

**TRANSLATION METHODS
AND THE NOTION OF THE
TRANSLATOR'S VISIBILITY:
EVALUATING THE LATEST
TRANSLATIONS
OF ALEXANDER PUSHKIN'S
EUGENE ONEGIN INTO
ENGLISH**

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PhD Thesis in Translation Studies

DECLARATION

I, Anna Ponomareva, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

ABSTRACT

The issue of translation methods has been discussed in one way or another since the birth of translation itself. However, shortly before the turn of the 21st century it was promoted as the focus of contemporary translation studies by Lawrence Venuti, with the publication of his book *The Translator's Invisibility: A History of Translation* in 1995. In this book Venuti gives names to two translation methods, domesticating and foreignizing, and advocates visibility, or self-positioning, for the translator in his or her work. Venuti's ideas have triggered various polemical reactions in translation studies, the reverberations from which are still heard today. My thesis is a modest contribution to the development of our understanding of the two translation methods and the notion of the translator's visibility which is closely linked to them.

In terms of the scale, data modalities and methodologies used it is a pioneering study. Pushkin's novel in verse *Eugene Onegin* (1830s), one of the key texts of Russian literature, is chosen to provide data for my research based on the following five contemporary translations into English: Douglas Hofstadter (1999), Olivia Emmet and Svetlana Makourenkova (1999), Tom Beck (2004), Henry Hoyt (2008) and Stanley Mitchell (2008). The focus of my investigations is on the novel's book covers, the translator's introductory chapters and other supplementary materials, and the text of Chapter Five of the novel.

Visual images, paratextual and textual features of *Eugene Onegin* have been systematically analysed in order to identify several patterns of the translators' selfpositioning in their work and to specify what constitutes domesticating and foreignizing translation. My findings reveal a strong intention on the part of translators to be visible in their work and also point to the lack of indicators for defining the two methods to constitute a simple bi-polar contrast.

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LIST OF ABBREVIATIONS

SC - Source Culture

TC – Target Culture

SL – Source Language

TL – Target Language

ST – Source Text

TT – Target Text

TRANSLITERATION SYSTEM

The Modified Library of Congress Transliteration System used by *Slavonic and East European Review* has been adopted throughout except where a personal or geographical name has an accepted English form.

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1 CHAPTER: GENERATING IDEAS

It should be admitted that behind my strong intention to write and complete this thesis is my life-long non-professional interest in music which has been twisted in the direction of opera at the end of the 20th century owing to my family moving to the UK. It is in no doubt that, had I stayed in Moscow, I would have continued to admire ballet, but not opera, as it is in its more advanced form than in the West and is generally worshipped there.

So it is possible to name at least three triggers that are responsible for prompting this research. They can be understood as conditional and hypothetical activators, or ‘creative sparks’. The first ‘spark’ was the new production of Piotr Tchaikovsky’s opera *Eugene Onegin* by Dmitri Tcherniakov in November 2006 at the Bolshoi Theatre. The second ‘spark’ was my meeting with Sergei Roshchin, a friend and theatre blogger, immediately after he had attended the premier of the opera in Moscow; as the result of this meeting I did not leave Moscow empty-handed but with a present, a souvenir-programme of Tcherniakov’s production. The third ‘spark’ was the publication of an interview with Galina Vishnevskaya (Olshanskaia 2012), a last opera diva of the Soviet stage, in which she explained why she had left the performance of new *Eugene Onegin* at the Bolshoi Theatre and cancelled her 80th birthday celebrations there. In other words, I was suddenly confronted with a number of facts that, even now, in the 21st century, *Eugene Onegin* might be perceived extremely passionately and never neutrally: some people, like my friend Sergei, adore the new production and are attached to Tcherniakov’s work; other people, like Vishnevskaya, argue that this version is not a novel re-creation of the famous opera but an act of hooliganism, or even vandalism. Meanwhile, in 2008, Tcherniakov was awarded the Golden Mask, the prestigious theatre prize in Russia, as the best director of opera for his work on *Eugene Onegin*.

In my opinion, the scandal and the fame associated with the new *Eugene Onegin* at the Bolshoi Theatre argue the importance of the visibility of the key figures involved in the production. It becomes clear that, by suggesting a number of crucial dramatic changes in the interpretation of the opera plot, Tcherniakov, a theatre director, promoted himself to be the chief authority of *Eugene Onegin*. Thus his omnipotent presence pushed Tchaikovsky and Pushkin away from the stage; their visibility shrinks. This creates the possibility to ask the legitimate question: whose work is the new *Eugene Onegin*?

1.1 How Everything Has Started

In order to understand in detail my reaction to the news of the new *Eugene Onegin* at the Bolshoi Theatre, one should be a former high school pupil in the former USSR, where reading and memorising some parts of *Eugene Onegin*, a novel in verse that is the textual base for Tchaikovsky's opera, were obligatory; the national curriculum for literature did not provide routes to escape these routine and compulsory encounters with Pushkin. Meanwhile all my school memories disappeared when I started to read the reviews and comments on the new opera production. The more I read about the new *Eugene Onegin* in its operatic form, the more I became interested in looking again at its textual source, the novel, fully aware that now it would be different, because I was looking at it from an adult perspective and by my own free choice. I was absolutely thrilled to read it again. However, it took some time for me to make a decision to write my thesis on *Eugene Onegin*, in which, in addition to my hobbies, my professional interests would be addressed and maintained.

Soon an opportunity occurred which backed up my growing interest in *Eugene Onegin*. This time I was not just exploring the new subject: I had something to offer. Since 2003 I have been teaching various subjects, Russian, Cognitive Science, and Translation, in British academia. In 2007 my first article in English was published on the subject of literature and music (Ponomareva 2007). I was proud of it and decided to send a copy to Douglas Hofstadter as it was the period in my life in which his *Godel, Escher, Bach: an Eternal Golden Braid* (1979) occupied such a prominent place, so I provided a reference to the *GEB* in my article on Russian Symbolism. His reply was kind and informative. In his electronic message of 18 June 2008 he directed my attention to his other books, on Literature and Translation, such as *Le Ton beau de Marot: In Praise of the Music of Language* (1997), and his verse translation of *Eugene Onegin* into English (1999). I was captivated by this new reading.

