

In the Grangé novels we can also observe the type of «absent father», which has its own specificity too. The «absent father» here becomes the invariant of the «threatening father», but without ambivalence. Created by the imagination of the hero, the concept of his father quickly turns into a complete image in his mind, which, in turn, becomes an absolute manifestation of the inevitable evil.

Thus, the image of the «threatening father» in the works of Jean Christoph Grangé is not homogeneous. If the father acts as a character in the novel, his image becomes ambivalent. But if it is only a figment of the imagination of the hero, it becomes the embodiment of absolute evil. Such serial use of various versions of the «threatening father» type can be interpreted as an effective means of creating a tense atmosphere of uncertainty and fear in the works.

Key words: *father's image, fatherhood, «threatening father», «absent father», French literature, Grangé.*

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AETHETIC VALUE OF ROSTISLAV DOTSENKO'S LITERARY TRANSLATION

The article gives a brief outline of Rostislav Dotsenko's translation activity focusing on the translator's contribution into Ukrainian literary space of the second half of the twentieth century, highlights aesthetic value of his Ukrainian interpretations as well as defines the basic principles of the artist's translation concepts.

Key words: *literary translation, the phenomenon of the sixties, Ukrainian literary space, aesthetic value, translation concepts.*

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Introduction. The creative stamp of translation creativity is commonly determined by certain intentional resources presented by various patterns of textual data, which prove to be an imaginary reflection of aesthetic and genre-stylistic conception of the author's script, coupled with a massive amount of multimodal literary tools that are often regarded as a «products» of social desire.

To ensure the widest possible availability of skillful and adequate translations from other languages in the Ukrainian cultural context of the second half of the twentieth century, the translators of the sixties secured a broad international distribution of their publications by promoting new aesthetic consciousness through metalanguage of fiction, and thus, contributing to achieving its principal objective – to opening the door to a wider readers' engagement with the cultural contexts of world literature. It was a particular «challenge response» to the most pressing problems of the time – to reengage public opinion with the full complexity of subjective experience as well as seek an adequate instrument to resist Ukrainian linguocide. This was undoubtedly reinforced by creative activity of Ukrainian translators of the Sixties Movement, which provided a superfluous directive for seeking to understand and address new cultural contexts in Ukrainian words and thus, advocating for a powerful reserve of national revival. Prominent among these was Rostislav Dotsenko, who, through his

translation, editorial and literary research marked with a respectable register of articles covering linguistic, cultural and translation issues, as well as literary reviews, aphorisms and quotes attested to the fruitfulness and sustainability of their implicit and explicit pursuits. The artist has always called for a new evidence base with an appropriate focus on the living Ukrainian language as a «tool of national idea» [9, p. 174] and, more broadly, on Ukrainian culture as a whole on viewing it as a unique way of seeing the world in the context of other European and world languages and other national cultures.

The article **aims** to give a broad overview of the literary translation in Ukraine with the covering period of the sixties by examining the status of information on Rostislav Dotsenko's interpretation versions as well as considering his contribution to the renewal of Ukrainian translation school.

Results and findings. A range of studies (L. Kolomiets, 2011; V. Kornienko, Y. Lisnyak, V. Mitrofanov, A. Perepadya, M. Pinchevsky, 2001; I. Korunets, 2003; T. Nekryach, 2010; O. Pavlenko, 2014; O. Rebriy, 2012) has indicated considerably new insights to literary translation phenomenon put forward by Ukrainian translators of the sixties, and Rostislav Dotsenko in particular. In their interviews and research findings dedicated to the translator's approach to the art of interpretation, the authors accentuate on his utmost desire to improve the artistic level of translation. They describe Rostislav Dotsenko as a brilliant striker for the Ukrainian language renewal by reconsidering existing literary norms, updating existing artistic forms and introducing innovative methodology in literary translation released from formalism and social realism dogmas and canons.

Background. For the determinations of this report, the frame of reference has to be attributed to the 1960s as «the site of global extension and major explosion in Ukrainian translations» [15, p. 22]. Philosophical reflections and debates of those who entered the new Ukrainian translation arena had a great impact on the revival of Ukrainian translation school that «had for long lagged behind and existed under the dominance of Russian» [15, p. 22]. Being extremely intelligent and patriotically minded, they felt real concern and responsibility to preserve national identity and through translations unify people for the common good.

