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**TRANSLATION CHALLENGES OF LINGUACULTURAL
COMPLEXITY AND GENRE HYBRIDITY OF
“BELOVED” BY T.MORRISON**

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Abstract. Toni Morrison's *Beloved* stands as a masterwork of genre hybridity, fusing historical fiction, magical realism, gothic horror, and psychological drama to narrate the trauma and legacy of American slavery. This study investigates the linguistic and cultural complexities inherent in translating *Beloved* into Russian, focusing specifically on the genre hybridity that characterizes Morrison's narrative style. The research aims to define the genre-specific features of the novel, identify translation difficulties arising from linguacultural density, and evaluate strategies used in the Russian version by I. Togoeva to preserve the novel's layered voice.

Methodologically, the study adopts a qualitative comparative framework that integrates translation theory (Skopos theory, domestication/foreignization paradigms), cultural linguistics, and close textual analysis. Selected passages from the source and target texts are analyzed across textual, functional, and cultural dimensions, with attention to vernacular voice, stream-of-consciousness, and culturally embedded symbolism.

Findings reveal that while I. Togoeva's translation maintains narrative coherence and thematic fidelity, it often sacrifices rhythmic dissonance, vernacular texture, and metaphoric ambiguity. Key elements of African American Vernacular English (AAVE), oral storytelling, and spiritual symbolism are regularized or domesticated, which leads to the loss of cultural specificity and poetic fragmentation. The study underscores the necessity of genre-aware translation strategies that can retain both stylistic intensity and ideological depth.

The contribution of this research lies in its multi-dimensional analysis of a genre-hybrid, culturally dense literary text, bridging gaps between literary scholarship and translation studies. It provides practical insights into how translators might navigate the intersection of linguistic fidelity and cultural resonance when handling complex, multi-genre works like *Beloved*, offering broader implications for cross-cultural literary translation.

Keywords: genre hybridity, linguacultural translation challenges, translation strategies, textual dimensions, functional dimensions, cultural-linguistic dimensions, cultural symbolism, translation theory

Introduction

Toni Morrison's *Beloved* is widely recognized as a foundational text in contemporary American literature and a central work within African American narrative traditions. Awarded the Pulitzer Prize for Fiction, the novel also played a significant role in Morrison's receipt of the Nobel Prize in Literature. *Beloved* engages with the historical trauma of slavery by foregrounding personal memory, psychological fragmentation, and the persistence of ancestral haunting [1]. Loosely based on the historical case of Margaret Garner—an enslaved woman who killed her child to prevent her return to slavery—the novel situates individual experience within broader cultural and historical frameworks. As L. Krumholz argues, Morrison constructs a form of cultural memory by disrupting conventional genre boundaries, thereby reflecting the fractured and haunted subjectivity of formerly enslaved individuals [2].

In literary scholarship, *Beloved* is frequently identified as a genre-hybrid work – an innovative fusion of *historical fiction*, *magic realism*, *gothic horror*, and *psychological drama*. These intersecting genres serve both aesthetic and thematic functions. The historical dimension roots the narrative in the violent legacy of American slavery, effectively, as some critics have argued, writing '*the ghost of slavery back into history*' [3] and foregrounding the psychological and cultural trauma that is often omitted from official historical accounts.

Magic realism introduces the ghost of Sethe's deceased daughter, treating the supernatural not as an aberration but as an integral element of the lived experience. This reflects the persistent, haunting presence of unresolved trauma. Gothic horror is evident in the novel's tone and setting: the haunted house at 124 Bluestone Road functions as a metaphor for repressed memory and psychic wounds. The psychological dimension is expressed through fragmented narrative structures, stream-of-consciousness passages, and emotionally charged internal monologues.

Each of these genres contributes to the novel's linguistic and cultural density. Morrison draws extensively on African American Vernacular English (AAVE) [4], oral storytelling rhythms, biblical allusions, and culturally embedded metaphors. The result is a text that defies straightforward categorization and requires a translation approach sensitive to its stylistic, narrative, and cultural intricacies.

Although *Beloved* has been the subject of extensive literary, historical, and psychological analysis, relatively little attention has been devoted to the specific challenges its genre hybridity poses for translation. Rendering the novel into other languages – particularly those with distinct cultural frameworks, narrative traditions, and linguistic systems, such as Russian – raises critical questions: How can the novel's hybrid genre identity be preserved? How might its psychological depth, culturally specific language, and rhythmic narrative style be conveyed within a different linguacultural context?

This lacuna in applied translation research is noteworthy. Existing scholarship in translation studies often prioritizes abstract theoretical models or isolates individual stylistic concerns, but rarely addresses the full complexity of Morrison's genre-driven narrative voice and cultural encoding. A focused comparative analysis of the original and its Russian translation offers a valuable opportunity to explore these challenges and to propose more robust strategies for translating genre-hybrid, culturally layered literature.

