authority and was given full control over children's literature and selection of books. In 1955, *Detskaia literatura* opened a new section of foreign literature, which was to be responsible for the creation of corpora of books close to Soviet ideology. As Brian James Baer claims, translation under communism created "the phenomena of extensive government-sponsored translation and strict censorship of translation" (Baer 2011: 9). Thus, "the ideological context of the Soviet epoch laid the foundations for creating ideologically correct translations" (Goodwin 2020: 32).

In addition to the ideology of the literature itself and censorship in the selection of books, translations also had to embody a language ideology. Translations from various languages were to contribute to the creation of a global Socialist Realist canon, as well as a Soviet canon of representative expressions of national cultures from within the empire (Witt 2011: 151). At the same time, *realist translation* as a new method of free translation was approved by the official authorities. Although it condemned literal translation (*bukvalizm*) into Russian, for translations from Russian into minority languages, *literalism* was encouraged (Friedberg 1997 quoted in Witt 2011: 156).

Thus, Russification was connected with the official ideology of the Communist Party, which legitimized the colonization of Ukraine, in particular by means of language, thereby suppressing the national identity of Ukrainians. This political language ideology was forced onto translators, who were allowed to translate not from the original, but only through Russian as an intermediary language, i.e., from previous Russian translations, observing exact correlations between the source (Russian) translation and the target text. As Samantha Sherry claims, "literal translation privileged the faithful reproduction of form and content in the transfer of the foreign text into the target language, muting the voice of the translator and allowing the source culture to come through" (Sherry 2015: 27). In this way, the Russian language, as well as Russian-Soviet ideologies, permeated the Ukrainian language and culture. According to Oksana Zabuzhko, the implementation of this language ideology consisted of "demonstrating the optionality of the Ukrainian language". In this way, it was necessary to prove the impracticality and the lack of economy of using the Ukrainian language, which was to become absolutely non-independent, identical to Russian, and therefore, simply an extra language which one could do without (Zabuzhko 2009: 123).

The consequences of this policy of language ideology led to the total Russification of Ukrainian children and young adults, where the Ukrainian language remained only *for home use*. Likewise, the Ukrainian-Soviet translation operated within colonial discourse. According to Maksym Strikha, it aimed "not to affirm the self-worth of Ukrainian literature, but to fit it into the cruelly defined hierarchy of fraternal nations" (Strikha 2020: 247). Therefore, Ukrainian-Soviet translators were invisible (in Venuti's sense). They had to create an assimilation translation, imitate the expressions of the *original* Russian translations, raise the values of the dominant Russian culture, and were not allowed to challenge the colonial foundations of the regime.

At that time, the Ukrainian diaspora resisted this Russian colonial policy. "Ukraine is not Russia" was the rallying cry of the Ukrainian diaspora, which promoted the ideologies of nation-building through various channels, including through language, literature, and translation. Ukrainians abroad viewed Soviet Ukraine as a so-called territory occupied by the Russian Bolsheviks since 1921. Therefore, the preservation of the Ukrainian language was of primary importance for them. In this way, they opposed Russification as a language ideology of the USSR and taught the Ukrainian language to their children, who were raised in a bilingual environment.

The ideology of the Ukrainian diaspora itself was based on the premise that language affiliation determines the self-sufficiency of Ukrainian culture, history, identity, and territory. The strategy for choosing translated books for publishing was one that would approve the path of Ukrainians to nation-building and self-sufficiency of the Ukrainian language. Therefore, Diasporic institutions were guided by the following principles in selection of literature for translation: first, the proximity of the original to the ideological and cultural values of Ukrainians, second, the popularity of the work and its translation into *cultural languages*. *Cultural languages* were all the languages of prominent and ancient cultures. In this regard, they aimed to raise the prestige of the Ukrainian language, to affirm the Ukrainian language as on par with other languages as an original one, and to draw the attention of young Ukrainians to books in their native language (Vardanian 2018: 335).

In the original and translated literature for children and YA, the Ukrainian diaspora mostly used the first academic all-Ukrainian spelling called *Kharkiv spelling*.[1] It was created in 1928 by Ukrainian linguists from different parts of Ukraine and united the Galician (Western Ukrainian) and Dnieper (Greater Ukrainian) written traditions (Holodomor Museum 2022). In 1933, during the struggle against *Ukrainian bourgeois nationalism*, a new People's Commissar for Education of the UkrSSR approved a different spelling which contained significant changes and cancelled numerous norms as *nationalistic* and "intended to artificially separate the Ukrainian language from its great fraternal Russian" (Ukrainskyi pravopys 2019: 7). Only in 2018 did the modern edition of the Ukrainian spelling resurrect some features of the 1928 spelling. This update has a modern scientific basis and is part of the Ukrainian orthographic tradition (Ukrainskyi pravopys 2019: 8). The Ukrainian diaspora strove to preserve the first academic all-Ukrainian spelling in the twentieth century because it associated the three following aspects with the use of the Ukrainian language: national prestige, the soul of the Ukrainian nation, and belonging to the homeland (Horokhovych 1990: 152–153).

