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## SUMMARIES OF THE ARTICLES IN ENGLISH

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### PROBLEMS OF TEXT: THEORY AND PRACTICE

P. 6. *Yesipova Valeria A.* Tomsk State University (Tomsk, Russia). TRANSLATION OF TEXTS OF THE OLD TESTAMENT – MANUSCRIPT STORED IN TSU RESEARCH LIBRARY. The history of translation of the text of the Bible into Russian has repeatedly become the object of research. However, new findings in storages of manuscripts can add some new information to it. So, a manuscript of the 1830s is stored in the Department of Manuscripts and Book Monuments of the Research Library of Tomsk State University The Old Testament. Selected Books. Translation and Critical Analysis. The manuscript includes the translations into Russian of a number of texts of the Old Testament, which differ from the Synodal Translation. It starts with the text of the Book of Iov, which is now considered to be one of the most difficult books of the Old Testament for translation, interpretation and perception. Therefore, the attention of the author of the manuscript paid to the book is explainable. It is still not clear who the author was and how the manuscript became a part of library of the Tomsk Virgin Mary Alekseevsky monastery. To answer this question, in the article the history of translations of the Bible in Russia in the first half of the 19th century is briefly characterized.

The Russian Bible Society was created in 1816 at the initiative of Alexander I. Archimandrite Philaret (Drozdov) headed it. The society began its activity with translating the books of the New Testament. The translation of the Old Testament is also known to have begun. However, in 1824 a part of the circulation of these editions was burned, and since 1826 translation and publication activities were suspended. It was the second half of the 19th century that marked the return to translating the Scripture into Russian. Simultaneously, some individuals made attempts of translating various books of the Old Testament. Two of them are most known: by archpriest Gerasim Pavsky and by archimandrite Makariy (Glukharev). In 1830 the latter was sent to preach in the Biysk district of Tomsk Province. The start and golden age of his translational activity dates back to this period. He sent the beginning of his work (translation of the Book of Iov from Jewish into Russian) to the Commission of Spiritual Schools: researchers assume that he started working with this text because the Russian Bible Society stopped translating at this point. The translation was not recommended for publication recognized as harmful and actually forbidden. The texts of Makariy's translations were published after his death.

It is tempting to assume that the manuscript stored nowadays in the Department of Manuscripts and Book Monuments of the Research Library of Tomsk State University is somehow connected with Makariy's translation activity. The author gives arguments for and against such a conclusion in the article. For an unequivocal conclusion about the connection of the manuscript and Makariy Glukharev's activity a more detailed research of the text, its comparison not only with Makariy's translation, but also with the work of archpriest Pavsky is necessary, as it is known that Makariy edited his text by Pavsky's one.

What is significant at the moment is the very fact of completing such a work in Tomsk in the first half of the 19th century. It was essential for the cultural environment, for discovering authors among local clergy.

Keywords: Bible, Old Testament, translation history, textology, archaeography.

P. 12. *Korychankova Simona, Kryukova Larisa B.* Masaryk University (Brno, Czech Republic), Tomsk State University (Tomsk, Russia). LINGUISTIC MODEL OF PERCEPTION IN ORIGINAL AND TRANSLATION TEXTS (RUSSIAN AND CZECH POETRY OF EARLY 20 CENTURY). Perception as a universal category of human consciousness is the main tool of interaction of the person and the surrounding reality. The image of the world presented in a work of art is a manifestation of spiritual activity of the author. The problem of perception is among central for poets-symbolists. Symbolists did not value the objective reality, but the attitude to it. Properties of objects are not connected with the objects, words lose their basic meaning, colours and sounds become symbols characterizing certain states of mind.

Perception images play an important role in poetry of symbolists. It is there that the so-called synaesthesia combinations appeared. Synaesthesia as a linguistic expressive means (poetic tropes and figures of speech connected with inter-sensory transference) is one of the key features of "new poetry", reflecting the syncretic merge of feelings. K. Balmont was one of the recognized practitioners and theorists of syncretism. Synaesthesia combinations in K. Balmont's poetry can be classified according to the inter-sensory associations metaphorical transference is based on: sight – hearing; taste – sight; smell – hearing; sight – touch. In poetic texts perception metaphors, first of all, reflect the individual author's attitude and make evaluation describing various spheres of human life, the state of nature and environment.

The assumption that features of the author's attitude set certain parameters of the artistic picture of the world of this or that artist and are reflected in selection of texts for translation is proved by the research of translations of Czech poets by one of well-known representatives of Russian symbolism, K. Balmont.

