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### **A GLIMPSE INTO LITERARY TRANSLATION THROUGH INTERPRETER'S CRITICAL REFLECTION**

*The article aims to analyze general insights and main trends increasingly related to literary translation studies focusing on translator's critical reflection and peer-evaluation of a literary text (based on the gothic novel "Beyond the Abyss") as well as reveals a clear sense of directions to build up key components of translator's individual style and language policy.*

**Key words:** *literary translation, critical reflection, gothic novel, translator's creative lens, interpretation.*

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**Introduction.** Over the past few decades, there have been certain changes in developing general criteria for evaluating literary translation related in particular to the issues on how to maintain the author's original style in terms of interpreter's critical reflection, methods and techniques aimed to create the maximum effect on the target audience. This is specially the case when pieces of writing have for long remained undiscovered by an ordinary reader thus lying ahead new artistic findings in translating and interpreting. In this regard, the dominance covers the problems on how to appraise the interpreter's individual style taking into consideration existing peculiarities (both linguistic and non-linguistic) in English-Ukrainian translation versions.

The latter comes to apply for analytical research in literary translation as well as challenges in the field mostly connected with cultural gaps that often occur beyond the instinctive understanding of the common reader. Thus, the translator's awareness of the socio-cultural context of the original text as well as adequate representation of various literary terms and devices, including allusion, humour, irony, hyperbole, pun, satire, intertextuality etc. in the target text comes to be recognized as the key strategy in the practical implementation of this cultural transfer.

The article **aims** to outline current research and findings in literary translation through interpreter's creative lens and critical evaluation as well as analyze L. Kachurowska's translation strategies represented and exemplified in the target text.

**Results and findings.** Researchers and scholars assume translations as "original works" (S. Bassnett; M. Morini; F. Schurink), "separate discourse communities" (J. Catford; N. Garbovsky; F. Matthiessen), "fidelity and style" (O. Pavlenko; Eaglestone R. Levinas; M. Tymoczko). These criteria sound problematic and debatable, even self-contradicting especially in case of text analysis when they happen to be in opposite correlation to one another. Personal correspondence and archive materials come to be beneficial to highlight L. Kachurowska's translation style as well as through translator's creative lens and critical reflection study specific tools and techniques she uses to maintain fidelity and style of the original text.

**Background.** The first attempt to translate I. Kachurovsky's "Gothic novel" under the title "On the other side of the abyss" was made by Natalia Shekhay, but according to the author, the translation itself was not successful enough to be sent to the publishing house

(Качуровський, 2004) for further meeting up with the potential reader. This was the reason why the author's wife L. Kachurowska, who was a professional interpreter, was keen on presenting the English version of the novel herself. Surely, to compare two translations performed by Natalia Shekhay and Lydia Kachurowska in case they were available would be beneficial within the framework of Translation Studies. However, we are unable to draw any parallels between the two options, as Natalia Shekhay's version is no longer found even in the archives. Considering this, we give our preference to the English version made by Lydia Kachurowska under the title "Beyond the Abyss". Still, the circulation of the literary work appeared to be so limited (journal "Urania", issue 1) that it was almost impossible for the English-speaking readers to get a clear picture of I. Kachurovsky's piece of prose.

The question of why the author started up with the literary genre mentioned comes to be uncovered in the author's personal reminiscences. According to I. Kachurovsky, he tried to find Gothic short stories in Ukrainian prose together with Yu. Stefanyk. Nevertheless, <...> "the knowledge of our leading literary critics, such as I. Koshelivets and Y. Boyko, was zero in this field and the genre is poorly presented in Ukrainian literature", thus, <...> "the case has vanished as it is", <...> so my wife said to me, "You must write it" and "I did" (Качуровський, 2004). Varma's book on the English Gothic novel "The Gothic Flame. Being a History of the Gothic Novel in England: Its Origins, Efflorescence, Disintegration and Residuary Influences" published by Russel and Russel in New-York Publishing House appeared to be a starting point for introducing gothic prose in Ukrainian literature.