It took about two more years for me to nurture the idea of a doctoral thesis and to write a proposal. As my teaching in Translation was expanding and Venuti's agenda on the visibility of translators (1995/2008) was gaining momentum, I decided to write a PhD in Translation Studies and to address the issue of visibility of the translator from the perspective of 'cultural turn', considering it to be a suitable paradigm for my research.

1.2 *Eugene Onegin*: a Novel in Verse

In the previous section the issue of the novel in verse *Eugene Onegin* has been lightly touched upon. A number of paragraphs below will explain this further. However, before that it is necessary to refer to Hofstadter again. Quoting his words is the quickest way for me to explain why I have started my Introduction with mentioning *Eugene Onegin* as an opera, but not as a novel:

When, sometimes in my dim past, I first heard the words “Eugene Onegin”, it was as the title of a Tchaikovsky opera. The name “Alexander Pushkin” was nowhere in sight, nor was the idea of poetry. And in recent years I have found, over and over again, that my experience is pretty typical, outside of Russia. To the average culturally-inclined adult, in a western land such as ours, the two words “Eugene Onegin” [...] tend to bring to mind an opera but little else, while the name “Pushkin” coaxes up a vague image of some nineteenth-century literary figure but seldom any specific work (1999: x-xi).

My experience of *Eugene Onegin* is different from Hofstadter’s, but in my thesis I am trying to use the same paradigm, moving from something widely known to the areas of the unknown. That is why I have started with opera. Meanwhile it is obvious that without the brilliant Pushkin text Tchaikovsky would not have managed to compose his famous opera (1879): he wrote his libretto which is closely based on the text of Pushkin’s novel in verse *Eugene Onegin* with the help of his friend, Konstantin Shilovskii.

The novel was written between 1823 and 1831 by Alexander Pushkin (1799-1837), one of the greatest Russian poets. It was first published serially in several journal issues in the early 1830s. It is a romantic love story in which happiness, betrayal, death, sadness and boredom are essential components. The main heroine of the novel is called by her first name, Tatyana. The hero’s name is Eugene Onegin, in many instances called simply by his surname, Onegin. Pushkin contributes to the development of the plot as author, narrator and, in some places, also as a character. His pro-active position creates a novel in verse which can be read as a multi-layered text in which light humour, bitter sarcasm, deep observation and high intelligence are mixed.

Pushkin’s *Eugene Onegin* is also a peculiar piece of writing: it is a novel in verse. Its prosodic components make the reader’s experience of the text a unique one. A. D. P. Briggs, one of the scholars and translators of the novel, praises Pushkin’s originality and

describes his Onegin stanza as “a miracle of inventiveness” (2008: 9). Among the particular characteristics of this stanza are the following:

- it has 14 lines
- it is written in iambic tetrameters
- it is rhymed
- its rhythmic scheme has a solid structure, in which the particular order of alternating double (feminine or two-syllable) and singular (masculine or one-syllable) rhymes is maintained.

The scheme of the Onegin stanza is usually represented by letters, with capitals indicating the double rhymes: A b A b C C d d E f f E g g. Below is an example from Chapter 5, Stanza 2 with Mitchell’s translation in parallel with Pushkin’s original. The rhymed syllables are highlighted in bold:

	Pushkin		Mitchell	
1	И вот из ближнего посада		And from an adjacent quarter	A
2	Созревших барышень кумир,		A company commander came ,	b
3	Уездных матушек отрада ,		The idol of each ripened daughter	A
4	Приехал ротный командир;		And district mothers, all afame .	b
5	Вошёл... Ах, новость, да какая!		He entered... ah now, what’s he saying?	C
6	Музыка будет полковая!		The regimental band is playing ,	C
7	Полковник сам её послал.		The colonel has arranged it all ,	d
8	Какая радость: будет бал!		What fun! There is to be a ball!	d
9	Девчонки прыгают заране ;		The young things skip, anticipating ;	E
10	Но кушать подали. Четой		But dinner being served brings calm ,	f
11	Идут за стол рука с рукой .		All go to table, arm in arm ,	f
12	Теснятся барышни к Татьяне ;		The grown-up girls near Tanya waiting ,	E
13	Мужчины против; и, крестясь ,		The men <i>en face</i> ; a buzz goes round ;	g
14	Толпа жужжит, за стол садясь .		All cross themselves as seats are found .	g

From my point of view, Pushkin's novel in verse can be thought of as a key cultural text in Russian literature (for more information – see Ponomareva 2016). Since the date of its appearance, it was widely read and studied in Russia. For instance, Vissarion Belinskii (1811-1848), a prominent literary critic in Pushkin's time, described *Eugene Onegin* as 'an encyclopaedia of Russian life' (1955: 503). This might explain why several generations of Russian-speaking people can remember a number of long passages from *Eugene Onegin*, if not the entire text, by heart. It also shows "how profoundly Alexander Pushkin's novel in verse pervades the minds of his compatriots nearly 170 years after its completion" (Hofstadter 1999: x). The novel is also popular in its various translations; straight after the first publication of the original in Russia, the novel started its journey into world culture.

1.3 *Eugene Onegin* in English

The first time English-speaking audiences heard about Pushkin's novel was in 1830, when a short article was published in *The Foreign Literary Gazette, and Weekly Epitome of Continental Literature, Sciences, Arts &c.*, no. 5. Wednesday, February 3, 1830. The publication gave information on the first parts of the novel published in Russian periodicals. One phrase in the concluding paragraph of the review may explain the long love-affair between English-speaking readers and the novel. Thus, in addition to the published six parts of the novel, the review promises a new part, *Onegin's Arrival at Moscow*, and describes it as "a lively and attractive sketch of the external face of that capital" (anon 1830: 69). This liveliness, lightness and external cultural insights into Russian life, initially noticed by the reviewers of *The Foreign Literary Gazette*, might be responsible for the longevity of *Eugene Onegin* in English.

English-speaking readers started to read their *Eugene Onegin* relatively late in comparison with other European audiences, in 1881; this was nearly half a century later after its partial translation into German in 1836. On the other hand, at present, the corpus of English translations of *Eugene Onegin* is numerous and the most accomplished. There is even an online project, *English Versions of Pushkin's "Eugene Onegin"*, which is supported by York Bibliographical Society; it consists of a bibliography of English

translations of *Eugene Onegin*¹ constantly updated by Peter Lee, the Honorary Treasurer of the Society (Lee 2010). Their *Onegin* bibliography has been used in my research after its entries have been checked using another bibliography which was created by Ljuba Tarvi, a Russian scholar based in Finland who published her thesis on *Eugene Onegin* in 2004.