The selection of books for translation covered the classics of children's and YA literature, including Hans Christian Andersen, Daniel Defoe, Jules Verne, Aesop, the Brothers Jacob and Wilhelm Grimm, Charles Dickens, Miguel de Cervantes, Mark Twain, Rudyard Kipling, Victor Hugo, and others. The publishing repertoire of translations defined natural, religious-Christian, moral-ethical, patriotic, and ideological themes,

[1] Also called *Skrypnyk's spelling* from the surname of the People's Commissar for Education Mykola Skrypnyk who approved the spelling and *Holoskevich's spelling* from the name of the main ideologue of spelling, linguist Hryhoriy Holoskevych.

as well as topics of colonization, war, and changes in the social system (Catalogue 1922; 1933; 1935; 1936; 1937; 1992; 1993). Books on patriotic themes were supposed to reflect Ukrainian analogies to nations who fought for their independence or resisted fascism during the Second World War. In addition to the national discourse, the Ukrainian diaspora promoted the Ukrainian language. These translated books were adapted to the ideological and cultural norms and models of the Ukrainian diaspora, which contributed to the establishment of Ukrainian identity, the reproduction of the durability of Ukrainian history and culture, and the preservation of the Ukrainian language. It is clear that translations for children and YA occupied a central place in the literary polysystem of the Ukrainian diaspora.

During the Interwar Years, translated books for children and YA were often published in the West of Ukraine (Ukrainian Galicia), the home of much of the Ukrainian diaspora. However, they were republished under the patronage of numerous non-governmental institutions, in particular the Leonid Hlibov Association of Children's Literature, the International Educational Coordinating Council, youth unions and movements such as Plast (Пласт – *Ukrainian Scouting Organization*), СУМ (СУМ, Сучасна Українська Молодь — *Ukrainian Youth Association*), educational institutions (Ukrainian Saturday Schools), scientific institutions, such as *Shevchenko Scientific Society*, and numerous publishing houses (*Svoboda*, *Hoverla*) (Vardanian 2020). Despite such a diversity of institutions, they were united by a common task: to unite for the preservation of the Ukrainian identity, national idea, and the Ukrainian language. These institutions brought together writers, translators, publishers, illustrators, researchers, and educators. Institutions had their own publishing houses which published books and magazines for children and YA.

The selection of published books was recorded in special catalogues. As evidenced by the catalogues of books published in the West of Ukraine (Ukrainian Galicia) and the Ukrainian diaspora (Catalogue 1922; 1933; 1935; 1936; 1937; 1977; 1992; 1993), books that were published in the Interwar Years in Ukrainian Galicia were often republished in the diaspora either with or without the name of the original publishing house, of which there were over one hundred in the West of Ukraine at the time. This created an image of strong publishing activity in Ukrainian diaspora. The Ukrainian translation of Louis Boussenard's book *Le Capitaine Casse-Cou* translated as *Bortsi za Voliu* (Fighters for Freedom) and reprinted in 1965 in New York by the publishing house *OKO* was one of these books.[1] In the New York edition of Boussenard's translation,

[1] *OKO* publishing house was founded in the former Galicia in the West of Ukraine in 1921. According to the memoirs of Anatolii Kurdydyka, "the publishing house was liquidated by the war and the Bolshevik occupation of Ukraine in 1939" (Kurdydyka 1988: 323). The publishing house was established by Osyp and Olena Kuzma. They published three types of books: (1) original books of patriotic Ukrainian content, (2) translations, and (3) a periodical series "library for all" called *Riast*, published monthly for mass distribution (Kurdydyka 1988: 323). At that time, most publishing houses independently determined the topics of books to be printed. So, *OKO* aimed at "forming the national self-awareness of the young generation in conditions of statelessness" (Pirko 2017: 544). The release about the Ukrainian translation of *Le Capitaine Casse-Cou* under the title *Bortsi za Voliu* is contained in the Polish catalogues for 1901–1939 (Dobrzyńska et al. 1993) and the Lviv catalogues (Catalogue 1935; 1936) for 1933–1936 and the catalogue (1937) of books published by Mykola Matviichuk for 1937. In the Ukrainian catalogues (Catalogue 1935;

the writer's surname and the publisher's name are added, but the translator's surname is not indicated. Although the translator is unknown, he is visible in the translation as it was fashioned according to the major Ukrainian theme of the independent Ukrainian state and resistance to the Russian Empire.

