

# Ludic effects in fiction: A case study of J.M. Coetzee's *Disgrace* and its Russian and Ukrainian translations

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**Abstract.** This article discusses translation strategies involved in reproducing ludic effects in Russian and Ukrainian translations of Coetzee's novel *Disgrace*. Ludic effects, embedded in the text, outline the potential result(s) of literary gaming. Created in different games, a number of ludic effects trigger ludic stylistics – a new heuristic area of linguistic “ludology”. The paper defines ludic stylistics as an artistic phenomenon manifested in literary text due to unconventional combinations of various linguistic means. In Coetzee's *Disgrace*, ludic stylistics is the result of psychonarrative games aimed to transform plot-driven narratives into experience-centred. Psychonarrative games are governed by two principles – “external via internal” and semantic intrusiveness through semantic, plot-building, and compositional games represented at the macro- and microlevels of literary text. The study focuses on semantic games which enable construing new, emergent textual senses which bring the personage's / narrator's unceasing, obsessive experience of traumatic events to the fore. The paper looks at the translation strategies of rendering ludic effects in the translations of Coetzee's *Disgrace* from two perspectives – intentional and receptive. The reproduction of such effects in Russian and Ukrainian translations of *Disgrace* is grounded in lexico-semantic, syntactic, associative-figurative, and functional equivalence, as well as respective loss, and gain.

## 1 Introduction

One of the key metaphors actively used in the study of literary text is the *game metaphor* [1-4]. The similarity between literary text and game is determined, on the one hand, by the same fictional mode of existence “as if” [5], and, on the other hand, it is explained by the fact that both literary text and game are governed by certain rules of varying degrees of flexibility, and sometimes the rules are intentionally omitted.

In terms of “textual-game” metaphor, literary text is regarded as a “ludic construct”, created by the author according to definite rules and conventions of the game and with reference to the author's aesthetic and stylistic choices. This “ludic construct” bears the imprint of both the writer's creativity and the society he / she belongs to. The games authors play are always multifaceted and appear in various guises – the games with concepts and

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meanings, with their linguistic and speech manifestations, the games according to literary conventions and the ones that flout them. Intertwined with each other, different literary games contribute to the emergence of *ludic stylistics* – a new heuristic area of linguistic “ludology” [3].

Rakhimkulova (2004) views *ludic stylistics* as a variant of functional stylistics whose focus is language games proper, different manipulations with the language, aiming to play with the reader. Ludic stylistics can also be thought of as a set of linguistic units that enable the play with the reader [4]. In this paper, ludic stylistics is defined as an artistic phenomenon that emerges in literary text due to unconventional combinations of various linguistic means. The latter, either separately or jointly, tend to produce singular or multiple ludic effects at the level of micro- and macrostylistics. Microstylistics comprises varied verbal means used to exert ludic effects. In its turn, macrostylistics embraces plot-building, compositional devices and narrative manifestations of ludic stylistics [3]. Alongside the stylistic effect [6], the *ludic effect* is regarded as the potential result(s) of gaming. This “result” is embedded in literary text and manifested by a number of ludic techniques [3].

Fink underscores the ability of the game to expose the individual’s creative self-expression [7]. Accordingly, it is argued that ludic stylistics can function as an effective means of rendering the writer’s “stylistic personality” [8].

Coetzee’s preoccupation with formal and semantic ludic experiments [3, 9] can serve as a fruitful starting point for the study of Coetzee’s novels in terms of ludic stylistics. In broad sense, ludic stylistics constitutes the ontology of Coetzee’s novels, bringing innovative transformations of idio/genre specific literary forms into focus. In the novels by Coetzee, ludic stylistics emerges due to three types of narrative games – psychonarrative, metafictional, and autofictional, manifested in respective varieties of fictional narrative [3].

Although literary games have been extensively researched in contemporary poetics [1-4], little attention has been paid to the translational aspect of gaming in fiction. This article aims to fill in the lacunae which can be observed in recent translation studies concerning the reproduction of ludic stylistics in Coetzee’s fictional narratives. Specifically, the current paper focuses on exploring the translation strategies for rendering ludic stylistics in Russian and Ukrainian translations of Coetzee’s *Disgrace* with special reference to the ludic effects innate in *psychonarrative semantic games*.