The following is a list of translations of *Eugene Onegin* into English, believed to be complete at the time of writing:

Table 1. List of *Eugene Onegin* in English Translations

No	Year of Publication	Translator(s)
1	1881	Henry Spalding
2	1936	Babette Deutsch (revised version 1964)
3	1937	Dorothea Radin/George Patrick
4	1937	Oliver Elton
5	1950	Bayard Simmons
6	1963	Walter Arndt (revised version 1981)
7	1964	Eugene Kayden
8	1964	Vladimir Nabokov (revised version 1975)
9	1977/1979	Charles Johnston (revised edition 2003)
10	1982	Samuel Clough (revised version 1988)
11	1990	James Falen (revised version 1995)
12	1994	Sergey Kozlov (revised version 1998)
13	1995	Oliver Elton's translation ed. by A.D.P.Briggs
14	1996	Michael Sharer
15	1999	Christopher Cahill (based on Nabokov's translation)
16	1999	Douglas Hofstadter
17	1999/2009	Olivia Emmet & Svetlana Makourenkova
18	2000	Roger Clarke (revised version 2011)

¹ For the full bibliography of Pushkin's *Eugene Onegin* in English please see Lee, Peter M. (2010) *English Versions of Pushkin's Eugene Onegin*. Available online at <http://www-users.york.ac.uk/~pml1/onegin/welcome.htm> (Accessed 15 December 2013)

19	2001	Gerard Ledger
20	2004	Tom Beck
21	2005 (unpublished manuscript)	Marilyn Stone
22	2008	Henry Hoyt
23	2008	Stanley Mitchell
24	2009 online	Anthony Kline
25	2011	Mary Hobson
26	2016	Anthony Briggs

This list is different from Tarvi's table of *Eugene Onegin* English translations (2004: 63) as it is more up-to-date: seven more translations have appeared since the publication of her thesis (in my table these are listed under numbers 20-26). It also differs from the York Bibliographical Society records in which the translations emerge in their chronological order and the revised versions have separate entries. So I have excluded partial translations from their list of forty-four items and, in addition, grouped revised versions and editions under a single record.

Following the format of Tarvi's table (2004:63), I have also decided to use a bold-face font for the translator's name if his or her work distorts the poetic form of the original text, or does not follow it at all.

This impressive list of twenty-six English translations of *Eugene Onegin* shows the significance of the Pushkin novel in verse to English-speaking audiences. It also symbolizes the ambitions of the translators into English of this key cultural text in Russian literature. Two American scholars of Russian literature offer their explanations of this phenomenon. David Bethea compares translating *Eugene Onegin* with running a mile in three minutes (1984: 112). Leighton emphasizes "the continuous process of reaching" (1997: 662). Both explanations are powerful metaphors. Moreover they underline the possibility of targeting the original as closely as possible without arguing that it is realistic to create a translation which will be the same as its original. For instance, Bethea's choice of three minutes as a theoretically impossible time for running a mile is supported by records. It seems that it is physically impossible to run a mile in three minutes, as since 1999 the current mile world record for men held by Hicham El Guerrouj remains at the level of 3:43.13. However, Lauren Leighton's description is more optimistic; to a large extent, it foresees the appearance of new translations of *Eugene Onegin* in the future and argues that the interest in translating the novel will never cease to exist.

1.4 My Sample

My job experience of working in *Progress* and *Raduga*, the biggest publishing houses in the former USSR, has taught me to look at books in their entirety. Current rapid developments of some online formats and ‘no-frills’ publications which remove books to the realm of virtual reality or bric-a-brac standards confirm the importance of preserving and maintaining several crucial elements of traditional paper editions, such as book covers, illustrations, introductions, commentaries, etc. That is why my sample is multimodal in that it includes both textual and paratextual data².

However, if my research touches on a number of visual dimensions for representing the novel in English, it will not extend to cover its sound quality. Thus, issues relating to the discussion of how to maintain Pushkin’s style of verse prosody in translating *Eugene Onegin* are not part of my work. It seems to me that the Onegin stanza has been successfully preserved in many translations of the novel into English. Twelve verse translations produced after Nabokov’s famous work, in which he claims that it is “mathematically impossible” to translate Pushkin’s *Eugene Onegin* into English while preserving the same poetic form as its original (Nabokov 1964/1990, vol1: ix), provide the best counter-examples to his claim and demonstrate the translator’s proficiency in the Pushkin sonnet. They are highly valued by many readers.

1.4.1 Textual Data

Selecting several translations for my research has not been easy as at the moment the total of translations of *Eugene Onegin* into English numbers twenty-six publications. It would have been a much too large sample to deal with in one PhD. Below is my explanation of how I arrived at my choice.

Firstly, I decided to look at several translations which have been produced after 1995. This particular time constraint is due to the fact that 1995 is the year of publication of the

² Some scholars might argue that the description of a research sample should be part of the methodology chapter. I understand and value their concerns, but have decided to begin describing my sample in the introductory chapter and to come back to it in the methodology chapter as the subject is complex. Thus a number of explanatory, rather than technical, statements in the description of my sample form part of the introduction. When the issue is addressed again in the methodology chapter I am going to cover other features of my sample, in particular its peculiarities from an operational point of view.

first edition of Venuti's *The Translator's Invisibility*. This book contains a number of ideas relating to translation methods which will be discussed in the main body of my thesis.

Secondly, my PhD started in February 2011. I wrote the proposal which initiated this research in 2010; nobody then could have predicted other additions to scholarly work on *Eugene Onegin* scholarship in English. So the two translations by Hobson (2011) and Briggs (2016), the most contemporary ones, were not been used to contribute their data to my sample but to provide evidence on the ongoing process of scholarly studies. It is hoped that these two works will be discussed in another study. The present work will only touch on them in relevant places.

