

ПЕРЕКЛАДОЗНАВСТВО

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ACROSS BORDERS: DOTSENKO'S FAULKNERIAN ODYSSEY

This article delves into the noteworthy contributions of Rostyslav Dotsenko, a Ukrainian translator, to the incorporation of William Faulkner's works into the Ukrainian literary landscape. Given the convergence of worldviews and thematic preoccupations between Faulkner and Dotsenko, this study examines the ways of how Dotsenko's translations have effectively conveyed the intricate nuances of Faulkner's prose works to Ukrainian readers as well as engages with the broader cultural framework, social issues and their reflection in the Ukrainian context: By meticulously analyzing the multifaceted challenges and innovative strategies employed in translating Faulkner's complex and often experimental prose, this study highlights the significance of Ukrainian translations in fostering intercultural dialogue and expanding the horizons of literary appreciation.

Keywords: literary translation, translation strategies, socio-political context, the writer's 'run-ons', internal monologues.

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Introduction

Translation within any cultural context has proved to be a complex and multifaceted endeavor that significantly influences the formation and evolution of a nation's literary canon. By introducing foreign works into a domestic literary landscape, translation plays a crucial role in expanding the range of literary experiences available to the target readers and shaping their literary tastes. In this regard, Rostyslav Dotsenko's significant contributions to Ukrainian translation, driven by his unwavering commitment to prose literary insight, have played a pivotal role in revitalizing the national translation school. His exceptional talent to introduce William Faulkner, a Nobel Prize laureate and prominent figure in American literature, to Ukrainian readers marked a turning point, establishing Faulkner's works as a central focus of his own translation and literary scholarship. The writer's psychological worldview with his philosophical and humanistic conception of art represented by moral and spiritual truths – love, honour, self-sacrifice, empathy and compassion have deeply resonated with Rostislaw Dotsenko.

By immersing Ukrainian readers in Faulkner's exploration of those universal human experiences, Dotsenko has significantly broadened their literary horizons as well as fostered a deeper appreciation for American literature. Faulkner's intricate narrative techniques, particularly his use of symbolism and grotesque imagery that proves to have caused significant challenges in translation, posed no substantial obstacle for Dotsenko. His masterful translations enabled Ukrainian readers to fully appreciate the subtleties and complexities of Faulkner's prose, demonstrating the translator's ability to navigate even the most challenging aspects of literary translation.

The article **aims** to exploring the symbiotic relationship between William Faulkner and Rostyslav Dotsenko, examining how their shared worldview and thematic concerns enabled the translator to successfully decode Faulkner's complex prose into Ukrainian. Furthermore, this research seeks to offer insights into the translator's role in shaping the reception of the author's

stylistic choices within a new cultural context.

Results and findings. There have been numerous studies and scholarly findings regarding the exploration of the multifaceted nature of William Faulkner's works, which include, in particular, the issues of the writer's critical reception in America (Andrews, 2013; Farkas, 2017; Bleikasten, 2017; Frank, E., 2024), his literary activities in the context of American history and politics (Matthews, 2015; Kreyling, 2018), Southern literature and culture (Ladd, Cohn, and Michaels, et al., 2018) as well as William Faulkner's *Experimental Techniques and the Evolution of Modernist Literature* (O'Donnell, 2006; Benson, 2020). Furthermore, the Center for Faulkner Studies (CFS) located at Southeast Missouri State University, the annual Faulkner and Yoknapatawpha Conference, the William Faulkner Foundation (Rennes, France), the network of Faulkner Studies in the UK, an interactive website "Digital Yoknapatawpha", the *Faulkner Journal* published by the University of Central Florida provide a platform for scholars, doctoral researchers, and PhD students from across the globe to share their research and engage in the discussions about the life and literary work of the great American writer, thus contributing to the ongoing scholarly conversation about Faulkner's work.

In Ukraine, the works of William Faulkner have been the subject of critical analysis (as seen in the findings of Кеба, 2023; Денисова, 2002; Науменко, 2024; Павленко, 2014) that have contributed to a deeper understanding of Faulkner's complex and multifaceted work within the Ukrainian literary landscape. They have explored various facets of Faulkner's writing, including his poetics and narrative strategies, existential themes, influence on modernist literature, intertextuality, mythology, reception in Ukraine as well as the impact on Ukrainian literature.