## 2 Methods

This paper offers a comprehensive methodology of ludic stylistics study grounded in the cognitive theory of attention distribution in language and text [10-12]. The research identifies and discusses verbal manifestations of various ludic effects brought about by the unconventional usage of linguistic units in the source and target texts in terms of the “nodal points” technique [3]. The latter allows to combine the analysis of the narrative as a whole with a linguistic and cognitive interpretation of its separate fragments. It helps to centre on those textual components that are crucial for text- and meaning-making, both in the original and translated texts. Equally important for examining the translational aspects of ludic effects of psychonarrative semantic games are semantico-stylistic, componential, and contextual-interpretative analyses. In particular, semantico-stylistic and contextual-interpretative analyses are intended to compare the semantics and stylistics of words, word-combinations, and sentences employed to produce the effects of the foregrounded psychologism in Coetzee’s *Disgrace* and its translated versions. Componential analysis is aimed to ascertain the degree of the lexico-semantic and associative-figurative equivalence / non-equivalence of the source and target texts.

Since games unfold within a certain space [13, 14], this paper views ludic context both as an issue of translational analysis and as a format of ludic stylistics manifestation in literary

text. Such type of context integrates signals of narrative games and respective ludic devices. It is also characterized by structural and semantic tension, dynamic nature, liminal modality, and non-additivity of textual senses, caused by narrative gaming [3].

Thus, the research material comprises 156 ludic contexts, singled out from Coetzee's *Disgrace* and its Russian and Ukrainian translations, with special emphasis on psychologically charged ludic contexts.

### 3 Research results

One of the biggest challenges of modern translation studies is the reproduction of idiostyle which is thought of as the complex sequence of the author's linguistic choices that produces certain literary-aesthetic effect [9] or as a peculiar combination of factors by which an author comes to be known or identifiable [15].

John Maxwell Coetzee, a South African novelist, critic, and translator, is one of the most renowned yet elusive author of our time. His style is marked by economy and precision [15], deceptive simplicity [16], genetic innovation [17], and innovative experiment [3, 9, 18, 19]. Grounded on the rule-bound play [3, 9], Coetzee's experiment with literary forms "hinges on certainty of method combined with uncertainty of outcome" [20] which is "genuinely new and unexpected" [ibid.].

Describing the language of Coetzee, Attwell (2015) points out:

Coetzee's English is rather like his mathematics; or, in another exaggerated comparison, it is something like what French became to Samuel Beckett. The peculiarity in Coetzee's case is that, though he had been born into English (unlike Beckett whose French was acquired), its naturalness was gradually lost. Coetzee's is therefore an English shorn of the identity markers of Englishness [17].

The translators of Coetzee's fiction argue that although "his diction in the novels is always concise and clear" [21] and his English is "restrained and frugal" [ibid.], they still encounter numerous difficulties as there are subtle nuances that are hidden in apparently crystal-clear texts [ibid.]. In *Disgrace*, Coetzee's idiostyle is characterized by prevalence of psychonarrative gaming.

*Disgrace*, published in 1999, is one of the most widely discussed novels of the late twentieth century [22, 23]. *Disgrace* tells the story of the main character, David Lurie, a middle-aged professor of modern languages with expertise in Romantic poetry. David seduces his student Melanie Isaacs. This affair is revealed to the university committee and David was dismissed from his teaching position. After his resignation, David goes to his daughter's farm in the Eastern Cape and is gradually accustomed to the country's life. Lurie and his daughter Lucy become the victims of a shocking incident in which Lurie is beaten and his hair was injured by fire and Lucy is raped and impregnated by three attackers. Lucy takes no legal action against her attackers, and this causes the relationship between father and daughter loosen. The novel ends by David's return to his work in the clinic with Bev.

The plot generates a number of pressing issues, including race, violence, gender, justice, law, and human / animal relations [22] viewed through the lens of the protagonist's inner world. Since it represents tremendous traumatic experience of both white and black characters, psychologism appears to be one of *Disgrace*'s conspicuous features.

#### 3.1 The notion of psychonarrative in Coetzee's fiction

Typically, psychologism in fiction is associated with a complete, detailed, and all-embracing depiction of the character's thoughts and emotions through various literary techniques [24].

In Coetzee's novels, the effect of the accentuated psychologism is achieved via *psychonarrative* which may serve as an effective tool for narrative psychologization peculiar to fiction in the late 20th and early 21st century.

Contemporary studies in narratology [25-28] provide different views of psychonarrative. More specifically, it is defined as 1) a technique for representing the character's consciousness in the third person narrative [25, 27, 28]; 2) a subdiscourse of the character's inner speech [29]; 3) the author's narrative technique aiming to portray the metamorphosis of the character's psyche [26]. In this regard, psychonarrative is considered as the author's discourse about the character's consciousness [ibid.].

This research adopts two approaches to psychonarrative. In a narrower sense, psychonarrative is understood as a narrative technique for depicting the narrator's / character's inner world (psychological states, emotions, and feelings), features, motifs, views, beliefs, and wishes. In broader sense, psychonarrative refers to a type of fictional narrative centred on the narrator's / character's psychoemotional and physical experience of challenging situations and events represented within a certain time-and-space frame [3].

