
SUMMARIES OF THE ARTICLES IN ENGLISH

PROBLEMS OF TEXT: THEORY AND PRACTICE

P. 5. *Nesterenko Oleg V.* Tomsk State University (Tomsk, Russia). ABUSIVE TRANSLATION IN ENGLISH-LANGUAGE VERSIONS OF N. GOGOL'S *DEAD SOULS*. According to L. Venuti (1995), translation involves three transfers: from one language into another; from one time into another; and from one culture into another. These transfers can result in a domesticating translation where the target text is perceived as if originally created in the target language. Alternatively they can lead to a foreignizing translation, which may violate linguistic and cultural norms of the target language.

Due to the scope of his generalizations, Venuti somewhat overlooks the changes in modern "postmodernist" approach to translation, inspired by post-structuralism and psychoanalysis.

These changes are exemplified in the English-language version of N. Gogol's *Dead Souls* by R. Pevear and L. Volokhonsky (1996). The translators did not seek to achieve balance between foreignization and domestication. Rather, they created a text, which, in addition to retaining the original's "foreignness", highlighted the peculiarities of Gogol's unique word usage, even if it resulted in incorrect and apparently nonsensical phrasing.

The following fragments illustrate Gogolian usage preserved in the translation. "Here he produced a small silence <...>" (unusual word combination); "a neighbor <...> interested in knowing every little detail about the traveler" (unusual word combination); "<...> in the course of all Nozdryov's babble, Chichikov rubbed his eyes several times, wanting to be sure he was not hearing it all in a dream." (rubbing eyes is inconsistent with the desire to verify aural information)

The strange usage in these cases was repeatedly toned down by translators. The translation created by Pevear and Volokhonsky cannot be sufficiently described in terms of domestication and foreignization, as it involves an additional transfer, not reflected in Venuti's theory: from one idiolect into another. Treatment of an author's idiolect can result in naturalization (toning down the strangeness) or defamiliarization (articulating the strangeness). Extremely defamiliarizing translation is sometimes called "abusive". Just as domestication and foreignization made translators pledge allegiance to either the source culture or the target culture, naturalization and defamiliarization test translators' loyalty to the linguistic personality of a concrete author.

Keywords: domestication, foreignization, abusive translation, N. Gogol, *Dead Souls*.

P. 12. *Chubrakova Zinaida A.* Tomsk State University (Tomsk, Russia). POETRY OF GERMAN EXPRESSIONISM IN B. PASTERNAK'S RECEPTION. Communicative problems of translated text. B. Pasternak addresses to the poetry of German and Austrian expressionists in 1923 while translating four poems by G. Heym and F. Werfel for *Modern West* magazine (1924) and twenty three poems (by J.R. Becher, J. van Hoddiss, F. Werfel, W. Hasenclever, G. Heym, P. Zech, etc.) for the anthology "Young Germany" (1926). Problems of perception and translation of the poetry of the German expressionism by B. Pasternak are caused by objective and subjective factors: language specifics of avant-garde texts, absence of world outlook and aesthetic resemblance with the translated material,

rejection of the principles of word-by-word translation then recognized in translation practice. But Pasternak treats foreign culture with respect and follows the common task – to present poetry of the German authors to the new democratic reader. The strategy and methods of translation he chooses depend on the type of the original material and range from loan-translation to creative interpretation of works.

Pasternak gives exact, close to literal, translations of poems by J.R. Becher "Broneviki: Ballada" and "Nas Polkovye Marshi", R. Leonhard's "The Dead Libknekht". Insignificant corrections are caused by the transfer of foreign realities or difference of language systems. Emphasis on the visual, the effect of "seeing", "watching" distinguishing the aesthetics of expressionism becomes a key to translation of poems by G. Heym of "Die Dämonen der Städte", "Der Krieg", "Mit den fahrenden Schiffen".