An essential aspect of Faulkner's recognition in Ukraine lies in the pioneering work of Rostislav Dotsenko, a Ukrainian translator of the sixties, who not only made Faulkner accessible to a Ukrainian audience but also facilitated a deeper engagement with his narrative techniques, thematic concerns, and modernist sensibilities. However, Dotsenko's literary and translational activities come to be presented by the limited body of scholarly work documented in a compilation of his articles of 132 items including prose translations, mostly from English and 387 critical works and reviews (Доценко, 2013; Білорус, Адаменко, Кагарлицький, Корнієнко, та ін., 2001) as well as several key publications (Лук'яненко, 2012; Овсієнко, 2013; Павленко, 2015).

Background

The translator's creative activity is evident in the intentional resources they employ. These are known to exist beyond the text itself, mediating the interpretation and creating an imaginary projection within a specific literary framework. This process is shaped by the translator's engagement with the author's aesthetic and stylistic choices, as well as by the social context in which the translation is produced. On the other hand, it frequently emerges as a product of social demand. To fully appreciate Dotsenko's contribution to the reception of Faulkner's prosaic works in the Ukrainian literary context it proves to be essential to consider the key aspects that focus on viewing the translation as a cultural and intellectual exchange and not merely a linguistic exercise.

By examining the translation through this lens, we can gain a deeper understanding of how Dotsenko navigates the complexities of Faulkner's language and cultural context, while also considering the influence of the writer's worldview on his own interpretations and creative choices. Accordingly, the above-mentioned issues put emphasis on the problems regarding: 1) *translation and cultural agenda* (linguistic nuances and cultural adaptation); 2) *the impact of Faulkner's worldview on Dotsenko*; 3) *the philosophy of existentialism and the human experience*; 4) *moral and social issues*; 5) *socio-political context*. The in-depth study of the aspects in question unveils a number of linguistic and extralinguistic factors that describe instruments and techniques that contribute to Dotsenko's masterful navigation of all the complexities of Faulkner's style including his unique rhythm, syntax, and vocabulary. He also

skillfully conveys the Southern dialect and colloquialisms adapting cultural references and idioms to resonate with Ukrainian readers.

The common philosophical grounds between the two wordsmiths identify Dotsenko's translation to some extent "as a reflection of Faulknerian ideology", echoing shared themes of existentialism, psychologism, human determinism, the writer's <...> "mobile aesthetics with its absurd nature of reality" (Білоpus, та Адаменко, 2001, с. 24). The refined organization of Faulkner's prose characterized by its dynamic plot and the complexity of composition as well as "the attempts to delve into the subconscious, revealing the spiritual crisis of the individual under the conditions of unjust existence, the interweaving of good and evil, the real and the mystical" evokes Dotsenko's lively artistic interest (Білоpus, та Адаменко, 2001, с. 34). His translations engage the reader in reflections on virtues and vices, the cultivation of emotions, the pursuit of resolutions to ethical dilemmas, the essence of love, and human passions. As he himself states, <... "these themes resonate with the perspectives, ideals, evaluations, traits, and self-perception of William Faulkner" (Dotsenko's manuscript) as articulated in the notable assertions published in his collected aphorisms "Thoughts of Light in the Darkness": *"Life is art, yet so many are mere craftsmen"*; *"a thought that doesn't make you think isn't worth thinking"*; *"in the grand scheme of time, the present moment is fleeting"*; *"'somehow' is not a strategy; it's barely scraping by"*; *"the most productive partnerships embrace individual viewpoints"*; *"real ideals don't stop mattering once you reach them; "internationalism is just a stone's throw from imperialism"* (Доценко, 2011, с. 89-91) and others. The artists' shared spiritual values regarding the nature of existence are evident in their pursuit of clear and precise artistic expression, reflecting a commitment to art above personal ego – "serve the art, don't let it serve you". This motto proved to be a reminder for Dotsenko to prioritize the artistic endeavor itself, rather than seeking personal gain or recognition. As a dedicated artist driven by a deep passion for his craft and a profound desire to create "works of beauty and meaning" (Білоpus, та Адаменко, 2001, с. 41), irrespective of fame or fortune, he developed his own unique translation style characterized by a categorical rejection of intermediary services and a firm belief in never translating on directive instructions. As Dotsenko puts it, "he accepted commissions only for works he personally selected for translation, rejecting those dictated by social demand" (Білоpus, та Адаменко, 2001, с. 27).