Thirdly, my intention has been to examine verse translations only. This restriction does not contradict my previous explanation for excluding the discussion of prosodic problems in my research: it simply ignores those translations which are not designed to maintain Pushkin's verse prosody. On this premise I have excluded Cahill's work (1999). According to Tarvi (2004: 81), "knowing little Russian, Cahill has modified Nabokov's stanzas into prose passages separated from one another, thus taking another step away from the *EO* form". On the other hand, I have included Hoyt's translation (2008): his work is also based on Nabokov's *Eugene Onegin*, but the stanza structure is left unchanged.

Then the translations which have not been published in the traditional manner have been removed from my list. For instance, Stone's (2005) and Kline's (2009) works are not able to furnish relevant data for my thesis as they do not have any book covers, graphics or illustrations; the former is a manuscript, and the latter is an online publication.

Finally, I decided to exclude Sharer's translation (1996) from my sample, relying on the comparative translation assessment conducted by Tarvi (2004). In her thorough analysis based on quantifying the quality of nineteen translations of the novel into English, she placed Sharer's *Eugene Onegin* at the bottom of her many evaluation tables.

Thus, I ended up with the five translations which will provide the data for my research. They are by Hofstadter (1999), Emmet & Makourenkova (1999), Beck (2004), Hoyt (2008) and Mitchell (2008). To a large extent this selection highlights a number of general attitudes in the contemporary scholarly studies of *Eugene Onegin*, especially those relating to the personality and professionalism of the translator. For instance, my list

consists of the names of professional, well-established translators as well as of enthusiasts. It covers individual and team work. It contains the translations by prominent literary figures and intellectuals and also by those outside literary and academic circles. All these will be discussed in more detail in the main chapter of my thesis.

1.4.1.1 My Extract

The texts of the five chosen translations were not analysed in their entirety. One chapter has been picked out from the eight chapters (in some editions the number of chapters is nine as they include the fragments of *Onegin's Journey*) of the original novel. It is Chapter Five. My explanation of the importance of this chapter and a brief description of it are given below.

Chapter Five occupies a special place in the novel. It is conceptually important as Tatyana's dream sums up the story to that point and anticipates its future development, and her birthday celebrations are unique in terms of providing cultural information and leading to the duel scene, which is the novel's climax.

There are forty-five stanzas in Chapter Five (three of them are just numbered but contain no text as it has been removed by Pushkin). It starts with the scene that describes the glorious winter morning at the beginning of January in the Russian countryside where Tatyana and her family live (stanzas 1-3). Then the reader is invited to witness unusual celebrations, largely pagan in origin, meticulously performed by the young ladies of Tatyana's household. Pushkin describes in depth their detailed preparations, going to a strange place and performing special rituals in order to know their fortunes on the night of 18 January (Julian calendar, the one which was used in Russia at that time) or 5 January (Gregorian calendar, the one which was followed by most other European countries in the 19th century) (stanzas 4-10). All this happens just before the Russian Christmas, on the night between 6 and 7 January (Gregorian calendar); however they form part of the festive season which combines pagan and Christian features. The next ten stanzas, 11-20, are devoted to Tatyana's dream after the special, late evening of fortune-telling. She has been woken by her sister, Olga, and immediately tries to interpret the episodes of her nightmare (stanzas 21-24). The story develops further and in a week's time, on 25 January (Julian calendar), Tatyana celebrates her nameday; according to the calendar of Russian Orthodox Church 25 January is Saint Tatiana's day - the main female character in the

novel is named after this saint. Thus stanzas 25-45 are dedicated to the party which takes place at her home and which is attended by a crowd of guests, her neighbours. These pages can be read through the prism of culture-specific rituals and customs; they provide extensive information on eating and drinking habits, games, dances, anecdotes and the narrator's humorous comments.

This brief description of Chapter Five shows that my chosen sample is full of culture-specific objects and concepts which will be challenging to translate. For example, just mentioning the issue of the two calendars, Julian and Gregorian, raises questions on the translatability of various events that cannot be plotted on the same timeline. However, this problem is minor in comparison with the complications connected with religious and civil organisations and sacred and secular rituals, customs and habits. Later, the chapter on methodology will explain how the data have been extracted from Chapter Five and how they will be analysed.

1.4.2 Paratextual Data

Different components of the process of book publication generate paratextual data. These data usually appear in two formats, words and images. Text-based information includes introductory chapters written by the translator or by a leading academic in the subject-specific area, acknowledgements and dedications, contents pages, translator's notes and commentaries, bibliography and other sites that might broaden the reader's perception of the novel. Visual information is channelled through photos, illustrations, particular graphical designs such as the layout of the book, the font and style of letters and numbers. Moreover, book covers and front pages are also rich sources of paratextual data. These data, collected from all five translations, will be described and analysed in the appropriate chapter in the main body of the thesis. At this point, information on the size of introductory chapters in each translation will be provided to illustrate the scope of the data to be extracted. For instance, Hoyt's work is light in terms of introductory material, which is the essential component of paratextual data; it only consists of three pages, just two pages of his Foreword and one page of his Translator's Note. Beck's Introduction is much larger, containing fourteen pages. However, its size is nearly half of the other translators' introductory chapters, which are about thirty pages in length. Meanwhile, since Emmet & Makourenkova's work includes parallel texts, their book has two versions

of the opening chapter, in English and in Russian. It also has its own title, *The Brightest Heaven of Creation!*

All publications have book covers which are in colour and visually different. The density of factual information presented in them varies from book to book. For instance, three out of the five front covers have illustrations either by professional artists or by the translator himself.

All these show that the evaluation of multimodalities, encoding and decoding cultural messages, embedded in various verbal and visual images and styles in these translations, can make valuable contributions to the research.

1.5 The Theoretical Framework of My Thesis

The thesis is going to be conducted around the issues of the translator's visibility and craft. It could be seen as a modest contribution to the discussion of the translator's visibility initiated by Venuti in 1995. However, it will not be contained to the ideological framework of the first edition of his work *The Translator's Invisibility* published in 1995. It will follow the recent developments in the subject, in particular the current move to discuss the ethical issues of translating which were emphasised in the second revised edition of Venuti's *The Translator's Invisibility* published in 2008. This advance, unlike Venuti's ideas of 1995, is supported by such major contemporary scholars of Translation as Hermans (1999), Munday (2001), Robinson (1996, 2001) and Pym (1997).

