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Христовим
та Новим роком!*

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- Serhiienko L.V., Shuhai A.Yu., Badior N.B.** 123
*STRATEGIC MANAGEMENT OF LEXICAL NON-EQUIVALENCE
IN MILITARY AND LEGAL TRANSLATION: AN EVALUATION OF
FUNCTIONAL SUBSTITUTION, GENERALIZATION, AND
TRANSFORMATIONAL TRANSLATION TECHNIQUES*
- Stepanova I.S., Nykyporets S.S., Hadaichuk N.M., Boiko Yu.V.,
Slobodianiuk A.A.** 140
*HEDGING AND EPISTEMIC MODALITY IN ACADEMIC
DISCOURSE: LINGUISTIC MARKERS OF CAUTION AND NON-
CATEGORICAL CLAIMING*
- Toma N.M., Kurashyna A.V., Tryhub O.I.** 156
*THE ROLE OF STUDENT FEEDBACK IN EVALUATING
GRAMMAR TEACHING METHODS*
- Vereshchak Yu.** 168
*COMPARATIVE ANALYSIS OF BRITISH, AMERICAN,
CANADIAN, AND AUSTRALIAN ENGLISH GRAMMAR
STRUCTURES*
- Vitiak Yu.M., Tsepeniuk T.O.** 180
*PARATEXTUAL SHIFTS IN TRANSLATIONS OF GEORGE
ORWELL'S ANIMAL FARM*
- Vorova T.P.** 192
*THEORETICAL FRAMEWORK FOR INTERPRETATION OF
MEANINGS AND SIGNS (HERMENEUTIC APPROACH)*
- Бабій І.М.** 209
*ТВОРЕННЯ ТА СЕМАНТИКА ІМЕННИКОВИХ АВТОРСЬКИХ
НЕОЛОГІЗМІВ У ХУДОЖНЬОМУ ДИСКУРСІ ВАЛЕРІЯ
ШЕВЧУКА*
- Бегмат А.О.** 224
*МОВНО-СТИЛЬОВІ МЕХАНІЗМИ ФІЛОСОФІЗАЦІЇ ЖІНО-
ЧОЇ ПОЕЗІЇ В АНГЛОМОВНОМУ, УКРАЇНСЬКОМУ ТА
КИТАЙСЬКОМУ ЛІТЕРАТУРНИХ КОНТЕКСТАХ: КОГНІ-
ТИВНІ ТРАНСФОРМАЦІЇ ПРИ ПЕРЕКЛАДІ ЛІРИКИ ЛУЇЗИ
ГЛЮК УКРАЇНСЬКОЮ МОВОЮ*



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PARATEXTUAL SHIFTS IN TRANSLATIONS OF GEORGE ORWELL'S *ANIMAL FARM*

Abstract. The article is devoted to the identification of paratextual shifts in G. Orwell's *Animal Farm* and their influence on the reception of the text. The material highlights the peculiarities of the appearance of textual superstructures, in particular the writer's preface, in connection with epitextual factors. The role of the idealistic relational paradigm of the author and the translator in the plane of the work's reception is considered. The author traces the variations of the title of the work in different translated editions, starting with the title “*Animal Farm*” proposed by I. Cherniatynskyi; continuing with the analysis of Ukrainian equivalents for the title recorded in the translation by Y. Shevchuk, etc. At the same time, attention is paid to exceptional paratextual forms that are of a single nature, including the dedication in the free translation of I. Dybko's *Animal Farm*, which is also distinguished by a special superstructure “*Changed Surnames of the Protagonists*”, which reflects the transformation of onymes under the influence of the domestication of the text.

The article briefly discusses the shift in focus in the Spanish translation of the title “*Rebelión en la granja*” and also focuses on the results of B. Crick's research on the authorship of the preface to *Animal Farm*, which he shares in his article “*Cómo fue escrito el prólogo*” (literally “*How the prologue was written*”).

The similarities in the worldview of G. Orwell and I. Cherniatynsky are traced by outlining the ideological aura in which the writer and translator were formed, and the fact that both figures used pseudonyms as a sign of the concept of “*simpatico*” is noted. The importance of the epistolary is emphasised. The problem of the absence of the author's preface in the first edition (based on the analysis of the primary pagination) is revealed in view of the printing reorientations.