While presenting textual analysis of the translation "On the other side of the abyss" performed by Lydia Kachurowska, we attempt to trace the genre and plot-compositional particulars of the literary work in question. According to the author, "On the other side of the abyss" is a Gothic novel which is fully confirmed by the definition given in dictionary of literary-reference terms: "Gothic novel (English Gothic novel) is 'horror' novel, or 'black novel', inherent in pre-romanticism, <...> in which rationalist aesthetics of the Enlightenment was re-evaluated" (Гром'як, Ковалів та Теремко, 2006). As it is known, Gothic novel tends to irrationalism and restoring medieval worldview, as well as comes to be full of images of ancient castles, ghosts, chases and abductions, etc. The plot of the Gothic novel usually unfolds in the context of hints, disturbing suggestions, etc. All these features appeared to be clearly outlined in I. Kachurovsky novel "On the other side of the abyss", particularly those related to mysticism, mystery, gloom of the events depicted: suspense and narrative tension, limited number of main characters, unexpected turn of narrative events.

The title of the novel proves to be poly-semantic, because the author adds additional context. He emphasizes that not only the home place of one of the characters in the novel – the forest girl Lada – was <...> "on the other side of the abyss", but also of the protagonist who existed in the unreal world, as if "on that side of the abyss".

The novel dwells on the journey of a graduate student of Kyiv University Arsen Rogovenko, who was working on a dissertation dealing with remnants of Proto-Slavic beliefs in the life of the Ukrainian people. He headed for the village of Perepluty, where a mysterious student advised him to go. Another mysterious creature Lada was keen on accompanying him from the village to the forest, forcing him to wander through the thickets and swamps. It really frightened Arsen and he suddenly realized that he saw neither the one walking next to him, nor the one, who was at the 'student's party', that this Lada is the real embodiment of "mythologism". Nevertheless, the protagonist could not escape, because 'someone's hand grabbed his leg, and his heart could not stand it' (Kachurovsky, 2006).

On working carefully on the translation, Lydia Kachurowska completely preserved compositional structure and the plot of the original. In this article, we attempt to reflect her translation techniques through the prism of D. Robinson's classification that identifies

dialogical nature of translation. In particular, Robinson recognizes translation process as a polylogue of the translator with the author of the original and potential target reader. On the other hand, the advocate of interpretive translation, B. Raffel claims, that the latter is mostly designed for a wider audience. These enable us to assume that both classifications can be acceptable as they do not exclude but on the contrary, complement one another. Furthermore, L. Kachurovskaya's approach to the analysis of the translation process is similar to D. Robinson's approach to the problem mentioned: the scholar focuses on two equilibrium aspects: the *tropics* of translation and the *ethics* of translation, in other words – he approves of the dialogic relationship of the translator with the author and the target reader.

L. Kachurowska's statement that 'literal' translation cannot convey <...> "the spirit of the original" <...>, brings her translation techniques closer to the translation style of neoclassicists, which comes to be a model of "logical and transparent narration, often accomplished with moderate interspersed generalizing paraphrasing" (Павленко, 2009, p. 311). Advocating the interpretive translation as the one to convey the spirit of the original, she refers the latter to the 'contextual meaning' of the source text claiming that <...> its transfer more important than the exact and detailed reproduction of lexico-grammatical forms and semantic structure of the original. According to Ukrainian neoclassicists, and I. Kachurovsky as one of their representatives, the 'spirit' of the original (more primary and more important than the 'sign / letter') comes to be its integral textual content, which is inevitably embodied in a refined form.

The translator focuses on the communicative function of translation: intelligibility, readability, organic sound in accordance with the norms of the target language. Nevertheless, the translator is not restricted by purely communicative task of most adequately conveying the idea of the original work "with clear substantial issues of modern language" (Павленко, 2008, p. 298). Her utmost goal is to strive for the aesthetic perfection of her translation as a perfect work of art.

As for the conformity to the original, L. Kachurowska's views seem to likely coincide with those of the neoclassicists that come to be characterized by a pure anti-literalism. As it is known, for literalists the form of the original is not of paramount importance, because their attention is focused on transferring linguistic and stylistic features of the original text but not deeply absorbing to the context or pragmatics while representing its linguistic forms and meanings.