The artist's sense of Self was shaped by the Ukrainian national idea, and every aphorism of his proved to be characterized as <... "a flash of sharp, like a blade, incorruptible and fearless analytical and synthetic thought, which tirelessly and persistently crystallizes in the muddy solution of our post-imperial everyday life"...> with its <... "slender concept of the future: revival through a sober and comprehensive diagnosis of all our ailments, old and present, with appropriate conclusions for the future" (Білоpus, та Адаменко, 2001, с. 51). Obviously, this could explain why Faulkner's interpretation of moral and social issues, particularly race relations and social inequality, resonated with Dotsenko's own concerns about justice and human dignity. His translations emphasize these themes, shedding light on the universal aspects of Faulkner's social commentary.

Conscious of his national mission, amplified by an internal sense of civic responsibility, inherent love of freedom, and independence from established stereotypes imposed from above, Dotsenko is establishing his own translation platform, stressing the crucial role of the Ukrainian language in preserving national identity under conditions of statelessness. For him, translation was the only tool in the fight for national independence and a means of asserting national identity, thereby elevating its standing internationally. This was particularly important at a time when, according to official Soviet ideology, Ukrainian language and literature were not considered prominent or influential, being relegated to 'domestic use' only, accordingly, world classics were primarily available to the public in Russian translations. In view of this, Dotsenko asserts that "translated literature in Ukraine has the same dramatic history as original literature, only twice as dramatic" (Доценко, 1989, с. 21). This was a period of forced 'rapprochement of

fraternal languages”, when “Russian-Ukrainian dictionaries were ironically called “Russian-Russian” in everyday life, and any difference between a Ukrainian and a Russian word one was considered sedition and nationalism” (Доценко, 1989, с. 21). Government efforts prioritized elevating the status of Russian thus, heavily impacting Ukrainian translation which proved to emerge as a vital countermeasure, compensating for the tragic suppression of original Ukrainian literature” (Зорівчак, 2007, с. 174).

Despite accusations of favoring “bourgeois literature” (in particular works of William Faulkner), excessive archaisms, and unconventional language use, Dotsenko confirmed that his translations not only enriched Ukrainian literature stemming from his close collaboration with original authors, meticulous analysis of each text, and attention to every detail but also elevated the Ukrainian language. Rejecting the “utilitarian universalism” prevalent in Ukrainian literature, he positioned his work historically, disregarding Soviet-era theories that artificially applied past translation techniques to contemporary contexts. With the power of his pen, he liberated Ukrainian literature from the chains of oppression. This involved overcoming both imperial restrictions and the lack of diverse literary styles, often replaced by domestication, translation clichés, and the use of archaic language.

“A versatile stylist ...>” with an “X-ray vision” for writing and the arts (Білорус, та Адаменко, 2001, с. 30), Dotsenko employed all the nuances of translation with equal ease to achieve artistic expressiveness both at the linguistic and extralinguistic levels. This is evident in the translator’s understanding of modernity that aligns with Faulkner’s *perception of time, memory* and the philosophy of *being*, as well as the themes of *family and family ties, violence and death, loneliness and alienation, race and social inequality* vividly explored in his writings and interviews. Being typically reserved, Faulkner traveled extensively, giving lectures for the United States Information Service. For example, in a 1956 interview by Jean Stein with “The Paris Review”, the writer discussed the above-mentioned issues relating them in particular to his professional activities: “Is there any possible formula to follow in order to be a good novelist?”– “*Ninety-nine percent talent ... ninety-nine percent discipline ... ninety-nine percent work. He must never be satisfied with what he does. It never is as good as it can be done. Always dream and shoot higher than you know you can do. Don’t bother just to be better than your contemporaries or predecessors. Try to be better than yourself*” (The Paris Review, 1956).