The aim of this study is to examine the genre hybridity of Toni Morrison's *Beloved* and to investigate the specific linguacultural challenges that arise in translating the novel into Russian. The study pursues the following objectives:

- to define the nature of genre hybridity in *Beloved*, and to explore how it is articulated through narrative structure, linguistic choices, and culturally embedded references.

- to identify the linguistic, stylistic, and cultural difficulties encountered in the Russian translation of the novel.

- to evaluate the translation strategies employed to preserve the genre-specific and culturally encoded features of the source text.

- to propose practical, genre-sensitive translation approaches grounded in comparative textual analysis.

This article adopts a case study methodology informed by translation theory and close reading. Through a comparative analysis of selected passages from the original English text and its Russian translation, the study illustrates how genre hybridity complicates the process of linguistic transfer. It further examines how translators navigate these complexities by adapting or reconfiguring narrative strategies to retain the cultural and emotional resonance of the source material. In doing so, the research seeks to address a notable gap in translation-focused Morrison scholarship and to contribute practical insights into the broader challenges of translating genre-blending, culturally rich literary texts.

Materials and methods

This study adopts a qualitative comparative analysis to explore how the novel is translated into Russian, with particular emphasis on the negotiation of lingua-cultural elements and narrative hybridity. Recognizing *Beloved* as a complex fusion of genres, the translation process demands the balance of technical accuracy, cultural sensitivity and stylistic attunement.

The methodological framework is grounded in culture-oriented theories of translation studies [5], and draws on Skopos Theory [6], Venuti's domestication/foreignization dichotomy [7], and lingua-cultural approaches to translation [8]. In particular, it is further reinforced by recent research on the translation of American multicultural literature, which emphasizes systematic strategies for preserving cultural meaning and adapting linguistic expression without erasing the source text's original identity [9], [10].

The primary source for this study is the original English text of Toni Morrison's *Beloved*, which serves as the reference for comparative analysis. The corresponding target-language text is the Russian translation by I. Togoëva [10], recognized for its wide circulation and critical engagement in Russian literary discourse.

To ensure analytical clarity and textual richness, the study isolates three to five representative passages, each exemplifying a distinctive facet of the novel's stylistic and generic complexity:

- supernatural episode: e.g., *Beloved*'s ghostly return, highlighting elements of magical realism and gothic horror;

- stream-of-consciousness monologue: showcasing psychological fragmentation, rhythmic syntax, and poetic cadence;

- dialogue segment featuring AAVE: exploring idiolect, cultural idioms, and non-standard grammar;

- historically embedded flashback: such as Sethe's escape or recollections of Sweet Home, emphasizing documentary realism and cultural memory.

These passages are selected to maximize interpretive scope while focusing on genre hybridity and linguistic-cultural density – core elements of Morrison's narrative technique.

The analytical procedures are divided into *textual, functional, and cultural-linguistic* dimensions. First, textual analysis employs a close content examination to track lexical choices, syntactic shifts, and narrative voice modulations in the translation. Special attention is given to:

- AAVE transference – how dropped auxiliaries, non-standard verb forms, and culturally specific phrases are retained, diluted, or normalized in Russian;

- poetic rhythm and repetition – how techniques used to embed memory, trauma, and emotion are mirrored or altered in the target language;

- metaphor and symbolism – how biblical, ancestral, or folkloric allusions are presented in literal translation.

Second, drawing from Skopos theory, the functional assessment interrogates the translator's likely goals: whether the priority lies in aesthetic fidelity, cultural accessibility, or emotional resonance.

Third, cultural strategy evaluation is based on Venuti's domestication and foreignization framework and actually evaluates the extent to which the translation has domesticated cultural references (e.g., substituting realia or idioms with Russian equivalents) or foreignized them (e.g., retaining original expressions or inserting footnotes).

Forth, lingua-cultural analysis investigates how the Russian translation renders Morrison's culturally loaded narrative voice. Particular focus is placed on the retention of cultural specificity versus smoothing for general intelligibility, the handling of spiritual and folkloric registers (e.g., ghost stories, oral tradition motifs), temporal and psychological dislocation as represented in narrative

structure and verb tense – given differences between English and Russian temporal framing conventions.

Finally, the article puts interpretive goals rather than merely mapping source-to-target textual changes. These includes the analysis of general creative equivalence reflected in innovatively maintenance of Morrison's expressive depth, evaluation of translation loss of narrative, symbolic, or stylistic elements, and ideological mediation that reframes the novel's cultural politics in the target language.

By integrating translation theory, literary analysis, and cultural linguistics, the article offers a multi-dimensional perspective on the translation of genre-hybrid fiction across linguistic and cultural boundaries.