Perception metaphors represent extraordinary difficulty in the translation process of a work of art, and respectively, we can assume that it is the features of author's attitude, belonging to one literary school, cognate vocabulary of the Russian and Czech languages that allows to translate the main idea of the poem. Linguistic analysis and comparison of perception images in the original works of the two poets confirms the universality of the basic model of perception in the Czech and Russian languages.

Keywords: perception, synaesthesia, symbolism, O. Březina, K. Balmont.

P. 18. *Zhilyakova Emma M., Korniltseva Irina B.* Tomsk State University (Tomsk, Russia). "STRAY SHEEP": A.N. OSTROVSKY'S "ADAPTATION" OF T. CICCONE'S PLAY "LE PECORELLE SMARRITE". The article discusses the artistic originality of A.N. Ostrovsky's "adaptation", "Stray Sheep" (1868), based on the play by the Italian playwright Teobaldo Cicconi (1824-1863) "Le Pecorelle Smarrite". The comparative analysis of the two works allows to speak about resembling aesthetic and artistic views of the playwrights. They use common people's life experiences to solve moral and ethical problems, introduce routine as the basis of the epic reconstruction of customs, develop psychological analysis methods. At the same time comparison of the Russian play and the Italian comedy shows A.N. Ostrovsky's aspiration to reduce the melodramatics in creating

characters, to strengthen the originality of each character resulting from the real circumstances that determine it. A.N. Ostrovsky's work on "Stray Sheep" was a stage in his creativity when he was learning the Italian drama (Goldoni, Giacometti, etc.), a stage useful for his original and translation works.

Keywords: A.N. Ostrovsky, T. Cicconi, comedy, adaptation.

P. 27. *Tulyakova Yelena I.* Tomsk State University (Tomsk, Russia). CHILDREN'S MAGAZINE OF 1850S AS METATEXT. The discourse of children's culture is a complex semiotic structure including organically connected verbal and non-verbal components. The verbal component is represented by "children's texts". In aggregate these texts are described by the term "children's literature", which possesses a number of features. "Children's literature" includes editions of various types united by the uniform reader and by their functions: aesthetic, informative, moral, didactic, which define its role in the society – to develop and educate by means of the word. The leading positions in the collections of children's books of the 19th century belonged to compiled text forms (metatexts): the children's magazine, the almanac, the collection.

In the history of children's literature the flourishing of the children's magazine was in 1860s. Its formation and development as an aesthetic and communicative whole was due to a number of the reasons. First of all, compiling works into magazine ensembles was an inevitable step of development of children's literature that aspired to join the common literary process, which is characterized by interest in big art and functional art forms. There was an issue of search of adequate forms of children's literature representation. During the formation of children's literature children's magazine, by analogy to the adult one, was perceived as a field for experiment. Here new genres, forms, subjects, figurative means, which children's literature could make use of, were tested and acknowledged by children and critics. As an experimental field the magazine promoted search of children's writers and making this status independent.

In the situation of children's literature formation when they only learned to write in the child-like way, the magazine allowed to counterbalance various author's positions thus creating an aesthetic whole. The magazine is not only a dialogue of various author's positions, but also a dialogue with the reader. The latter is possible via the third party, the parent (tutor). In this regard the function of the magazine is also to be a mediator in the course of literary communication from adult to adult and through the magazine – to the child. Such dialog feature of the children's magazine assumed a possibility to include materials (often non-artistic ones) for the adult reader. The children's magazine, thus, used various discourses. It was guided by children's interests and requirements, which the adults defined. It processed the data from diverse spheres into a cognitively ordered, emotional and axiological picture of the world.

Keywords: children's literature, children's magazine, metatext.

## BOOK IN CULTURE

P. 35. *Kiselev Vitaliy S.* Tomsk State University (Tomsk, Russia). IDEOLOGICAL CONTEXT OF "COLLECTION OF POEMS RELATING TO THE UNFORGETTABLE 1812". ARTICLE I. 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. 52. *Razumova Nina Ye.* Tomsk State University (Tomsk, Russia). L.-F. CÉLINE'S *VOYAGE AU BOUT DE LA NUIT* IN RUSSIAN TRANSLATIONS. Louis-Ferdinand Céline is one of the central figures in the literature and culture of the 20th century. Being a participant of the First World War and disabled by it in the novel *Journey to the End of the*

*Night* he was a deeper, fuller and sharper describer of the consequences of the historical disaster than any other representative of the lost generation. In his further works he continued to write about the new information on the essence of the world that becomes world-in-itself, deprived of God, incomprehensible and alien to the logic of the person. Céline expressed absolute rejection of reality with its conventional lie penetrating human existence at all levels.

