

CONTINUITY OF TEXTS.  
METAFICTION IN A CORTÁZAR SHORT STORY  
AND ITS SWEDISH TRANSLATION<sup>1</sup>

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*This article analyzes the Swedish translation of the short story *Continuidad de los parques*, written by the Argentine author Julio Cortázar and translated into Swedish by the translator Jan Sjögren. This short story is an excellent piece of metafiction as it plays with the relationship between a fictional reader and the real reader. By creating an aesthetic illusion, Cortázar leaves the reader in a tense state with a number of unanswered questions during the reading of the text. The analysis shows that this state of tension is weakened and works differently in the Swedish version of the story. By changing the title and other minor, but substantial, parts of the text, the translator transfers his interpretation of the text onto the Swedish translation. The narrative structure is altered and, as a result, the reader of the Swedish version does not have access to the same multiple interpretations afforded by Cortázar's Spanish text.*

**Keywords:** *decision-making process, literary translation, metafiction, reading, title, translation unit*

## 1. Introduction

The titles of literary works are frequently subject to changes upon translation. These changes may be due to several reasons, from marketing concerns to the connotations that a title may have in a certain culture. The change may also be motivated by personal and/or aesthetic preferences. Some examples of changes in the translation of titles of Latin American novels to Swedish are: the novel *Los pasos perdidos* [the lost steps] by Alejo Carpentier, translated to Swedish as *Den förlorade porten* [the lost door] (1959/1963), or the novel by the same author *El siglo de las luces* [the Enlightenment], translated as *Detta upplysta tidevarv* [this enlightened era] (1963/1965). Another is the short story that is the object of the present analysis, *Continuidad de los parques* [continuity of the parks], by Julio Cortázar (1960/1974), entitled *Drama i park* [drama in park] in Swedish (1960/1969). These three texts were all translated by the Swedish translator Jan Sjögren during the 1960s. In the first title by Carpentier, *los pasos* [the steps] is replaced by *porten* [the door], in this way losing an important reference to *Les*

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*pas perdue* by André Breton (1924). In the second, the temporal reference to the Enlightenment in the original title is transformed, as the demonstrative determiner “this” in the Swedish title appears to situate the temporal axis in our time. In the title of Cortázar’s short story, *continuidad* [continuity] has been replaced by drama and, moreover, the plural definite *los parques* [the parks] has been changed to the singular indefinite park.

As pointed out by Genette (1987: 7), titles not only present but also condition the reading of a text as a whole. In this article, we will carry out a comparative reading of the original version and the Swedish translation of *Continuidad de los parques*, starting with the changes in the title. We will analyze the differences between the translation and the original in order to show how the translation of certain words influences the reading, and, thus, the possible interpretations of the text. In this way, we will discuss both the causes and effects of the changes made.

A translation is the result of decisions made during the translation process (Levy 1967; Toury 1995/2012). These decisions are conditioned by multiple factors, which include what is linguistically possible and impossible to formulate in the target language (Jakobson 1959/1989). Other aspects that can influence how a translated text is formulated are the aesthetic preferences and the frames of reference of the translator, and what the translator considers will be better received by the reading public that they imagine, that is, the translator seeks to follow “expectancy norms” (see Chesterman 1997: chapter 3.5.2).

Since translation involves decisions conditioned by many different factors such as the source text, language, and culture as well as the creativity of the translator (Malmkjær 2005: x), there will always be differences between a translation and its source text, and also between different translations of the same text. Translations are interesting because they are not copies (Hermans 1999: 95), and it is for this reason that we will look into the results of the decisions made in the translation of some words, with the goal of analyzing how they influence the possible interpretations of the text as a whole.

Decisions about a translation are generally made by a series of professionals, such as the editor, the translator, and the proofreader. As Toury (1995: 183) has pointed out, in a textual analysis, it is not possible to distinguish which of the agents involved is responsible for the decisions made. When we refer to the translator in the present article, we refer thus to the group of people who may have been involved in the decisions made.