"War Ghost" is a creative interpretation of Heym's "Der Krieg" ("War"), translation of communicative type. The reconstruction of the formal organization, transfer of the basic elements, significant units of the source text into the target language system is combined with language and structural changes to restore of perception codes and contexts. From the point of view of the content, Heym's interpretation of war as the purification, renovation of life is opposite to B. Pasternak's attitude, the Russian mentality, the traditions of national culture as a whole. In B. Pasternak's translation the change of the title and word replacements accentuate the infernal nature of the main character and "reduce" the grandeur of the image and enthusiastic pathos of the original. Pasternak reduces the apocalyptic tone and Nietzsche's vitalism that define the sense of Heym's poem. The translation reproduces the conceptual oppositions (life – death, light – darkness). War is the force hostile to life. The semantic changes reveal the polemic of the author and the translator that develops at the level of the created world images, national and cultural contexts.

Keywords: German expressionism; G. Heym; B. Pasternak; translation; communication.

P. 26. *Maroshi Valeriy V.* Novosibirsk State Pedagogical University (Novosibirsk, Russia). AUTHOR'S PROJECT OF ALTERNATIVE LITERARY PROCESS: PSEUDO-TRANSLATIONS BY F. GRIMBERG OF 1990S. In the 1990s in the Russian book publishing had a situation reminding the beginning of the Soviet 1920s when commercial and ideological fiction had a number of authors-"foreigners" with quite plausible pseudonyms, which satisfied the common interest of the time in foreign literature. A share of such literature was pseudo-translations. Critics-formalists, B. Eykhenbaum and V. Shklovsky, wrote about it. Ideological literature also had falsifications.

At the beginning of the market era of the 1990s domestic fiction was still forming. Foreign authors headed lists of best-sellers. Pseudo-translated detective stories, fantasy, romance and erotic novels were widespread, like at the beginning of the 20th century. Foreign pseudonyms had an obvious game nature. For the unsophisticated reader the name of the author was the indicator of the foreign origin of the text.

A unique pseudo-translation project of the 1990s belongs to Faina Grimberg. Among the reasons that induced Grimberg to make pseudo-translation falsification are the following: 1) there already existed manuscripts focused on foreign culture and historical realities written in the Soviet period; 2) it was impossible to publish her own works in the Soviet publishing houses; 3) the features of the narrative structure of the first works belonging, by the plan of the author, to pseudo-authors; 4) feeling of her own marginality, where her provincialism was complicated by the national factor – her Jewish origin, and by her ambi-

tions of an underestimated poetess and writer; 5) problems with personal and cultural identification, "melancholy for world culture", which gave an impulse to learn different national cultures, languages, historical realities that later became the material for Grimberg's historical novels.

The economic situation in the publishing market of the 1990s promoted fast publication of pseudo-translations. From 1991 to 1995 such pseudo-translations by Grimberg are published successively: story "The Flute Player on the Chasovoy Hill", story "The Dress of the Moon Colour" (by a pseudo-author: a French writer Jeanne Bernard), the novel "Lovers of the Old Maid" (on behalf of invented Hungarian authors Mikhail Keesha and Maria Varadi who wrote under the pseudonym Clari Botond Grimberg), "Secret of Magic Knowledge", "The Concubine of the Pharaoh" (on behalf of a German writer Jacob Lang, "The Ghost of the Musician" (on behalf of a Turk Sabakhatdin-Bohr Etergyun). The project "Club of Suicides" where Grimberg included the works of her authors who committed suicide, and one original translation of Stefan Zweig's unfinished novel "Christina Hoflehner" became the full pseudo-translation author's project assuming publishing of a series of novels by authors with the similar biography. This project was original due to the following real author's strategies: 1) formation of a complex system of invented instances mediating each other, 2) mix of translation and pseudo-translation within the series, 3) inclusion of Grimberg's poems in the text of novels – peculiar hints to experienced readers. In the subsequent experiences of pseudo-translations by Grimberg redundancy of masking (the novel "Beauty" under Catharina Fuchs's English pseudonym – Cathrine Randolph) is obvious. The trilogy "Destinies of the Turkish Woman, or the Times of Empire" written on behalf of two authors (a Turk Sabakhatdin-Bohr Etergyun and a Bulgarian Sofia Grigorova-Alieva) became a noticeable stage of Grimberg's literary career. Here the reasons of plurality of pseudo-translations and pseudo-authors that the author might not realize herself became clear. The number and diversity of the cultures and ethnoses Grimberg used to some extent confirm her claims for creation of an "alternative" literary process. At least, the uniqueness of this pseudo-translation project of the 1990s is evident.