Meanwhile, this study will not restrict itself to examining the translator's visibility only. It will be argued that behind the translator's ambition to be visible is not a "universal craving for visibility" (Eco 2016 cited in Parks 2016:7) but rather his or her intention to open up and share an unknown culture with the reader. In other words, rephrasing Eco's expression, it is the translator's universal craving for the culture of the other. Thus, this research can be regarded as being part of the 'culture turn' in Translation.

However, modelling the work on the approach of the 'culture turn' does not mean that the big issues of today's Translation such as society, gender, customs, etc. will be addressed right away. Instead I shall restrict myself to looking at the details of translation as a craft and focus on the methodological issues in translating, in particular on its methods and procedures. I shall aim to propose a third method, in addition to the two

well-recognised processes of domesticating and foreignizing. So, while conducting an empirical study based on the sample of five translations of *Eugene Onegin* into English, I intend to question the present bi-polar model of Translation.

To some extent, this work can also be understood in terms of investigating the specific aspects of translation as a process, though it is not primary research, but a secondary one, or ‘desktop research’. Instead of conducting experiments and arranging interviews with translators I intend to deal with what translators say about their own work. In this way the subjectivity of paratextual data collected from the translators’ introductory materials and commentaries will be checked against their textual data that provides evidence on the procedures implemented in his or her work.

Defining a more general framework for my dissertation is problematic as the discipline is growing rapidly, and the evaluation of these developments, which might result in novel theorising, is not advancing at the same speed as the changes. Thus Holmes’s map of Translation Studies presented by Toury (1995:10) does not reflect the current situation in the subject and should be revised and updated. Yet, in the absence of another map, my research can be placed under the general umbrella of descriptive translation studies.

1.6 The Structure of the Thesis

The introduction will be followed by a chapter on the brief history of *Eugene Onegin* in English, which provides important details of current translations of the novel into English and scholarly works dedicated to their analysis. This is followed by another overview, with a focus on the existing literature on the theory of translation, in which the ‘cultural turn’ in the discipline will be specifically stressed. This chapter, which forms the literature review, will cover the Western contemporary school of Translation with a particular emphasis on post-1995 publications. It will also analyse the developments in Russian research by looking precisely at post-1917 advances in the Soviet school as some of its many achievements in theory have not been acknowledged and discussed in depth in English before. Chapter 4 highlights the methodology used in my work. It also describes how the data have been collected. After these preparatory chapters, the stage will be set for the main body of my thesis, which is the empirical study of the textual and paratextual elements of Pushkin’s *Eugene Onegin* in the five chosen translations into English. Specifically, the four chapters of the main body will look at the physical appearance of

the editions, translators' introductions and notes, and translation problems such as proper nouns and realia. The data analysis will be followed by a conclusion which presents the findings of my work and defines its contribution to the current research in Translation Studies.

1.7 The Bigger Picture

In addition to writing my thesis, I have participated in various research activities in the UK and overseas that have helped me to generate, sharpen, develop and test a number of ideas presented in this work. I have taken part in seminars, presented papers at conferences, read lectures as a guest speaker, and worked as a co-convenor of Translation in History Lecture Series at UCL. Teaching Translation at five universities in the UK, Imperial College London, London Metropolitan University, University of Portsmouth, City University London and University of Surrey, has also made valuable contributions to my research.

I would like to conclude this Introduction by providing the details of my publications related to the subject of the PhD.

The following three publications contribute to the text of my PhD:

As I Now, with Onegin Mine: A Novel Versification by Douglas Hofstadter in Mariagrazia De Meo, Emilia Di Martino and Joanna Thornborrow (eds) *Creativity in Translation/Interpretation and Interpreter/Translator Training*. Rome: Aracne editrice, 2016, pp. 109-112.

Pushkin's Novel in Verse *Eugene Onegin*: the Emergence of a Key Russian Cultural Text in English will appear in Kirsten Malmkjaer and Adriana Serban (eds) *Key Cultural Texts in Translation*. Amsterdam and Philadelphia: John Benjamins. 2017. 17 pages.

Polish Dance in *Eugene Onegin*: Text, Translation and Opera (Польский танец в «Евгении Онегине»): текст, перевод, опера – in Russian). *Rossiya – Pol'sha: dva aspekta evropeiskoi kul'tury*. St Petersburg: Serebryanyi vek, 2012, pp.467-473. ISBN 978-5-902238-90-4.

Other published articles provide a wider picture of my research on *Eugene Onegin*:

Vikram Seth's *Golden Gate* as a Transcreation of Alexander Pushkin's *Eugene Onegin* in Teresa Seruya and José Justo (eds), *Rereading Schleiermacher: Translation, Cognition & Culture*. Heidelberg: Springer-Verlag GmbH, 2016: 219-232. ISBN: 978-3-662-47998-3; 978-3-662-47949-0 (e-book).

The Linguistic Aspects of Foreignizing Translation: *Eugene Onegin* in English – in *VII International Conference, Building Cultural Bridges: Integrating Languages, Linguistics, Literature, Translation, Journalism, Economics and Business into Education*. Almaty: Suleyman Demirel University, 2015, pp.215-222. ISBN: 9965-972-62-3.

Sir Charles' Appointment with Onegin (Официальная встреча сэра Чарльза с Онегиным – in Russian) in II Mezhdunarodnyi nauchno-prakticheskii forum “Iazyku. Kultura. Perevod”. 01-09 iyul' 2014 g. – electronic publication – the Lomonosov Moscow State University Publishing House, 2014, pp.141-149. ISBN: 978-5-9-01-0960-3.

Blending Research with Teaching: English Translations of Pushkin's *Eugene Onegin*. In Jean Peters /J. Prabhakara Rao, (eds) *Translation and the Accommodation of Diversity: Indian and European Perspectives*, Frankfurt: Peter Lang, 2013, pp. 9-23. ISBN: 978-3-631-62651-1.

Translation as Intercultural Communication: Pushkin's *Eugene Onegin* in Two Worlds. In J. Prabhakara Rao, Jean Peters (eds) *Socio-Cultural Approaches to Translation: Indian and European Perspectives*, New Delhi: Excel India Publishers, 2010, pp.98-107. ISBN: 978-93-80697-31-4.