For the neoclassicists, on the other hand, the form of the original is always urgent, as they do not concentrate on formally linguistic level of the text as a sign system, but focus on contextual semantic level of the text and its pragmatics. Following these, they find it necessary to agree over more or less significant deviations in the translation of lexical and grammatical structure of the original. Advocating the neoclassical belief that only an interpretive translation – the transfer of the general mood or the spirit of the original (as opposed to a literal translation) which can also be recognized as 'accurate' translation (Павленко, 2007, p. 137). L. Kachurowska fully adheres to its principles: 1) unity of literary style; 2) dominance of the communicative and educational function of translation over the heuristic one in the reproduction of stylistic figures and tropes; 3) the essential presence of genuineness, sincerity and simplicity of the language in translation.

L. Kachurowska's translation version of Gothic novel "Beyond the Abyss" proves to be a vivid evidence of how she steadily embodies these principles. Firstly, she applies to wide-ranging sentence paraphrasing however, preserving its the semantic invariant: "What the hell!" – "What a story!" (literal translation: "What the hell!"); "May I call you by your Christian name?" – "Can you be called" 'you'?" (literal translation: "Can you only be called by name?"); "country houses owned by communist magnates" – "party dachas" (literal translation: "dachas

*owned by communist magnates*"); *“he had committed a fatal mistake beyond repair”* – *“he made a fatal mistake beyond repair”*; *“What a nasty thing!”* – *“What an abomination!”* (literal translation: *“What a terrible thing!”*); *“he was still jiggling around on the same spot”* – *“And he was still stomping on the spot”* (literal translation: *“and he was still standing on the same spot”*); *“Arsen felt a strange faintness of the heart”* – *“Arsen felt sick to his heart again”* (literal translation: *“Arsen felt a strange pain in his heart”*) (Kachurovsky, 2006).

Thus, interpretative translation proves to be not only inevitable here, but also extremely essential, and without it, the adequate translation will not be possible. Therefore, we agree to G. Belger’s who asserts that “interpretative translation begins where the true translation ends. Interpretation existing close to translation is alarming” (Зубрицька, 2004, p. 127). Translation Studies consider the term “interpretation” as one of the two existing methods of translation. In one, the translator identifies the received message with the situation, which he then reproduces in the target language, in another he goes directly from the signs of the original language to the characters of the target text.

As for the artistic organization of the novel “Beyond the abyss” one can distinguish historical names relating to the era of Kievan Rus and pre-Christian beliefs of Ukrainians: “Indeed: in Helmold, Titmar, Adam of Bremen, in Dlugosz’s history of the Battle of Grunwald, Perun – he is Perkunas – Bjorn – Fiorgun – Parjania – and Svarog ...”, or “Here in “The Word, how the wicked worshiped idols” as it was ... The same god must put and create Slovenian language: Vidam and Mokoshi, Divi, Perun, Horus, Roda and Rozhanitsy, Ghouls and Berehyny, and Pereplut, and whirling drink him in the corner...” – “Indeed – The Lay of Ichor’s Campaign, the annals of the medieval Kyiv State, the chronicle of Helmold, Thietmar of Merseburg, Adam of Bremen and Jan Plugosz, Perun or Perkunsün, Parjanya and Svaroh ...”. “There was the Homily on how the pagans worshipped their idols. To those very gods: the Vilas and Mokosh, Dyv, Perun, Khors, Rod and Rojanytsi, to the Upyrs and Berehyni and to Pereplut the people of the Slavs also make sacrifices and perform rites, they drink to him out of horns, to worship him. Moreover, they pray to the fire-god Svarojych and to the Nowas they rise their orisons” (Kachurovsky, 2006).

These are the examples when the translation of the Old Slavonic language is reproduced in Modern English, but at the same time, L. Kachurovsky offers the issues of conditional stylization, in other words, the symbolic transfer of the original to contemporaneity. Therefore, the language of translation is marked by independent historical correlation, occupying an intermediate position between the source and the target language. The translator seems to project the original on the conditional equivalent of the translation of the Kievan Rus period, pre-Christian beliefs in Ukrainian history, combining the language of different time layers with her own word formations, based on Chaucer’s Old English rather than Modern English.