Among those who introduced radically new visions and approaches to the translation phenomenon was Rostislav Dotsenko whose literary activities proved to recognize benefits from intercultural cooperating rather than intercultural competing. According to him, «things are better without borders» and the exchange of views and ideas that «forms our complex reality, only makes us more affluent – in wealth, intellect and soul» [8, p. 107]. Rostislav Dotsenko's main objective has always been defined as bringing readers together in a common literary space which he considered to come to everyone's advantage.

Since 1976, in the flurry of translator's 'highlight' lists issued in Ukraine were those of world renown English and American authors whose works come to be so noticeably rich as to value their inclusion in the front rank. The fact at any rate approving «idiosyncratic» transfer of Rostislav Dotsenko's translations establishes their remarkable thrust to the charge of writing works in a variety of genres covering historical writing, fantasy, essays, and others written by O. Wilde, F. Cooper, V. Irving, L. Stevenson, C. Dickens, E. S. Thompson, D. G. Lawrence, M. Mitchell, W. Faulkner, R. Bradbury, A. CH. Clark, N. Saymak, D. M. Lessing, I. Gunther, V. S. Naipaul, K. E. Porter, etc.

Strong in all the conventional categories of the translator's list that tend to be regarded as fields of remarkable achievement were those translated from Irish literature into Ukrainian. They include works by Sh. O'Kasey, M. O'Sulavoyna, L. O'Flaerty, F. O'Connor, Sh. O'Faolain, M. Farela, M. Levin, McLourty, V. Mekkin, B. Friel, B. Kiely, V. Trevor, E. O'Brien, and others, that used to be notoriously resistant to adequate and equivalent

translation. Thus, the translator's literary versions proved to enhance the English-speaking literary tradition that come to be «important and a powerful means of communication with Ukrainian national literature as well as promotes a deep understanding of social, socio-historical and ideological development» [12, p. 315].

Adhering to these Rostislav Dotsenko's most pivotal goal has always been to enrich the Ukrainian culture with new spiritual experience and promote regular transformation of inter-relationships between national literature and culture as an inexhaustible source of interchange, creativity and innovations. It is therefore, not accidental that the translator advocates the assumption once claimed by a famous Ukrainian writer M. Rylsky regarding translation as «an act of the highest friendship» between nations. The full understanding to assume of Dotsenko's place in the artistic-style paradigm of Ukrainian literature of the second half of the twentieth century comes to be recognized from his philosophical writings with the lucidity and grace coming from «internal» issues represented in them. His translations most vividly discover a wealth of writers from ancient times to the present day by getting the reader acquainted with diverse literary traditions across the globe and tackle a particular mix of genres, currently ranging from classics like Charles Dickens and William Faulkner to experimenting with new forms of critical writing including reviews creative-critical essays.

The artist's aesthetic platform was formed in accordance to the dialogue held between «Self» and «Other» (society), which resonated in his creative consciousness as a certain «imbalance» between imaginative and existing socio-political realities of the time. His personality is so inextricably linked with Ukraine that it had hardly be conceived in any other literary space, since the artist's multifaceted creative «Self» was molded on the Ukrainian national idea. Since childhood, Rostislav was a mindful Ukrainian and firmly defended his position to provide any kind of communication only in Ukrainian, which used to be uncommon in the 'russified' Kiev. When a student, Dotsenko never hid behind the masks of false sentiments and always had a clear position on a certain system of views based on national dignity, patriotism, rejecting any kind of discrimination, injustice and falsehood of the Soviet reality regulated by canons and fixed rules demonstrating his «rebellious consciousness» against the imperfection and inadequacy of social life. Among the key principles of translation concept put forward by Rostislav Dotsenko were the ones related to categorical refusal of the contractor, as well as his personal principle never to make translations requested as a social order, and therefore he could «appeal for translation only for what he himself considers to appeal» [2, p. 239]. Dotsenko is reputed to be an extremely versatile stylist with an «X-ray vision» of literary and cultural material that he deeply raises, activates and introduces into linguistic layers of his literary interpretations in such a way that archaisms and neologisms «come to be humbly regarded as means of artistic expressiveness» [1, p. 5].