CHAPTER 2. THE LEGACY OF *EUGENE ONEGIN* IN ENGLISH

In order to contextualise my research and to identify its particular place in the scholarship of *Eugene Onegin* in English it has been decided to write a brief history of the translations of Pushkin's novel in verse into English, which will also include critical literature on them. My focus will be on publications in academia and media which deal with more than one of the English translations of *Eugene Onegin* rather than focusing on one particular work. The review will follow chronological order when this is possible in order to provide a history of *Eugene Onegin* translated into English in both scholarly traditions, English and Russian. Critical literature on the five translations chosen for my research, however, will be discussed in the appropriate chapters of the thesis, not in this chapter.

2.1 The Very Beginning

As has been pointed out in my Introduction the first time English-speaking audiences heard of Pushkin's novel was in 1830, when a short article was published in *The Foreign Literary Gazette*.

However, it is impossible to suggest that the author of the short article of 1830 about *Eugene Onegin* was able to imagine how significant its future popularity in translation would be. In particular, that it would occupy such a prominent place in world literature in translation in English for about one hundred and forty years, and that it would catch the imagination of numerous translators into English and appear at least in thirty-six different versions by the end of 2016 (see the section below).

2.2 The Onegin Project at the York Bibliographical Society

The York Bibliographical Society was established in 1986 in order “first to provide a forum where those with an interest in books – professional, amateur, intellectual or recreational – could meet for education, conversation and the enjoyment of books; and second to provide a platform for the dissemination of learning and scholarship” (Weston 2006, online). In 2010 they initiated the Onegin project, a bibliography of Pushkin's novel in verse in English. It is a unique online resource which provides information on the original, the time line of various translations of *Eugene Onegin* into English, with their

publication details, and it also includes many examples of translations of the *Onegin* Chapter One Stanza 1 and suggests further reading of the critical literature on the subject.

It is possible to suggest that the choice of the society to celebrate this particular book reflects the personal interests of its members. From my personal correspondence with Peter Lee, who maintains and updates the current bibliography on the novel, it became apparent that he is a retired lecturer in Mathematics, with a passion for *Eugene Onegin*. His bibliography is a valuable resource for education and research. Its popularity can be measured by the number of visitors who have come to the site so far: the web counter of the York Bibliographical Society web page on *Onegin* counted me as its 22,937th visitor when I accessed it on 30 September 2016 (Lee 2010).

Below is my list of existing translations of *Eugene Onegin* into English. It is based on Lee's chronological list, but it is also different from it: various reprints and editions by any particular translator or team of translators appear only once and are counted as one item on my list (details of these publications are in my bibliography). So far there are thirty-six *Onegin*s in English³:

1. Spalding (1881)
2. Phillipps-Wolley (1883)
3. Turner (no date)
4. Deutsch (1936/1943/1964)
5. Elton (1937)
6. Radin & Patrick (1937)
7. Simmons (1950)
8. Arndt (1963/1992)
9. Kayden (1964)
10. Nabokov (1964/1975)
11. Harding (1967)
12. Liberson (1975/1987)
13. Johnston (1977/2003)
14. Clough (1988)
15. Kozlov (1994/1998)
16. Elton/Briggs (1995)

³ This list is different from Table 1 as it also includes partial translations.

17. Falen (1990/1995)
18. Sharer (1996)
19. Cahill (1999)
20. Clarke (1999/2011)
21. Corré (1999)
22. Hofstadter (1999)
23. Emmet & Makourenkova (1999/2009)
24. Ledger (2001)
25. Litoshick (2001)
26. Beck (2004)
27. Bonver (2004/2005)
28. Stone (2005)
29. Hoyt (2008)
30. Mitchell (2008)
31. Kline (2009)
32. Lowenfeld (2010)
33. Thomas (2011)
34. Hobson (2011/ 2016)
35. Briggs (2016)
36. Portnoi (2016)

This impressive list justifies the use of Frank and Schultze's terminology regarding retranslations which implies several astronomical concepts (cited in Alvstad and Assis Rosa 2015:8 after Frank and Schultze 2004:72). Thus, applying their symbolism to particular terms, it is possible to argue that Pushkin's novel in verse is "a comet", with an exceptionally long "tail", which consists of thirty-six segments, or retranslations.

This great number of translations of *Eugene Onegin* provides unique opportunities either to support or to reject Chesterman's so-called hypothesis of re-translation: "Later translations (same source text, same target text) tend to be closer to the original than earlier ones" (2000: 23). The issue will be discussed further in other subchapters of my literature review. At this point it is appropriate to mention that the case of *Eugene Onegin* in English supports Collombat's idea about the special characteristics of the beginning of the 21st century as regards translation: she calls it the Age of Retranslation (cited in Alvstad and Assis Rosa 2015: 13 after Collombat 2004: 8).

According to her, the current increase in retranslations might be explicable in terms of the change of translation parameters. Collombat views contemporary developments in translation as challenging the norms of previous periods. She classifies them as the following: the 17th and 18th centuries – “*les belles infidèles*”, the 19th century – “literalism”, and the 20th century – “fidelity” (2004: 8). The long “tail” of Pushkin’s *Eugene Onegin* covers at least the three periods, from the 19th century to the 21st century. Moreover, it is also clear that the thirty-six versions of the novel in English are a unique source of information which might be used to analyse how the translation of this particular source has developed over nearly one hundred and forty years.

2.3 Simmons’ Review of the First English Translations of *Eugene Onegin*

Simmons (1938) reviews the first four complete verse English translations of *Eugene Onegin*. They are Spalding’s translation (1881) and the three translations published in 1936-1937, the year which marks the centenary of Pushkin’s death, by Deutsch (1936), Radin and Patrick (1937), and Elton (1937). Simmons views the translation of Pushkin’s novel as a relentlessly challenging exercise. He highlights the examples of good practice in each work, and measures the quality of translation in terms of how closely it resembles the original.

For example, Simmons describes Spalding’s work as remarkable and explains his translation errors in terms of his “determination to be as literal as possible” (1938: 201). Spalding’s background, his military career and knowledge of Russian, are not discussed as such, but it is mentioned that he was not a poet.

Deutsch’s translation, in contrast, is praised on the basis that it is the work of a poet. Simmons describes Deutsch’s translation as “a tremendous improvement” and one that has “artistic sensibilities that her predecessor never possessed” (1938: 202). However, since faithfulness to the original has been considered paramount, Simmons is obliged to point to a number of mistakes in Deutsch’s translation, which he associates with her preoccupation with the form of the novel. Deutsch, an American poet, produced her translation in partnership with her husband, Avrahm Yarmolinsky, a native speaker of Russian, and the Head of the Slavonic Division of the New York Public Library, a translator himself, and the author of the first bibliography of *Eugene Onegin* (1937). His

name appears in the publication as its editor.