In terms of psychology, the concept of *experience* stands for a psychic phenomenon, ranging from a psychophysiological state to a complicated mental activity [30]. Experience exposes the individual's integrative reaction or action, sometimes their complex integrative activity closely related to how difficult life situations (like the loss of a loved one, war, violence, etc.) are managed [ibid.].

The psychonarrative in Coetzee's novels is composed of *psychologically charged events* which depict the narrator's / character's experience of coping with traumatic events and life situations. The network of psychologically charged events, arranged in the author's individual sequence, constitutes the plot structure of the psychonarrative.

Taking into account the theory of events elaborated by psychologists Rubinstein (2002) and Vasilyuk (1984), two types of psychologically charged events can be distinguished in Coetzee's *Disgrace* – internally and externally generated. The former are the consequence of the subjectivization of the external events, including various methods of experiencing psychotraumatic phenomena; whereas the latter are fostered by the objectivization of the internal events which, in their turn, can cause some changes in a person's life under the influence of a psychotraumatic event [31, 32].

As was stated, Coetzee's novels represent a fictional interpretation of various socio-political and cultural phenomena, with special emphasis on the role of the individual in history and society, the frightful realities of the civil war, the consequences of the colonial system and many other aspects of life [23, 33]. Therefore, with regard to the type of the event the narrator / protagonist experiences, the psychonarrative in Coetzee's novels gains the status of psycho-personal, psycho-political, psycho-historical, and psycho-social fictional narrative [3].

### **3.2 Landscape model of psychonarrative in Coetzee's fiction**

Embedded in fictional psychonarrative, the narrator's / character's experience of dealing with tough situations or difficult life events is a many-faceted phenomenon. It is clear that in order to expose the specifics of construing such an experience within the framework of fictional psychonarrative, it is important to outline some rules and principles of its structuring and manifestation. Accounting for the fact that the experience emerges as a result of the reflection of the "I" world and the interaction of the "I" with the world [30] and considering the feasibility of the experience to objectivize a person's psychoemotional state, reaction, or action [ibid.], narrative landscapes can serve as the modes of the human experience manifestation in fiction [34]. Viewed cognitively, landscapes are narrative domains in terms of which the inner world of the narrator / character is unveiled.

Bruner (1987), with reference to Greimas (1976), offers a dual landscape of narrative which incorporates the landscape of action on which events unfold, and the landscape of consciousness, the inner worlds of the protagonists involved in the action [35]. The landscape of consciousness introduces what those involved in the action believe or feel, or do not believe or feel [ibid.].

Coetzee's psychonarration is psychoemotionally and psychophysiologically centred rather than action-oriented. Therefore, it is required to expand and specify Bruner's dual landscape by laying greater emphasis on the narrator's / character's emotional and psychological experience. Thus, the semantics of games in Coetzee's psychonarratives can be modelled within the framework of three narrative landscapes: 1) the landscape of the narrator's / character's actions (including their motivation, aims, and means, inactivity and reasons); 2) the landscape of the narrator's / character's reflections (their interpretation of life situations, presenting personal views, beliefs, and wishes); 3) the landscape of the narrator's / character's emotions and feelings (emotional and psychological states and their manifestations) [3].

### 3.3 Psychonarrative gaming in Coetzee's fiction

Psychonarrative games highlight the psychological character of the text by transforming plot-driven narratives into experience-centred ones. In Coetzee's novels, experience-centred narratives bring the narrator's / character's experience of psychotraumatic events to the foreground thus underpinning the narrator's / character's psychological transformations.

Influenced by psychonarrative games, text-building results in construing psychologically charged literary forms within the framework of three narrative landscapes. In view of psychonarrative games, meaning-making is characterized by creating semantic intrusiveness which renders exaggerated fictionalized psychological meanings.

Psychonarrative games in Coetzee's novels evolve, proceeding from the principle of "*external via internal*" [31] and that of *semantic intrusiveness* [3] through semantic, plot-building, and compositional games. This study is concerned primarily with psychonarrative semantic gaming, which results in exerting the effect of the accentuated psychologism.

As was stated previously, Rubinstein's principle of "*external via internal*" implies that external events (historical, social, political, personal) are interpreted through the prism of a person's inner world thus turning into inner experience, in broad sense, inner events. Internal events galvanize the individual into the action that changes their life course, including their crucial moments in life, i.e. the external events [ibid.]. Such changes occur within the above mentioned landscapes – actions, reflections, emotions and feelings of the narrator / character. Accordingly, the landscapes indicate the ways of such transformations – emotional, reflective or action-oriented.

