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YU. LISNYAK'S CODE OF ETHICS FOR LITERARY TRANSLATION

The article aims to highlight Yu. Lisnyak's translation activity covering a wide range of scopes within literary translation and interpreting with an emphasis on the translator's role in the advancement of Ukrainian literature of the second half of the twentieth century as well as pinpoints the issues about re-evaluating and dismantling the ideas and methods of translation canons of the decade.

Key words: *literary translation, Ukrainian literature, reception, interpretation, translation strategies.*

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Introduction. An aesthetic dialogue that explores the problem of reception and interpretation of the original text correlates with translator's creative personality that not only underscores its artistic value, but also provides a wide range of opportunities to "involve readers into a creative game festival" (Zubrytska, 2004, p. 32) by articulating the birth of a new literary work obviously recognized as translation. At the same time, the reader comes to solve an intellectual quest hidden in the game, i.e. to decode the scheme of artistic communication in which the translator occupies a leading position. These appeals to the aesthetic sphere of the reader's experience characterized by its personalized nature marked by intellectual competence of the recipient and wide-open willingness to learn something new. Yuri Lisnyak's translations evoke a true enthusiasm to distinguish the mosaic integrity of the uncertain reality of a foreign literary text.

As a strong advocate for the innovative ideas articulated by outstanding representatives of Ukrainian Translation Study (M. Lukash, H. Kochur, R. Dotsenko), Yu. Lisnyak has acknowledged their philosophical and moral principles being further used as guidelines for his translation concept. These mostly concerned methodological principles and criteria for text selection as well as the desire to get the target reader acquainted with a new artistic reality of literary work and provide metaphorical vision of the world with all its symbolic spaces and complexity.

The article **aims** to provide an overview of Yuri Lisnyak's translation activities by evaluating and analyzing tactics and approaches he manifested through literary translation as well as identifying gaps in the interpreter's writing style.

Results and findings. The writings of Translation Studies theorists and researchers (S. Bassnett, I. Korunets, O. Krupko, V. Mitrofanov, T. Nekryach, O. Pavlenko, A. Perepadya, Tymoczko) tend to focus on translating literary texts as the objects of enquiry, searching for adequacy, equivalence and the unity of form and content to match a poetic profile of the original text in general and generating particular insights into Yuri Lisnyak's translation activities. Numerous interviews and archive materials come to reveal the translator's literary style as well as recognize the art of interpretation, the authors accentuate on his utmost desire to recover the artistic value of Ukrainian translation. To the extent that these studies take into consideration the cultural implications of the translator's tactics, they establish his strategies to function as certain guidelines for beginning translators by giving them tips to find the right way of creating a new literary text.

Background. The artist enrolls himself to a glorious cohort of Ukrainian translators of the sixties manifesting certain aesthetic position on his own translation activities. He has always been a convinced follower of H. Kochur and R. Dotsenko and was the one who not only supported their views regarding translation quality assessment but also became a chief advocate and expositor of high quality practice in the field.

The turning point of Yu. Lisnyak's translation activities that throws a new light on his artistic world covers the period of exile when he was dismissed on the ground potentially related to his political views and beliefs. He fully recognized that the lack of good quality translation in Ukrainian resulted in the shortage of virtuous literacy and moral evaluation of national works of art. Being greatly concerned about these Yu. Lisnyak's claims, there is a lack of training opportunities for the novice translators of his time to equip them with essential knowledge, skills and social behaviors required for practical consumption of translation quality assessment. Accordingly, the best collection of the author's translations characterized by linguistic and genre diversity enjoy worldwide recognition. His numerous translations include prose works of world's Classics sorted by the number of languages – English, German, Czech and Slovak. Among The list of Yu. Lisnyak's translations embrace novels, humorous stories and pamphlets, journal articles and essays (“Hard Times” by Ch. Dickens, “Journeys of Lemuel Gulliver” by J. Swift, “Metzgerstein”, “Berenice”, “Buried Alive”, “The Devil on the Bell Tower”, “Never Bet the Devil Your Head”, “The Golden Beetle”, “The Abyss and the Pendulum” by E. Poe, “Moby Dick” by G. Melville, “Ivanhoe” by W. Scott, “Over the Sea” by J. Joyce, “Jerry Island”, “Little Mistress of a Big House”, “Sea Wolf”, “Michael – Jerry's Brother” by J. London, “City of the Terrible Night” by R. Kipling, “Death of a Hero” by R. Aldington, “Green dots”, “And What is Love”, “The end of eternity” by A. Azimov, “How I was Elected the Governor” by M. Twain, “Three Men in boat” by Jerome K. Jerome “Suicide Club”, “Evening Conversations on the Island” by L. Stevenson, “History of Western Philosophy” by B. Russell, “History of the United States” by G. Syncotti, novels and short stories by B. Brecht, A. Frans, E. M. Remarque, O. Balzac, G. Mann, M. Schultz, G. Nakhbar, K. Chapek, J. Hasek, F. Glauser, J. de erval, G. Bell and others.