Most literary critics attribute the appearance of Rostislav Dotsenko in the Ukrainian literary arena to the mid-sixties, when he had already been under the age of thirty. According to M. Belorus, «in late Ukrainian biblical history, such a late start reinforced by his magnetism and appeal to cultural studies together with his pure Ukrainian erudition, had very good reasons» [1, p. 7]. All these caused constant pursuits of the artist who was charged with «Ukrainian bourgeois nationalism» as well as rebellious and critical attitude towards the CPSU's dogmas and practices. Such views were not quite as favorable for Dotsenko and resulting in numerous persecutions and oppressions, which later turned into regular arrests and exiles. However, years of imprisonment were not in vain for Dotsenko: he was deeply engrossed in a massive program of self-education, studying political economy, philosophy, foreign languages that helped him «became gradually involved» in artistic

translation. It was at this time (1956) that he translated Oscar Wilde's novel «The Portrait of Dorian Gray», and sent a number of Ukrainian interpretations of Shakespeare's sonnets and other verses of the famous English dramatist to Svyatoslav Karavansky.

As Rostislav himself recalls, «he unexpectedly and hopefully burst into the sixtieth of Kiev from Mordovian camp, where he was lucky to meet Ivan Svitlychny, Ivan Dziuba, Lina Kostenko, Alla Gorska, and many other outstanding personalities of those apparent and deceptive years of Reinassance» [13, p. 123]. As a former political prisoner, he used to have always been under the close supervision of the KGB, and this gives the possibility to make the reader comprehend with all clarity and ambiguity, «under what extent of oppression, high-voltage and powder smoke» the translator has lived and worked [1, p. 40]. In particular, R. Dotsenko and his wife Nina Virchenko once appeared to be summoned for «conversations» with further demand to give compromising testimony against Ivan Dzyuba, Mykola Lukash, Grigoriy Kochur. Nevertheless, neither threats nor interrogations influenced the artist's moral principles – he remained indestructible, true to the essence of self-respect and dignity by establishing a completely firm and unwavering spirit. When refusing to cooperate with the KGB in 1973, Dotsenko was fired from «Dnipro» publishing house and soon after his translations were forbidden. He optimistically recollected this period of life joking that it was «<... another noble gesture of someone's!» Staying calm under pressure, he was still able to make balanced decisions under difficult circumstances that let the artist tend to microtexts [3; 4].

This was how historiographic «semaphores» (philosophical-expository reflections on the occupation regimes), the aphoristic-ironic sentiments of the «Light Thoughts against the Night» [7] appeared in Ukrainian with their subsequent publication in Kyiv, Toronto, Lviv, London, Zhytomyr etc. Every aphorism of his is «a flash of sharp, honorable and fearless analytical and synthetic thought, tirelessly and persistently crystallized from our post-imperial everyday life into a slender concept of the future: revival through all sobriety and time, with appropriate expectations for the future» [1, p. 51].

In addition to translations, Rostislav Dotsenko's artistic heritage is represented by numerous encyclopedic articles as well as critical appraisals and reviews in periodicals. He was exclusively conscious of his national mission, multiplied by an internal sense of civic responsibility, self-discovery and sense of sturdy independence from the established social and political stereotypes. These enabled him to create his own translation platform, particularly based on the idea to enhance the functioning of Ukrainian as a major instrument of struggle for national independence and a means of national self-assertion. Rostislav Dotsenko considered his personal responsibility to advance the role of the Ukrainian language and provide reliable measures of its recognition on the international arena. It was especially imperative at times when the official Soviet ideology treated the Ukrainian language and literature as the ones limited to «domestic use» thus, supplying the reader mainly with Russian translations of world classics. In this regard, the artist himself noted that «translated literature in Ukraine has the same dramatic history as the original literature, only twice as dramatic» [6, p. 21]. The abovementioned period was associated with violent «convergence of brother languages», when Russian-Ukrainian dictionaries in everyday life were ironically called «Russian-Russian», and any difference between the words uttered in Ukrainian and not in Russian was marked «treasonable» and regarded as «nationalism». This was the time when the system made every effort aimed at raising the status of the Russian language. The conception was even reflected in the Resolution of the CPSU Central Committee and Council of Ministers of the USSR, 1983 № 473 «On additional measures to improve the Russian language education in secondary schools and other educational institutions of the Union republics»). Such restrictions and severe constraints