Keywords: Faina Grimberg, pseudo-translation, pseudo-author, project.

BOOK IN CULTURE

P. 39. *Kiselev Vitaliy S.* Tomsk State University (Tomsk, Russia). IDEOLOGICAL CONTEXT OF "COLLECTION OF POEMS RELATING TO THE UNFORGETTABLE 1812". ARTICLE II. The article in two parts is a description of the ideological context of "Collection of Poems Relating to the Unforgettable 1812", which Prince N.M. Kugushev published in 1814. In the anthology there are intertext and content links of texts and official ideological documents of the Patriotic War (Royal manifestos, decrees, addresses), turning the edition into the poetic chronicle of an ideological movement of the epoch. The main stages of poetic and ideological interpretation of military events can be allocated from declaration of a special role of the nation in protection of the Homeland to transferring the merits of success onto the Emperor and the state, and the final recognition of the Divine providence as the leading force of the victory over the French.

The social movement powerfully declared itself in literature of the beginning of war made militia the symbol of the Patriotic War, the evident representation of the common destiny and united will of all the people. In the "Collection" it is possible to allocate a whole block of poems devoted both to the governmental manifesto on militia, and their

participation in war. From the collective image of the army individual portraits soon started to separate into a new national pantheon of heroes. They were not the exclusive projections of the state mission, a reflection of monarchical glory, they embodied common destiny and the national character. These heroes are M.I. Kutuzov who earned a significant name of "the savior of the Homeland", M.A. Miloradovich, P.I. Bagration, P.H. Vitgenstein, A.I. Kutaysov, Ya.P. Kulnev, N.N. Rayevsky.

The emphasis on monarchic legitimation of the nation's movement led to a metonymy merge, which automatically transferred the merits of liberation of the Homeland from citizens to the Tsar. This tendency became quite obvious by October, 1812 when military successes reduced the need in the all-nation defence of Russia, the need, which later disappeared. The indicator of the ideological change here is not only the change of official rhetoric, but also the change of genre structure of verses.

By the end of 1812 – beginning of 1813 the war turned from national and defensive to "professional" and offensive. The centre of attention was the image of the Emperor-Soldier. M.I. Kutuzov, "the savior of the Homeland", died on April 16, 1813. His death promoted the concentration of soteriology discourse on Alexander I, who in the course of foreign campaigns became not only the head of the nation, but also the liberator of the European peoples, the new beacon of the Christian world.

The poetic indicator of this change is the transformation of the motive layer connected with the Bible semantics. It actively modelled the representation of the events of the Patriotic War. Having passed many governmental reports, the formula of Divine rescue, for which the people, the army, and the Emperor were only tools, was soon fixed canonically. Literature with the image of the Divine Shield, rescue of the elite, from the first days of the war got a new context, too. In foreign campaigns it became the dominating character, merging with the image of Alexander the Messiah, as in "The Ode on destruction of enemies and their exile from the dear Homeland" by P.V. Golenishchev-Kutuzov.

That was the end of the first cycle of introduction of the idea of the nation into domestic ideology and literature, which first powerfully declared itself in the patriotic movement and strong nationalist aspirations, but later was compelled to concede to the conservative tradition of the imperial discourse enriched with Christian universalism symbolics during the post-war years.

Keywords: Patriotic War of 1812, lyrics, ideology.

P. 50. *Dmitrieva Lidia P.* Tomsk State University (Tomsk, Russia). "FORGOTTEN" NOVELS BY EDGAR POE. It is a recognized opinion that classic detective plots originate in Edgar Allan Poe's ratiocinations and his stories about criminals. But the traits of a detective plot may be found not only in his best-selling stories. In "The Oblong Box" (1844) and "The Sphinx" (1845) the reader is initially confused and has to solve a mystery. These narrations are also notable for a particular detective atmosphere defined by many as "suspense". In "Thou Art the Man..." (1844), with an amateur detective as a narrator of a revenge crime, we see both the ratiocination and self-accusation elements.