A huge array of literary works presented by multidimensional prose of various genres selected for translation highlight a wide variety of Yu. Lisnyak's artistic interests. In his translations, he aims to project the identity of a particular historical epoch from the ethnographic perspective, thus modelling through artistic means a “new face” of a “new reality” to reproduce its “texture, dynamics, stereoscopicity” (Dotsenko, 2013, p. 12).

The translator's utmost aspiration to move away from monotony of everyday life proved to be uttered by the diverse nature of his artistic talent – a “pen”, which was his professional instrument, and a “pencil” as an essential tool for a certified graphic designer like him. Such intentional “cooperation of talents” (Pavlenko, 2015, p. 339) resulted in the artistic design of his own translation of the novel by the Czech writer Irasek “Skalaki” (1967). The sketch of Yu. Lisnyak's linguistic profile underscores his artistic talent and original ideas that occur from translators' discourses and practices. He created masterpieces of world classics the Ukrainian interpretation even without following the career routes that included University programs in Philology. Thus, incorporating critical issues into recognizing Yu. Lisnyak's translation activities, R. Dotsenko noted the repeated emphasis on the translator's <...> “accuracy” (knowledge of grammar) and “fastidiousness” (artistic sense of language culture). Yuri Lisnyak's language seems to be plain, but there are too many in it that is successfully forged by his skillful pen <...> and some movable, as if festive intonation <...> and almost musical orchestration of the word” (Dotsenko, 2013, p. 12). For him the translation is not perceived as a mere “<...> marginal activity based on binary oppositions between languages

<...>, but <...> sought to explore much broader questions of power relations and develop more critical awareness of its cultural and ideological implications” (Pavlenko, 2014, p. 22).

Yu. Lisnyak maintained his sincere love and respect for his heritage language and culture and this admiration for Ukrainian as his mother tongue was determined by his personal obligation to “fight daily with the normalizers of the anti-Ukrainian academic fortitude”. This is exactly what he says in one of his unpublished articles titled “The Work of a Translator” in which he particularly notes: “The work of a translator. Looks more like a kind of office work, so inconspicuous, mechanical, and highly specialized. Just take pleasure in doing word-by-word translation, and that is all. Out of a dozen Ukrainian readers of William Faulkner or Heinrich Bell, hardly anyone has ever noticed the translator’s name. However, who, if not the translators, build bridges between cultures, bridges of understanding between people of different backgrounds ... Then why do they say that at the time of national languages revival movement translators play a leading role? ” Further on Yu. Lisnyak finds the answer to the rhetorical question, arguing that “it’s translators who enrich national literature being on the early stage of its development with the elements of mature foreign culture fertilizing it by its worldly, peculiarly English wit thus, stimulating it to catch up and move to the highest level of recognition” (Lozynska, n.d.).

In this context, Yu. Lisnyak shares his views on the issues in question with the notion articulated by I. Franko: “Translations of most popular works of foreign literature belong to national literary heritage” and thus <...could never be isolated from the world literature...> hence, “the work of a translator is urgently needed” (Lozynska, n.d.). At the same time, the translator accentuates on the necessity for “careful treatment of every image, every intonation, and every thought of the original”, as well as <...reproduce all the linguistic and stylistic productivity of a foreign literary masterpiece, thus developing and advancing it” (Lozynska, n.d.).