made the translation «immeasurably burdensome» [8, p. 107] but not for Rostislav Dotsenko. Despite numerous accusations of adhering to «bourgeois literature», excessive use of archaisms, unofficial usage of linguistic means regarded as certain «deviations from literary norm», the translator remained faithful to his artistic style. He was strongly motivated to create Ukrainian translations not only to embody them in the reader's mind, but also in order to enhance the status of the Ukrainian language with all its beauty and magical power.

It was this power that the reader can trace in Dotsenko's translations due to his surprising ability to build up cooperation with the author of the original. This was organized, in particular, in terms of fruitful interaction by exploring every single fragment of the text, studying the whole arsenal of the nuances and details available. Rejecting «utilitarian universalism» of the creative personality of the translator (the phenomenon typical of Ukrainian literature), R. Dotsenko outlines his activities in the historical perspective, ignoring the theoretical approaches and requirements based on «artificial subtraction» of the conditions of the time. His translations are undoubtedly competitive as they mirror his particularly sophisticated skills, unfolded spiritual and cultural reality contained in them. He is, in fact, the co-author, and could be regarded as the creator of the original. In his article «Some Words about Rostislav Dotsenko», dedicated to his 70-th anniversary, M. Kagarlytsky notes: «Rostislav is a brilliant translator <... a tireless researcher of our literature on his native land and in the diaspora. He jealously cares about every detail in the original literature and never allows it to get lost ...>, and one cannot interfere unnecessarily with his translations of Charles Dickens, Jack London, Oscar Wilde, William Faulkner, Fenimore Cooper» [1, p. 24–25].

The real master, «virtuoso of the artistic word» Dotsenko constructs it, «that word temple», regardless of «fluctuations in market prices for the Ukrainian word», declaring himself «by his unique, acutely individual writing, his voice, his language» [1, p. 35]. Office staff in «Dnipro» qualified the translator as the one who detected the most precise stylistic nuances at first sight. Moreover, either it was a hidden smile of his or sinister, even desperate and spooky notes in the linguistic physiognomies of the characters – there was an atmosphere of approaching the inevitable heartbreaking resolution. However, at the same time he created both a whimsical and tense, tenacious, «verbal lace, artistic fabric rich in exquisite turns of mind, linguistic discoveries and surprises» [1, p. 35]. He also successfully reproduced the brilliant style of O. Wilde, the «fireworks scree» of the subtle paradoxes of the author of «The Portrait of Dorian Gray». «The book was published in 1968, and since then, – says V. Kornienko, – these features of the pen no longer disappeared and were attracted magnetically in every new translation or literary-critical work, further announcing about a kind of a reading festival». If it is true that the key feature of art is originality and clarity, then «Dotsenko is absolutely phenomenal» [1, p. 36].

Another thing to his bow is that he generously imparts his professional skills and experience to his young colleagues V. Kornienko, A. Perepadya, Yu. Lisnyak, M. Pinchevsky, V. Mitrofanov through getting them enrolled into the traditions of «High art». Being a respectable mentor, adviser as well as a critical reviewer «with a welcoming attitude and good-natured approach» he normally made his critical remarks in a slightly ironic form saying «er», «um» and thus, making a verdict that it was not a translation, but «an artistic whistle» [14]. It is not surprising that one could see his autograph on Ch. Dickens' perfect translation of «Great Expectations» by V. Kornienko: «To Valentin K. – to be a reader, never neglect working with your pencil». This brought Rostislav Dotsenko fame of «purebred editor born with divine grace» [6, p. 356], who kindly shared his significant experience, knowledge and professional skills with the younger colleagues to undiscover those who have a passion

for translation and are up for new challenges. Hundreds of publications on newspapers and magazines testify to his ability to accept his teammates' achievements as his own ones.