The distinctiveness of Faulkner’s innovative heritage with its humanistic and anti-bourgeois pathos is determined by the thesis articulated as his creative credo: “*The writer’s only responsibility is to his art. He will be completely ruthless if he is a good one <... if I could write all my work again, I am convinced that I would do it better, which is the healthiest condition for an artist*” (The Paris Review, 1956). Stressing the importance of the author’s uniqueness he asserts “*The writer’s individuality is very important to himself. Everybody else should be too busy with the work to care about the individuality. <...All of us failed to match our dream of perfection. So, I rate us on the basis of our splendid failure to do the impossible*” (The Paris Review, 1956).

The well-known perspective on the writer’s responsibility to society Faulkner offered at a 1950 Nobel Banquet at the City Hall in Stockholm, declaring “*I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet’s, the writer’s, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet’s voice needs not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail*” (The Nobel prize, 1950).

These reflections find full correlation and support in Dotsenko’s views and assessments, particularly his statements regarding the social role of the translator, as expressed in his address to the Council for Translation: “*The moral responsibility inherent in the act of translation is*

inextricably linked to the translator as an artist. The core principle here is that a comprehensive command of the living native language, encompassing both its current and latent potential power the power that invariably surpasses the limitations of any dictionary, past or present— is indispensable for rendering the works of literary masters such as Chaucer, Shakespeare, Dickens, Faulkner, and Mark Twain, whose prose is characterized by its vibrant and multifaceted use of language. The translator must possess not merely a ‘dictionary’ knowledge of the language, but rather an organic understanding of its living essence, coupled with a sense of balance, tact, and a profound responsibility for the chosen word. For, indeed, the realm of translation commences where the boundaries of philology are transcended” (Доценко, 2013, с. 34).

Very often the internal monologues as well as grammatically expressed first-person narration testifies the intensity of abstraction in the thought expression of both artists that reach its maximum by the evidence that they position themselves as an integral part of society, performing the function of “a medium that speaks on behalf of the community” (Павленко, 2015, с. 118) in order to actualize their own attitude to universal existential questions: “We are all like-minded, because we recognize only one thought – our own”; “Knowing that **Heaven helps those who help themselves**, we are cautious in every way, so that we are either right-sided or left sided in order to please someone”; “We can still shut our mouths. But when will we finally realize the truth that Voltaire said?”; “In terms of myth production, we have always ranked first in the world. Now the problem is to occupy the last position”; “When we hope, it is not because rewards are expected” (Доценко, н.д., с. 95): “**We have no choice but to accept people as they are**”; “**We must be free not because we claim freedom, but because we practice it**”; “**We are all the sum of our past**”; “**We are not our fathers**”; “**We can’t change the world, but we can change ourselves**” (Faulkner, 1993); “We cannot be even ninety percent unified against that inimical world, which outnumbers us, because too much of even that ninety percent of power is spent and consumed by the physical problem of the ten percent of irresponsibles”; “Perhaps the Negro is not yet capable of more than second-class citizenship. <... So, we, the white man, must take him in hand and teach him that responsibility, <...we have so far created of peaceful relations between the two races” (Faulkner, 1958).

Dotsenko’s translation and artistic talent is particularly evident in his ability to reimagine artistic imagery, breathing “new life” into literary works and imbuing them with unique interpretations. This artistic skill of the translator facilitated the publication of works by an American author, which had been previously suppressed due to concerns about the potential influence of “bourgeois nationalism: on Ukrainian readers. Faulkner’s novel “Go Down, Moses”, for example, was among those that ultimately reached its audience. The publication of the Ukrainian translation of “Go Down, Moses” under this specific title was primarily influenced by ideological factors. At the initial stage of the manuscript review, an entire chapter of the translation was rejected due to its “contamination with religious delusion”, which supposedly contradicted the atheistic profile of the publishing house “Molod.” Yet, Dotsenko managed to issue an ultimatum to the publishing house director stating: either the “fertility” of the Nobel laureate would be preserved, or the translators would act according to the principle: “If our work is not accepted, we will take it back”. Eventually, the battle was won thanks to the capitulatory position of the remarkably compliant Volodymyr Burban, <...> although it did not go without losses < ... “in manpower and military equipment”: the novel was published under the ill-fated title “The Hearth”, posing an unsolvable riddle to all the world’s bibliographers and researchers” (Білюс, та Адаменко, 2001, с. 39).