Yu. Lisnyak’s vision of the translation mission is basically recognized on viewing it as means of national culture development caused by the artist’s aspiration to raise the status of the Ukrainian language which has long been on the margins of public life and one of the key battlefields in the struggle against Russian domination. With this purpose, he joins the translation detachment, which proved to be active on the “battleground” for the Ukrainian language, explaining that the metaphors (“battlefield” and “detachment”) are not mere rhetorical embellishments. According to Yu. Lisnyak, translation “has always been an integral part of the front lines in the struggle for Ukraine that concur with the flourishing of the Ukrainian language”, when under conditions of ethnocide and linguistic censorship “we had to defend ourselves – and, as always in a battle, suffering severe losses” (Lozynska, n.d.). In this regard, the artist’s consideration on the state of Ukrainian translation as an integral element of national culture displays his personal reflection that

“our dream for independence cause – (he was hopeful they were temporary ones) – cultural losses, especially in literature as well as in publishing. And the book, the printed word and language in general proves to be, in my view, the foremost cultural tool, because our species, called *Homo sapiens* being highly intelligent, can also be called *Homo faber* – producer and creator who at the same time is a narrator” (Lozynska, n.d.).

One can perceive on how careful and precise was Yu. Lisnyak’s approach of literary works selected for translation by reading his *wish list* (register), in which he <...“enthusiastically includes everything that touches his soul...>” and <...if you open a hidden secret somewhere deep in my heart, then a powerful fountain of titles and names will make a splash from there (Pavlenko, 2015, p. 341). For him, the choice of a literary work for translation that arises from the interconnection of external factors (social, cultural, historical, political, literary, etc.) comes to be as important as the optimal author of the original.

Possessing a reliable status of a master of the word, Yu. Lisnyak exposes his concern of how to preserve artistic resources of the Ukrainian language by demonstrating the highest degree of responsibility both to the author of the original and to his anticipated reader. For this he was often called Charles (for his brilliant translations of Dickens's novel "The Hard Times"), Herman (for his interpretation of G. Melville's novel "Moby Dick", "The White Whale"), Anatoly (for the translation of A. Franz's novel "The Tavern of the Queen 'Goose Feet'") and Edgar (for translating E. Poe's novels and short stories).

Analyzed through the lens of these, it becomes obvious that these choices can have considerable values, from the translator's language principles to various language modifications. Above all, the way that Yu. Lisnyak creates his intended readers as target audience, reinforces his translation versions due to his sense of humor and elements of laughter which he graciously transported to the target text, where they "explode with merry turntables and cheerful sun rays in readers' souls" (Bilorus, Adamenko, Pisariev, Soltys, and Karavanskyi, 2001, p. 4). Grotesque, mockery, open irony or soft humor, puns used by the translator while depicting of characters of Poe's, Dickens' and Franz' characters (*Damn it – Dostobbis, Bounderby – Gorloderb, Merrylegs – Dance, Salloger, Mrs. Pantufl*, etc.) come to be colorful examples of the practical embodiment of the "stylistic nuance of literary prose world classics", in which he is "a brilliant master, even a virtuoso" (Bilorus, Adamenko, Pisariev, Soltys, and Karavanskyi, 2001, p. 4). Yu. Lisnyak's talent to reproduce every possible nuances of the artistic atmosphere of the original work by "approaching there without moving away" (Lukash's notion), has become a frame of reference, a certain compass in the process of developing translation experience for generations to come.

It is almost impossible to imagine Yu. Lisnyak's translation activities restricted only by his understanding of the original and the skills of translating words and phrases. As he claims, "when equipped with such 'weapons' one should not even think to resist the strangleholds and headlocks of translation. A modern translator is a writer who is perfectly acquainted with world literature, the achievements of literary, linguistic and translation studies" (Lozynska, n.d.). In his view, to create a qualitative, artistic interpretation of a foreign work of art the translator should possess a complex set of skills related to psychological, artistic and aesthetic issues, as well as particular historical realities.

Rewarding was Yu. Lisnyak's activities in Kyiv Association of translations under the leadership of Dmitry Cherednychenko. It was under his initiative that a workshop on literary translation "Dialogue of Literatures" was established that aimed to provide beginning translators with professional skills and techniques through their participation in numerous debates regarding literary translation. Taking a position of a proofreader in the department of foreign literature of "Dnipro" (1957–1983), Yu. Lisnyak's managed to organize a good team of novice translators (Yu. Gablevich, O. Terekh, V. Mitrofanov and others) who had shared understanding of translator's work as a whole and demonstrated radically new ways to solve problems that occurred in the process of discussion whether a translated version is relevant or not. Exceptional organization, an overly demanding behavior combined with a persuasive force of his expository gift and extraordinary ability for resolving conflicts made coworkers call him a "peacemaker" (Bilorus, Adamenko, Pisariev, Soltys, and Karavanskyi, 2001) when considering disputable issues related the publication of translation works.