Being in continuous creative search, the translator not only upholds English literature countries, but also advances his mother tongue, exploring the map of Ukrainian literature of the twentieth century and filling the «white space» in it. A deep and «thoughtful expert of the native word, a devoted supporter of fabulous fertility and plenitude of the national language and culture» [10, p. 158], its further growth and development, Dotsenko provides the reader with opportunities to get familiar with linguistic and stylistic bounties scattered in his translations. Yu. Vinnychuk, Ukrainian literary critic, editor-in-chief of the «Pyramid» publishing house, specifies, «If one of my readers wants to learn Ukrainian better, then besides reading classics, I highly recommend them to read Ukrainian translations of the 1960s <...>, and in particular, Rostislav Dotsenko's translation of W. Faulkner» [1, p. 47]. According to V. Kornienko, «On reading his translations, one can always has a chance to boost professional skills by filling in frustrating gaps in using expressive means and, and what is more, plunge into really true Ukrainian atmosphere» [1, p. 39].

A colorful evidence of the translator's «verbal virtuosity» [11, p. 137] is his born aptitude for the use of the author's neologisms: *'tam philology zas'*, *'zakuten'*, *'gnylitva'*, *'polizamurzyaka'* etc. Unusual freshness of his translations comes to be a result of specific syntactic constructions, organic usage of «glitter words» instead of neutral notions. The depth of stylistic range, the original transparency of R. Dotsenko's language and syntax «full of artistic grace» has always been a model of that 'equilibristic' sense of equilibrium, measure and rhythm of the phrase [1, p. 39].

Numerous critical remarks and plentiful speeches on «Ecology of Ukrainian Culture» in periodicals directed against planned mutilation and extermination under the conditions of Soviet regime, appealed to the truth, inspired individuality, establishing the forms of artistic expression combined with rejecting social realism norms in art and literature. In this regard, his close friend, Mykola Belorus states: «Rostislav's indignation caused by vulgar attempts to drive out his gorgeous and luxurious language into clerical linguistic pattern introduced and fixed by Russian tradition, seemed be hidden behind apparently informal irony, specific sarcasm and scientific argument» [1, p. 39].

Consequently, in the magazine «Ukraine» (section 'Word about words', launched by R. Dotsenko and S. Karavansky in 1964), the articles were published under the collective pseudonym *«Ivan Shanuyslovo»*. After publishing his sharply negative review of the fifth edition of the Spelling Dictionary for schoolchildren, edited by M. Stefantsev who did not speak Ukrainian according to his preface to the publication and «renewal» of the dictionary register with mixed, «surzhyk» words not commonly used in traditional Ukrainian, the column «Word about words» was cancelled. However, after Dotsenko's firm grounding the authors could launch themselves into more adequate areas of study and contribute to further development of Ukrainian lexicography.

Prominent in this regard is his review article «The language and vocabulary» published in the 12-th issue of «Motherland» in 1966. This caused a flash flood of outrage from ideological censorship that in turn provoked emigrant periodical «Liberation Way» to reprint it without the author's consent adding an editorial preface focused on sharp political accents. It provided far less considerate analysis on the nature and scale of the issue based on the translator's clear understanding of the situation. In particular, the preface indicated, «in his article Rostislav Dotsenko shows his concern about challenging perspectives on linguistic status in Ukraine» that was published under heading «Frank talks and discussions». In fact, the situation appears to be far worse, even so alarming that it reinforced

worrying profiles of Ukrainian cultural labour despite the fact that Ukraine is now facing an intensified Moscow terror. Below is a reprint of Rostislav Dotsenko's article. In our view, the problem raised in that article will come to be of interest to the Ukrainian linguists living abroad» [12, p. 313]. The critics advocate for the assumption that for each specific context Dotsenko finds a unique and most appropriate word, which brilliantly outlines his ability to reproduce the excessive diversity of the English language.