Such adequacy, according to V. Koptilov, contains a “two-layered nature” (Коптілов, 2002, p. 59) with its dynamic structure. It claims that readers’ consciousness (especially when they are distant in time) is diverse and open to any transferences and shifts, and “literature exists only in the form of linguistic consciousness of the environment” (Мірошніченко, 2004, p. 65). Thus, the modification of one of the factors that create this environment (geographical, chronological, cultural, etc.) comes to reduce the adequacy of the period mentioned as well as provides certain initial settings for the readers’ perception. In other words, two notions like “adequacy of the object” (i.e. the adequacy of the content) and “adequacy of the subject” (i.e. adequacy of the forms of expression projected on the potential audience) (Коптілов, 2002, p. 78).

Lydia Kachurovsky’s aspiration to adequately reproduce the original is confirmed by her own vision she brings in her translation. Thus, for instance, she very accurately reproduces

the pun on the question about Lada: “*Are you looking for Lada? We do not have any system, just chaos. – You better get out of here until you’re set up ...*” – “*Looking for Lada, eh? No ladies here, only lads. – Go back where you came from before it’s too late...*” (Kachurovsky, 2006). (In translation: ladies – women, lads – guys, late – late). In order to give proper completeness to the language of translation, Lydia Kachurovska reproduces a new pun – “ladies – lads – late”, (instead of the lexical equivalent) which emphasizes the perception of the author’s idea.

Lydia Kachurovska’s translation tends to diversify all possible means of reproduction lexical units of the original with the same connotation: *joke* – jest, joke; *abyss* – abyss, precipice; *swamp* – marsh, bog; *trail* – path, track; *shout* – howl, yell; *mushrooms* – fungi, etc. Furthermore, the adequacy of the English version “Beyond the abyss” is evidenced by translator’s skillful reproduction of the expressive means of the original (Kachurovsky, 2006).

It is vividly seen when the author draws a parallel between Arsen and the firefly, Lada and the spider. At the end of the novel, when the warn Arsen of being “the third” victim, the children notice another dead firefly, from which “she-spider sucked the life”. One can view that the firefly, entangled in a web, struggling to find the way out and get rid of the thick spider legs proves to be a metaphorical image of Arsen. This here when the reader senses the inevitability of the youngster’s death, because he, like the firefly, cannot get out of the web: “*Spider! – Firefly sucked again.*” – “*The she-spider!*” – “*Sucked out another glow-worm*”. The original, as well as the translation, is full of metaphors: “*Fireflies drew instantaneous bands in the air*” – “*Glow-worms were sporadically tracing stripes in the air*” “*A firefly sat on a leaf or an epic and extinguished the world with a flashlight*”; – “*The glow-worm rested on a leaf or blade of grass and put out its little lantern*”; *Her distinguished “daddy” could easily satisfy his lust for somebody’s young wife*” – “*a sky full of stars ought to open up before him in all its greatness and immensurability*”; “*as soon as the bushes parted*” – “*at last the bushes separated*”; “*beer, ready to swallow both him and the trail with his nocturnal black mouth*” – “*On both sides of the woods were closing upon him, ready to swallow both him and the path with their black, nocturnal jaws*” (Kachurovsky, 2006).

As it is, the individual-author metaphor is a semantic combination of “logical information about the subject and its emotional perception” (Павленко, 2015, p. 312). Since the semantic structure of the literary text is characterized by two types of semantic relations: *pragmatic*, representing the author’s communicative intention, and *semantic*, which realizes this intention “through the description of objective situations of reality”, L. Kachurovska assumes the presence of similar components at all semantic sublevels in the translated text.

The language of the novel contains numerous epithets and comparisons, which aim to concretize the reader’s perception of the main characters as well as to deeply feel their inner world and enhance the expressiveness of the depicted events: “all those years of hard work”; “to disengage from the spider’s robust grip”: “there is a huge lonesome oak” – “there is a huge lonesome oak”; “the clear sunny day was replaced by a gloomy starless evening”; “hop-braided hazel” – “impassable wall of hawthorn”, the path ... melted, disappeared as rivers disappear in the sands of Kara-Kum” – “the path vanished, disappeared, like the rivers disappear in the sands of Kara-Kum”; “grew like from under the earth” – “appeared before him as if from under the earth”; “moon as a sunny bunny” – “an echo with something light and playful like a sun-ray on the wall” (Kachurovsky, 2006).