Thus, there has been a lively debate on how to release collections of short stories by J. London and E. Poe if the translated versions were overwhelmed with Ukrainianisms. In light of this consideration, L. Pervomaisky demanded that the director of the publishing house had to "correct the situation". Yu. Lisnyak managed to convince him that such a style, "when New York stockbrokers started to speak Ukrainian" is absolutely justified, and the great

poet, “without noticing it, followed the living language of the soul” (Bilorus, Adamenko, Pисariev, Soltys, and Karavanskyi, 2001, p. 4), and as a result the Ukrainian reader had a possibility to enjoy a real translation masterpiece.

Among other characteristic features of the translator’s personal profile is his utmost desire for insistent creative search, and this “ravenously divine hunger” of his (Bilorus, Adamenko, Pисariev, Soltys, and Karavanskyi, 2001) that was not easy to break down. Even being incurably ill, he “tried on Ukrainian garments” to other pieces of world classics. This was also the case with the translations of E. Poe’s prose works that had to be issued by publishing house “Dnipro”. Yu. Lisnyak received the order for the translation but according his wife Halyna Lozynska’s recollections, he initially refused to fulfil the task because he was working on translations of J. London at the time and what is more, he did not find bizarre prose interesting thus, qualifying it as a “low-quality” genre. The director of the publishing house O. Bandura made several tries to convince Yu. Lisnyak in the necessity to take up the translation, as he was sure that only Yu. Lisnyak, with his “fantastic diligence and neatness” (Lozynska, n.d.) was able to perform high quality translation in a relatively short period.

Yu. Lisnyak has always aspired to shorten the distance between the senses laid down by the author and their implications in translation, stylizing the author’s intellectual search in the temporal space created by him. He started the dialogue with author by repeatedly coming back until this communication has a meaningful end. This was also the way he worked at translation of E. Poe’s literary prose when the “shortage of distance” comes to be evident from the earliest stage of working with the original during its first reading, when the translator comes to be in the same semantic field with the author. Yu. Lisnyak makes every effort to adequately depict American writer’s artistic world, as if <...>asking the author for a shelter (Lozynska, n.d.). For him the process of translation is closely connected with the process of active reading – the translator’s efforts focus on ways to synchronize these two aspects, in which the level of his mastery of the context as well as the ability to expose its hidden values, real and fictional elements prove to be the key mechanisms of his translation strategy. In other words, translation for Yu. Lisnyak has always been a “goal-setting”, which comes to bringing together all the psychological perspectives of the translator with the real and imaginary personifications of the author of the original. According to him, only access to the ‘common communication’ between the original work and the translator as a reader makes it possible to distinguish the true meaning of the artistic phenomenon that proves to be a translation itself.

The translator’s dialogue with the author of the original is realized through commonly recognized phenomenon of aesthetic communication that comes to be personally oriented and deeply individualized, as well as determined by both non-literary context and the level of cultural and aesthetic integration of the translator into a new contextual space of the original. Such ‘silent conversation’ proves to be fundamental for Yu. Lisnyak in shaping up his artistic communication with American prose writer E. Poe.

Philosophical value of E. Poe’s short fiction colored by mystical motives, dark and weird side of the human psyche as well as the writer’s inner desire to resist an optimistic view of life has been skillfully embodied in the Ukrainian context. Rather, by taking inspiration from the studies of Yu. Lisnyak’s Ukrainian translations (short stories “The Devil on the Bell Tower”, “Buried Alive”, “Berenice”, “Don’t Bet the Devil on Your Head”, “Tragic Situation”, “How I Was a Secular Lion”, “Dating”, “Manuscript Found in a Bottle”, etc.), one could investigate the translator’s interpretation of the author’s original language and writing style with all its peculiar sense of world imperfection. Despite the writer’s analytical ability to combine the magnificence of the tragedy and the comedy in his short fiction, that for the first

sight caused some difficulties in translation, Yu. Lisnyak found no limits of untranslatability in the original text. This could have been proved by the translation of E. Poe's story "The Devil on the Bell Tower" (1992), in which these motives are traced with special articulacy and expressiveness.