We will show how the translation of some words has consequences for the reading of other parts of the text, and, as a result, also for the possible interpretations. To do this, we will use a distinction made by Nord between horizontal and vertical translation units. Nord indicates that a translation unit is usually understood as “[t]he unit of verbal and/or non-verbal signs that cannot be broken down into smaller elements in the translation process” (Nord, 2018: 138). She points out that scholars do not agree on the size of these units nor the linguistic level at which they are located (Nord 2018: 63–4), and specifies that “translation units range from morpheme, word, phrase, sentence, and paragraph to text” (Nord 2018: 138). Nord discusses in detail a series of definitions of translation unit and points out, that what all of these have in common is that they are situated in the horizontal plane of the text (Nord 2018: 64). Nord makes a counterproposal: that instead of defining the



translation unit as a linear element (of greater or lesser scope), it should be defined as functional elements that can appear vertically in different places in the same text (Nord 2018: 64).

We wish to take up Nord's idea and test the hypothesis that there is a central theme in the short story *Continuidad de los parques* that operates vertically in the text, constructed by isolated elements throughout the whole text, from the title to the final words. The most often addressed theme in the numerous analyses of this short story is that of metafiction (e. g., Genette 1972; Lewis 1978; Di Gerónimo 2006; Palmer 2009). The protagonist of the short story is so profoundly absorbed in the reading of a book that he begins to form part of it.

The Swedish translation of *Continuidad de los parques* was first published in 1969 in the volume *Slut på leken* [End of the game], the first by Cortázar to be published in Swedish. The short story was republished by the Swedish publishing house Modernista in 2007. In the 2007 version, some changes were made compared to the 1969 version, for example, the loan words *finca* and *mayordomo* were replaced by Swedish words such as *lantgård* and *förvaltare*, but in general, represents the same translation. We base the present analysis on the version published in 1969, but all the observations that we make also apply to the touched-up version of this translation.

## 2. Synopsis of the short story

In *Continuidad de los parques* there are two stories that we will call A and B. In story A, a man is reading a novel, seated in a green velvet chair in a room that looks out over a park of oak trees. In story B, readers follow the events of this novel: two lovers meet in a cabin in the mountains to review the final details of an assassination plot. Upon separating, she heads north, and he heads south with a dagger in hand. Following the instructions of the woman, the lover arrives at the house, enters the room where he sees the man sitting in a green velvet chair reading a novel.

At first glance, story A appears to function as a frame and story B as the story which is being framed. However, when in the last paragraph (that is narrated from the perspective of story B), the lover enters the room and sees the back of the protagonist from story A, who is at that very time reading precisely that part of the story, the structure of a framing story and the framed story is broken. The ending is at the same time a symbiotic encounter between the two stories (A and B) and a return from story B to story A, a playful element that is typically Cortazarian.

## 3. The interpenetration of reality and unreality

This playful aspect is a central theme in Cortázar's work, and many of his short stories feature an interplay between reality and unreality. For Eyzaguirre (1986: 182–183), Cortázar's short stories can be placed in three groups according to the type of relationship that exists between reality and unreality. In the first group, unreality invades reality and disrupts the daily routine. Eyzaguirre mentions *La casa tomada* and *Carta a una señorita en París* as examples of this group. In the second group, there is an inversion of the reality-unreality dimensions that creates doubt about what is real. The short



stories *Axolotl* and *La noche boca arriba* are examples of this group. In the third group, we find *Continuidad de los parques*, about which Eyzaguirre points out:

In the third category are inscribed the short stories that show the *interpenetration* of the real and the unreal and a *transfer* of individual identities. They are stories that illustrate the fusion of the real and the strange in another reality. In the imaginary space of the text, this fusion and the corresponding transfer of identity is made possible by the well-defined creation of the figure of the double (Eyzaguirre 1986: 182, our translation).