A prominent place in the study is given to examining the diversity of genre definitions of the work, which we observe in Ukrainian translations by I. Dybko, O. Drozdovsky, B. Nosenok, N. Okolitenko, V. Stelmakh, I. Cherniatynsky, and Yu. Shevchuk.

Keywords: paratext, paratextual shift, simpatico, translation studies, text, paratranslation, literary translation.

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ПАРАТЕКСТОВІ ЗСУВИ В ПЕРЕКЛАДІ ТВОРУ «ANIMAL FARM» ДЖОРДЖА ОРВЕЛЛА

Анотація. Статтю присвячено виявленню паратекстових змін у творі «Animal Farm» Дж. Орвелла та їхнього впливу на рецепцію тексту. У матеріалі висвітлено особливості появи текстових надбудов, зокрема передмови письменника, у зв'язку з епітекстовими чинниками. Розглянуто роль ідеалістичної реляційної парадигми автора і перекладача у площині рецепції твору. Прослідковано варіації назви твору у різних перекладених виданнях, починаючи від титулу «Колгосп тварин», запропонованого І. Чернятинським; продовжуючи аналізом українських відповідників для найменування, які зафіксовані у перекладі Ю. Шевчука, та ін. На рівні з тим надано увагу винятковим паратекстовим формам, які мають одиничний характер, серед яких присвята, розміщена у вільному перекладі «Хутір тварин» І. Дибко, що zarazom вирізняється особливою надбудовою «Змінені прізвища дієвих осіб», яка відображає трансформацію онімів під впливом одомашнення тексту. Побіжно розглянуто зміщення фокуса у перекладі назви іспанською «Rebelión en la granja», а також зосереджено погляд на результатах дослідження Б. Кріка, який вивчав авторство передмови до «Animal Farm», чим ділиться у матеріалі «Cómo fue escrito el prólogo» (дослівно «Як було написано пролог»).

Схожість у світобаченні Дж. Орвелла та І. Чернятинського прослідковуємо завдяки окресленню ідеологічної аури, у якій формувалися письменник та перекладач, а також зауважено факт наявності псевдонімів в обох діячів як прикмети концепції «simpatico». Наголошено на важливості



епістолярного аспекту у формуванні навколотекстових форм, що доповнюють смислове поле твору. Розкрито проблему відсутності авторської передмови у першодруці (на основі аналізу первинної пагінації) з огляду на поліграфічні переорієнтації.

Помітне місце у розвідці відведено розгляду різноманіття жанрових окреслень твору, які спостерігаємо в українських перекладах І. Дибко, О. Дроздовського, Б. Носенок, Н. Околітенко, В. Стельмаха, І. Чернятинського, Ю. Шевчука.

Ключові слова: паратекст, паратекстовий зсув, симпатико, перекладознавство, текст, парапереклад, літературний переклад.

Scientific problem and its relevance. The shift of paratextual layers should be considered one of the intrinsic features of a republished text, especially when the work is not just replicated but obviously becomes a translational phenomenon. The basis for these statements is the presence of a number of Ukrainian-language translations of George Orwell's "Animal Farm", in which we observe a change in the paratextual halo, which affects the reader's reception of the work. Nowadays, the study of the existence of paratextual forms in a translated work is extremely topical, since such textual superstructures are notable for their sporadic presence in texts, however, they belong to a special narrative that promotes interaction between the recipient and the text. An important aspect is the interaction between the author and the translator, which affects the representation of the work in the target language.

Review of publications. The peritextual layers of "Animal Farm" were analyzed by comparing Arabic translations aiming to identify the social, political, discursive, and cognitive aspects of M. Mowafi and M. Talaat-Farouk (7, p. 2023). A profound research dedicated to the comprehension of the peritextual dimension of the work's republications is evidenced in N. Arjomandi's dissertation "Animal Farm's Book Covers and the Death of the Core Text: A Study in Multimodal Translation" [1]. The researcher studies the book cover from the perspective of multimodal translation, which is positioned as an interaction of semiotic and social agents. The foreword to the Ukrainian edition is in the focus of the article "Pragmatic view of George Orwell's Animal Farm" [7], in which the peritextual form is the key to understanding the ideological level of the text, the attitude to which is revealed through anthropomorphism.