Until mid-1990s he Russian-speaking reader knew Céline as the author of one work – *Journey to the End of the Night* translated by Elza Triolet. After her "plastic surgery" of the novel it is hard to recognize the two pieces as the original and the translation. Triolet's translation carried out its cultural function compensating for the artistic faults.

For the centenary of the writer, in 1994, Elza Triolet's version was republished, but in the new social and cultural context it rather looked like a bibliographic curiosity. Yu.B. Korneyev's translation became popular. It was republished repeatedly, including Céline's *Collection of Works*. Another translation (by Aleksandra Yunko and Yuri Gladilin) appeared the following year and in the conditions of the Post-Soviet reality sounded foreign, thus initially losing the competition. Quite recently in Kharkov a new translation was published, by N.V. Lutsyuk, but Korneyev's translation is still the most popular one.

Elza Triolet obviously tried to produce the effect of live speech by simplifying the text, which inevitably resulted in the loss of meanings. Yu. Korneyev, according to the aesthetic extremism of the era of Perestroika, chose a different way to achieve a different goal, trying first to reproduce the intensity of the shock that Céline's innovations once caused.

The translation popular among the publishers and representing Céline's novel for the Russian reader in fact is not equivalent or adequate to the original, in many respects it distorts the author's message. Yu. Korneyev's translation shows the hasty sensational nature characteristic for Perestroika culture, which makes the work a peculiar monument of the era and shows the need in a new, more adequate version of one of the greatest novels of the 20th century. The shortcomings of this translation make us emphasize the importance for translators of using literature researches.

Keywords: L.-F. Céline, *Voyage au Bout de la Nuit*, translation.

P. 67. Makarova Yelena A. Tomsk State University (Tomsk, Russia). PRIVATE LIBRARIES PHENOMENON IN TOMSK OF LATE 19 – EARLY 20 CENTURIES. In the article the phenomenon of private libraries of Tomsk in the aspect of a developing general library discourse in Russia of the threshold of the 19th-20th centuries is analyzed. Personal and private libraries were usually formed in houses and satisfied the spiritual needs of the owner, representing their way of life and interests. The private book collection in most cases grew was the result of purposeful creative activity of its owners who defined the acquisition source, thematic structure and look of the book, provided search and delivery of editions. It is crucial to study the history of emergence of such collections, the necessary data on the owner, time of purchase of the collection, its quantitative and thematic characteristics for later private collections became the initial book kernel of libraries of Russia and, in particular, of Siberia.

Generally, private book collections of local merchants were one of the sources of distribution of books in Siberia. The merchants' role in Western Siberia was extremely important, as it was connected with major progresses in industry, credit and financial

sphere, transport, trade, and culture. The majority of West Siberian entrepreneurs were of peasant origin and represented "successful children" of primary capital growth period. It was the people of fine wit, ingenuity, energy. Therefore, appeal to culture-triggering activity of merchants F.A. Gorokhov, I.D. and V.I. Astashev shows obvious evolution in understanding of the book and formation of private collections.

P.I. Makushin's activity of enlightener is essential for formation of library science in Siberia. His private Public library had a delivery desk, a reading room, a children's department, departments of German, French and musical literature. Printed catalogues were issued and updated. Makushin was a good manager and understood the environment of the reader's market. He proved the possibility and need of successful existence of private libraries in most frontier economic and political situations.

Memoirs, data of Tomsk periodicals, indexes and memorable books of the end of the 19th – beginning of the 20th century helped to research the problem. Using them information on the life of Tomsk private libraries of brothers Volynsky, N.I. Bereznitsky, M.M. Cheremnykh was collected. Of particular interest is the archive of a Tomsk bourgeois L.P. Baranova showing specifics of the problem not only in the social, but also gender aspects. All this material showed its urgency and prospects for further research.

Keywords: Siberia, Tomsk merchants, library discourse, catalogues.

### BOOK PUBLISHING

P. 80. *Kolosova Galina I.* Tomsk State University (Tomsk, Russia). ARTIST P.M. KOSHAROV – AUTHOR AND PUBLISHER OF LITHOGRAPHS. A collection of pictorial and graphic works of artist Pavel Mikhaylovich Kosharov (1824-1902) is stored in the Research library of Tomsk State University. It became part of the library fund in 1925 as a part of a book collection compiled by a Tomsk region specialist G.K. Tyumentsev. Short biographic data on the artist who lived and worked in Tomsk in the second half of the 19th century are provided in the article. Siberia was the main subject of creative activity of P.M. Kosharov. The article concentrates on his lithographs of 1880–90s. First of all, it is a series of works "Sights of Tomsk", "Tomsk University" and "Art and Ethnographic Sketches of Siberia". In these works P. M. Kosharov proved to be a good artist, a researcher and publisher of his lithographs. Using lithography tools P.M. Kosharov could create remarkable works representing great research, historical-cultural and informative interest for learning the history and culture of Siberia.