It is exactly this figure of the double that creates the metafiction of *Continuidad de los parques*. According to Eyzaguirre: “the reader that is reading with his back to the door and the lover that, in the text of the novel, kills his rival, and in the space and time of reading kills the absorbed reader with whom the literary figure has been fused” (Eyzaguirre 1986: 182). In other words, as we have pointed out above, reality (story A) and unreality (story B) are fused at the end of the short story.

The interplay between story A and B in *Continuidad de los parques* is achieved using stylistic measures. Palmer (2009) has demonstrated how the framing story and framed story are distinguished from one another by the use of different verb tenses and, below, we will emphasize how the repetition of certain words also contributes to the fusion of the two stories.

As far as verb tenses are concerned, Palmer points out that the preterite dominates in story A, while the imperfect dominates in story B. As the two stories move closer to each other on their way towards fusing, the preterite starts to be introduced in story B, and the short story culminates in a paragraph that lacks conjugated verbs. Through this non-traditional use of language, Cortázar creates more tension, according to Palmer (2009: 210): “The effect of deleting all verb forms from the final part of the narration increases the tension. The image is much like a film in which the physical progression of the killer through the house is told in a series of jump cuts,” and the lack of conjugated verbs in the last part can be interpreted as the two stories becoming one:

The disappearance of all verb forms at the end of story two essentially creates a third story or narration, one on which the distance between story one and story two has disappeared because both are now part of the same story (Palmer 2009: 210).

Palmer argues for the existence of a fourth story, which the reader of the short story creates when they arrive at the end: it is the reader themselves that must discover the fusion between the two stories.

According to Palmer, the use of verb tenses is a stylistic resource that serves to differentiate and later unite the two stories. The possibility in Spanish of employing these two verb tenses is absent from many other languages, such as Swedish. As a result, the Swedish reader cannot use the verb tenses as a guide to differentiate the two stories nor unite them. Nevertheless, the fusion of the two stories is also accomplished using other textual resources that are easy to translate to Swedish. Throughout the narration, there is a series of lexical elements that unite the two stories. Not only does the reader from story A reappear at the end of story B, but there is also a series of words that are found in both story A and B. These elements create a parallel-



ism between the two stories and help the reader interpret the ending as a fusion of the two stories. The modifications made can appear small at first glance. From a horizontal point of view (according to the terminology from Nord 2018), these are not big changes, but they are important from a vertical point of view, as they are modifications that concern the linking elements by which the two stories fuse into one. When these lexical elements are not translated in a consistent manner in the Swedish version, the Swedish reader is thus deprived of the possibility of creating a fourth story.

#### 4. The titles

The title of the short story, *Continuidad de los parques*, signals that there are two or more parks, as well as a relationship between them. The reader is invited to guess which parks are alluded to by this suggestive title. The Swedish title *Drama i park* [drama in park], in comparison, is a concrete title that indicates that the reader is going to bear witness to drama that takes place in a park.

The word *park(s)* is a key word in both titles. Despite the plural form in the title (*los parques*), there is only one explicit mention of a park in the original text. This mention is found in the description of the house where the protagonist of story A is located: *miraba hacia el parque de los robles* [“[it] looked out upon the park with its oaks”] (Cortázar 1960/1967, translated by Blackburn). In other words, the only appearance of the word *parque* in the original is in the framing story (A). If there is another park, it is the reader who must identify it.

However, in the Swedish version, there are two explicit mentions of *park*. One forms part of story A and corresponds to the one cited above. The other forms part of story B in which *un mundo de hojas secas y senderos furtivos* [“a world of dry leaves and furtive paths”] (Cortázar 1960/1967, translated by Blackburn). is translated as *parkens torra löv och dolda stigar* [the park’s dry leaves and furtive paths], that is, *world* is translated as *park*. In this way, the Swedish version, which only mentions one park in the title, introduces two in the body of the short story.