Calling the main character Lada, the author uses antonomasia, since Lada is a pre-Christian goddess, and, therefore, the reader instantly understands that this girl has supernatural abilities. The mystery, enigma, myth, whimsy of the depicted events are indicated by the names of the place where the narration takes place (“The landmark of Blut” – “the landmark of Blood”,

the names of objects (“blud tree – “Blood tree”), location of forest mushrooms (“witches circle”– “a witches’ circle”), which are reproduced either by the English equivalent or transliteration. These artistic means have a hidden indication at the tragic outcome of the novel (Kachurovsky, 2006).

The use of rhetorical questions, gradation, silence, and other means of expression is quite common in the novel. Arsene’s fear and growing tension is accentuated by the precipice: *“Maybe the thirty sisters she mentioned ... and she herself ... but no, it can’t be ... She’s more like a spoiled daughter ...”* – *“Perhaps those thirty sisters she had mentioned... and even herself... But no, it couldn’t be... She reminded him rather of a spoiled child who allows herself everything”*. – *“And is it really his suitcase. Somehow, it is too black. Maybe it has spiders ... vipers ... Maybe it’s not a suitcase, but a gravel pit, which was taken out of the ground, reduced by four and put to wait for him ...”* – *“Was that actually his suitcase at all, but a recently dug grave pit which had been removed from the ground, reduced to a quarter of its size and put there to wait for him...”*. *“So in the village of Perepluty everyone knows about Lada, ask the first best ...”* – *“In Perepluty everybody knows Lada; just ask anyone...”*. *“And it was all just a bizarre dream that his he took it for reality”* – *“That everything had been just a fanciful dream which he had taken for real”*. *“Arsen blindly, at random, not knowing what and where, rushed away. But he did not run far and someone’s hand reached out from under the oak and grabbed his leg ...”* – *“Haphazardly, as though blindfolded, without realizing why or where to, Arsen tumbled away. However, he did not run far: somebody’s hand stretched out from under the oak, grasping his foot...”* (Kachurovsky, 2006).

To reflect Arsen’s hesitation as well as the insecurity of his reflections mixed with excitement, the author uses rhetorical questions and exclamations: *“And they must have known each other, otherwise, how would she get into their company?”* – *“He was unable to explain to any of their common acquaintances – and such must obviously have existed?”*. *“Stop! Don’t come! Don’t take that suitcase! Your death is in it!”* – *shouted something deep in Arsen’s heart; Run away! Don’t touch!*” – *“Stop! Don’t go near it! Don’t touch that thing! Your death is inside!”* – *Something was shouting inside Arsen”* (Kachurovsky, 2006).

The gradual growing of Arsen’s fear that he would get lost in the dense forest among thickets and swamps is emphasized in the novel by the use of gradation: *“Suddenly he noticed that somewhere the path was lost: rivers in the sands of Kara-Kum”*. – *“Presently he realized that he had lost the path: it either headed into the thickets or it had just ended somewhere, vanished, disappeared, like the rivers disappear in the sands of Kara-Kum”*. *“A few more steps began the steep, abyss, the road to the abyss that Lada had told him about”*. – *“A few steps ahead there would be canyon or precipice, the road to the abyss, of which Lada had spoken to him”*. *“But in front it was gray, clear, almost clear”*. – *“Presently a greyish light, almost as if it were the approach of dawn, become visible at a short distance”* (Kachurovsky, 2006).

The mystery of Lada’s image is enhanced by the use of silence: *“Everyone knows, but do not admit ...”* – *And added: – Because of my father ... Angry at my father ....”* – *“Well, everybody knows me but they don’t admit it...”* – *“And she added: It is because of my father. They are angry with my father...”* *“Cow? – she asked. – Did I tell you “cow”? It could be deer or elk. They are somewhere there ... – and pointed to the thicket – near the house”*. – *“My cow?”* she repeated the question. *“Did I say cow? It might as well be a doe or an elk... They are somewhere over there”, she pointed to the thickets, “near the house...”* *“No, not a forester ... A little more but it doesn’t matter”*. – *“No, he is not a forester; – it is something more than that; it is not important really”*.