The congenial reproduction of Faulkner’s style, which proved to have posed a challenge with its “large-sized phrases” to all those who undertook its translations, could have skillfully been considered by Dotsenko. The translator provided the reasons for the phrase length “due to the combination of the present and the past, the real and the imaginary, the concrete and the abstract, thoughts and actions, the fertility of unexpected images-associations, remarking, in

particular, that <...”the author doesn’t seem to be very much concerned that we are just getting to know his world, he does not want to slow down the overwhelming flow of real and poetic information, or even stop some frame and thereby make it easier for us to cross the threshold of Yoknapatawpha, a land the writer created in his imagination” (Доценко, 2013, с. 421). Therefore, to all those who are impressed by the complexity and intricacy of the writer’s prose and pass a verdict on its “inaccessibility”, he suggests a re-reading:<... “anyone who spares no effort for a repeated attempt, on the particular page will be surprised to discover in the chaotic, seemingly accumulation of words and sentences – a strictly ordered flow of events, thoughts and emotions”, in which <...”syntactic complexity is only a shell, only a form of presenting a continuous and voluminous process of life; a flow in which interruptions of thought are only a way to convey the abundance of associations of human thinking” (Доценко, 2013, с. 415).

On carefully studying every nuance of Faulkner’s verbal matter, Dotsenko comes to the conclusion that the accumulation of his phrases is caused by the desire “to freeze the movement, to stop the moment of life and keep from slipping away”.

This idea in question proves to be typical and pervasive of Faulkner’s writing style as it is. For example, in “*Absalom, Absalom!*” the writer operates with this long and complex sentence to describe the main character Rosa Coldfield, reflecting on her interactions with Thomas Sutpen (she is trying to understand his motivations and actions, and this sentence is part of her attempt to make sense of his personality):

“He was not a man who ever laughed, and this (she believed) was not from any lack of humor since his was a deep and quiet one, not bitter, not cynical, but a profound and almost lethargic amusement at the human condition which he viewed with a long, steady, interested detachment, in which she believed he included himself with that same faint curious surprise which the rest of them, his wife, his son, his daughter, all of them who had ever known him, assumed” (Faulkner, 1958).

In this case, as the translator puts it, <...” one will not be able to deny the relevance of the writer’s ‘run-ons’ to boost the reader’s comprehension” (Доценко, 2013, с. 415). In this regard, his brother John Faulkner, supported the idea arguing that long and complex sentence was justified. He stated, in particular: “Compare Faulkner’s manner of presentation with your own thinking process, and you will be convinced that his sentences are like a train of thought, with one idea following another, being intertwined and mixed in your brain. It starts with one thought, which gives rise to another...and so on until the end of the sentence. This is how you should read, and you will see that everything here is connected, like links in a chain” (Доценко, 2013, с. 423).

The peculiarities and unique distinctiveness of Faulkner’s style have been a frequent topic for discussion at the Art Translation Council, operating at the “Dnipro” publishing house. Accordingly, the translation of his novel “The Reivers” by Dotsenko caused a lively discussion at one of the sessions (April 16, 1971), in particular, regarding lexical and stylistic slip-ups, the usage of long sentences and repetitions. Concerning these issues, the translator Diodor Bobyr remarked: “The content and thoughts here are stated clearly, understandably. There are some errors, such as “to look like” instead of “to have the appearance”, “whiteness” instead of “white,” etc. But in the first two pages, where there are long periods, it is difficult to understand anything. I would advise making cuts here.” Dmytro Palamarchuk expressed a somewhat different opinion: “I really like the language of the translation excerpt I have read. What should the translator do if the author puts like that? It is necessary either not to publish the translation at all, or to publish without any cuts.