The title of the work itself "Never Bet with the Devil on Your Own Head" "Never Bet the Devil Your Head", transformed into Ukrainian via word-by-word translation method gets the reader to understand the "crisis of consciousness". Even in such a small story, using his own special techniques the translator makes it possible to figure out the multi-layered structure of the human psyche, which comes to exist in tragic contradiction with the outer world. Initially, the Ukrainian version of this work had a title "Never Lie to the Devil on Your Own", however in the latest edition the translator decided "not to burden the author's plain style", by removing the "extra word", which had a more categorical semantics and more negative connotation. This is also due to the realization that the title contains a concisely formulated theme and idea, and "taking into account the fact that the work holds a subtitle 'A Tale of Morality', the abovementioned translator's decision was justified" (Pavlenko, 2015, p. 333). As a whole, Yu. Lisnyak's translation provides the target reader with complete comprehension of the "new" literary work and gives him an opportunity to feel as if he is reading a true Ukrainian story – figurative and plain, with all the variety of means of word formation peculiar to it. This is achieved through the translator's use of expressions such as '*what in plain English*', '*and what's the English for*', '*in what simply means*', '*in plain*' (Poe, 2020) and others. For example, "...meaning, in plain English, that, provided the moral of an author are pure personally, it signifies nothing what are the moral of the book (Poe, 2020); "every fiction should have a moral; they are not predestined to bring me out, and *develop my moral – «that is the secret»*" (Poe, 2020). This comes to be related with the "<...specificity of the temporal organization of a free verse...>" where "<...the end of most lines is marked with a pause and the relationship between the length of the pause and its recurrence is often marked by a negative correlation" (Morgunova, Shkurko and Pavlenko, 2019, p. 15).

The translator's talent is also reflected in his refined ability to give the main characters "eloquent names", using various means of artistic discourse from satirical grotesques to soft, offensive humor, which actualizes the pragmatic focus of the text with the reader's engaged in it. The last name of the main character "*Dammitt*", which is a combination of two English lexemes "damn" and "it", thus Yu. Lisnyak's translation not only accurately preserve this hidden semantics and the content embedded in it – "*Dostobbis*", but also reproduces its features at the phonetic level (English – *mm*, Ukrainian – *bb*), which also has some reinforcing effect. In light of these, we assume that Yu. Lisnyak's interpretive position and individual style are determined by the historical and cultural context of his translation, which is outlined at all levels of the text from the verbal image of the contaminated language of the characters, intonation and rhythm of the original to achieve full harmony of its form and content.

Conclusion. Yu. Lisnyak's translations prove to be a vibrant example of synthesizing methodical and practical contributions to Ukrainian translation heritage and national cultural prestige. Taking up Anglophone texts as primary data for different strategic aspects of translation, he intricately linked them with the reception and target reader-response aimed at continual interchange of cultural knowledge as well as providing new perspectives beyond the national literature thus, making it available for a global audience. New avenues most notably articulated by Yu. Lisnyak with respect to the translation techniques move toward the issues that take greater account of both public and cultural contexts in which literary translations are created. In particular, they consecutively incorporate the following techniques: combination of artistic translation method with lexical and semantic transformations; 'nationalization'

of English proper names; keeping the rhythm of the original as well as its graphic representation.

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ЕТИЧНИЙ КОД ПЕРЕКЛАДІВ ЮРІЯ ЛІСНЯКА

У статті висвітлено авторські стратегії перекладу Юрія Лісняка, видатного українського перекладача – представника славної когорти перекладачів-шістдесятників із визначеною естетичною позицією щодо власної художньої творчості. Перекладацький доробок митця презентований низкою прозових творів світової класики з англійської, німецької, чеської, словацької мов, що охопили часовий простір кількох століть: романи і оповідання Ч. Діккенса, Е. По, Г. Мелвілла, В. Скотта, Дж. Джойса, Дж. Лондона, Р. Кіплінга, Р. Олдінгтона, А. Азімова, гумористичні оповідання та памфлети М. Твена, Джерома К. Джерома, Л. Стівенсона, публіцистичні праці й нариси Б. Рассела, Г. Синкотті, романи й оповідання Б. Брехта, А. Франса, Е. М. Ремарка, О. Бальзака, Г. Манна, М. Шульца, Г. Нахбара, К. Чапека, Я. Гашека, Ф. Глаузера, Ж. де Нерваля, Г. Белля та ін.