Results and discussion

The novel's stylistic and generic complexity and its translation challenges are analyzed from textual, functional, and cultural-linguistic dimensions. The most notable examination outcome – the translation of *Beloved* by I.Togoeva demonstrates both an effort and a struggle to maintain the novel's genre hybridity, particularly the simultaneous expression of historical realism, magical realism, gothic horror, and psychological drama. While the historical and realist elements are generally retained with semantic clarity, the interplay between realism and the supernatural – central to Morrison's magical realism – suffers occasional flattening in the Russian version.

The evaluation of gains and losses in the rendering of magical realism, especially in the passage depicting *Beloved*'s supernatural return, reveals a shift in tone: originally imbued with mythic reverence and familial intimacy, the scene in translation acquires more literal and psychological connotations. This results in anchoring the ghostly figure too firmly in rationalized grief, undermining the polyphonic ambiguity Morrison constructs in the source text. This observation aligns with broader analyses of magical realism as a literary method that fuses the irrational and the mystical with the real, serving as a means to explore complex human values and symbolic dimensions of reality. As recent research notes, the merging of myth and realism offers a lens through which historical trauma, identity, and humanistic values are refracted – a dynamic also present in Morrison's narrative design, though less perceptible in the Russian rendering [12].

The evaluation of gains and losses when rendering the magical realism in the passage describing the supernatural return of *Beloved*, originally narrated in a tone that blends mythic reverence and familial intimacy, shows that it is translated in Russian with slightly more literal and psychological connotations. Thus, the translated extract has the unintended effect of anchoring the ghost too firmly in rationalized grief rather than allowing for the polyphonic ambiguity Morrison constructs.

In the original English passage, *Beloved's* reappearance is uncanny yet unmarked – a key feature of magical realism. Morrison refuses to signal whether this woman is a ghost, a human, or a symbolic presence. The narration flows with sensory and emotional realism, yet what occurs is metaphysical: a drowned woman with ‘new skin’ appears without explanation, smiling and thirsty, at the threshold of Sethe’s haunted home. This ambiguity is deliberate. Morrison dissolves the line between the psychological and the paranormal, between lived history and its haunting return.

Eng: ‘*A fully dressed woman walked out of the water*’ [1, p.55]

Rus: ‘*Полностью одетая женщина в нарядном платье вышла прямо из ручья*’ [10. P.38]

The Russian version keeps the sentence largely intact, but adds *в нарядном платье* (in a fancy dress), which is not explicitly present in the English. While this addition might aim to emphasize the incongruity of her appearance, it shifts focus subtly from the eerie emergence from water to her attire, possibly grounding her more in reality than mystery.

Eng: ‘*She had new skin, lineless and smooth, including the knuckles of her hands*’ [1, p.55].

Rus: ‘*Кожа у неё была как у младенца – гладкая, без единой морщинки, даже на суставах пальцев*’ [109, p.38].

The translation effectively communicates the otherworldliness of *Beloved's* body – new, infantile, unmarked. While the addition *как у младенца* reinforces the supernatural birth/rebirth motif and retains Morrison’s uncanny tone.

Eng: ‘*...Sethe’s bladder filled to capacity... the water she voided was endless... more like flooding the boat when Denver was born*’ [1, p.55].

Rus: ‘*...она почувствовала, что мочевой пузырь у неё сейчас просто лопнет... Из неё буквально хлынул поток... похоже на родовые воды...*’ [10, p.38]

The scene is a symbolic, corporeal reaction – a visceral echo of trauma and birth – is faithfully rendered. The imagery of breaking water in both versions metaphorically links *Beloved's* return with childbirth, blurring the boundary between physical, emotional, and spiritual dimensions. The Russian translation does not rationalize this scene. It maintains the surreal logic that governs Morrison’s magical realism: a ghost can return like a daughter born again, and the body remembers the past in liquid form.

In general, the whole passage describes an unease scene, where strangers would avoid the newcomer not because she is strange, but because she is smiling despite her strangeness. The narrative tone and ambiguity of the scene are mostly preserved in Russian. The surreal contradiction, her physical debilitation paired with serene joy, remains intact, subtly implying spiritual possession or ghostly calm. However, note the translation of *dozing* as *бредила наяву* (roughly *delirious while awake*), which implies psychological instability rather than simple

sleepiness. This shifts the framing toward the psychological, perhaps marginally reducing the magical undertone.

Mystery of identity is the core of the passage:

Eng: '*What might your name be? ... Beloved, she said, and her voice was so low and rough each one looked at the other two*'. [1, p.56].

Rus: '– Как тебя кличут-то? – спросил Поль Ди. – Возлюбленная, – ответила девушка, и голос у неё оказался таким тихим и хриплым, что все трое переглянулись' [10, p.39].