The principle of *semantic intrusiveness* is grounded in the psychological phenomenon of intrusiveness (lat. *inrusion* – a thrusting, or pushing in). In literary text, intrusiveness takes the form of the narrator's / character's self-immersion into their inner world, persistent, repetitive, sometimes even obsessive-compulsive experience of some psychotraumatic events.

Thereby, in Coetzee's novels, the psychonarrative games are signalled by a variety of language means that contribute to the creation of *the zones of semantic intrusiveness*. The latter objectivize the destructive interference of the external life events into the narrator's / character's inner world thus representing emphatic fictionalized psychological meanings.

An inherent feature of a psychoanarrative game is the rise of *tension* that renders the narrator's / character's psychoemotional tension, caused by traumatic events. In psychology, psychoemotional tension is viewed in two ways – as a state characterized by the increase in

the intensity of emotions and experiences or as a reaction to an internal or external problem [30].

This paper regards the concept of *tension* as a dynamic feature of literary text revealed in the course of narration [cf. 36]. Tension is concerned with the text density [37] which is the result of the “overdescriptiveness”, intended superfluity and convergence of stylistic means [ibid.].

Based on Admoni’s theory of tension [38], this study argues that in literary text, psychonarrative game generates *semantic tension*, emphatic by its nature. Such tension is fostered by the “hypercondensation” of textual meaning(s) thanks to the author’s *selection* and *combination* of linguistic units for the purpose of creating the accentuated psychologism. Semantic tension, appearing in the zones of semantic intrusiveness, is accompanied by the rise of the emotional tension which highlights the degree of the emotional intensity of fiction.

The indexes of semantic tension can be of two types – lingual and conceptual. Verbally, semantic tension is actualized with regard to the author’s innovative, unconventional selection and combination of emotive and expressive lexicon, syntactic patterns, and figurative language. The conceptual plane of semantic tension is represented through numerous schemes of conflict phenomena conceptualization. In the novels by Coetzee, the conflict, both internal and external, is based on the motive of *resistance*.

### 3.4 The concept of translation strategy

Eco’s vision of translation (2006) can serve as a fruitful starting point for the analysis of Coetzee’s *Disgrace* in terms of their translatability. Specifically, he points out that “translations do not concern a comparison between two languages but the interpretation of two texts in two different languages” [39]. Therefore, the translation of fiction primarily aims to render the meaning(s) of the original text through the units of another language.

The language of fiction differs greatly from the language of other registers as it depicts the imagined, constructed world as opposed to the real one. It is always subjective rather than objective and creator related. Accordingly, the language of fiction is not prescriptive but descriptive and dialogical from the outset; it has predominantly aesthetic potency [40]. All these things considerably influence the choice of the translation strategy.

Being extremely significant for literary translation studies, the concept of translation strategy is proved to be one of the most controversial and confusing one [39-46]. In general, a translation strategy is defined as 1) “a potentially conscious procedure” [41] or “a potentially conscious plan” [42] for the solution of a concrete translation task. This “plan for translation procedures” [43] always entails a system of the translator’s choices which specify preferences on a definite language level [44]. According to Venuti (2001), strategies of translation involve the basic tasks of choosing the foreign text to be translated and of developing a method to translate it [45]. He also underlines a great determination of these tasks by many factors, including cultural, economic, political, etc. [ibid.].

Within the field of translation theory, scholars offer different criteria for the differentiation of translation strategies [39-46]. Thus, with regard to the degree of the distortion of the original text, two major types of translation strategies can be singled out – foreignization and domestication [45]. Based on Schleiermacher’s notion of translation methods, Venuti (2001) defines “foreignizing translation” as the one which is in “a close adherence to the foreign text” [ibid.]; it “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” [ibid.]. Domestication, in its turn, involves “an ethnocentric reduction of the foreign text to target-language cultural values” [ibid.], so it is based on “an assimilation of the original text to the target text to ensure immediate intelligibility” [ibid.]. In contemporary Ukrainian context, the notion of domestication is viewed as the approximation of the target

text to the target culture rather than the substitution of the elements closely associated with the target culture in the target text [46].

## 4 Discussion

As is known, the relationships that hold between the original and the translated texts are generally considered in terms of *equivalence*, *gain*, and *loss*. The issue of equivalence has long been of crucial importance in translation theory, even though its definitions have often caused controversy among theorists within this field in the past fifty years. Typically, translational equivalence is defined as “the similarity between a word (or expression) in one language and its translation in another” [47]; a translation equivalent, in turn, is a corresponding word or expression in another language [ibid.]. Translational gain and loss, on the contrary, mark the differences or divergences between the source and target texts.