It’s possible that some people will understand the text even if others don’t get it immediately” (Обговорення, 1971). In addition, Victor Koptilov gave high praise to Dotsenko’s translation, asserting that <...in “The Reivers” Dotsenko found the right ‘*tuning fork*’ for the translation of Faulkner”. Bringing all the presentations to a close, the translators Yuriy Lisnyak and Olexander Terekh focused on the artistic perfection, the high artistic quality of Dotsenko’s

translation, by stating:” Reading the translation, you feel that this is Faulkner’s style... The translation is done at a decent level” (Обговорення, 1971). In view of the remarks expressed, Dotsenko convincingly proves the necessity of reproducing the translation by preserving the stylistic structure of the original text. At the same time, he affirms that the writer’s careful use of punctuation proves to be the reason for this. The translator points out that Faulkner is cautious with periods, as they can make the story less exciting or tense. He often uses semicolons, commas with dashes, or colons instead, which keep the rhythm flowing. On the other hand, by placing explanations, comments, generalizations, examples, associations in parentheses, the writer achieves a double goal: he branches out the thought within the same sentence and preserves (before and after the parentheses) the rhythmic pattern as it is (Доценко, 1971, с. 252).

An integral part of Dotsenko’s translation is a sense of the unique subjectivity of Faulkner’s style, determined by an extremely diverse means of the language forming: *violation of the formal grammatical structure of the phrase*, when the author, using alogisms, creates the illusion of ‘primary presence’ in the formation of his own thought, when syntactic and logical orderliness does not keep up with the dynamics of thinking and the impulsiveness of emotional experiences. On the other hand, constant repetitions of words and images, morphological forms and syntactic turns, parallelism in the structure of individual sentences and entire paragraphs, helped the writer to preserve the <...” unity and continuity of human experience, reproduced as a process” (Доценко, 2013, с. 416).

Another advantage of Rostislav Dotsenko’s masterful translation of Faulkner’s work is his skillful handling of repetition, a key element of the writer’s style. To illustrate this, consider this excerpt from William Faulkner’s “The Sound and the Fury”, told from the perspective of Benjy Compson, a character with cognitive disabilities. The repetition in this passage is key to understanding Benjy’s experience and how he perceives the world around him: “The cellar steps ran up the hill in the moonlight and T. P. *fell up the hill*, into the moonlight, and I ran against the fence and T. P. ran behind me saying “*Hush up hush up*” Then he *fell into the flowers*, laughing, and I ran into the box” (Faulkner, 1993). Here the author emphasizes the lack of control and the chaotic nature of the events. Benjy’s perception of direction is confused, and the repetition highlights his disorientation. The phrase, “*Hush up hush up*” repeated by T.P., underscores the attempt to silence Benjy, to suppress his natural reactions. It also suggests a world where Benjy’s voice and experience are not valued or understood. <... “But when I tried to climb onto it it jumped away and hit me on the back of the head and my throat *made a sound*. It *made the sound again* and I stopped trying to get up, *and it made the sound again* and I began to cry” (Faulkner, 1993). Here the repetition of the phrase, referring to the sound in Benjy’s throat, highlights his distress and inability to express himself. It also conveys a sense of helplessness, as he is unable to control his own body and reactions. Overall, the repetitions used in the passage and fully reproduced in the Ukrainian translation prove to reflect Benjy’s character and his experience of the world. They offer a glimpse into his inner life, which is marked by confusion, vulnerability, and a profound lack of control. One more excerpt from the novel “A snake crawled out from under the house. Jason *said* he wasn’t afraid of snakes and Caddy *said* he was but she wasn’t and Versh *said* they both were and Caddy *said* to be quiet, like father *said*” in which the repetitions seem to be a powerful tool that to produce a vivid and memorable scene as if inviting the reader to consider the deeper meanings and implications of the story. The repetition of the word “said” underscores the act of speaking and the different voices in the scene. It also suggests that the characters are trying to assert their own perspectives and control the narrative. Although there are many different options and lexical equivalents for the verb “to say” in Ukrainian, Dotsenko retains all these repetitions in order not to violate the style of the American writer. Furthermore, the passage is rich in meaning and symbolism where the repetitions create a sense of rhythm and flow, emphasize key themes and ideas, such as fear and denial, thus, making the writing more engaging.