Keywords: P.M. Kosharov, artist, Tomsk, lithograph, art and ethnographic sketches of Siberia.

P. 89. *Zhilyakova Nataliya V.* Tomsk State University (Tomsk, Russia). BOOK PROJECTS OF EDITORIAL OFFICES OF SIBERIAN NEWSPAPERS (BY TOMSK "SIBIRSKAYA GAZETA", 1880S). At the end of the 19th – beginning of the 20th cc. the staff of Siberian newspaper editorial officers did not only perform their major task – publishing periodicals, but also had various book projects. Newspapers ("Sibirskaya Gazeta", "Sibirskiy Vestnik", "Sibirskaya Zhizn" of Tomsk, "Vostochnoye Obozreniye" of Irkutsk, and other) had information on this or that book edited or published by the editorial office. Such books are not often researched as a product of journalistic activity, for they are mainly treated as facts of book publishing development in Siberia, not as a type of editorial staff activity.

This study aims to trace the formation of the tradition of book publishing on the basis of a newspaper editorial office by example of "Sibirskaya Gazeta" (Siberian Newspaper, SG), the first private newspaper in Tomsk published in 1881-1888. In the article the books edited and published by SG staff are listed, e.g., A. Zlobin's brochure "From the Notes of a Russian Language Teacher" (1882), I. Brut's (F.V. Volkhovsky's) fairytale "New Year Eve", a book of V.G. Korolenko's essay "From the Notebook (the Cherkess)" published in #16 of SG in 1888, etc. The circumstances of publishing and distribution of the books are studied, problems with censorship of the books are reconstructed.

From the point of view of polygraphy SG book projects cannot be considered as a "new word" in this sphere, however, they were produced at a rather high level. Books and brochures were published on paper of high quality, had multi-colored covers. The small format of editions facilitated mailing books.

The book projects organized by SG solved a number of tasks. They served educational purposes, acquainted readers with serious local history researches, with works of prominent Russian writers (F.V. Volkhovsky, V.G. Korolenko). They gave more opportunities to the authors who could not confine to "field" work or, which is important, to the scarce newspaper space. They aroused public activity – book projects were the cause for debate, for discussion in the Siberian society, which promoted the development of regional consciousness.

Keywords: book publishing, newspaper editorial office, Siberian journalism, Sibirskaya Gazeta.

P. 98. *Kazarkin Aleksandr P.* Tomsk State University (Tomsk, Russia). PROJECT OF PUBLISHING G.N. POTANIN'S "SELECTED WORKS" IN FIVE VOLUMES. In the last decades of the 20th century the question of republishing the main works of Grigory Nikolaevich Potanin arose repeatedly. There was a paradoxical situation: his correspondence is published, a "Case on separation of Siberia from the Russian state" [1] is taken out of the archive, in Pavlodar, the homeland of the researcher (now it is Kazakhstan) they published "Selected Works" in three volumes [2], but the main works of an outstanding expert in Siberian ethnography and folklore are inaccessible for the present day mass reader. It negatively affects the development of region study, which is regional cultural and historical consciousness. Besides the editorial quality of these editions is not good: tens of mistakes and typographical errors in the 5-volume edition of "Letters", subjective selection of material in the 3-volume "Selected Works" of the edition of Pavlodar University.

An appreciable step forward is expected to belong to "Potanin Encyclopedia", which has been worked on for about 10 years with both Siberians, and Muscovites participating. This private encyclopedia demanded efforts of experts of different fields and helped to realize the universality of interests and knowledge of the "honourable citizen of Siberia".

For scientific commenting of the complete collection of works by Potanin (estimation shows that it will be over 20 volumes of a large format) it is necessary to involve experts in diverse spheres of knowledge – historians (experts in Siberia and orientalists), botanists, climatologists, linguists, geographers, ethnographers and specialists in folklore. In A.M. Sagalayeve and V.M. Kryukov's opinion, "Potanin's life and creativity are a striking example of the universalism of old times" [3]. Such universality of knowledge does overwhelm modern experts. For this reason Potanin's scientific heritage is considered in detail.

Basing on the information about the existing editions of G.N. Potanin's compositions the article describes the prospectus of his "Selected Works" in five volumes, which is now being prepared for publication. On real material general questions of selection of works for the edition of the "Selected" kind, of principles of scientific commenting of texts are brought up.

Keywords: edition, Selected Works, G.N. Potanin.