Усвідомлення перекладачем власної мистецької місії відбувається через проектування історичної епохи на етнографічному рівні, відтворення у перекладі «нової реальності» у всій її динаміці й стереоскопічності живу через живу українську мову, яка довгий час перебувала на маргінесі суспільно-політичного життя, перебуваючи в опозиції з домівною на той час російською. Зараховуючи український переклад до чи не найголовнішого чинника національної культури, який, на його переконання «був і є справжньою ділянкою фронту боротьби за Україну» (Ю. Лісняк), митець свідомо залучає себе до перекладацького «загону», який активно діяв на «полі боротьби» за українське слово. Прихильник поглядів визначних представників школи українського перекладу (М. Лукаш, Г. Кочур, Р. Доценко), Ю. Лісняк визнає їхні філософські та етико-духовні принципи у власній художній творчості, й на їх основі вибудовує перекладацьку концепцію, яка визначається принципами відбору прозових текстів з представленою в них тематикою в різних ракурсах і часових вимірах.

До особливостей перекладацького стилю Ю. Лісняка, який визначається «стилістичним нюансуванням» прози всесвітньо відомих прозаїків, відносимо вдале поєднання перекладачем елементів психологічного плану, використання ним іронії, м'якого гумору, гри слів, конкретних історичних і побутових реалій тощо.

Літературний діалог Ю. Лісняка з автором першотвору відбувається на рівні осмислення перекладачем створеного ним поняття «Ното faber» – «людина продуцент», яке він трансформує у площину «людина-мовець». Метою такого спілкування для перекладача є зменшення відстані між смислами, закладеними автором

оригіналу та їх значеннями в перекладі, що відбувається через прагнення бути почутим, мати відповідь і знову «відповідати», поки естетична комунікація не матиме логічного завершення. Саме таким чином здійснювався його переклад прозових творів Е. По, коли «скорочення дистанції» починалося вже на етапі знайомства з текстом оригіналу під час першого його прочитання, коли перекладач і автор першотвору перебували у спільному семантичному просторі. Для Ю. Лісняка процес переклад співвідноситься з процесом активного читання, пов'язаного з пошуками прихованих у тексті смислів, елементів присутності реального та фікційного.

Освоєння перекладачем прози Е. По було продиктовано потребою доби, оскільки мала проза американського письменника виявилася найбільш сприйнятливою до нових підходів, що стали відповіддю на виклики епохи. До специфічних характеристик перекладацької стратегії Ю. Лісняка зараховуємо поєднання методу буквального перекладу з лексичними та семантичними трансформаціями; онаціональнення англійських власних імен й відтворення в українській версії їхньої виразності («промовисті імена» головних персонажів); влучне використання розмовно-просторічної лексики.

Отже, перекладацька позиція Ю. Лісняка, яка окреслюється, передусім, історико-культурним контекстом, простежується на всіх текстових рівнях – від словесної репрезентації мови персонажів, інтонації й ритму тексту оригіналу до досягнення перекладачем повної збалансованості його змісту й форми. Зважаючи на те, що переклад завжди віддзеркалює явища і події, зображені в літературі-реципієнті, перекладач виступає не тільки співавтором оригіналу, а й активним учасником самого літературного процесу.

Ключові слова: літературний переклад, українська література, реценція, інтерпретація, перекладацькі стратегії.

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ОБРАЗИ ЛЮДЕЙ І ТВАРИНИ В РОМАНІ БЕРНАРА ВЕРБЕРА «ЗАВТРА БУДУТЬ КОТИ»

В центрі уваги статті – роман «Завтра будуть коти» (2016) французького автора Бернара Вербера, в якому автор прагне показати світ очима котів і спрогнозувати один із наступних варіантів еволюції людства. В статті розглянуто бачення письменником майбутніх взаємозв'язків між видами та умовних симбіозів тварин і людей заради порятунку кожного. У роботі проаналізовано сучасні підходи до стосунків людини з твариною та окреслено причини цих зміни.

Ключові слова: Бернар Вербер, тварина, людина, студії тварин, коти.

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Одна з актуальних проблем сьогодення – питання довкілля та взаємодія істот на планеті. Це пов'язано з багатьма причинами: зокрема, все більших масштабів набуває забруднення атмосфери та повітря, порушення природного стану екологічних систем, зміна клімату, дефіцит питної води та низка інших проблем, спричинених діяльністю