

активовано, а також скорочення та власні назви, останні не становлять терміни в строгому значенні [3, с. 24].

Таким чином, для перекладу конкретної термінологічної одиниці перекладач підбирає трансформації, які можуть комбінуватися, з метою досягнення основної мети перекладу, а саме адекватності.

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### «KAIDASH'S FAMILY» IN TURKEY: REPRESENTING TRANSLATION

### «КАЙДАШЕВА СІМ'Я» В ТУРЕЧЧИНІ: ПЕРЕКЛАДАЦЬКА РЕПРЕЗЕНТАЦІЯ

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Fiction is a reliable recorder of historical and cultural memory of the people. Translation of works of art forms a platform for intercultural dialogue, forms the basis of cultural interaction, understanding, perception of national peculiarities by others. Ukrainian literature is undeservedly underrepresented in Eastern countries, particularly in Turkey. Today, less than 10 Ukrainian writers have been translated into Turkish. The popularization of Ukrainian culture, the discovery of historical truth through the artistic word, dispelling

myths and resistance to information propaganda is very timely today. Today, when the bloody war waged by Russia against Ukraine continues, there is a need to reveal increasingly to other nations the truth of the struggle of Ukrainians for their independence, for their language, culture and traditions. This is being done on most fronts, but today we are talking about the translation front, which has a powerful force in making other nations aware of our, Ukrainian realities. For the first time in Ukrainian oriental studies, we analyze the translation of Nechuy-Levytsky's «Kaidash's Family» into Turkish, which determines the novelty of the study. Before the proclamation of Ukraine's independence in 1991 and for a long time in Turkish society there was no image of a Ukrainian, there was a lack of information about the cultural and national heritage of Ukrainians, Ukrainians were identified as Russians or as citizens living in the territories of the former Soviet Union. After the establishment of diplomatic relations between Ukraine and the Republic of Turkey (February 1992), positive developments began in the sphere of friendly relations between the two countries and bilateral promotion of cultures. However, if we discuss cooperation in the field of literature, the Ukrainian side has translated more works by Turkish authors than Ukrainian works have been translated in Turkey. Today, most of the literary genres of Turkish literature and most of the famous names in the field of literature are presented to the Ukrainian reader. While, as it was noted, there are almost no Ukrainian translations. Since 2014, due to the complex political events in Ukraine and especially since February 24, 2022, Turkey and the entire civilized world have paid special attention to the problem of the genocide of the Ukrainian people by Russia. Turkish society, which previously knew rather superficial information about the Ukrainian people, now seeks, analyzes, activates the foreign information space related to all spheres of the Ukrainian nation. Therefore, every single contribution to such an acquaintance with Ukrainian culture is worth its weight in gold. In the summer of 2020, a Turkish-language translation of The «Kaidash's family» was published in Ankara. Turkish readers now have the opportunity to look into the life of real Ukrainians in the 19th century with their social life, social problems, and character traits. It is worth noting that the work «Kaidash's Family» is important from the point of view of the need for foreign language presentation and reading, firstly, because of the author's ability to develop in detail the characters of the works, which personified Ukrainian characters, to cover social life, to show his characters in sharp clashes with social conditions; to describe in detail the portraits of the main characters, their peculiarities of speech, behavior, to demonstrate subtle humor, namely to draw a true picture of the life of a real Ukrainian and Ukrainian woman. It is through reading Nechuy-Levytsky's works that foreign readers can learn more about the character traits of Ukrainians, about the elements of Ukrainian national

mentality, about the social life of Ukrainians. Therefore, the foreign language translation of this work should not only meet all the basic standards of literary translation (conveying the content, meaning, peculiarities of the author's writing, preserving the national flavor, but also be readable), but become a kind of reference book, a «cultural door» through which a foreign reader can easily plunge into the Ukrainian reality. Analyzing the Turkish translation of «Kaidash's Family», we can single out the following main features: fairly accurate transmission of the content and semantic coloring, partial preservation of the author's style (given the powerful color of Nechuy-Levytsky's language, which is quite difficult to convey as accurately as possible in the translation language), commentary way of presenting concepts-realities, avoidance of domestication of the Turkish version of the work (which is very positive from the point of view of preserving «ukrainianness» in Turkish works). However, given the possibility of the existence of many foreign language interpretations of one work of art, we consider it necessary to pay attention to certain translation issues that can be considered in the further work of translators of this text. Firstly, we are talking about the realities (religious holidays, rituals) and the description of the appearance of the main characters, to which Nechuy-Levytsky attached special importance and through which the idea of Ukrainians of that time is formed in the imagination of foreigners. As it was noted, in the translation into Turkish there are page-by-page notes on certain concepts-realities, which greatly help in reading and understanding the text, form the cultural basis in the imagination of the Turkish reader *пан, паламар, кум, дукач, крашанка, Чистий четвер та інші*). Some realities are explained by the translator directly in the text (*одягнув свитку – Svitka adı verilen geleneksel giysisi giydi; literally: put on traditional clothes called scarves*), some are replaced by words of common use without distorting the meaning (*Після другої пречистої – Eylül'ün sonunda; дослівно: наприкінці вересня*) [1; 2]. However, in the Turkish version of «Kaidash's Family», the realities remained without additional explanations or notes, which partially complicates the process of full perception of Ukrainian culture, although it almost does not affect the perception of the work itself: *Одного літнього дня перед паликоюю – Panteleymon Bayramı'nın arifesinde...; Оце перед Семеном тебе батько, мабуть, оженив Semen Bayramı arifesinde...* [1; 2]. The description of the main characters' appearance is also sometimes not fully presented in Turkish due to the omission of colorful Ukrainian comparisons and metaphors: *як писанка – çok güzel (literally, charming); говорить, мов сопілка грає – incecik bir sesi var (literally, she has a thin voice); чорноброва – karagözüm (literally brown-eyed); нечорнобровий – beyaz gözüm (literally white-eyed – although the guy there is red-haired, so one could draw parallels with green-eyed or blue-eyed); загоріле рум'яне лице – esmer tenli pembe yüzü (literally*

«dark and pink face» – it should be noted that the face is tanned from the sun / work in the garden, and the cheeks are pink; otherwise it seems that a real Ukrainian woman is not only brown-eyed and black-browed, but also with a rather dark skin color) [1; 2]. In general, it is worth noting that the first appearance of the Turkish-language «Kaidash's Family» is definitely a big step forward, it is a reason to rejoice that another name of famous Ukrainian writers has entered the Turkish society, it is a material for strengthening Turkish-Ukrainian cultural relations, it is a subject of discussion and translation analysis, as well as an impetus for new translations of this work of Nechuy-Levytsky and other famous works of his.

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**REPRODUCTION OF THE INTERTEXTUALITY IN UKRAINIAN  
TRANSLATIONS OF THE POEM «THE LOVE SONG  
OF J. ALFRED PRUFROCK»**

**ВІДТВОРЕННЯ ІНТЕРТЕКСТУАЛЬНОСТІ ПОЕМИ  
«ПІСНЯ КОХАННЯ ДЖ. АЛЬФРЕДА ПРУФРОКА»  
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Інтертекстуальна інтерпретація передусім базується на герменевтиці – науці не про формальну, а про духовну інтерпретацію тексту. Герменевтика, початок якої був закладений ще в античності,