The mystical climax is conserved. The Russian *Возлюбленная* retains the biblical and funerary tone of the original, resonant with the gravestone inscription and Sethe's memories. The hesitation, the gaze of the three characters, and the spectral name retain the eerie pause Morrison builds into the English.

The Russian translation largely preserves Morrison's magical realism, particularly in maintaining the lyrical tone, the surreal details, and the symbolic logic of *Beloved's* return. The translation avoids overt rationalization, and even the bodily metaphors and mythic overtones remain recognizable and impactful. However, there are a few subtle tonal shifts contribute to a slightly more psychological realism than in the original. The ghost becomes a troubled girl more than an ontologically uncertain being, which is a small but notable flattening of Morrison's hybrid genre design.

Linguistic rhythm is fully expressed in *Beloved's* monologue (*I am Beloved and she is mine...*), one of the most complex and poetically intense moments in the novel. It should be noted that the source passage contains 2223 words while Russian version 1375 words respectively. This stream-of-consciousness functions as a trauma-text – a linguistic embodiment of fragmented identity, compressed time, and haunting memory. The primary substantial linguistic and stylistic challenge observed in the translation of these sections is that the passages combine breathless, repetition, non-linear and viscerally affective structures, and poetic rhythm – techniques deeply rooted in both Black oral tradition and trauma representation [11].

Eng: '*I AM BELOVED and she is mine I see her take flowers away from leaves she puts them in a round basket the leaves are not for her she fills the basket she opens the grass I would help her but the clouds are in the way how can I say things that are pictures I am not separate from her there is no place where I stop her face is my own and I want to be there in the place where her face is and to be looking at it too a hot thing...*' – The brief example shows the absent of standard punctuation to mimic the rush of thought, clauses are minimally linked with conjunctions or punctuation, creating a breathless, surreal flow, repetition of the pronoun *I* and subject-verb structures reinforces a disoriented, looping rhythm [1, p 203].

Rus: '*Я – Возлюбленная, и она моя. Я вижу, как она собирает цветы, обрывая листья на стеблях кладет их в круглую корзинку листья*

ей не нужны она заполняет корзинку доверху и раздвигает траву я бы непременно помогла ей, но облака застилают путь как могу я рассказать о вещах, которые существуют только в моем воображении я неотделима от нее я нигде не могу остановиться ее лицо – это мое лицо, и я хочу быть там, где ее лицо, хочу смотреть на него горячо...' [10, p.147] – Russian adds standard punctuation: commas, dashes, and periods, syntax is more linear and subordinated: use of *как*, full subject-verb-object sequences, and clearer clause demarcations. Overall, the translation stabilizes the rhythm somewhat by using punctuation and grammatical subordination, making it more readable but less fragmented, say raw, which may reduce the effect of disorientation and compression, thus flattens the sense of a monologue spiraling through trauma and time.

Morrison's constant repetition of phrases like *a hot thing, I am not* and other sensory statements produces a looping rhythm that simulates traumatic return. The reader is caught in semantic stasis, unable to move forward – just like the narrator.

Although some repetition is preserved, the ambiguous, mantra-like *a hot thing* is translated simply as *горячо*, which functions more like a descriptive adjective than a conceptual refrain. The semantic ambiguity and metaphoric potential of Morrison's repetition is partly lost. Russian syntax demands greater clarity, and repetitions become descriptions rather than mental returns. The result is a reduction of rhythmic tension and psychological intensity.

Eng: '*All of it is now it is always now... daylight comes through the cracks... a small bird trembling... there is no room to tremble...*' [1, p.203] - Morrison uses non-punctuated clauses and temporal layering to create creating an internal pulse and temporal dislocation rather than narrative sequence.

Rus: '*Все это – сейчас навсегда – только сейчас... дневной свет просачивается сквозь щели...*' [10, p.147] – Russian maintains the paradoxical time reference *сейчас навсегда – только сейчас*, the insertion of dashes and clarified modifiers, however, pulls the text slightly toward narrative coherence. While some moments of temporal dislocation are preserved, the Russian translation still tends to resolve ambiguity into sequential understanding, occasionally resorting to punctuation regularization that disrupts the original's style. Morrison's ever-present *now* becomes linguistically anchored in grammatical order, weakening its traumatic immediacy.

The Russian translation approximates Morrison's rhythm and imagery, but its adherence to syntactic norms and readability creates a more rationalized and less destabilizing experience for the reader. The trauma-induced fragmentation, so central to the stream-of-consciousness in the English, is somewhat stabilized in Russian, which leads to a flattening of affect and ambiguity.