According to Simmons, only the translation by Radin and Patrick was produced “directly from the original” (1938: 203). In this way, the issue of competence in Russian is brought to light for the first time. Simmons’ review of Radin and Patrick’s work emphasises their devotion to copying the meaning of the original and the prioritisation of content in Radin and Patrick’s translation.

Elton, a professor of English literature, exemplifies another essential component in Simmons’ recipe for a good translation, namely the quality of the English. Simmons states: “Professor Elton’s knowledge of the Western European Literary language of the time has enabled him, in places, to impart his rendering a kind of verbal verisimilitude that definitely enhances its charm as well as authenticity” (1938: 204). Elton uses plenty of archaisms in his translation of *Onegin*, and, to a large extent, they belong to the vocabulary of Tennyson and even Milton, two primary foci of his academic research.

The Simmons review of the first four complete verse translations is important as it not only initiates a discussion on the topic of *Eugene Onegin* in English but also produces a number of arguments that would be developed in future reviews of other translations. Here, in an embryonic form, the following issues are highlighted: the occupation of a translator, his or her knowledge of Russian culture and language and abilities to maintain a balance between the preservation of form and of the meaning of the original.

In spite of the fact that the issue of accuracy in translation is paramount to him, Simmons manages to point to the significance of what has been added to the receiving culture by one or other translation. This, in particular, makes his work essential to our discussions on added values in translation. For instance, he argues in the concluding section of his review: “And I regard Professor Elton’s translation as a genuine and lasting addition to the series of great translations which have become part of the noble heritage of English literature” (1938: 207).

2.4 Nabokov and *Eugene Onegin*

Nabokov’s contribution to the scholarship on *Eugene Onegin* in English is somewhat different from Simmons’ review. Like Simmons, Nabokov was a Professor of Russian

Literature, but, unlike Simmons, he was a self-publicist.

Nabokov sees translating *Eugene Onegin* along with commentaries and reviews of previous translations as one big competitive project. He was working on his translation of the novel at the same time as his contemporary rival, Walter Arndt. Arndt's translation of the novel was published in 1963, one year before Nabokov's, and was awarded the Bollingen Prize for poetry translation in 1963.

Nabokov's work is a four-volume edition: Volume One is his introduction and translation, Volumes Two and Three are commentaries on the Pushkin text, and Volume Four is a facsimile of the 1837 edition of Pushkin's novel. It is a hybrid work that, besides the translation, consists of self-publicism, analysis, information and translation materials. Moreover, Nabokov sees himself as the sole preserver of Pushkin's heritage and ideas. He states:

To my ideal of literalism I sacrificed everything (elegance, euphony, clarity, good taste, modern usage and even grammar) that the dainty mimic prizes higher than truth. [...] I have tried to explain many special matters in the Commentary. These notes are partly the echoes of my high-school studies in Russia half a century ago and partly the outcome of many pleasant afternoons spent in the splendid libraries of Cornell, Harvard, and the City of New York (1964, I: x).

The adjectives that Nabokov uses to describe the previous publications of *Eugene Onegin* into English – those of Spalding, Deutsch, Radin and Patrick, Elton, and Arndt – strike the reader as bitterly sarcastic in his commentaries as they appear in the English version of his work (1964, II: 3-4). The Russian version is even worse (1998: 84). It includes examples of brutally unpleasant epithets for others' translation work. Thus, evaluating the translation of lines 3 and 4 from Stanza XXIX, Chapter Four, Nabokov writes:

Spalding stresses the hygienic side of the event. [...] Miss Radin produces the dreadful. [...] Miss Deutsch [...] comes up with the incredibly coy. [...] and Professor Elton, who in such cases can always be depended upon for triteness and awkwardness, reverses the act and peroxides the concubine (1964, II: 464).

It seems that, having an opportunity to express himself openly, Nabokov says a lot about his personal attitude, but not too much about other translators' approaches to the novel.

Meanwhile, Nabokov's commentaries have had a huge positive impact on later

translations of *Eugene Onegin*, as they are valuable sources of information on Russian traditions, culture and language. Johnston, whose translation was published in 1977, was the first to use Nabokov's commentaries for the benefit of his work.

Nabokov's work on *Eugene Onegin* is also relevant to the contemporary discussion on translation methods. For example, Coates (1998), one of the contemporary commentators of Nabokov's work on *Eugene Onegin*, interprets Nabokov in the framework of Venuti's ideas (1995): her article on Nabokov contributes to the current discussion on domesticating and foreignizing translation. She classifies Nabokov's translation of *Eugene Onegin* as foreignization. Moreover, she provides several details on Nabokov's method by exemplifying his "resistant" and "dissident" motives and putting them into the context of his entire work.

Coates believes that in using a literalist approach to Pushkin, Nabokov attempts to educate his readers. For example, Nabokov explains Tatyana's shock associated with her meeting with Agafon in Chapter Five (Stanza IX, Line 14):

Agafon: Agafon, pronounced something like "Ah-gah-fawn", comes as a grotesque shock. This Russian version of Agatho or Agathonicus (...) is elephantine and rustic to the Russian ear. Its counterpart may be found among the Biblical names in England. We should imagine an English young lady of 1820 slipping out of the manor to ask a passing labourer his name and discovering that her husband will be called not Alan but Noah (Nabokov 1964, II: 499).

In support of her arguments Coates looks at another work by Nabokov, *Sign and Symbols* (1948; reprinted in 1984), and finds that "Nabokov's concept of language appeared gradually to move beyond conventional linguistic systems to enter the realms of semiotics" (1998: 100). Coates claims that Nabokov's translation and commentary are a "complement, not supplement to the original". Praising his work, she describes his aims as the following: "...to pull English readers over towards the foreign, to jolt them out of the comforts of cliché and equivalence and into the dangerous thickets of alien terrain, as if taking a journey abroad" (1998: 104).