The word *continuidad* signals a process. It possibly refers to the relationship between the two stories told in the short story, story A and story B. In this case, we identify the word *parques* of the title with the two stories told. However, the matter is complicated since there is only one mention of a park in the body of the text of the original. To relate the *continuidad de los parques* in the title with the continuity of the two stories, the reader has to either identify a park in story B or interpret this as a more metaphorical textual clue. In translating *mundo* [world] to *park*, the Swedish translator opted clearly for the first alternative and thereby removes for his readers the room for doubt present in the original version.

As we pointed out in the introduction, the choices of a translator are always conditioned by the contrastive differences between the languages involved. Therefore, it is relevant to ask if, seen from a linguistic perspective, it would have been possible to translate the title *Continuidad de los parques* in another way. To explore these linguistic possibilities, we have also studied the translations to other Scandinavian languages, and have found that the other Scandinavian translators have opted to translate the title in a more similar way to the original:



(1) Parkar som går over i kvarandre (Norwegian, *nynorsk*)  
[Parks that blend into each other](Cortázar 1960/2002, translated by Fløgstad; backtranslated by the authors)

(2) Sammenhengen mellom parkene (Norwegian, *bokmål*)  
[The relationship/continuity between the parks]  
(Cortázar 1960/1994, translated by Risvik in 1970; backtranslated by the authors)

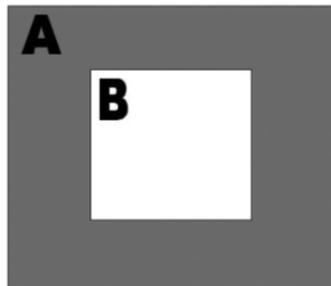
(3) Parkernes kontinuitet (Danish)  
[The continuity of the parks] (Cortázar 1960/1976, translated by Hasselbalch; backtranslated by the authors)

The three translated titles reproduce both the idea of continuity and the idea of parks in plural. It would thus have been possible to reproduce both ideas in Swedish, since the Scandinavian languages are similar to each other both in terms of syntax and vocabulary. Having opted for *Drama i park* is a decision not imposed by the target language.

## 5. The structures

In Cortázar's text, it is only in the last lines of the short story that the two stories are united. Prior to those lines, story B clearly belongs to a fictional world within a work of fiction. This is pointed out through frequent allusions to the act of reading in story A: *la ilusión novelesca lo ganó casi en seguida*, ["the novel spread its glamour over him almost at once"], *Gozaba del placer casi perverso de irse desgajando línea a línea* ["He tasted the almost perverse pleasure of disengaging himself line by line], and, *palabra a palabra, absorbido por la sórdida disyuntiva de los héroes* ["word by word, licked up by the sordid dilemma of the hero and heroine"] (Cortázar 1960/1967, translated by Blackburn). They are metafictional allusions that draw attention both to the act of reading that occurs in the text and the act of reading by the readers of Cortázar's short story. Furthermore, these allusions contribute to the creation of a qualitative difference between story A and story B. Story A encourages the reader to reflect on reading and can thus be perceived as more central than story B.

If we set aside the ending of the short story for a moment (in which the structure of framing story-framed story is broken), we propose the following graphic representation of Cortázar's version (Figure 1):

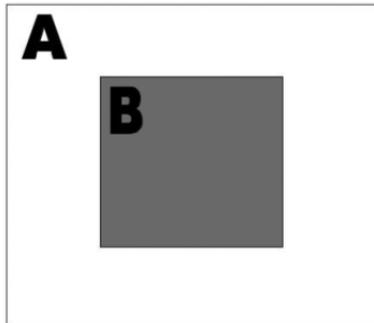


**Figure 1.** Relationship between story A and story B in the original version



Figure 1 shows how, in the original version, story A frames story B. As we pointed out above, the Swedish version chooses to replace the word *continuidad* with drama, in addition to translating the plural *parques* with the singular park, changes which contribute to the transformation of the relationship between story A and story B. There is no longer a relationship between several parks, but rather drama that unfolds in a park. As this drama forms part of story B, it causes the central focus to move from story A to story B. This reading is strengthened by the omission of various metafictional allusions in the original version: *la ilusión novelesca* [the thrill of the novel] is translated as romanens intrig [the plot of the novel] and *palabra a palabra* [word by word] is eliminated.