This paper suggests two approaches to the understanding of the concept of translational equivalence in fiction – *receptive* and *intentional*. In light of the receptive view, the equivalence implies the highest possible level of preserving and reproducing the communicative effects of the original text. From the intentional perspective, translational equivalence entails adequate reproduction of the author’s stylistic idiosyncrasies in the translated text, including the tone of the text, its theme(s), the network of images, plot and composition structures, etc., i.e. all distinctive features of the author’s style that make it innovative and unique.

As a characteristic aspect of Coetzee’s *Disgrace*, ludic stylistics of psychonarrative, manifested through numerous effects of the accentuated psychologism, is rendered into Russian and Ukrainian by *lexico-semantic*, *syntactic*, *associative-figurative*, and *functional* equivalence, loss, and gain, revealed themselves within the scope of foreignization and domestication strategies. These types of translational equivalence / non-equivalence mark the author’s semantic games, aiming at construing new, emergent textual senses.

To get a better understanding of the specifics of reproducing ludic effects in Coetzee’s *Disgrace* and its Russian and Ukrainian translations, let us consider some examples of psychological semantic gaming within the limits of three narrative landscapes – action, reflection, feelings and emotions.

### 4.1 Reproducing ludic effects within the landscape of action

Psychonarrative gaming within the bounds of the landscape of the narrator’s / character’s action is based on the unextended conceptual scheme of resistance which elucidates the correlation between the internal and external events. The phenomenon of *resistance* is indispensable for various spheres of human life. Resistance involves a vast array of activities, from physical, verbal, intellectual response to inactivity [48].

The concept of resistance in *Disgrace* exposes the ways the main characters oppose the traumatic events in their life. The following example illustrates Lucy’s physical and emotional resistance to sexual assault:

*Lucy keeps to herself, expresses no feelings, shows no interest in anything around her. [...] Lucy spends hour after hour lying on her bed, staring into space or looking at old magazines, of which she seems to have an unlimited store. She flicks through them impatiently, as though searching for something that is not there* [49].

*Люси ничем не занимается, не выражает никаких чувств, не выказывает интереса ни к чему из окружающего. [...] Люси час за часом проводит лежа на кровати, глядя в пространство или просматривая старые журналы, запас которых у нее, похоже, неисчерпаем. Она нетерпеливо листает их, словно отыскивая нечто, чего в них нет* [50].

*Донька залишається відлюдькуватою, не виказує жодних почуттів, не цікавиться нічим навколо. [...] Люсі годинами лежить на ліжку, витріщається в нікуди або гортає старі журнали, запаси котрих, схоже, ніколи не вичерпаються. Вона нетерпляче гортає їх, наче шукаючи щось, чого там немає [51].*

In the original text, the emphasized psychologism becomes conspicuous more often through the rise of semantic tension which explicates the inner conflict of David's daughter than due to verbal means of psychologization. The self-conflict lies in Lucie's demonstrative unwillingness (*expresses no feeling*) to respond to multiple raping by the attackers. On the contrary, the girl prefers seclusion (*keeps to herself; shows no interest in anything around her; staring into space, searching for something that is not there; Lucy spends hour after hour lying on her bed*).

In the Russian and Ukrainian translations of the above original fragment, the effect of the accentuated psychologism is rendered largely through foreignizing and domesticating strategies. The former is based on lexical and syntactic equivalence, whereas the latter – on lexical substitution. Thus, both in the source and target texts, verbs that relate to actions implicitly suggest the girl's psychological transformations governed by the principle "external via internal", that is, her objection to resist the external events (*expresses no feelings / не виражаєт никаких чувств / не виказує жодних почуттів; shows no interest in anything around her / не выказывает интереса ни к чему из окружающего / не цікавиться нічим навколо; spends hour after hour lying on her bed / час за часом проводить лежа на кровати / годинами лежить на ліжку*).

Verbally, the emotional tension is signalled by the adverb *impatiently* that enters the lexico-semantic field of "Personal emotions" [52]. It becomes obvious due to the constituent semes 'excitability', 'instability', and 'irritability' [ibid.] which make up its semantic structure. The Russian and Ukrainian counterparts of *impatiently* (*нетерпеливо / нетерпляче*) communicate the same meaning.

However, the Ukrainian version of the above context seems to be more successful than the Russian one. It concerns the seme 'imprisonment' preserved in the Ukrainian counterpart "залишається відлюдькуватою" of the English phrasal verb *keeps to herself* which means "to avoid contact with others, to be solitary, to stay away from other people" [53].

In the Russian translation, the idea of alienation is lost as the Russian counterpart "ничем не занимается" of *keeps to herself* means "to do nothing, be inactive".