The epitextual halo of the text, or more specifically, the correspondence between the writer G. Orwell and the translator Ihor Shevchenko, has been studied by O. Luchuk, in particular in the studies "Ihor Shevchenko and George Orwell: the story of one translation" [5] and "Animal farm" by George Orwell in Ukrainian translated literature" [6].



The aim of the article is to identify different kinds of paratextual shifts recorded in the translated editions of J. Orwell's "Animal Farm". The achievement of the goal of this research implies the solution of the **following tasks**: 1) to analyze the variety of paratextual superstructures in translations of Animal Farm; 2) to trace the inconsistency of the book's genre definitions; 3) to partially explore the epitextual plane of the editions in terms of Lawrence Venuti's concept of *simpatiko*.

Presentation of the research material and substantiation of the research results. The titles of the Ukrainian-language translation of "Animal Farm" demonstrate the layering of the translator's worldview and worldview on the matrix of the original text and are largely a manifestation of domestication, or, more accurately, projection onto domestic realities. The beginning of this tradition was laid by I. Cherniatynskyi, pseudonym — Ihor Shevechenko [7], who nominated the translation as "*Kolhosp tvaryn*" [Collective Farm of Animals] considering that the text's chronotope correlates with the Soviet Union, where the practice of collective farms was introduced. It is worth pointing out that the translation appeared in 1947 at the Prometheus publishing house in Munich, shortly after the original was first published in August 1945 (by Secker & Warburg). The title of the opus is reproduced in the same manner in the recent version by V. Stelmakh [10]. The book has the same title in the republication of Shevchuk's translation [11], released by Zhupansky's Publishing House, which has lost its original grotesque and poetic intonations *Ferma "Ray dlya tvaryn"* [Farm "Paradise for Animals"] [13]. The oxymoronic character of this title lies in the use of the Christian concept of "Eden", which represents the view of an ideal place, in relation to a prototypical place of events characterized by stable atheistic sentiments.

The title of the translated text is the subject of the publisher's afterword "Why a collective farm, not a farm, or Why do pigs always live in the owner's house?" [11, p. 113]. O. Zhupansky explains the difference in concepts by translation features, particularly the different realities in the country where the author lived and the place described in the text: "... *the story in Orwell's fairy tale was about a collective farm, and it was a Soviet collective farm, but in the absence of a corresponding word in English that would fully reproduce the newest type of collective farming in the USSR, Orwell uses the word "farm", which is familiar to the English-speaking reader*" [11, p. 115-116].

I. Dybko replaces the locus laid down in the title by offering the name "*Khutir tvaryn*" ["Hamlet of Animals"], thereby sharpening the focus on isolation from the world and limited space. The paratextual field of the publication is expanded by the placement of a dedication: "*У п'ятдесятиріччя великого голоду в Україні присвячує цю книжку його жертвам. Перекладачка*" ("On



the fiftieth anniversary of the Great Famine in Ukraine, I dedicate this book to its victims. The translator") [14, p. 3]. Thanks to this segment of the book, which describes the historical destruction of the nation, the reader is attuned to the text as one that has a real basis and is part of public memory. Crucially, on the other page of the double-page spread is a translation of the dedication in English, which has a greater semantic load: "*In Commemoration of the Tragic 50th Anniversary of Famine Created by Moscow in Ukraine. Translator*" : 2). When comparing the two variants of the microgenre, we observe the following principal differences: in the Ukrainian language version, the syntactic components of **Created by Moscow** [14, p. 2] were removed, i.e. the cause of the famine was censored. The placename **Moscow** refers to the central government that issued orders to carry out the destructive acts. The lexeme **created**, transformed in accordance with grammatical norms, emphasizes the synthetic nature of the phenomenon. The epithet **tragic** [14, p. 2], which structurally characterizes the anniversary, is not conveyed at as well, while the famine is denoted by the adjective **great** [14, p. 2].