The author practices accurate and precise folk expressions in the original text, that are successfully reproduced in the translation: “*he who walks straight, does not spend the night at home*” – “*Whoever goes straight ahead, does not sleep in his bed*”; words of classics: “*And here is that curly oak, She, dear God ... –Arsen reciting lines of Shevchenko*”. – “*Here it is, that curly oak, She, it is, oh dear Lord... – these lines from Shevchenko’s poems struck Arsen’s mind*” (Kachurovsky, 2006). “*And then to lure into this swamp – to drive it to hell – as Kotlyarewsky said*”. – “*Then and then to wile him onto that swamp, “to drive him to the devil in the swamp” as Kotlyarewsky had said*” (Kachurovsky, 2006).

I. Kachurovsky’s skill is that he does not report on the feelings and experiences of the protagonist during long wanderings, but builds up an artistic text to evoke in the reader’s sole by viewing him as co-creator with similar feelings and experiences. They develop in the novel as an independent sensory reality, separated from a particular individual. According to L. Kachurovsky, every reader, immersed in the artistic world of the author, can experience these feelings. Their spectrum is reflected in the novel and successfully reproduced in the English equivalent. While analyzing the translation one can split them into the following groups:

Visual – “black vault”, “complete darkness”, “invisible in the dark”, “impenetrable darkness”, “a branch invisible in the dark”.

Olfactory – “disgusting stinking mushrooms”, “disguising, fetid fungi”, “heavy suffocating puff of something damp, rotten, disgusting”, “the air was filled with a stench still more repellent and putrid” “the smell of mushrooms familiar since childhood” (Kachurovsky, 2006).

Touching – “wet cave”, “Hoga slipped on something sticky” – “He stumbled, his foot slipped over something sticky” “held on to a dry twig” – “his right hand grasping dry twigs” (Kachurovsky, 2006).

Auditory – “wild laughter and echo in dozens of voices – hi-hi-hi ha-ha-ha ho-ho-ho repeated that laugh”, “a wild outburst of laughter when a ten – voiced echo repeated: “He-he-he ha-ha-ha ho-ho-ho”; “echo “to return, squirm, comfort...” – “and the echo repeated: tomorrow – orrow – sorrow...”; “All this flashed in his fading consciousness, to erupt into a mad beastly cry: – Ah!” – “It all darted across his fading consciousness before it poured out in a mad, savage howl: “Ah – ahah!” (Kachurovsky, 2006).

The author skillfully weaves sensory properties into the artistic outline of the original text, often concretizing and diversifying its micro images and on the whole, creating a positive disposition of the target reader. L. Kachurovsky adequately reproduces the sensory structure of each micro image – she does not designate but inspires these experiences by picking out the most appropriate resources of the English language in her translation. Thus, the English version of the novel provokes feelings and emotional experiences that prove to be analogous with the original.

**Conclusion.** L. Kachurovsky’s translation proves its adequacy to the original as well as translatability without undergoing radical change of the source text. Reproducing mysterious, enigmatic spirit of the original, using certain methods and techniques as well as preserving the imagery and specific features of the writer’s individual style lies at the core of her translation strategy. The fact that L. Kachurovsky already had the experience in translation industry counts for her capacity to transfer the meanings of one language into another with no difficulty. All these seem to have heuristic value especially for the theorists but as it known the translator of a literary prose has no right to go beyond the borders of lexical, semantic and stylistic peculiarities outlined by the author of the original. No matter how abstract the issue of translatability is viewed L. Kachurovsky’s translation can be considered as adequate, productive and close to the original.