Syntactic equivalence in the Russian and Ukrainian translations of this fragment manifests itself through retaining syntactic parallelism and asyndeton (*keeps to herself, expresses no feelings, shows no interest in anything around her / не виражаєт никаких чувств, не выказывает интереса ни к чему из окружающего / не виказує жодних почуттів, не цікавиться нічим навколо*), which additionally intensifies the effect of psychologism in the source and target texts.

## 4.2 Reproducing ludic effects within the landscape of reflection

The reflective transfer of external events to the internal ones in Coetzee's *Disgrace* is based on the psychological phenomenon of *self-reflection*, defined as the process of exploring one's inner life. It involves examining one's thoughts, feelings, emotions and their full understanding [54]:

*Just an after-effect, he tells himself, an after-effect of the invasion. In a while the organism will repair itself, and I, the ghost within it, will be my old self again. But the truth, he knows, is otherwise. His pleasure in living has been snuffed out. Like a leaf on a stream, like a puffball on a breeze, he has begun to float toward his end. He sees it quite clearly, and it fills him with (the word will not go away) despair. The blood of life is leaving his body and despair is taking its place, despair that is like a gas, odourless, tasteless, without*



**nourishment. You breathe it in, your limbs relax, you cease to care, even at the moment when the steel touches your throat** [49].

Это просто последствия, последствия нападения, говорит он себе. Со временем организм справится с ними, и я, призрак, поселившийся в нем, снова стану тем, кем был. Но правда выглядит совершенно иначе, и он это знает. **Наслаждение, которое доставляла ему жизнь, уничтожено. Подобно листку в потоке, подобно грибу-дождевику на ветру, он поплыл, покати́л к своему концу. Он видит это более чем отчетливо, и видение наполняет его (слово не желает никуда уходить) отчаянием. Кровь жизни истекает из тела, и место ее занимает отчаяние, подобное газу – без запаха, без вкуса, без способности хоть чем-то его напитать. Ты вдыхаешь этот газ, члены твои расслабляются, и тебя уже ничто не заботит, даже в миг, когда горла твоего касается сталь** [50].

Це лише наслідки, – каже він собі, – лише наслідки нападу. Незабаром організм відновиться й привид усередині знову стане моїм старим “я”. Але йому **відомо**, що правда геть інакша. **Його насолода від життя сконала. Наче листочок у течії, наче кульбаба на вітрі, він почав рухатися до свого кінця. Він чітко розуміє це, і ця думка наповнює його (слово ніяк не зникне) розпачем. Кров життя сочиться з його тіла, а розпач займає її місце; розпач нагадує газ, без запаху, без смаку, без жодної жевильної сили. Ти вдихаєш його, твої кінцівки розслабляються, і ти більше нічим не переймаєшся, навіть тієї миті, коли сталь торкається горла** [51].

These psychologically charged contexts illustrate the interplay of two narrative landscapes – reflection, emotions and feelings. The verb *know* that belongs to the lexico-semantic field of “Results of reasoning” [52] indicates the landscape of reflection, whereas the noun *despair*, that is part of the lexico-semantic field of “Personal emotions” [ibid.], points to the landscape of emotions and feelings. The effect of the accentuated psychologism is brought about by the convergence of lexical, syntactic, and figurative means which emphatically render the protagonist’s psychoemotional state of despair, caused by the dramatic event. The metaphors of extinction (*His pleasure in living has been snuffed out*), farewell (*The blood of life is leaving his body*), and finale (*he has begun to float toward his end*) imply that David perceives this event as the end of his life.

David’s inability to control his emotions is highlighted by the similes *Like a leaf on a stream; like a puffball on a breeze*, while his despair is rendered by the sensory images of a *gas, odourless, tasteless, without nourishment and the steel that touches your throat*.

Within these fragments, the relations between the source and target elements are characterized by the semantic equivalence, semantic loss, and semantic gain. A full compliance in rendering the emotive and expressive intensity together with functional effectiveness is ensured by retaining the same imagery pattern in *Disgrace* and its translations. Thus, the effect of the accentuated psychologism is created through visual (*The blood of life is leaving his body* / *Кровь жизни истекает из тела* / *Кров життя сочиться з його тіла*), visual and tactile (*Like a leaf on a stream* / *Подобно листку в потоке* / *Наче листочок у течії*), odourative (*a gas, odourless, tasteless* / *газу – без запаха, без вкуса* / *газ, без запаху, без смаку*), and tactile sensorics (*the steel touches your throat* / *горла твоего касается сталь* / *сталь торкається горла*).

However, in the Ukrainian translation, the visual and tactile image of puffball (*like a puffball on a breeze*) is rendered by way of lexical substitution. The noun *puffball* in the structure of simile *like a puffball on a breeze* is replaced by the noun “кульбаба” that corresponds to English as “dandelion”.