While many of Boussenard's books were published in Russian translations, only *Le Capitaine Casse-Cou* was translated into Ukrainian twice. I defined these Ukrainian translations as Soviet-Ukrainian, or Russian assimilation (Boussenard 1957), and Diasporic-Ukrainian adaptation (Boussenard 1965). I suggest that the Ukrainian reprinted translation may be a response to the colonial assimilated translation of Yevhen Drobiazko. A connection between translations is evidenced not only by the time of the reprinting of the Diasporic-Ukrainian translation, but also using the same illustration by the French illustrator Charles Clerice in both the Ukrainian translations (1865–1912), these translations are dealt with in the next section.

5. One Original—Two Translation Strategies—Opposite Ideologies

5.1. Boussenard's *Le Capitaine Casse-Cou* in the original and its ideology

The adventure novel *Le Capitaine Casse-Cou* (1901) by French writer Louis Henri Boussenard (1847–1910) remains a highly influential writing of the early twentieth century. Although it is classified as an adventure novel, it is based on historical events of the Boer War. Between 1899–1902, Great Britain fought a bitter colonial war against the Boers[1] in South Africa, where it sought to expand British colonial possessions (Dumenko 2012). Boussenard portrays this war with historical accuracy, naming military and political figures, and describes in detail the geographical space of Africa, its toponyms and hydronyms. In addition, the novel contains autobiographical elements, as Boussenard also described his war experience in the Franco-Prussian War. Boussenard paints the Boer War as a bloody and cruel phenomenon with episodes of murder, cruel treatment, and torture of prisoners of war, war crimes against civilians, mass executions, and the use of the scorched-earth policy militarily, and looting by soldiers (Boussenard 1925). Boussenard evaluates military events and images of other nations. He is particularly negative in his description of the British, who are represented as the devious colonizers of Africa. However, he describes with sympathy the French and French-speaking Canadians who fought on the side of Great Britain as its subjects at that time.

Historical and autobiographical elements are included in the adventure plot. The young Frenchman Jean Grandier adds to the dynamism and adventurousness of the novel. He gathers an international battalion of volunteers from among other fourteen and sixteen-year-old boys like himself for the war against Great Britain in Africa,

1936), the translation is given without the writer's surname and the name of the publishing house, but with the translator's initials O. P. and number of pages.

[1] Boers or Afrikaners are the South African ethnic group from Dutch, French, and German settlers who arrived in Africa in the seventeenth and eighteenth centuries.

where the two republics of Transvaal and the Orange Free State seek to defend their independence. Jean Grandier, nicknamed *capitaine Casse-Cou* (Captain Daredevil), and his comrades get into various dangerous situations, from which they always find a way out, and the war thus acquires the features of romance and adventurism. Therefore, the novel not only has vivid ideological features in the evaluations of the metropolis and colony of war values, but also a powerful didactic role in the upbringing of patriotic young adults.

Despite Boussenard's sharp criticism of Britain for the Boer War and their colonization policy, and his portrayal of the French as people with the best virtues who helped smaller nations fight for their independence, France itself had colonies in Africa, and between 1871 and 1931 developed a project of cultural colonialism. Such colonialism took various forms and spread through a diverse range of channels, including adventure literature (Cornick 2006: 137). A new literary genre, combining pedagogy with enthralling stories of "derring-do", was wildly supported by Jules Verne and his followers, such as Alfred Assollant, Paul D'Ivoi, Louis Boussenard, and Colonel Driant, who "were not exclusively vehicles for imperialist ideology:" "They were also read for the thrills, the violence, and the escapist exoticism, all of which were broadly considered constituting a beneficial experience" (Cornick 2006: 141). In this regard, Boussenard's adventure novel as an ideology can be interpreted from two views: (1) how the metropolis perceives the colony, determining national policy towards the colony, and (2) how the colony resisted the empire in pursuit of self-assertion and nation-building. This novel resonated both in the metropolis and colony, evoking a range of emotions from excitement to complete apathy.

5.2. The original rendered via two ideologies

At this time, the Boer War was a popular topic for European authors. Peoples who had no independent states interpreted this war as a call to fight for their identity against empires. Boussenard's book influenced Polish people and Ukrainians, particularly Western Ukrainians, because neither were independent at that time. The Polish translation was published immediately after the original in 1902 (Catalogue 1903). As Pawel Zajas points out, "writing about the fighting Boers was a way to bypass censorship and bring the forbidden political context to the Polish reader" (Zajas 2012: 30). During the Anglo-Boer War, "the Polish people quite strongly saw their collective image in the Boers" (Zajas 2012: 48). In the presentation of this topic, as Pawel Zajas emphasizes, the Polish writers ask: "what can a small nation, which has just become acutely aware of its smallness, do to physically survive and preserve its identity?" (Zajas 2012: 48). I suggest that the first Ukrainian translation of Boussenard's novel appeared under Polish influence due to the historical and cultural circumstances in which Polish people and Ukrainians found themselves at the time. That is why the mention of the Ukrainian translation appears in Polish catalogues for 1901–1939 (Dobrzyńska et al. 1993: 117). Western Ukrainians were familiar with the Boer War, which they, like Polish people, perceived in the same light as the struggle of the Ukrainian nation for their state independence against various types of colonization.