We can graphically represent the relationship between the two stories in the Swedish translation as shown in Figure 2 (in this figure, as above, we have also left out the ending of the short story):



**Figure 2.** Relationship between story A and story B in the Swedish translation

Figure 2 illustrates that, prior to the ending of the short story, story B is emphasized more than story A. The contrast between grey and white in both figures has to be understood relatively. Story B stands out more in the Swedish version than in the original.

## 6. The endings

Towards the end of the short story, we find ourselves on the narrative level of story B when the lover enters a house, dagger in hand. Prior to the final sentence of the short story (in its original version), story A continues framing story B. In the final sentence, the relationship between these two stories is altered, simultaneously producing a return to the frame story (A) and a symbiosis between the two stories A and B, as we pointed out in the synopsis. Technically, this alteration is produced by the repetition of a series of words already employed previously in the text: *puerta* [door], *ventanales* [large windows], *alto respaldo* [high back], *sillón* [armchair], *terciopelo verde* [green velvet]. When they are used for the first time, these words form part of story A. At the end of the short story, they form part of story B. The final sentence in its entirety reads as follows: “La puerta del salón, y entonces el puñal en la mano, la luz de los ventanales, el alto respaldo de un sillón de terciopelo verde la cabeza del hombre en el sillón leyendo una novela” [“The



door of the salon, and then, the *knife* in hand, the light from the great windows, the high back of an armchair covered in green velvet, the head of the man in the chair reading a novel.”] (Cortázar 1960/1967, translated by Blackburn, our underlining, our italics).

We have underlined the repeated words that had previously been used in story A. The word *puñal* (knife/dagger) had been used before in story B. In this sentence, a union between the two stories is produced. One story appears to juxtapose itself with the other, which produces a certain level of uncertainty: Is this the same door that was mentioned in story A? Are these the same windows? When an armchair with a high back upholstered with green velvet is mentioned, there no longer appears to be doubt as to the answers. The last clue, which appears to be decisive, is not found in the repeated use of these words, but rather in the introduction of the man reading the novel. The use of the definite form *el hombre* [the man] signals that this man is already known to the reader, who, as a result, is invited to identify him as the protagonist of story A. We propose the following graphic representation of the ending (Figure 3):

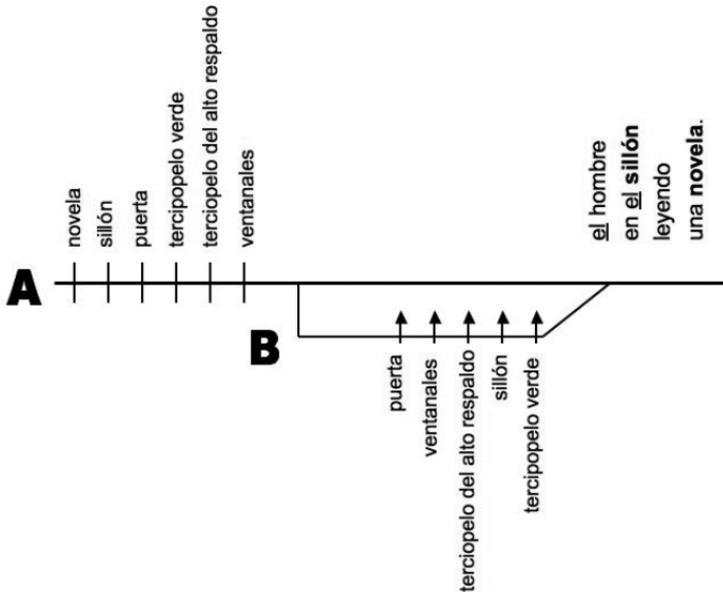


Figure 3. The ending of the original version

Translation:

A: novel, armchair, door, green velvet, the velvet of the high back, large windows

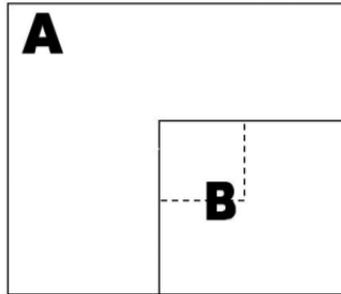
B: door, large windows, velvet of the high back, armchair, green velvet

The man  
in the chair  
reading  
a novel

The repeated use of these words produces parallelism between the two stories. Through the mention of *el hombre* [the man], this parallelism is transformed into union. After this final sentence, the relationship between A and



B as represented in Figure 1 is no longer valid. The narrative frame appears to consume itself, or possibly start to form part of the framed story. The following is a possible graphic representation of this relationship:



**Figure 4.** The relationship between story A and B in the short story as a whole (original version)

Figure 4 illustrates how the framing story is fused with the framed story. Neither story disappears, but rather, story A continues existing alongside story B. It appears that story B invades the frame, or possibly overlaps story A. The figure can be interpreted in both ways.

However, these graphic representations of the ending (Figures 3 and 4) are not suitable for the ending of the Swedish translation. Curiously, a different ending is produced in the Swedish translation. This is due to various causes that are not only found in the last sentence of the story, but throughout the text, including the title. We have already mentioned one of these: the replacement of *continuidad* by *drama* in the title. The Swedish translator has furthermore opted for solutions that contribute to the two stories moving closer to one another earlier in the text. The most obvious of these decisions is the replacement of *mundo* by *park*, which establishes lexical parallelism between story A and B. In this way, the Swedish translator can anticipate the ending of the short story.

There is another point in the Swedish translation in which the ending is anticipated. The protagonist of story A reads his novel and allows himself to be absorbed by the story: “Palabra a palabra, absorbido por la sórdida disyuntiva de los héroes, dejándose ir hacia las imágenes que se concertaban y adquirían color y movimiento” [“Word by word, licked up by the sordid dilemma of the hero and heroine, letting himself be absorbed to the point where the images settled down and took on color and movement”] (Cortázar 1960/1967, translated by Blackburn). The Swedish translator translated this passage in the following way:

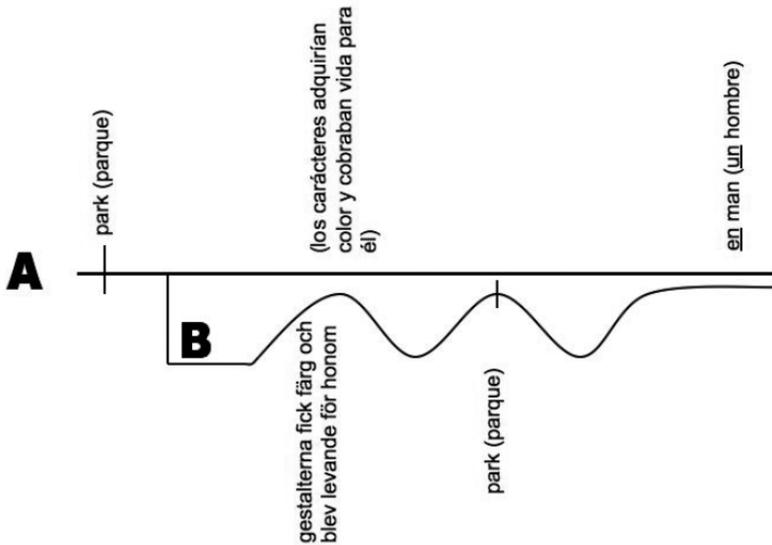
(4) Fascinerad av den smutsiga uppgörelsen mellan huvudpersonerna lät han sig ryckas med så intensivt att gestalterna fick färg och blev levande för honom