The metaphor of extinction (*His pleasure in living has been snuffed out*) which highlights the fact that the protagonist takes the incident with his daughter as the end of his life is translated into Russian and Ukrainian with associative and figurative loss due to generalization in translation. Thus, the component ‘*extinguish*’ in the semantic structure of

the English phrasal verb *snuffed out* (“to make a fire or light stop burning or shining” [53]) makes it possible to conclude that in the original text the delight in life is associated with fire and light, whereas its loss – with extinguishing them. The Ukrainian counterpart “*скнула*” of this phrasal verb actualizes the idea of death, its Russian equivalent “*уничтожено*” brings the idea of destruction to the fore.

In the Ukrainian version, the metaphor of end that depicts the protagonist’s despair is reproduced via the strategy of stylistic equivalence (*he has begun to float toward his end / він почав рухатися до свого кінця*); whereas in the Russian translation, this figure of speech is rendered by means of emphatic and stylistic gain. Thus, the additional component (synonym-specifier “*покатил*”) is added to the structure of this metaphor (*he has begun to float toward his end / он поплыл, покотил к своему концу*). It results in the intensification of this image thus strengthening the effect of psychologism.

### 4.3 Reproducing ludic effects within the landscape of feelings and emotions

Translatability of ludic effects produced within the landscape of feelings and emotions in Coetzee’s *Disgrace* is conditioned, in many respects, by the direct interdependence between the individual’s emotional behaviour and his / her social and personal experience [55]. It is the emotions that provide access to the understanding of people and their relations with outer world [56].

In psychology, the concept of emotion is defined as a complex state of feeling that motivates, organizes, influences perception, thought and behaviour [55]. To reconstruct a person’s emotional experience manifested in literary text, two facets of emotions should be regarded: 1) the *emotional state* as a separate process, characterized by various degrees of intensity and limited duration – raging from some seconds up to several hours [55] and 2) *exteriorizations* of emotions.

Let us consider the following examples:

*It is past eleven, but Lucy shows no sight of emerging. Aimlessly he roams about the garden. A grey mood is settling on him. It is not just that he does not know what to do with himself. The events of yesterday have shocked him to the depths. The trembling, the weakness are only the first and most superficial signs of that shock. He has a sense that, inside him, a vital organ has been bruised, abused - perhaps even his heart. For the first time he has a taste of what it will be like to be an old man, tired to the bone, without hopes, without desires, indifferent to the future. Slumped on a plastic chair amid the stench of chicken feathers and rotting apples, he feels his interest in the world draining from him drop by drop. It may take weeks, it may take months before he is bled dry, but he is bleeding. When that is finished, he will be like a fly-casing in a spiderweb, brittle to the touch, lighter than rice-chaff, ready to float away [49].*

*Уже двенадцатый час, а Люси все еще не вышла. Он бесцельно слоняется по саду. Настроение у него сумрачное. Дело не только в том, что он не знает, чем себя занять. Вчерашние события глубоко потрясли его. Дрожь, слабость – это лишь первые, поверхностные признаки потрясения. У него такое чувство, что зашиблен, подбит какой-то его внутренний, жизненно важный орган – может быть, сердце. Впервые ощущает он вкус того, на что это похоже – быть стариком, человеком, усталым до мозга костей, без надежд, без желаний, равнодушным к будущему. Сгорбась на пластмассовом стуле, торчащем среди зловонных куриных перьев и гниющих яблок, он ощущает, как интерес к миру капля за каплей истекает из него. Пройдут, возможно, недели, возможно, месяцы, прежде чем интерес этот иссякнет, пока же капли сочатся не переставая, и, когда все кончится, он станет похожим на застрявшую в паутине мушиную оболочку, ломкую, легкую, как рисовая шелуха, дунь – и ее нет [50].*

*Уже по одинадцятій, але Люсі так і не з'явилася. Він бездумно тиняється садом. Настрій похмурий. Справа не лише в тому, що він не знає, чим зайнятися. Учорашні події збентежили його до глибини душі. Тремтіння й слабкість – лише перші, найповерховіші ознаки потрясіння. Йому здається, наче в нього всередині побили й спалювали якийсь життєво важливий орган, можливо навіть серце. Уперше він відчуває, що таке бути старим чоловіком, стомленим аж до кісток, без надії, без бажань, байдужим до майбутнього. Важко впавши на пластмасовий стілець серед смороду курячого пір'я й гнилих яблук, він відчуває, як крапля за краплею з нього витікає інтерес до життя. На це можуть піти тижні, можуть піти місяці, поки він вичерпається, але він уже стікає кров'ю. А коли цікавості до життя не залишиться, він перетвориться на мушину оболонку в павутинні, крихку на дотик, легшу за рисову оболонку, готову будь-якої миті полетіти геть [51].*