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### **ХУДОЖНІЙ ПЕРЕКЛАД КРИЗЬ КРИТИЧНУ РЕФЛЕКСІЮ ПЕРЕКЛАДАЧА**

*У статті окреслено підходи Лідії Качуровської до перекладу готичного роману І. Качуровського «По той бік безодні», розкрито особливості сюжетно-композиційної структури твору, висвітлено особливості відтворення образності й експресивності іншою мовою.*

*Перша спроба перекладу готичного роману І. Качуровського «По той бік безодні» англійською була здійснена Наталею Шехай, але англійська версія твору у її виконанні була невдалою, що й спричинило необхідність створення якісного перекладу, за який береться Лідія Качуровська, дружина письменника. Вперше переклад цього роману англійською побачив світ на сторінках індійського журналу «Уранія» 1987 р.*

*Відтворення у перекладі жанрової та сюжетно-композиційної специфіки твору задекларувало повноцінність і адекватність на всіх його рівнях. Сюжет роману розгортається у досить таємничій ситуації, у контексті тривожного навіювання, містичності, таємничості, похмурості зображуваних подій.*

*В основі внутрішньої організації сюжету є зовнішній конфлікт між людиною та природою. Сюжет твору є класичним й знаходить свій вияв через словесне, художньо-мовленнєве оформлення твору, що повністю збережено у перекладі Л. Качуровської. Її перекладацька концепція заснована на принципах інтерпретативного перекладу (класифікації Д. Робінсона), в основі якого уявлення про процес перекладу як полілог перекладача з автором першотвору і читачем перекладу. При цьому перекладачка враховує два рівноважливі аспекти: тропіку перекладу й етику перекладу, іншими словами – діалогічні взаємини перекладача з автором оригіналу і цільовим читачем.*

*Л. Качуровська протиставляє інтерпретативний переклад спробам дослівної передачі оригіналу іншою мовою, оскільки вважає, що лише інтерпретативний переклад спроможний передати дух першотвору. При цьому «дух» в уявленні Л. Качуровської асоціюється зі «значенням» вихідного тексту, передача якого вважається важливішою за точне відтворення лексико-граматичних форм та семантичної структури оригіналу. Згідно з переконанням українських неокласиків, до яких належить І. Качуровський, «духом» першотвору (первиннішим і важливішим за «букву») є його цілісний текстовий зміст, неодмінно втілений у вишукану форму.*

*Отже, прагнучи естетичної досконалості свого перекладу як доведеного мистецького твору, перекладачка надає перевагу комунікативній функції перекладу, визначаючи основні його характеристики: зрозумілість, читабельність, органічність звучання відповідно до норм цільової літературної мови. Проте суто комунікативним завданням для Л. Качуровської є найадекватніше передати ідею першотвору зрозумілим для читача «матеріалом» сучасної мови, але не дослівно-буквалістично, а художньо, не виходячи за межі оригіналу і не вдаючись до перекладацького свавілля.*

*Як виразний антибукваліст, Л. Качуровська, працюючи над перекладом, обов'язково залучає контекст і прагматику при передачі мовних форм і значень оригіналу. Стверджуючи, що лише інтерпретативний переклад – переклад загального настрою – чи духу оригіналу (на противагу до перекладу дослівного) – гідний називатися «точним» перекладом, Л. Качуровська повністю дотримується його принципів: 1) єдність літературного стилю; 2) домінування комунікативно-виховної функції перекладу над евристичною у відтворенні стилістичних фігур і тропів; 3) природність й невимушеність мови перекладу.*

*Послідовне втілення перекладачкою цих принципів підтверджується чисельними прикладами з перекладу готичного роману І. Качуровського «По той бік безодні» англійською: смілива версійна парафраза деяких речень зі збереженням смислового інваріанта, переклад старослов'янської мови сучасною англійською з умовною стилізацією, відтворення каламбурів, урізноманітнення засобів відтворення однакових лексичних одиниць оригіналу, індивідуально-авторські метафори, епітети, порівняння, риторичні запитання, градації, умовчання та ін. Перекладачка вдало відтворює чуттєву структуру кожного мікрообразу тексту оригіналу, засвідчуючи таким чином адекватність оригіналові на всіх рівнях. Отже, відчуття та емоційні переживання головних персонажів роману функціонують в англомовному відповіднику паралельно з оригіналом.*

**Ключові слова:** літературний переклад, критична рефлексія, готичний роман, творча лінза перекладача, інтерпретація.