Conclusion. Thus, on viewing the translation from a quite different perspective, Dotsenko projected the narrative plane of the original text onto the receptive level where he was able to identify aesthetic, intercultural, axiological and ontological translation codes which not only formed his national and cultural identity but also fundamentally expanded the interpretation of literary translation as a multifaceted cultural phenomenon. For each precise contextual situation, the translator chooses the perfect, most appropriate word to capture the rich variety of William Faulkner's writing style.

Even though he finds Faulkner's interpretations of the past a bit confusing or even contradictory, he still wants to share Faulkner's unique voice with the readers. By his translations Dotsenko achieved the full correspondence to the original that proved to be possible through the reflection of the axiological meanings of all the spatial complex of the author's works, reducing the distance between the meanings embedded by the author of the original and their meanings in the translation.

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ДОЛАЮЧИ КОРДОНИ: ФОЛКНЕРІВСЬКА ОДИССЕЯ ДОЦЕНКА

У статті досліджується роль Ростислава Доценка, видатного українського перекладача, літературознавця й одного з ключових інтерпретаторів творчості Вільяма Фолкнера в українському літературному контексті. З огляду на типологічну спорідненість світоглядних та тематичних домінант, що простежуються у творчості обох митців (звернення до проблем людського буття, пов'язаних з відчуженням та самотністю, пошуком сенсу, моральним вибором і свободою, осмисленням природи часу та ін.).

Особливу увагу зосереджено на інтерпретації соціополітичного і культурного контексту, артикульованого у творах Фолкнера, та його відображенню в українському рецептивному полі в умовах радянського тоталітаризму. Працюючи у складний для української культури період, позначений цензурними та ідеологічними обмеженнями, Доценко продовжував свою перекладацьку діяльність, спрямовану на інтеграцію творчості Вільяма Фолкнера в український літературний контекст. Підтвердженням цього є переклад роману «Домашнє вогнище» (в первинній версії «Зійди, Мойсею!» – англ. "Go down, Moses!"), що був заборонений для перекладу через релігійні мотиви, тільки завдяки Доценкові побачив світ українською мовою. Запропонувавши іншу назву, перекладачеві вдалося обійти цензурні обмеження й, таким чином, врятувати твір від забуття.

Комплексний аналіз лінгвістичних, культурологічних та літературознавчих аспектів перекладацької діяльності Доценка, зокрема, його підхід до відтворення складної та експериментальної поетики Фолкнера (т.зв. «словесних каскадів» письменника) не тільки засвідчує високу майстерність перекладача й унікальність його творчого методу, а й наголошує на ролі українських перекладів у контексті міжкультурного діалогу та розширенні горизонтів літературної рецепції. Вихід за межі формального перекладу текстів Фолкнера, дозволило перекладачеві успішно пройти крізь запутаний «лінгвістичний лабіринт» письменника, в якому інші перекладачі часто губилися. Про це свідчать чисельні дискусії на засіданнях Ради художнього перекладу при видавництві «Дніпро», на яких Доценко відстоював позицію про повне збереження індивідуальної стилістики фолкнерівської прози. Відчуття суб'єктивності стилю Фолкнера дозволяє перекладачеві «гармонічно і без втрат» відсвітлити різноманітними засобами організації мови всі нюанси тексту оригіналу (збереження структури фрази і графічного її оформлення, використання повторів, співмірних з оригіналом морфологічних форм і синтаксичних зворотів, повних/неповних метафоричних еквівалентів тощо). Все це дозволяє констатувати, що здійснені Доценком на високому художньому рівні переклади Фолкнера які по праву спроможні конкурувати з кількома їх російськомовними аналогами, є вагомим внеском у розвиток української культури, яка через мову здатна передавати найскладніші смисли на рівні світових літературних шедеврів.

Ключові слова: художній переклад, стратегії перекладу, соціополітичний контекст, «каскадні» речення, внутрішні монологи.