After his daughter's raping, David experiences deep shock and collapse (*The events of yesterday have shocked him to the depths; shock*), which is represented by the descriptive units *trembling* and *weakness*. The protagonist's apathy is signalled by the lack of interest in life, indifference and inactivity. All these features are manifested through the interplay of metaphoric images of water (*feels his interest in the world draining from him drop by drop*), blood (*It may take weeks, it may take months before he is bled dry, but he is bleeding*), a fly-casing in a spiderweb (*he will be like a fly-casing in a spiderweb, brittle to the touch, lighter than rice-chaff, ready to float away*), and the smell of old age (*For the first time he has a taste of what it will be like to be an old man, tired to the bone, without hopes, without desires, indifferent to the future*).

Both in the original and translated fragments, the semantics of intrusiveness as a signal of psychological gaming is created through the convergence of lexical units denoting psychic exteriorization of emotions, figurative means, and expressive syntax. Thus, the lexical equivalence is employed to render the emotional lexicon *trembling* / *дрожь* / *тремтіння*; *weakness* / *слабость* / *слабкість*. Associative-figurative and functional correspondence in the translations is achieved by preserving the semantics of synesthetic imagery – the tactile image of water (*feels his interest in the world draining from him drop by drop* / *он ощущает, как интерес к миру капля за каплей истекает из него* / *він відчуває, як крапля за краплею з нього витікає інтерес до життя*), the visual image of blood (*It may take weeks, it may take months before he is bled dry, but he is bleeding* / *Пройдут, возможно, недели, возможно, месяцы, прежде чем интерес этот иссякнет, пока же капли сочатся не переставая* / *На це можуть піти тижні, можуть піти місяці, поки він вичерпається, але він уже стікає кров'ю*), the visual and tactile image of a fly-casing in a spiderweb (*he will be like a fly-casing in a spiderweb, brittle to the touch, lighter than rice-chaff, ready to float away* / *он станет похожим на застрявшую в паутине мушину оболочку, ломкую, легкую, как рисовая шелуха, дунь – и ее нет* / *він перетвориться на мушину оболонку в павутинні, крихку на дотик, легшу за рисову оболонку, готову будь-якої миті полетіти геть*).

The image of old age is represented in the source text and its Russian version by taste sensorics (*For the first time he has a taste of what it will be like to be an old man* / *Впервые ощущает он вкус того, на что это похоже – быть стариком*). However, in the Ukrainian counterpart of this image the sensorics of taste is lost, which is suggested by the seme 'feeling' and 'knowing', highlighted in "Уперше він відчуває, що таке бути старим чоловіком".

The syntactic equivalence in rendering the effect of the accentuated psychologism is ensured by the equivalent syntactic devices, employed both in the source and target fragments. Thus, the idea of despair and hopelessness is strengthened by syntactic parallelism and asyndeton (*without hopes, without desires* / *без надії, без бажань* / *без надежд, без желаний*; *It may take weeks, it may take months* / *Пройдут, возможно, недели, возможно, месяцы* / *На це можуть піти тижні, можуть піти місяці*).

Additionally, the emotional colouring of this passage is brought about by the connotative equivalence involving the same synesthetic imagery in the original and translated texts, specifically, the olfactory image of chicken feathers that stink (*the stench of chicken feathers / зловонных куриных перьев / смороду курячого пір'я*) and visual image of rotting apples (*rotting apples / гниющих яблок / гнилих яблука*).

## 5 Conclusion

The study of rendering psychological ludic effects in the source and target texts unveiled the translation aspect of Coetzee's novel *Disgrace* and its Russian and Ukrainian versions. The specifics of exerting such effects in the texts in question arises from the characteristics of psychonarrative game which enables the shift from the plot-driven narrative into experience-centred. This engenders numerous semantic games that result in creating the zones of intrusive semantics. The intrusiveness objectivizes the narrator's / character's unceasing, obsessive experience of traumatic events. Verbally, the intrusiveness is manifested by Coetzee's innovative, unconventional use of expressive lexicon, syntactic patterns, and figurative language. In the translated texts, the intrusive semantics as a marker of ludic effect(s) is predominantly reproduced through lexico-semantic, syntactic, associative-figurative, and functional translational equivalence, as well as by the respective loss and gain. The losses in *Disgrace's* translations are mainly ensured by lexical, syntactic, and stylistic substitution, the omission of some lexical and / or syntactic units, and generalization in translation. In its turn, the gains in *Disgrace's* translations are attained by the introduction of additional lexical and / or syntactic units, and specification in translation. Though, the issue of the translatability of narrative gaming manifested in contemporary experimental fiction is open to the succeeding research.

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