A major site of translation loss lies in the translation of African American Vernacular English (AAVE). The use of AAVE as well as other linguistic variations

is essential to character identity, narrative texture, and cultural grounding, thus 'it is crucial to preserve the author's intentions and convey the character's characteristics in a way that ensures the translation maintains the authenticity and stylistic integrity of the original text' [9, p.101].

Eng: '*Here, she said, in this here place, we flesh; flesh that weeps, laughs; flesh that dances on bare feet in grass. Love it. Love it hard...*' (1, p.91) - AAVE is linguistic and rhetorical. This passage draws from call-and-response rhythms of Black church preaching, oral emphasis and repetition as cultural memory-keeping, and linguistically-accented expressions like *this here place* and *you got to love it*. These linguistic elements root the speaker (Baby Suggs) in African American communal identity and perform a cultural politics of resistance: loving the Black body in a world that dehumanizes it.

Rus: '*– Здесь, – говорила она, – на этой Поляне, мы – всего лишь плоть; плоть, которая плачет, смеется, танцует босиком на траве. Любите же свою плоть...*' [10, p.65] - The Russian version often standardizes these dialogues, resulting in the loss of orality, idiomatic richness, and social positioning embedded in AAVE.

While analyzing the whole speech of Baby Suggs, the distinct AAVE syntactic forms can be highlighted: *this here* – emphatic locative, *you got to* – emphatic imperative, *they don't love* and *you love* – repetition as indictment. In the target language text these forms are presented as *на этой Поляне, вы должны полюбить, они не любят, любите* – grammatically fine phrases that standardize the dialect and replaces the emotive with a more formal polite didacticism rather than urgent resistance and spiritual exhortation.

The whole passage is structured around incantatory rhythm, driving affective urgency. The repetition is partially maintained, but lacks the oral emphasis conveyed in English through tone and rhythm.

Eng: '*Love your hands! Love them. Raise them up and kiss them...*' [1, p.91] - This has preacherly cadence – anaphora, paralleling Black sermonic forms.

Rus: '*Любите же ваши руки! Любите их. Поднимите их и поцелуйте*' [10, p.65] - The repetition is present, but *же* and grammatical agreement dampen the rhythm. So, the rhetorical effect is milder, the oral-performative cadence is muted by regular syntax and polite mood.

Moreover, Morrison uses vernacular Southern dialects and idioms to create visceral proximity:

Eng: '*Yonder they do not love your flesh. They despise it. They don't love your eyes; they'd just as soon pick em out. No more do they love the skin on your back. Yonder they flay it. And O my people they do not love your hands. Those they only use, tie, bind, chop off and leave empty. Love your hands! Love them...*' [1, p.91].

Rus: '*И – о, мой народ! – до чего же они не любят ваши руки! Те самые, трудом которых они пользуются, а потом связывают их, стягивают*

веревками, отрубаят и всегда оставляют пустыми. Любите же ваши руки! Любите их...' [10, p.65].

Yonder is a dialectal locator *over there* tied to Southern Black speech is omitted from the target text. *They as me, дызье* (those others) lacks the colloquial intimacy and historical weight of *yonder*. The vivid, brutal compression of *tie, bind, chop off* becomes a list softened by conjunctions and more formal verb constructions.

The speaker is not just informing, she is affirming Black embodiment as a spiritual act against white supremacist violence. The vernacular forms intensified by direct repetitive vocative *O my people* signal communal legitimacy – this is Black speech for Black people. The Russian translation shifts into neutral or formal register. The rhythm feels more like a literary monologue than a spoken ritual. The performative urgency, so essential to Morrison's communal ethics, is mostly replaced by aesthetic fluency.

While the previous examples illustrate elements of magical realism, psychological drama, and gothic horror, the following passage is more linguistically suitable to historical fiction. The dialogue between Paul D, Halle, and Sixo reflects Morrison's deliberate use of historically grounded vernacular, which closely replicates the oral speech patterns of enslaved African Americans. As M.Dubey [12] notes, such linguistic representation functions to authenticate historical fiction and also to assert a counter-narrative voice that resists dominant historiography.

Eng: '*Why she call on him? Paul D asked. Why she need the schoolteacher? -She need somebody can figure, said Halle. -You can do figures. -Not like that. No, man, said Sixo. She need another white on the place. -What for? -What you think? What you think?*' [1, p.214] – the specific AAVE features omission of subject-auxiliary inversion and the relative pronoun *who*. Overall, this passage is grounded in spoken language, where syntax, repetition, and idiom construct identity and signal resistance.