[Fascinated by the dirty settling of accounts between the protagonists, he let himself be carried away so intensely that the characters took on colour and came to life for him] (Cortázar 1960/1969, translated by Sjögren; backtranslated by the authors)



The effects of the translation of this passage are complex. On one hand, the metafictional element (*palabra a palabra*) is eliminated. On the other, another image is introduced: the characters *came to life for him*. The encounter between the protagonists of stories A and B is anticipated, an encounter that in the original version is produced only at the end of the short story. As we have seen, one of the characters of story B, did in fact come alive for the reader of the novel in the last lines of the short story.

These two differences affect the relationship between stories A and B. The elimination of *palabra a palabra*, together with other similar eliminations, weaken the stylistic differences between the stories. This is due to the fact that the metafictional references belong exclusively to story A. In other words, the two stories move closer to each other. With the formulation *blev levande för honom* [came to life for him], a more evident rapprochement is produced between the two stories, similar to the effect of the translation of *mundo* as park. We propose the following graphic representation:



**Figure 5.** In the Swedish translation, story B is brought closer to story A earlier in the text

Translation:

A: Park

a man

B: the characters took on color and came to life for him

park

In the Swedish translation, story B moves closer to story A earlier in the text and at the end of the translation, the fusion between the two stories is not produced as clearly. Unlike what happens in the original version, in the translation, the parallelism between the two stories does not result in a union, they continue being parallel, which is shown in Figure 5.

As we have pointed out, the final sentence in the original is decisive for the interpretation of the short story. The translation to Swedish of this sentence is as follows:



(5) Där efter dörren till arbetsrummet (och då med kniven i handen). Ljuset från de stora fönstren – det höga ryggstödet på en länstol klädd med grön sammet – och huvudet på en man som satt och läste en roman...

[Afterwards the door of the study (and then with the knife in hand). The light from the

large windows – and the high back of an armchair upholstered in green velvet – and the head of a man sitting and reading a novel...]

(Cortázar 1960/1969, translated by Sjögren; backtranslated by the authors)

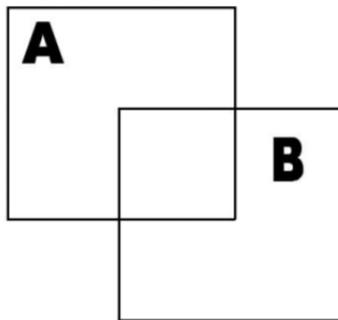
The sentence is divided in two and the use of punctuation is different: in the translation, dashes are used and the sentence ends with an ellipse, whereas these are not used in the original.

As we have mentioned, in the original, words are repeated in story B that previously had been used in story A. In the translation, this resource is only partially reproduced. *Sillón* [armchair] is translated as *favoritfåtölj* [favourite armchair] when it appears in story A, but as *länstol* [armchair] when it appears in story B and therefore weakens the possibility of identifying the two chairs as the same one. Identification is made even more difficult as the last appearance of the word *sillón* is completely eliminated from the translation.

The aforementioned union is also not achieved in the translation as *el hombre* [the man] has been translated as *en man* [a man]. The indefinite article indicates that this character is unknown to the reader.

In the Swedish translation, there is also a parallelism between the two stories. This parallelism is made evident even earlier in the translation than in the original. However, unlike the original, in which the parallelism is converted into a union of the two stories, we are left with a mere allusion to a possible union between the two stories in the translation. This possible union is produced through the words *puerta* [door], *ventanales* [large windows], *terciopelo verde* [green velvet] and *alto respaldo* [high back] that are repeated in both stories.