Considering the "free translation" method of reproducing the text declared on the cover of the edition [14], the text has a number of domestication transformations. This becomes the basis for the occurrence of another peritextual representative — "Changed names of the characters" [14, p. 11]. It should be noted that this form of paratext is not characterized by frequency, and the formulation is indicated by unconditionality, as it refers not only to surnames but also to animal names and other onyms. The transcoded lexemes are opposed to the equivalents picked out by I. Dybko. All the words collected in this area correspond to two linguistic traditions: Ukrainian and Russian. The former includes the following onyms: *Давидович/Davydovych* (indicated by the suffix – **ovych**) for reproduction of character's name *Кабан Сноубол/boar Snowball*; *Кім Хумпун/Kit Khytrun* (Cunning Cat) for *Kem/Cat*; *Лисичівка/Lysychivka* for *Foxwood Farm* (it is worth noting that in the Ukrainian version the word *Foxwood* is transmitted as *Факсвуд*, the vowel *o* is changed to *a*, indicating transcription, not transliteration), and so on. The other group, which is numerically superior, is largely represented by onyms ending in **-ov**; **-ev**: *Романов/Romanov* — *Джонс/Jones*; *Марков/Markov* — *Майор/Major*; *Молчазніков/Molchaznikov* (which has the semantics of "someone who is used to being silent") — *Осел Бенджамін/Benjamin, the Donkey*; *Алексєєв/Aleksieiev* — *Ворон Мозес/Moses the raven*, etc. Particular attention should be paid to the reproduction of the zoonim of the *Кабан Наполеон/Boar Napoleon*, for which I. Dybko suggests the option *Вісарйонов/Visaryonov*. The sound pattern is an allusion to the patronymic *Vissarionovych*, which is clearly associated with Stalin. This effect of domestication enhances the Soviet atmosphere of the text, where Ukrainian surnames were not in favor and were altered in accordance with



linguistic requirements to add affixes in the Russian manner, which allowed people to be promoted in their careers.

We see a similar locus change in the title “*Skotokhutir*” [Livestock Hamlet], which is a translation neologism created by combining two bases and the interfix -o. The title suggested by the translator N. Okolitenko provokes thoughts about the accuracy of the selection of vocabulary, since the word **cattle** indicates fourlegged domestic farm animals [3, p. 1336], but other characters live on the farm too, for instance, chickens, rats, and so on. The translation printed in *the Vitchyzna* [Fatherland] journal [15] was created with a focus on the Russian adaptation of the text, but not on the original, which apparently was the reason for the selection of lexical equivalents.

The root of the word -*scot* is also used in the title “*Skotoferma*” [Livestock farm] reproduced by O. Drozdovsky [12]. The Ukrainian-language text, it is worth mentioning, is placed in the same edition as the translation of A. Koestler's “*Darkness at Noon*” by V. Bender.

The replacement of the fundamental figures from the composition of the book's title is also traced in translations into other languages. The Spanish translator of the text, R. Abella, suggests the title “*Rebelión en la granja*” [19], which literally means “animal uprising”, thereby directing the audience not to the place of the events, but to the rebellious mood and revolutionary proceduralism.

The publication contains a foreword of J. Orwell's “*La libertad de prensa*” (originally “The freedom of the press”), placed at the beginning of the book after the introductory word of the researcher of his work B. Crick “*Cómo fue escrito el prólogo*” (literally “How the prologue was written”), which reveals the ontogeny of the missing paratext. The writer's foreword, according to the source, was found in May 1971 among the books of R. Senhouse, who was friends with F. Warburg, the editor of *Animal Farm*. It is worth emphasizing that the found text did not contain an authorship (signature), so it was identified on the basis of idiostylistic analysis. The paratext was correlated with the book on the basis of reader interventions, particularly a sentence added by R. Senhouse in pencil: “The introduction offered by George Orwell for the first edition of *Animal Farm*” [19].

Another apology for the foreword as created by the writer himself was the testimony of the poet P. Potts, a friend of Orwell's, who supposedly knew about the existence of the introduction to the edition. Furthermore, the writer's archive contains a work with edits made by R. Senghaus, in which eight pages, equivalent to the length of the prologue, are left blank before the first chapter. In opposition, we must say that neither S. Orwell (the author's second wife) nor the editor F. Warburg was aware of the paratextual addition.