Rus: '*Зачем она позвала его? – спрашивал Поль Ди. – Зачем он ей, учитель этот? – Ей нужен кто-нибудь, умеющий хорошо считать, – сказал Халле. – Так ты же умеешь! – Умею, да не так. – Нет, парень, – сказал Сиксо. – Просто ей тут нужен еще один белый. Взамен. – Зачем? – А ты как думаешь? Ну-ка?*' [10, p.154] – the translation is grammatically standardized as the omission of auxiliaries is *corrected*, removing the oral spontaneity and leaving no traces of vernacular compression. The lexical modulations are also present – *do figures* turns into *умеющий хорошо считать*. This removes the down-to-earth phrasing and shifts the tone from colloquial to technical equivalent to *someone proficient in arithmetic*. *Нет, парень* tries to mimic *No, man*, a cultural idiom conveying both disagreement and familiarity, but sounds less idiomatic or relational. The additional interjection *Ну-ка?* is a colloquial element, offering a somewhat successful domestication of the doubled *What you think?* phrase. Yet

some repetition is removed, and the emotional urgency is weakened.

Overall, speech patterns of enslaved characters, often marked by clipped syntax and oral rhythm, are frequently translated into grammatically polished Russian, which inadvertently erases their vernacular voice and flattens social identity markers.

Apart from the genre hybridity and linguistic features of the narrative *Beloved* is densely woven with cultural references and realia that carry historical, spiritual, and symbolic weight. As several scholars argue, *Beloved* is considered to be a textual archive of African American cultural knowledge. According to R.Abela [13] and S.Honsalies-Munis [14], elements such as biblical allusions, folk rituals, and plantation realia present in Morrison's language often resist straightforward translation. These cultural codes are critical to the novel's meaning, but they risk erasure or flattening when rendered into Russian, a language with limited equivalent symbolic systems.

Eng: '*Stamp ate a piece of Ella's head cheese to show there were no bad feelings and set out to find Paul D*' [1, p.133] - *Head cheese* is not literal cheese but a Southern delicacy made from pig's head, common in African American food culture. It carries cultural specificity as realia of working-class Southern Black cuisine.

Rus: '*Штамп съел кусок приготовленного Эллой домашнего сыра – исключительно из дружеских чувств – и отправился искать Поля Ди*' [10, p.182] – The translation has *домашний сыр* (homemade cheese) which is a result of the domestication strategy that removes the cultural context and material specificity of the food which is in fact more similar to Russian *холодец* rather than *сыр*. The motive of reconciliation is preserved, but ethnographic flavor is fully erased.

Eng: '*Although it shouldn't have mattered because he understood the sound: hatred so loose it was juba*'. [1, p.222] – here the cultural term *juba* means a rhythmic dance of enslaved African Americans, often linked to resistance, coded communication, and ritual memory.

Rus: '- *Да какая разница – понимал, не понимал; он отлично понял то, что за этими словами стояло: свобода и ненависть, словно Сиксо танцевал джубу*¹⁵'. [10, p.160].

Also there is an explanatory note at the end of the edition: *15. Джуба – любимый танец негров с южных плантаций* [10, p.208]

The partial foreignization – *джуба* is retained transliterated, preserving sonic and cultural resonance – is accompanied by the explanatory footnote. However, the metaphor shifts: Morrison says *hatred was juba*; the translation shifts it to *as if Sixo danced juba*, adding interpretation. Cultural reference is preserved but the target text loses the fusion of abstract feeling and cultural rhythm Morrison constructs.

Eng: '*I got a tree on my back and a haint in my house*' [1, p.22]

Rus: 'У меня на спине дерево; в доме моем привидение' [10, p.14]

In this passage, Morrison employs culturally loaded metaphors rooted in African American history and folklore. The *tree* refers to the intricate pattern of whip scars on Sethe's back, symbolizing both the violence of slavery and the endurance of memory—an image that is preserved effectively in the Russian translation as *дерево*, maintaining its metaphorical resonance. However, the term *haint*, a Southern dialect word for a ghost often tied to African American spiritual beliefs and oral tradition, is translated as *привидение*, a generic Russian word for ghost. This choice, while semantically accurate, results in a loss of cultural specificity, flattening the Afro-diasporic spiritual register embedded in the original. The translation thus domesticates the supernatural reference, compromising its regional and cultural determination.

Eng: 'It is hard to move about with shackled ankles and the neck jewelry embarrasses him' [1, p.222] – In this line Morrison employs **ironic euphemism** to describe instruments of enslavement – leg chains and a neck collar – through the lens of bitter wit. This metaphorical framing critiques the normalization of Black suffering while evoking the grotesque juxtaposition of violence and ornamental language.

Rus: 'Очень трудно двигаться со скованными ногами, да и «украшение» на шее страшно мешает'. [10, p.160] The target text retains this irony through a **literal rendering** and the use of **quotation marks around «украшение»** (*jewelry*), signaling the sarcastic intent. This is an effective instance of **adaptive equivalence**, in which the translation preserves both **semantic meaning** and **rhetorical force**, maintaining the cultural and emotional undertones without resorting to explanatory commentary.