Those within the boundaries of early the twentieth century empires, however, perceived the South African War differently. The adventure novel, like other of Boussenard's books, has never been translated into English, and references to the writer in English- and French-language studies on French literature are rare, too. However, Boussenard's books were actively published in Russian Empire (1721–1917) in 1911. *Literaturnaya entsiklopediya* (The Literary Soviet Encyclopedia) explains why Boussenard's books were republished after the collapse of Russian Empire in the USSR. First, Boussenard's writings are "acceptable ideologically and artistically," the criteria for selecting books for translation by the Soviet censorship. Second, Boussenard was favorably received in the Soviet Union for his views on European conquerors. According to *Literaturnaya entsiklopediya,* he "condemned the cruel European conquerors, who by fire and sword planted their power in the colonies" (Friče et al. 1929–1939). It also corresponded to the ideological norms of Soviet culture, portraying itself to the West as the most noble of countries with class equality and equality of the nations of the socialist republics, while forming young communists.

To conform to these norms and to create a *realist translation*, in 1955 a new Russian translation by Konstantin Polevoy was written under the title *Kapitan Sorvi-golova* (Captain Daredevil), which was published under the patronage of the state publishing house *Detskaia literatura* (Boussenard 1955). This edition was republished in 1956, and Yevhen Drobiazko's *Kapitan Zirvyholova* (Captain Daredevil) and a Ukrainian translation was published in 1957 (Boussenard 1957). *Kapitan Sorvi-golova* was repeatedly published in the USSR, and adapted to film where the story about the young avengers formed the basis of the popular Soviet film *Neulovimyye mstiteli* (The Elusive Avengers). Like the Jules Verne's book, *A Captain at Fifteen*, the novel about *Captain Daredevil* was a classic of adventure literature in the polysystem of Soviet culture. It not only ideologically blended well with the norms of Soviet society, but it also played an important educational role in the formation of the new Soviet human. The concept of childhood develops through the formation of the image of a fully militarized young adult, ready for all bloody and cruel atrocities of the war, capable of fighting to the end while fully satisfying his international debt by helping *the young republics* to gain independence. A few generations of young adults born in the USSR, as well as those who continued the traditions of the Soviet colonization culture, grew up on this ideology.

5.3. Translation as colonization

The Russian translation *Le Capitaine Casse-Cou* (1955) follows the strategy of foreignization and fidelity as the norm of *the realist translation*. Both the Russian translation and the Ukrainian indirect translation, i.e., translation from the previous Russian translation, preserve the storyline, reproducing exactly the original main character and cultural realities (e.g., geographical names, characters' names and surnames, national clothes, and coins). However, the ideological Soviet component is adapted at different levels.

The Russian translator Polevoy clearly defines it in the afterword to his Russian translation: "Reader's love Boussenard's heroes for their indomitable courage;

they have the most valuable quality of youth – to fight to the end for a righteous cause" (Boussenard 1955: 294). The translator emphasizes education in the spirit of internationalism, condemns the British colonial policy, and promotes the readiness to die at the behest of the authorities. To this end, the translator sometimes rewrites historical events, and discusses specific events with the author, in particular the battle of the Russian troops with the army of Frederick the Second. He deletes the prayer of the Boers, comments on the military tactics of the Boers, and adds his evaluations to the actions of the British military, which he calls *civilized barbarians* (Boussenard 1955: 15). This opinion is seen in the Soviet-Ukrainian assimilation, where we can read the translator's comments:

> Гнатися за людиною, бачити її агонію, — яка насолода для цивілізованих варварів.
> To pursue a human being, seeing their agony, what a pleasure for civilized barbarians (Boussenard 1956: 15).

In the original text, there is nothing similar to this comment.