Conclusion. The analysis of Ukrainian translations made by Rostislav Dotsenko in their correlation with the national literary process, in particular, the phenomenon of the sixties capture the full nature of changes typical of the time. His interpretations demonstrate their active functioning in the national literary space at various levels embracing ideological and thematic renewal, spiritual enrichment as well as genre and style diversity. Dotsenko's translations undoubtedly have a unique literary heritage and a vibrant contemporary literary and aesthetic value. The translator opened a crucial window into world literary space upholding the exposure to the best model of style covering classics and contemporary fiction. Further research of the problem in question based on the artist's philosophical writings and reviews will not only map his aptitude for language excellence and escaping translation gridlock but also his exceptional achievement in what is being called «High Art». Being equally impressive in the range of style and artistic manner Dotsenko's translations provide all necessary tools to make the most out of an original text thus, being undoubtedly appreciated as vibrant and «good prose translations» that appeal to a wider audience.

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ЕСТЕТИЧНІ ВИМІРИ ПЕРЕКЛАДІВ РОСТИСЛАВА ДОЦЕНКА

У статті висвітлено просвітницьку діяльність українського перекладача, критика і літературознавця Ростислава Доценка, який своєю практикою у царині «Високого мистецтва» засвідчив плідність і життєспроможність творчих настанов літературно-мистецького покоління шістдесятництва. У доробку митця поважний реєстр статей, присвячених питанням культури мови й перекладацької майстерності, рецензій, передмов, сентенцій, афоризмів, кілька сотень енциклопедичних довідок

про діячів української та закордонної культури. У центрі уваги митця завжди була жива українська мова як засіб вираження національної ідеї, унікальний спосіб сприйняття світу крізь призму інших європейських і світових мов та національних культур. В умовах лінгвістичного етноциду, коли українська культура зазнавала численних утисків і зводилась до рівня провінційної субкультури з хронічною кризою багатьох її функцій, зокрема, у високоінтелектуальних галузях творчості, перекладацька та літературна діяльність Ростислава Доценка виступила своєрідним стимулом оновлення не тільки українського художнього слова, а загальнотеоретичних концепцій української школи художнього перекладу.

Виконані Ростиславом Доценком на високому художньому рівні переклади англomовних творів всесвітньо відомих прозаїків В. Фолкнера, Ч. Діккенса, А. Конан Дойла, М. Твена, О. Уайльда та інших авторів засвідчили насамперед нові перекладацькі концепції, відмінні від наявних єдино прийнятих у радянському перекладознавстві, основу яких складав реалістичний метод із генеральною тезою про ототожнення ідеї «повноцінного, еквівалентного перекладу» і які через об'єктивні ідеологічні обставини активно застосовували у своїх практиках вітчизняні теоретики художнього перекладу. Ключовою у професійній діяльності Ростислава Доценка постає ідея дотримання принципу гармонійного перекладу, розуміння перекладацької творчості як способу оновлення естетичного коду оригіналу, його художньої рекреативності, що зумовлюється максимальним проникненням у текст оригіналу з його подальшою проекцією на текст цільової культури, готовністю «відійти подалі», щоб знову «наблизитись».

Обґрунтування ролі Ростислава Доценка в художньо-стильовому просторі української літератури другої половини ХХ сторіччя відбувається через висвітлення його філософсько-світоглядного світу, а саме сформованою філософською рефлексією свободи, яка здійснила прорив із соціалістичного дискурсу у новий культурно-естетичний простір. Формування естетичної платформи митця, відповідно до якої здійснювався його діалог із соціумом, резонувало у його художній свідомості «дисбалансом» між ідеалом та наявними суспільно-політичними реаліями доби. Переклад для Доценка виступає єдиним знаряддям боротьби за національну самостійність та засобом підвищення авторитету українського слова в міжнародному просторі, особливо в часи, коли за офіційною радянською ідеологією твори світової класики було представлено читацькому загалу переважно в російських перекладах.

До ключових принципів власної перекладацької концепції Ростислав Доценко зараховує категоричну відмову від послуг підрядника, умотивованість відібраних для перекладу художніх творів, суголосність процесам, які відбувалися в національній літературі. Усе це засвідчує конкурентоспроможність перекладів Доценка, їх витончену майстерність і конгеніальність.

Ключові слова: літературний переклад, явище шістдесятництва, український літературний простір, естетичні виміри, перекладацькі концепції.