Eng: 'Name's Stamp, he said. Stamp Paid – he said' [1, p.94] - the character's name functions as a symbolic declaration of autonomy – a self-fashioned identity asserting spiritual and political liberation following enslavement. The name encapsulates historical trauma and personal reclamation.

Rus: 'Имя-то? Имя-то мое Штамп. Знаешь такой штамп: Оплачено? – сказал он' [10, p.67] – the Russian text adopts an adaptive translation strategy that explicates the pun by associating "Stamp" with the Russian *штамп* and *оплачено* (*paid*). This approach preserves the semantic impact and cultural resonance of the original, allowing the Russian reader to grasp the layered meaning behind the name. It thus succeeds in achieving a balance between cultural integrity and reader accessibility, maintaining the symbolic weight of identity in the target language.

The above-presented analysis evaluates the Russian translation of Toni Morrison's *Beloved* through the lens of textual, functional, and cultural-linguistic dimensions. Drawing on Skopos theory and Venuti's domestication/foreignization framework, it considers how the translation negotiates the novel's genre hybridity, linguistic complexity, and culturally embedded voice.

Conclusion

This study has explored the Russian translation of Toni Morrison's *Beloved*, analyzing its negotiation of the novel's genre hybridity, non-linear structure, vernacular voice, and culturally embedded symbolism. The findings indicate that while the translation demonstrates a commendable effort to convey Morrison's emotional resonance and thematic complexity, it simultaneously reveals significant compromises across textual, functional, and cultural-linguistic dimensions.

At the textual level, Morrison's use of African American Vernacular English (AAVE), stream-of-consciousness narration, and poetic fragmentation is often regularized in the Russian version. This results in smoother syntax and narrative structure, but also diminishes the psychological immediacy and dissonant rhythm that express trauma and fractured identity. AAVE-inflected dialogue and oral idioms are standardized, flattening distinct character voices and eroding the sociolectal richness of the original.

Functionally, and in light of Skopos theory, the translation appears to prioritize thematic clarity and emotional accessibility over aesthetic fidelity or stylistic innovation. While elements of genre hybridity – particularly the psychological and historical dimensions – are retained, aspects of Morrison's magical realism and linguistic opacity are at times translated into more familiar or symbolic terms. This functional orientation reflects a translator's goal of enhancing readability, but often at the expense of narrative ambiguity and poetic complexity.

From a cultural-linguistic perspective, many of the novel's realia – ranging from folkloric expressions and naming conventions to spiritual metaphors and household culture – are domesticated to align with Russian linguistic norms and reader expectations. Although some adaptive strategies achieve creative equivalence, the frequent substitution or simplification of culturally specific references leads to a softening of Morrison's ideological voice and a reduction in cultural distinctiveness. Drawing on Venuti's domestication and foreignization framework, the translation leans heavily toward domestication, prioritizing intelligibility over cultural preservation.

These findings demonstrate that a successful translation of *Beloved* requires more than lexical accuracy; it demands stylistic flexibility, cultural sensitivity, and a nuanced understanding of genre blending. Translators must function as interpreters and re-creators, rather than merely conveyors of meaning, preserving the narrative's form and cultural politics as much as its semantic content. A genre-aware, culturally informed strategy is essential for maintaining both the artistic integrity and sociohistorical texture of such a hybrid literary text.

For translation practice, this analysis underscores the importance of balancing accessibility with authenticity. Future research would benefit from a comparative study of multiple translations of *Beloved* or similar genre-hybrid

works in other linguistic and cultural contexts. Such inquiry would deepen our understanding of how translation mediates across languages, historical memories, narrative traditions, and ideological frameworks.

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Т. МОРРИСОННЫҢ «СҮЙІКТІ» РОМАНЫНЫҢ ЛИНГВОМӘДЕНИ КҮРДЕЛІЛІГІ МЕН ЖАНРЛЫҚ ГИБРИДТІЛІГІНЕ БАЙЛАНЫСТЫ АУДАРМА ҚИЫНДЫҚТАРЫ

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Аңдатпа: Тони Моррисонның «Сүйікті» романы американдық құлдықтың жаракаты мен мұрасын зерттеу үшін тарихи фантастика, сиқырлы реализм, готикалық үрей және психологиялық драма элементтерін біріктіретін жанрлық гибридтік шедевр болып табылады. Бұл мақала Моррисонның баяндау стилін анықтайтын жанрлық көп қабаттылыққа ерекше назар аудара отырып, осы шығарманы орыс тіліне аударудың лингвомәдени күрделілігіне арналған.