In the translation, neither the final symbiosis of the original version nor the return to the narrative frame is produced. Moreover, the Swedish short story is not wrapped up with the final sentence but rather is left open-ended. The ellipse in the translation indicates that there is something more to this ending, but that it is the reader that has to find it. We could even say that story B escapes from the narrative frame, which we illustrate in Figure 6:



**Figure 6.** In the translation, the framing story loses control over the framed story, which escapes from the narrative frame of story A



Ending the translation in an ellipse also highlights the dramatic rather than the metanarrative aspects of the short story. In the translation of *los parques* in the title, we have a change from the plural to the singular, and the opposite change at the very end, from singular to plural. These two changes in number that begin and end the translation, shift the focus of the short story to the plot and reduce the emphasis on the metanarrative dimensions.

The graphic representations of the structure of the short story proposed above for the original version, also work for the other three Scandinavian translations. Although the other translators make changes with regards to the original, these changes do not affect the structure of the short story nor its possible interpretations. This is due to the translation of the title as well as the translation of the other elements.

The way in which these examples have been translated to Swedish affects the short story as a whole. The change of the title is reinforced by other elements introduced by the Swedish translator throughout the text. The changes are not necessarily conscious decisions on the part of the translator; nevertheless, altogether they produce an important modification. The typically Cortazarian element of playing with the limits between fiction and reality and between reading and life, is not present in the same way in the Swedish translation.

## 7. Conclusions

The title is one of several vertical elements that contribute to the metafictional character of the short story. Translating *Continuidad de los parques* as *Drama i park* contributes to a change in the possible interpretations of the short story. This change – together with the other modifications of metafictional aspects – affects the whole text by changing the narrative structure of the short story, more precisely the relationship between framing story and framed story. Moreover, the theme is transformed, since the playful game between reality and fiction is weakened. The Swedish translation also has a metafictional theme, but it has less importance, and the way of presenting it is more traditional and less ground-breaking than in Cortázar's version. Given that linguistic limitations do not exist that can justify the changes, they appear to be the result of choices that either have to do with the translator's interpretation or by what the translator believes to be his readers' expectations. It is a short story that can be read and enjoyed in Swedish, but it is very different from the original. In fact, it differs so much from the original that for a reader that is only familiar with the Swedish translation, the literary analysis presented in section three would not be comprehensible.

Regarding the reasons behind the changes, as we have only analyzed an isolated short story, we cannot know if the changes are typical of the translator and/or the translation tradition in the target culture of the time. To find out, the translation of metafictional elements would have to be analyzed in other literary texts.



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## НЕПРЕРЫВНОСТЬ ТЕКСТОВ: МЕТАПРОЗА В РАССКАЗЕ КОРТАСАРА И ЕГО ПЕРЕВОДЕ НА ШВЕДСКИЙ

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В статье анализируется шведский перевод рассказа “Continuidad de los parques” аргентинского писателя Хулио Кортасара, выполненный Яном Сьёгреном. Это произведение является прекрасным образцом метапрозы, поскольку в нем обыгрываются отношения между вымышленным и реальным читателем. Создавая эстетическую иллюзию, Кортасар заставляет читателя почувствовать напряжение и оставляет его с множеством вопросов, на которые не предлагает ответов. Проведенный анализ наглядно демонстрирует, что состояние напряжения, создаваемое автором, передано не в полной мере и оказывает совершенно иное воздействие в переводе произведения на шведский язык. Изменяя название рассказа и внося другие, казалось бы, незначительные изменения в текст, переводчик создает свою интерпретацию текста оригинала. Структура повествования изменяется, и в результате читатель шведской версии произведения не имеет возможности постичь многочисленные нюансы и интерпретации, которыми изобилует оригинальный текст Кортасара.

**Ключевые слова:** процесс принятия решений, литературный перевод, метапроза, прочтение, название произведения, единица перевода



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