In this story one can witness E. Poe's poetics development which results in the combination of the detective traits and a peculiar irony forming a contrast to the gravity of the offence. This story had hardly ever been popular with Russian critics and was translated into Russian only in 1874. Konstantin Balmont, a Russian poet who translated E. Poe's prose and lyrics, did not appreciate "Thou Art the Man...". But his contemporary, a famous literary man and translator, M. Engelhard tried to cover all E. Poe's prose by publishing his

collected works in Russian. He even issued the least popular stories: "Loss of Breath", "The Business Man", "The Man that was Used Up" and "Thou Art the Man...".

Nowadays Edgar Allan Poe's prose is being reconsidered in Russia and this process is affecting the writer's new editions. In 2010 there appeared a book "1 Rue Morgue", which was a part of the book line "Not only E. Poe". The chapter "Edgar Allan Poe" includes four stories: "The Murders in the Rue Morgue", "The Tell-Tale Heart", "The Pit and the Pendulum", "The Cask of Amontillado". It is only now that we see E. Poe's detective cycle, which demonstrates all the detective components. But this book might have been more representative with such stories as "Thou Art the Man...", "The Oblong Box" and "The Sphinx" as it is senseless to apply classic literature categories to the poetics of the detective, which belongs to a ludic and intellectual sphere rather than it deals with the problems of morals.

Keywords: E. Poe, "forgotten" detective story, Russian reception.

P. 60. *Ablogina Yevgenia V.* Tomsk State University (Tomsk, Russia). A.S. GRIBOEDOV'S COMEDY "WOE FROM WIT" IN ENGLISH-LANGUAGE PERIODICALS AND RESEARCHES. The English-language reception of A.S. Griboedov's works has over a 150-years long history represented by dictionaries and theses, critiques and translations of his most well-known comedy "Gore ot uma" (Woe from Wit).

The early data on Griboedov were mainly of biographic character, they were included in dictionaries and surveys on Russian literature. Among the first studies on Griboedov's comedies in English were books by M. Baring, L. Wiener, M.J. Olgin, etc. In the studies by H. Carter, J.T. Chipley and A.G. Mazour published in the 1920-50s in the USA Griboedov's name was mentioned in connection with history of the Russian theatre.

Beside dictionaries and collections of Russian classics there were works devoted to certain aspects within the literary tradition appealing to Griboedov as well. In British literature studies researches on the diplomatic activity of Griboedov and circumstances of his death were popular, as there was a probability of British Secret Services connection with the revolt in Persia. American researchers also studied the problem of Griboedov's support and participation in the Decembrist Movement.

At last there appeared special theses on Griboedov as a writer: by Simon Karlinsky, Michael Katz, George Kalbous and Mary Hobson. At the same time articles of informative character are still published.

In the 2000s interest to Griboedov's diplomatic activity renews. A number of books are published in Great Britain, Griboedov's name is again mentioned in the British press. Within recent years there are theses revealing the cultural and sociological interest to Griboedov's comedy in the USA.

Thus, it is obvious that the interest to Griboedov's personality and writings which has been rather steady for more than a century and a half is up to date again in recent decades resulting in new translations of "Gore ot uma" published, theatrical performances in Britain, numerous reviews and comments. It should still be noted that Griboedov's writing itself is a rare subject of a separate research, more often it is studied in the context of Russian literature as a whole. Besides, the English-language reception obviously lacks a uniform idea of Griboedov and his dramatic art. It is proved by various attempts of interpreting the image of Chatsky, the main character of the comedy, as well as by comparing the comedy with various works of world classics.

Keywords: Griboedov, Woe from Wit, reception.

BOOK PUBLISHING

P. 69. *Khrapko-Magala Maria V.* M.V. Lomonosov Moscow State University (Moscow, Russia). REPUBLISHING OF F. PROKOPOVICH'S LITERARY HERITAGE IN 18–20 CENTURIES AND EDITING PROBLEMS. Feofan Prokopovich's literary and publicistic heritage is great and diverse. During the lifetime of Feofan Prokopovich, according to the calculations of the author of this article, 47 of his works were published. The total number of F. Prokopovich's works editions is 91.