Boussenard's mention of England as a great nation that was admired did not correspond to the Soviet ideology, so the translator deleted that part. Moreover, the translator constantly employed ideological images to form certain stereotypes. In particular, Polevoy changes, and Drobiazko transfers this into the Ukrainian translation, the name of a gang of people searching for gold from *de l'Étoile rouge* (Червона зірка — *Red Star*) to Коричнева зірка (*Brown Star*). *Red Star* is the ideological symbol of the USSR, the state emblem on the flags and the highest award for services to the USSR. Censorship would not allow a sacred Soviet symbol to stand for bandits or thieves in the translation. Instead, another image *Brown Star* became a suitable ideological substitution. It became an allusion to the *brown plague* which was used to denote the National Socialist movement in Germany in the first half of the twentieth century. While the memory of the Second World War (or for the USSR – the Great Patriotic War) was still quite fresh at that time, this substitution strategy emphasized the negativity of the image. To enhance the effect, the translator often added to the target text the following propaganda slogans which were often promoted by the Soviet authorities: *священний обов'язок перед вітчизною* (sacred duty to the country), *захисники нашої батьківщини* (defenders of our country), *священна справа боротьби* (sacred cause of struggle). They were intended to evoke a wave of patriotic feelings in those who had recently survived the onslaught of Nazi Germany and a imbue a sense of support for those facing a powerful opponent.

Another image, that of *Гаврош* (Gavroche), played a similar manipulative meaning. For comparison, in the original, this is the general term for any homeless Parisian boy; in the translation, attention is focused on this image by the capitalization of the word and the translator's comments about the little boy of Victor Hugo's novel *Les Misérables*. The translator's manipulation of the theme of destitution can be seen through the distortion of information about *Kapitan Zirvyholova*'s wealth. In the original, he has millions in bank deposits, but in the Russian translation and Ukrainian assimilation, only a few thousand pounds.

This is also an important ideological purification: a wealthy young man did not fit into the concept of an impoverished people. For the same reason, the translator sympathizes with another character — Fanfan, nicknamed Тюльпан (Fanfan the Tulip; fr. *La Tulipe*). In the comments, the translator characterizes him in the following way: "the image of a soldier created in French folklore as a brave and cheerful adventurer, always ready to defend a cause that he considers as a rightful one" (Boussenard 1955: 39). If these characters in the original are ordinary names or images, in the translation they acquire an ideological status.

In addition, Polevoy freely adds or deletes information about the Boers and the British to encourage the reader to make an ideologically correct choice. He even rewrites Boussenard's thoughts on colonization. The translator leaves intact information about British colonization policy but deletes general thoughts on colonization as a phenomenon:

> N'est-ce point là l'éternel recommencement de cette loi fatale de la nature qui livre les petits et les faibles à la voracité des plus gros et des plus forts!
>
> Is this not the eternal recommencement of this fatal law, which gives the small and weak to the slaughter of the largest and strongest! (Boussenard 1925: 152)

Thereby, the Russian translator links this phenomenon only to Great Britain. Through this strategy of omission, we see that the Soviet ideology did not recognize itself as a colonizer of other Soviet nations and the imperial narratives were hidden from other Soviet republics, in particular through linguistic colonization.

Drobiazko's assimilative translation follows this imperial ideology. In his translation, literal strategy (*bukvalizm*) is the initial norm (according to Toury), putting the translator's decision in compliance with the norm of the Russian source text. In the Soviet-Ukrainian translation, Drobiazko uses the Russian language culture of Polevoy's text as the original. At the lexical level, Drobiazko adheres to operational norms (according to Toury) that required Russian to be the original culture by often resorting to direct translation and calque(s) from Russian as a way of erasing and eradicating *Ukrainianness*. For comparison (Table 1):

Table 1. Examples of calque from Russian into Ukrainian

Russian translation	Russian calque in Ukrainian translation	Standard Ukrainian form	English translation
"позарез нужна помощь" [pozarez nuzhna pomoshch']	"до зарізу потрібна допомога" [do zarizu potribna dopomoha]	"украй потрібна допомога" [ukrai potribna dopomoha]	really need help
"стать на защиту дела" [stat' na zashchitu dela]	"стати на захист діла" [staty na zakhyst dila]	"стати на захист справи" [staty na zakhyst spravy]	stand up for the cause
"200 тысяч человек" [200 tisyach chelovek]	"200 тисяч чоловік" [200 tysiach cholovik]	"200 тисяч осіб" [200 tysiach osib]	200 thousand people
"товарищи-солдаты" [tovarishchi-soldaty]	"товариши-солдати" [tovaryshy-soldaty]	"бойові побратими" [boiovi pobratymy]	comrades in arms

Drobiazko also uses the Russian calque "превосходительство" ("Your Excellency"), which was used in Russia until 1917 to address titled persons. Similarly, Drobiazko borrows paratextual material, in particular Polevoy's comments, but does not add the afterword because he must be invisible, the voice of the colony — inaudible, the translation — Sovietized, the language — assimilated. The Ukrainian language in this translation then acts as a record of the subordination of culture, its use in accordance with the prevailing Russian norms and values.