Mentioned peritextual component is declared in a number of versions of the Ukrainian translation: 1) made by I. Cherniatynsky “Foreword by the author of



the Ukrainian edition” [8, p. 7-12], which ends with the author's facsimile signature; 2) Y. Shevchuk “George Orwell's foreword to the Ukrainian edition” [11, p. 5-11], where at the end of the statement the defining indication “George Orwell” is provided, highlighted in bold to attract attention [11, p. 11]; 3) V. Stelmakh “Foreword to the Ukrainian edition of *Kolhosp Tvaryn* [Animal Collective Farm]” [10, p. 5-13], which begins with the record: “George Orwell, March 1947”, left-aligned, followed by a line gap. The introductory word, which does not contain the authorship at the end of the narrative, is more like the structure of an epistolary, the initial aspects of which are the indication of the addressee of the letter and the date of creating the document. Noted aspects of the foreword scatter the reader's attention and may create an interpretive confusion about who produced the paratextual form.

The relationship between I. Cherniatynsky and G. Orwell partially falls under the idealistic concept of *simpatico* developed by L. Venutti, according to which a translator discovers an author when they are approximately at the beginning of their career (although G. Orwell was born on June 25, 1903, while I. Cherniatynsky on February 10, 1922, at the time of their meeting they were going through a period of creative growth), follows the writer's creative progress, strengthening and developing their ideological kinship, similarity of preferences, and feelings and thoughts come closer to those possessed by the scriptwriter [22, p. 273-274].

However, with reference to the “Interview with Ihor Shevchenko about his translation of Orwell's «*Kolhosp Tvaryn*» [Animal Collective Farm]”, we must clearly stress that the professional focus of the translator was significantly shifted from the author's life and work. Answering the question of whether he intended to translate into Ukrainian the second of the writer's magnum opus (1984), he replied: “*No, never. Since 1950, I have devoted myself entirely to byzantine studies*” [2, p. 98].

The common points of contact between G. Orwell and I. Cherniatynsky can be considered anti-totalitarian attitudes and social democratic support, in the conditions of which the translator was raised: “*In my family there were socialdemocratic traditions, and it seemed to me that the possibilities of an intellectually solid political future for the Ukrainian emigration were in the connections with the socialist, anti-Stalinist groups of the time*” [2, p. 98]. Orwell perceives himself in an ideological paradigm without taking into account his family beliefs: “*I did not consider myself a socialist until 1930. Actually, I did not have any clearly defined political views at that time. I became a socialist mostly because of my disapproval of the miserable and neglected life of the poorer parts of the industrial workforce, but not because of my theoretical admiration for the planned society*” [11, p. 6-7].



Both the author and the translator had pseudonyms. I. Shevchenko says with certainty about the urgent need to disguise himself under a new name: “...*I translated Animal Farm, it was not a very nice act against 'Uncle Joe'. In 1947, Stalin enjoyed excellent health - he died in 1953 - so I could expect anything*” [2, p. 98].

It was the correspondence between the author and the translator that became the reason for the appearance of an unprecedented paratext, specifically the author's foreword, not to the readership in general, but to the Ukrainian audience. Furthermore, in the first edition of the original, the writer's introductory word is absent, although it was created at the time of preparation for publication.

Orwell's foreword with the pretentious title “The Freedom of the Press” was first published almost three decades after the book's publication (September 15, 1972) in the British weekly “The Times Literary Supplement”, though the space for the foreword was already reserved in the primary edition [17]. The change in printing decisions, in spite of the approval of pagination (page markings), is assumed to be caused by the critical tone of the text, in which there are accusations against intelligentsia that repeats Soviet propaganda, censorship for the sake of beneficial interests, and an assessment of a number of sentiments in a problematic context: “*At this point, the dominant orthodoxy demands admiration for Soviet Russia without exposing it to a critical perspective. This is a well-known thing, and almost everyone acts accordingly. Any serious criticism of the Soviet regime, any revealing of facts that the Soviet authorities would prefer to hide, is not published. This nationwide conspiracy to flatter our ally is taking place, surprisingly enough, on the background of genuine intellectual tolerance*” [17, p. 99]. The complex epitextual field of the text thickened earlier when one of the publishers decided to consult with an official of the Ministry of Information about the book's publication. The latter refused to publish “Animal Farm”, in part due to the picture of the pig as the dominant caste, which could insult the feelings of Russians [17]. Even more so, Orwell consistently declared that the destruction of the Soviet meta would make it possible to rebirth the socialist movement [11, p. 9].