Prokopovich's works are of different genres and edition purposes. Their republishing of four centuries show the change of urgency of genres, distinctions in reception of his works within this period, and the change of reception and assessment of Peter the Great era, by example of Prokopovich's personality and creativity.

The following genres became most demanded contemporaries and descendants.

- 1) Panegyrics. Their republishing was caused by anniversaries. Generally, panegyrics were republished as a part of collected works, various thematic collections and anthologies.
- 2) Theological essays. There were fewer editions of this genre than of panegyrics but they were in demand for a long time.
- 3) Teaching materials. The state was interested in a large number of republications.
- 4) Essays on reforms and policy of Peter the Great, e.g., "The truth of Monarchical Will" and "Spiritual Regulations", were published both I centuries, as well as 5) Historical works.
- 6) The Collected Works of Feofan Prokopovich were published twice: "Words and Speeches" (1760–1774) and "Compositions" (1961). However, both editions are selective. His complete works have not been published yet. Feofan Prokopovich's works are published in the anthologies of the 19th and 20th centuries, as the author is considered the brightest representative of oratorical prose of the era of Peter the Great.
- 7) F. Prokopovich's fiction existed in scrolls, they were copied but seldom published during his lifetime. The first attempt to create the bibliography of poetic works by F. Prokopovich belonged to S.F. Nakovalnin. Further I.Chistovich, V. N. Peretts, etc., add information to it.

Thus, Feofan Prokopovich's diverse literary and publicistic heritage had various fate in the 18th–20th centuries. A part of his works was forever linked to the 18th century, other works had a longer life.

For publishing and republishing of works by F. Prokopovich in the 18th–20th centuries various editorial principles were used. Editorial analysis of texts of different temporary layers proves it: 1) manuscript in Church Slavonic spelling, 2) manuscript in traditional spelling, 3) edition in Church Slavonic spelling and its version in the traditional one, 4) editions of the text of the 18th century in the 19th century in same, traditional, spelling. Certainly, during the three centuries the written language and its perception changed, the principles of publishing and editing of texts changed, too. In the 18th century the norms of the literary language are not developed yet. Editions of the 18th century are influenced by two systems: literary and colloquial. Linguistic corrections of editors are very flexible. The main attention is paid to elements obviously marked to the contemporary editor and reader, such as the infinitive of the verb, inflections of adjectives and nouns. Spelling, morphology and lexicon are generally edited. There are corrections of the Church Slavonic forms by the forms of the colloquial language of the 18th century. In the 19th century the aspects of editing change: the system of grammatical norms is already developed, and editors seek to correct the text by the norms of modern grammars. The publications of the 18th–19th centuries can be characterized as modifying language features of the text. At the

end of the 19th – beginning of the 20th century there is a significantly new approach to editions – publication of texts as culture monuments (publishers seek to reproduce the manuscript or the edition most precisely). Such type is mostly used for publishing of works of art (e.g., obsolete spelling "Плачеть пастушокъ..."). Even in this type of editions punctuation can be modified, spelling – simplified and some features – changed.

Keywords: Feofan Prokopovich, republishing, genres, editing history.

P. 78. *Nikonova Natalya Ye.* Tomsk State University (Tomsk, Russia). IMAGES OF NAPOLEON IN "COLLECTION OF POEMS RELATING TO THE UNFORGETTABLE 1812" (ANTHOLOGY REPUBLISHING PROJECT). The era of the Napoleonic wars is one of the most difficult in the Russian history and culture: it is the period of changes and active military-political events, unprecedented unity of the Army and the people, the church and the state; still, it is the period of great myths, which were created to strengthen and support the feeling of national dignity.

The fiction of military and post-war time bears the impress of ideology and serves to some extent to promote patriotism thus becoming historical journalism. Philosophical and aesthetic problems fade before the essential problems of culture, the natural need to comprehend the recent past and the present in the changed realities.