5.4. Translation as nation-building

By contrast, Diasporic-Ukrainian translation (Boussenard 1965) acquired a rather distinct Ukrainian cultural color. The translator chose his strategy for the following reasons: (1) as an opposition to Drobiazko's assimilative translation; (2) to promote Ukrainian culture, language, and national ideas; and (3) to comply with publishing requirements regarding volumes of children's and YA books. As Oittinen emphasizes, "anything can be domesticated: names, the setting, genres, historical events, cultural or religious rites and beliefs" (Oittinen 2014: 43).

In the Diasporic-Ukrainian translation, the first technique of domestication is the reduction of Boussenard's novel to the genre of a short story. This genre was quite widespread in the literary polysystem of Ukrainian diaspora. It is easier perceived by children and YA due to its format. Moreover, it contributes to the brief transmission of certain values. The second technique is rewriting the plot through the use of a purification strategy. This technique deletes everything that is considered inappropriate in order to emphasize the patriotic model of education for the struggle for Ukrainian freedom. The translator omits and deletes from Boussenard's book many scenes about violence, racism, smoking, and alcohol – all things that are challenging and frequent themes in children's and YA literature. The language of translation is purified, too. The translator uses Ukrainian cultural realities *козак* (Cossack), *хлоп* (farmer, peasant), *сотник* (captain, centurion), *побратими* (brothers), *степовий* (steppe) and domesticates names *Павло* (Pavlo). In addition, he uses the Ukrainian letter Ґ ([G]) for geographical names (*Ґвінейська затока* – Gulf of Guinea), defined by the norms of the Kharkiv spelling (1928), as well as various expressions or words used in spoken Western Ukrainian dialect. The third technique is explication through paratextual explanations in the form of the title and subtitle, footnotes in the text, preface, afterword, illustrations, and a map of Africa.

As Taras Shmiher emphasizes, "translation of the title by itself already creates certain conceptual guidelines for the translation of the full text" (Shmiher 2009: 185). Unlike the Soviet translations, the Diasporic-Ukrainian translation changes the title to *Bortsi za voliu* (Fighters for Freedom) to emphasize the unity of the people to fight, and adds a subtitle: "A short story about the Anglo-Boer War." This emphasizes the ideological center of the translation, in particular the opposition of the colony to the metropolis. A similar national struggle for Ukrainian independence occurred in 1917–1921. Therefore, this idea was the most important for the Ukrainian diaspora (Vardanian 2020: 5). Unlike the original and Drobiazko's assimilated translation, the translator makes his protagonist not a Frenchman, but a Boer. Obviously, the translator believed that

only natives of a territory or homeland should protect it. He emphasizes this opinion in his comment about the distinctions between mercenaries and protectors:

> Англійська армія була далеко від свого рідного краю і не знала терену. Це були наємні вояки, які служили не для ідеї, а за гроші. Зате Бури горіли запалом оборони свого рідного краю перед захланим ворогом, світовим грабіжником, якому ще було замало чужих країн і кольоній.
>
> The British army was far from its native land and did not know the new country. They were mercenaries who fought not for an idea, but for money. By contrast, the Boers were burning with the fervor of defending their native land against a greedy enemy, robbers of the world, ever looking for more countries and colonies (Boussenard 1965: 26–27).

To emphasize the defender's connection with his native land, the translator changes the image of the sister to the image of the mother, to whom the son is writing a letter. This is not accidental. The image of the son and mother is a critical cultural code in Ukrainian culture. A son is a defender of his native land; a mother is not only a woman, but also a symbol of Ukraine. If we compare the conclusion of the protagonist's letter in the assimilated Soviet translation and the translation published in the Ukrainian diaspora, we can identify certain elements of the model of education promoted through translated literature. In the Diasporic version, the idea of love for the land and mother is openly professed; in the Soviet version, the young adult is not rooted in the land, he has other values for which he is ready to fight. For comparison:

> *Original*: "«Il est impossible, vois-tu, chère soeur aimée, que ton Jean ferme si prématurément le livre de ses aventures. Ou je me trompe fort, ou tu entendras bientôt parler de ton frère qui, plus que jamais, demeure et signe: *Capitaine Casse-Cou*" (It is impossible, you see, dear sister, for your Jean to close the book of his adventures so prematurely. Either I am very wrong, or you will soon hear about your brother who, more than ever, remains and signs: *Captain Daredevil*) (Boussenard 1925: 224).
>
> *Soviet translation:* "Якщо передчуття не обманює мене, люба сестро, ти ще почуєш дещо про свого брата, який більше, ніж будь-коли, палає бажанням виправдати своє прізвисько – *капітан Зірвиголова*" (If my premonition does not deceive me, dear sister, you will hear something about your brother, who is more than ever burning with the desire to live up to his nickname – *Captain Daredevil*) (Boussenard 1957: 293).
>
> *Diasporic translation*: "Я сподіваюся, що наш народ оборонить свій край і я побачу тебе ще, мамо. І ти, і я будемо тоді щасливі. *Твій Жан*" (I hope that our nation will defend their land and I will see you again, mummy. Both you and I will be happy then. *Your Jean*) (Boussenard 1965: 32).