The first edition of the original text is titled “Animal Farm: a fairy story” [18], which, along with the author's pseudonym, appears on the cover of the book. The genre specification, according to P. Davison, is influenced by J. Orwell's affection for fairy tales approximate in nature of the presentation of stories (which were close to the author since childhood, during his teaching and work at the BBC), as described in the “Textual Note” [17, p. xxxviii]. This form has become a fragile paratextual area, even for reissues of the original. This description of the text is excluded in the American reprint. One of the reasons was allegedly the lack of a market for children's books [17, p. 1993: xxxviii], but more likely it was the



material's inconsistency with the canons of literature for younger readers of that time.

The genre definition of fairy story (literally, “fairy tale story”) is differently reproduced in Ukrainian translations:

- **fairy tale** (in I. Cherniatynsky's interpretation, as indicated on the foretitle [8, p. 3]; under the title “*Scotoferma*” [Livestock Farm] by O. Drozdovsky [12, p. 189], and in N. Okolitenko's translation, where the lexeme is intertwined with a plot illustration, or more specifically, it bends around the outlines of the back of a man running away from a pig, who, as we understand, is embodied by Mr. Jones [15, p. 38]. The preservation of the author's phrasing is motivated by the corresponding genre characteristics, namely the images of animals as the main characters and the depiction of daily life, which tends to be a household tale);

- **fable-allegory** (traced in the foreword “*Khutir tvaryn*” [Hamlet of Animals] by George Orwell translated by Iryna Dybko” [14, p. 5], written by literary critic R. Kukhar. This definition corresponds to the aim of hiding real phenomena and real people (although it is mostly about collectivity and generalization rather than specific prototypes) behind artistic images;

- **fable** (the national connotation in the genre nomination is recorded in the translation by Y. Shevchuk, published in the journal “*Vsesvit*” [The Universe] [11, p. 76]. This proposal of the translator seems not entirely accurate, as it differs from the academic literary definition, where a fable is understood as “a short story of entertaining content, the comedy of which is based on cleverly composed alogisms and puns” [4, p. 488]. It has to be mentioned that the work differs in length, and the comedy in it rather lies in the caricature of the characters caused by lack of knowledge and satirical attitude to the Soviet system, which can be seen if we understand the historical context, and not from the text itself);

- **fairy tale story** (the change of genre definition, as well as the title, is experienced in Shevchuk's translation, published in 1991 and reissued in 2015. The characterization of the work as a “fable” is transformed into a “fairy tale story”, which is stated in the foretitle [11, p. 3] and which more completely conveys the features of the work. The same evaluation of formal and substantive, or, more narrowly, plot and stylistic features is present in the annotation to the edition translated by B. Nosenok [9, p. 2], however, the same brief summary provides a parallel interpretation of the book from the genre perspective as an allegorical parable [9, p. 2].

- **story** (in V. Stelmakh's translation, the genre definition loses its phantasmagoric component, which results in a special approach to the two-dimensional nature of allegory, that is, the demetaphorization of the image —



removing masks from characters represented as animals and treating them as real individuals) [10].

The presence of various genre definitions in translations of a text is a reflection of the overlay of the interpretive matrix of the participants in the publishing process on the text, which in turn determines the change in the reader's perspective.

Conclusions. Therefore, conducted analysis of the paratextual plane in the translations of the same work allows us to identify changes that impact the reader's vision of the text, which is caused by the shift of emphasis in the title, the definition of genre nature, immersion in the conjunctures of the original creation, transformation of onymes to denote characters.

We see **the perspective of scientific research** in a substantial study of paratextual shifts in the body of translated works by other authors, considering the epitextual factor, and recording the regular strategies of creating or excluding near-textual genres.

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