"Collection of Poems Relating to the Unforgettable 1812" is unique in scale: the edition united more than a hundred authors, both well-known (N.M. Karamzin, G.R. Derzhavin, V.A. Zhukovsky, etc.) and anonymous, who signed by toponyms (e.g., "Starorusino Village"). The two-volume collection included the already known texts and the new poems of different styles (from Classicist to folklore stylizations) and genres (from the ode to the lament), which forces to perceive it in the important contemporary context with the major role belonging to the people, the masses, not high artistry.

The image of Napoleon-atheist, the enemy of Christians was the most popular, key cliché. Its introduction in public consciousness organized one of the main activities of orthodox clergy – the anti-Napoleonic church sermon.

The main poetic figure the authors-poets used to describe the features of the French Commander-in-Chief is comparison. Comparing Napoleon to tyrants was a favourite method of the pamphleteers. The sequence of bad names Napoleon is defined with ends by calling him evil in the religious sense. Satan, Devil, Antichrist – these names become an integral part of the anti-Bonaparte myth. Images of animals are also used developing the idea of the beastly nature of Antichrist act. So, the French emperor is represented by the Russian poets as "a greedy, fierce animal", "an alien predator"; "a hydra with killing poison"; "darkness-headed dragon". The third form of depicting Napoleon in the Collection is connected with the national motive. Everything French is reconsidered. The name "Gaul" becomes a curse in the works of the poets.

As a result of these collective efforts the heroic image of Napoleon is totally discredited and opposed to all Russian citizens. The Collection repeats the same motives and expressions, thus reaching the main communicative goal connected with ideology – glorification of the military deed of the perished and the survived compatriots, and the defeat of the evil enemy.

Keywords: edition, Patriotic War of 1812, Napoleon, poetry.

P. 91. *Kafanova Olga B.* Tomsk State University (Tomsk, Russia). PROFANATION OF CLASSICS OR MASS CULTURE TECHNOLOGY? MODERN STRATEGY OF

PUBLISHING WORKS BY GEORGE SAND. The popularity George Sand is confirmed by incessant editions and re-editions of works of the French writer, as well as readers' comments on them in various blogs. But the publishing of the compositions by George Sand in present-day Russia undergoes the influence of technologies of mass culture. Every year tens of publishing houses (mainly in Moscow and St. Petersburg) reprint the most known novels of the French writer. Tens of George Sand's novels have audio-versions today. There also is an audio-book devoted to George Sand.

The most demanded are about twenty novels and short stories, which are constantly republished to satisfy the reader's wants. Unfortunately, the majority of editions suffers a poor, primitive set of explanations, notes. As a rule, there is no preface explaining the problem of the story, the historical context of its creation to the reader. But other methods appealing to mass media technologies are used. Efforts of publishers are to sell as much production as possible, without spending additional resources. For this publishing houses are guided by the needs of the "average" reader.

Often the cover has a sort of a logo to mark the "Love" genre of the novel. Publishing houses use conscious deception or delusion of readers. For example, the Moscow publishing house "EKSMO" which tirelessly uses the success of Sand's novels with the reader, made a tricky move: it uses the name of George Sand as a pseudonym to publish novels of a certain Jacqueline Sand, who may be a Russian by origin.

Sometimes publishing houses make prefaces to editions to earn a better reputation. These texts often written by casual people are not only superficial and trite, but also plenty of blunders.

All this testifies to the low level of activity even of capital publishing houses in Russia, caused by the disorder in book production in the 1990s.

It is especially necessary to note the visual material reflected in the latest editions of George Sand's works, which is vulgar and random. The frivolity of images, the lure of the presented female models perfectly correspond to the platitude of prefaces and comments in many modern Sand's editions.

A comforting fact is the three new translations of George Sand's works: "A Winter in Mallorca" (L.: Leningrad publishing house, 2009) translated by N. Sidifarova, "Francia" translated by T. Kovalyova (M.: Transit Book, 2005), and, at last, "Spiridion" translated and prefaced by V. Milchina. But there are about ten more fine novels by George Sand still unknown to the Russian reader as their translations, incomplete and even fragmentary, often primitive or distorted, are lost in the Russian magazines and newspapers of the 19th century.

Keywords: George Sand, publishing.