The paratext of the Diasporic translation also talks about the implementation of the educational model to defend a homeland. At the beginning of the translation, the translator addresses the reader through a map of Africa with the following comments:

> Нині ціла Південна Африка є під владою Англії, хоч має свій парлямент і самоуправу. – А тепер гляньте ген-ген вгору! Там побачите наше Чорне Море і кінчик нашого краю – України! Читаючи цю книжку, вгадуйте свою Україну!

> Today South Africa is colonized by Great Britain, though it has its parliament and self-government. Now look up! There you will see our Black Sea and a strip of our motherland. It is Ukraine! Reading this book, see in it your Ukraine! (Boussenard 1965: 2).

In this way, the translator not only actualizes the issues of writing for young Ukrainians, but also draws parallels about the struggle of the Ukrainian people for their independence with various forms of colonization through the description of the South African War. He calls the Boers a nation of peasants who lead a peaceful agricultural life. In his victory over the *greedy enemy*, the translator compares the Boers to *Cossacks* — a cultural reality for Ukrainians (Vardanian 2018: 338–339). According to the Ukrainian diaspora, as Ukraine did not have its independence at that time, the struggle for its freedom had to continue. In the afterword, the translator draws more parallels to the Anglo-Boer War.

Boussenard's original describes that the Boers were defeated by the British. However, the Diasporic translator rewrites the ending and presents his own understanding of the victory:

> Війна обернулась на користь Бурів (…) Хоч Бури мусіли визнати над собою зверхність Англії, то дістали автономію (самоуправу).
>
> The war turned in favor of the Boers (…) Although Boers had to recognize the supremacy of Great Britain over them, they gained autonomy, self-government. (Boussenard 1965: 32).

The translator substantiates these considerations with the didactic purpose of encouraging the Ukrainian reader to fight for the liberty of their land:

> Англія пішла Бурам на великі уступки, бо знала їх завзяття і їх геройську постанову: що доки живий хоч один Бур, не бачити ворогам поневоленого Трансвалю!
>
> Great Britain made great concessions to the Boers because it knew their bravery and their heroic attitude: as long as there was at least one Boer alive, the enemies would not see the Transvaal colonized! (Boussenard 1965: 32).

The translator leads the Ukrainian reader to this idea throughout the text, via the map, comments, afterword, and illustrations. Like Drobiazko, the Diasporic translator used the picture by the French illustrator Charles Clerice on the cover of the book. However, the Soviet-Ukrainian translation used an illustration with the Boers only (Fig. 1), while the Ukrainian-Diasporic translation showed both the parties to the war (the Boers on horseback and the British) (Fig. 2). Since, in the story, the British appeared in the negative light, the censorship did not allow them to be depicted on the cover of the Soviet translation. By contrast, the Diasporic translation uses illustrations to convey the images of British soldiers surrendering to the Boers because this would have corresponded to the translator's idea of positive prospects for the end of the Boer War as a hope for the future of Ukrainians.

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Figure. 1. The cover of the Soviet-Ukrainian translation *Kapitan Zirvyholova* (Captain Daredevil) by Yevhen Drobiazko. (Source: Chtyvo.org.ua)

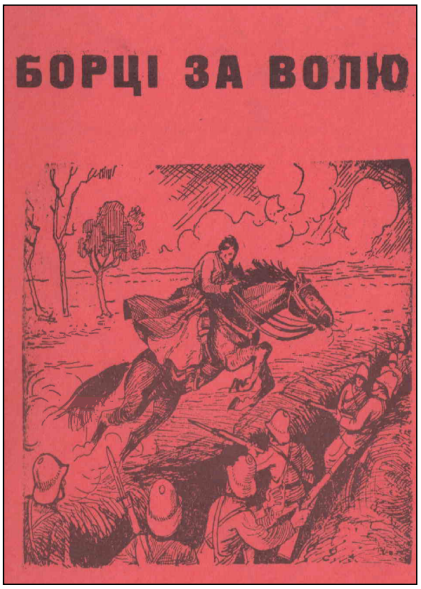

Figure. 2. The cover of the Diasporic-Ukrainian translation *Bortsi za voliu* (Fighters for Freedom). (Source: Diasporiana.org.ua)

Figure. 3. The Russian-Soviet translation *Kapitan Sorvi-golova* (Captain Daredevil) by Konstantin Polevoy (Source: Boussenard 1955)