Зерттеудің мақсаты – түпнұсқа мәтінінің жанрлық ерекшеліктерін анықтау, жанрлық және мәдени тығыздықты жеткізуде туындайтын ерекше қиындықтарды анықтау және романның стильдік-семантикалық тереңдігін сақтауға бағытталған И.Тогоеваның орыс тіліндегі нұсқасында қолданылған аударма стратегияларын талдау.

Әдістемелік тұрғыдан жұмыс аударма теорияларын (соның ішінде скопос теориясы мен жаттандыру/шетелдік дихотомия), лингвомәдени талдау мен егжей-тегжейлі мәтіндік зерттеулерді біріктіретін сапалы салыстырмалы талдауға негізделген. Түпнұсқа және аударылған мәтіннің репрезентативті фрагменттері мәтіндік, функционалдық және мәдени-тілдік өлшемдер тұрғысынан талданады, соның ішінде диалектілік ауызекі сөйлеу, сана ағымы және африкалық-американдық мәдениетке негізделген символизм.

Нәтижелер көрсеткендей, тақырыптық тұтастық пен баяндау логикасы сақталғанымен, И.Тогоева аудармасында түпнұсқадағы ырғақтық үзіліс, экспрессивті ауызекі тіл, метафоралық көп мағыналылық жиі теңестіріледі. Африкандық американдық диалектінің, ауызша дәстүрдің және рухани символизмнің негізгі элементтері стандартталған, нәтижесінде мәдени ерекшелік пен поэтикалық бөлшектену жоғалады.

Жұмыстың ғылыми құндылығы оның әдебиеттану мен аударматану арасындағы алшақтықты жоюға мүмкіндік беретін жанрлық-гибридті және мәдени бай мәтінді көп өлшемді талдауында. Зерттеудің практикалық

маңыздылығы стильдік қарқындылықты да, идеялық тереңдікті де сақтауды талап ететін және мәдениетаралық көркем аудармада қолдануға болатын күрделі көп жанрлы мәтіндерді аудару бойынша тиімді ұсыныстар беруде.

Тірек сөздер: жанрлық гибридтілік, аударманың лингвомәдени қиындықтары, аударма стратегиялары, мәтіндік өлшемдер, функционалдық өлшемдер, мәдени-лингвистикалық өлшемдер, мәдени символизм, аударма теориясы

ПРОБЛЕМЫ ПЕРЕВОДА ЛИНГВОКУЛЬТУРНОЙ СЛОЖНОСТИ И ЖАНРОВОЙ ГИБРИДНОСТИ РОМАНА Т. МОРРИСОН «ВОЗЛЮБЛЕННАЯ»

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Аннотация: Роман Тони Моррисон «Возлюбленная» представляет собой выдающийся образец жанровой гибридности, объединяя элементы исторической прозы, магического реализма, готического ужаса и психологической драмы для осмысления травмы и наследия американского рабства. Настоящая статья посвящена лингвокультурной сложности перевода данного произведения на русский язык, с особым акцентом на жанровую многослойность, определяющую нарративный стиль Моррисон.

Целью исследования является выявление жанровых признаков оригинального текста, определение специфических трудностей, возникающих при передаче жанровой и культурной плотности, а также анализ переводческих стратегий, использованных в русскоязычной версии И. Тогоевой, направленных на сохранение стилистической и семантической глубины романа.

С методологической точки зрения работа основана на качественном сопоставительном анализе, сочетающем теории перевода (включая теорию скопоса и дихотомию доместикации/форенизации), лингвокультурологический анализ и подробное текстуальное исследование. Анализу подвергаются репрезентативные фрагменты оригинального и переведённого текста с точки зрения текстуального, функционального и культурно-языкового измерений, включая диалектно-разговорную речь, поток сознания и символизм, укоренённый в афроамериканской культуре.

Результаты показывают, что несмотря на сохранение тематической целостности и повествовательной логики, перевод И. Тогоевой часто нивелирует ритмическую разорванность, выразительное просторечие и метафорическую неоднозначность оригинала. Ключевые элементы афроамериканского диалекта, устной традиции и духовного символизма подвергаются стандартизации, что приводит к утрате культурной специфики и поэтической фрагментарности.

Научная ценность работы заключается в её многомерном анализе жанрово-гибридного и культурно-насыщенного текста, что позволяет преодолеть разрыв между литературоведением и переводоведением. Практическая значимость исследования состоит в предоставлении действенных рекомендаций по переводу сложных многожанровых текстов, требующих сохранения как стилистической интенсивности, так и идеологической глубины, и может быть использована в межкультурной литературной трансляции.

Ключевые слова: жанровая гибридность, лингвокультурологические трудности перевода, переводческие стратегии, текстовые, функциональные и культурно-лингвистические измерения, культурный символизм, теория перевода

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