Figure. 4. The Soviet-Ukrainian translation *Kapitan Zirvyholova* (Captain Daredevil) by Yevhen Drobiazko. (Source: Chtyvo.org.ua)

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Figure. 5. The Ukrainian-Diasporic translation *Bortsi za voliu* (Fighters for Freedom). (Source: Diasporiana.org.ua)

Through the illustrations, the narrative of the translations, as well as their implicit ideology, is embodied in different ways: in the Russian translation, the image of the horseman Zirvyholova is presented as a model of the militarization of youth (Fig. 3); Drobiazko's Soviet-Ukrainian translation uses a picture with weapons laid down as a manifestation of the subjugation of Ukrainians (Fig. 4); and the Ukrainian-Diasporic translation depicts a ship with the comment "Кінець. Англійський корабель" (The end. A British ship) (Fig. 5), which, for today's reader, alludes to the well-known phrase by a Ukrainian soldier addressed to the Russian warship near the Ukrainian Zmiinyi (Snake) Island.

6. Conclusion

The ideological undercurrent in children's literature is a deep, broad, and complex concept that includes the ideological norms of a certain group or power, as well as the socio-cultural values of a certain society, which a writer shares in their works in three ways: explicitly, implicitly, and as an ideology of language as an intermediary. Since the ideological norms and the socio-cultural values of certain societies are implemented through various channels, translations for children and young adults also embody these norms. Ideology in translation necessitate selecting and rewriting the original text according to the norms and values of the target culture. As a foreign text is selected by different groups in a certain society, it creates colonial and nation-building discourses in the target culture through the development of foreignization and domestication translation strategies. In this way, colonial ideology implements the subjugation of one culture and language by another, whereas nation-building ideology develops a national identity through the promotion of a national history, culture, and language.

The Soviet-Ukrainian and the Ukrainian-Diasporic translations of Boussenard's French adventure novel *Le Capitaine Casse-Cou* describe the respective ideological norms of their societies. Both translations are ideological, but they embody different ideologies: the Soviet-Ukrainian translation, which I call Russian assimilation, embodies the colonial ideology; the Ukrainian-Diasporic translation, or cultural adaptation, expresses the ideology of nation-building. These opposing ideologies are realized through

the selection of Boussenard's novel for translation, the embodiment of concepts of childhood, and the use of different ideologies of language. In the Soviet language ideology, the Russian language permeated the Ukrainian language in order to demonstrate that the Ukrainian language was optional and almost identical to the Russian language. Instead, Ukrainian-Diasporic language ideology promotes the Ukrainian language according to the first academic all-Ukrainian spelling, which was banned by the Soviet authority, because of its association with national prestige, the originality and independence of the Ukrainian language, and the uniqueness of Ukrainian culture and history.

The colonial ideology of the Soviet-Ukrainian translation can be seen in the fact that Yevhen Drobiazko's translation into Ukrainian was carried out not through the French original but through the Russian language, in particular from the Russian-Soviet translation by Konstantin Polevoy. Since the Ukrainian language was considered an optional language, the literal translation (*bukvalizm*) and borrowings from Russian can be traced in the translation into Ukrainian. In the Soviet-Ukrainian translation, such symbolic substitutions occur, as the *Red Star* (the sacred symbol of the USSR) is replaced by the *Brown Star* (as an allusion to the *brown plague*). However, the most important ideological shift in the Soviet translations is the emphasis on the international debt in a war as an aim for young adults.

By contrast, the Ukrainian-Diasporic translation promotes the ideology of nation-building. It can be traced in the language, the content of the text, and the paratextual material (maps, pictures, etc.). The translator not only reduces the novel to a short story and changes the title to *Bortsi za voliu* (Fighters for Freedom), but also changes the main character's nationality, who, in the translation, becomes a Boer, not a Frenchman. All these shifts are designed to achieve one goal: to instill in the young generation a desire to learn the Ukrainian language, culture, and history and to fight for their own independence.

The ideological approach is a promising venue for research in critical translation studies, which examines translation as one of the channels for promoting ideologies in a society. It includes the concepts of rewriting in translation, the translator's (in)visibility, as well as the concept of norms framed within the postcolonial theory of translation. In this way, ideologies in translation are realized through the system of patronage and rewriting, and via the strategies of domestication and foreignization which can shape colonial and national cultures. The ideological approach considers colonized cultures from the perspective of metropolis and colony, while at the same time revealing the ideological and socio-cultural norms that should be recognized and critically interpreted. Translation studies of children's literature are not only based on these ideological concepts and theories, but also on an understanding of the specificities and levels of ideologies in children's literature; cultural specificities in translated literature for children and young adults; and ideological manipulations in children's literature. The ideological approach is, therefore, a productive way of developing a critical tradition in translation studies of literature for children and young adults.

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