Nabokov's dedication to producing the most accurate version in English of the original in Russian is not praised by many readers of his translation due to the extreme awkwardness of his language. However, the impact of Nabokov's work on the novel is

difficult to estimate. According to Chukovsky (2001: 87, first published in 1968), since the publication of Simmons' review of Nabokov's translation in the literary supplement to *The New York Times* of 28 June 1964 there has been continuing discussion in the press about Nabokov's *Onegin*. In addition, Venuti includes Nabokov's earlier version of work on the novel (1955) in his *Translation Studies Reader* (2000) as a contribution to the development of translation in which a foreignizing method is used.

2.5 Leighton's Work on *Eugene Onegin*

Following Nabokov's work on *Eugene Onegin* a substantial break occurred in the scholarship on the novel in English. Thus, only in 1991, nearly thirty years after the controversial Nabokov four-volume edition, does another scholarly publication appear in the form of Leighton's pioneering work on literary translation in Russia and America. The book includes a whole chapter on the analysis of Pushkin's novel in English. Like Simmons' publication (1938), it is a review of several translations. Leighton's cluster consists of the three following translations: Arndt (1963), Nabokov (1964) and Johnston (1977). Other translations of the novel into English are also mentioned, but discussion of them is peripheral.

Leighton praises Nabokov's work for its translation doctrine: "translation should sound like a translation" (1991: 180); there is no "mass production or even mass appeal" (1991: 181) in any translation work. To some extent, these characteristics will be reintroduced by Venuti (1995). However, they will be transformed in order to correspond to his perception of translation as ideology, not science, which was how it appealed to Nabokov.

Leighton also praises and compares Arndt's and Johnston's translations. He believes that in spite of all their similarities in standard, "it would be difficult to find another example of two so different versions of the same work" (1991: 185). He emphasises the different forms of English that the translators use. Leighton claims that Arndt's work is more appealing to Americans than to British people (1991: 186) because of his English: there are a few Americanisms as well as German elements there. Johnston's variant of English is British; however, his language provides evidence of the diplomat's command of French (1991: 190). In contrast to Arndt and Johnston, Leighton describes Nabokov's style as "artificial, and peculiar to his trilingual – Russian, French, and English –

consciousness” (1991: 184).

Leighton also points to the temporality of each translation. In the concluding paragraph of the chapter, he writes: “As for the original *Eugene Onegin*, there it stands in all its daunting complexity, waiting like all great works to be translated again, and perhaps even better, by and for a new generation” (1991: 192).

In fact, a new translation of exceptional quality appeared in 1990. It was produced by James Falen, a Professor of Russian at the University of Tennessee. Leighton also continued his work on *Onegin*. His article, *A New Onegin*, tells the story of translating Pushkin’s novel into English describing its developments as “a continuous process of reaching” (Leighton 1997: 662).

Thirteen years earlier, in 1984, Bethea had suggested an even more vivid description of the ongoing process of translating the Pushkin novel in verse into English:

Hence capturing *Eugene Onegin* in English has come to represent something like the “three minute mile” of translating skill. The question is not whether the barrier – that is, a precise English substitute, in *all* respects, of Pushkin’s Russian – can be reached, but how close one can come, given the obstacles (1984:112).

Leighton sees the success of Falen’s translation in his rigorous studies of the strengths and weaknesses of Arndt’s and Johnston’s translations and his abilities to use their examples to work out a better solution to this or that difficulty (1997: 665). So, again the issue of correspondence - between the source text and the target text - is perceived to be crucial. The cultural elements of the text are not seriously considered.

2.6 From Paper to Online Reviews: Murr’s Evaluation of *Eugene Onegin*

In the 21st century the discussion of new English versions of *Eugene Onegin* often moves from paper to online publications and continues either in specialist blogs or on personal websites. This shows that the novel and its translations attract new audiences and provide opportunities for them to be involved in sharing their appreciation of *Eugene Onegin* using the facilities of Web 2.0. For instance, *The Lectern*, a blog dedicated to the discussion of literature, has an anonymous publication posted by Murr focusing on the

evaluation of five translations of *Eugene Onegin*: those by Nabokov, Johnston, Falen, Hofstadter and Mitchell. In spite of classifying Falen's work using Nabokov's terminology as periphrastic, the publication praises it:

Falen's translation is how one might imagine the work to have been written in English if Pushkin had been an Englishman. It has the elegiac lyricism of Keats, the political anger of Shelley, the clarity of Wordsworth's metaphysical meditations, Blake's mysticism and prophetic power, the detailed (but highly derivative from the French) pastoralism of Grey and Thomson, spiced throughout with Byron's satirical élan and verbal wit. Moreover, it manages to echo these various intonations without ever succumbing to parody. Falen's version situates the work firmly within the English Romantic tradition, as is only right for a work composed in the 1820s, and turns Pushkin's Russian into a song of equal beauty in English (Murr 2010: online).

It is clear from the quotation provided above that Falen's use of various types of English signals challenging cultural interventions initiated by the Pushkin text. Thus, Falen's translation becomes exceptional as the translator takes on extra responsibilities and tries to educate his audience by introducing several Russian cultural concepts.

2.7 Chukovsky on "Onegin"

The pattern of breaking the chronological order in my literature review has now been established; so, in spite of discussing three more names of contributors from the West who produced cluster reviews of *Onegin* in English, the discussion will move to Russian scholarship.

My discussion of Hofstadter (1999), Tarvi (2004) and Mitchell (2008) will be reserved for later. Hofstadter's and Mitchell's reviews will be discussed in other chapters of my thesis as they are two translators whose work forms the core texts of my research. Tarvi's doctoral thesis will be the focus of section 2.8 of the literature review. At this stage it is important to emphasise once again that with Leighton's work on *Onegin* in English ends the legacy of the scholarship on Pushkin's novel in English in which each successive translator has been determined to improve on the work of his or her predecessor. Hofstadter and Mitchell review a number of translations in their introductory chapters or other corresponding publications, but their priority is proving their own points of view, not emphasising any developments in the legacy of translating *Onegin* into English.

Chukovsky's book has already been mentioned in the Literature Review. The reference, however, was to its English translation by Leighton (1984). Coming back to its source text in Russian, it is necessary to point out that Chukovsky's thoughts on translation have appeared in a number of versions ranging from a small brochure (Chukovsky and Gumilyov 1919) to a book publication in the collection of Chukovsky's works in 15 volumes (2001). What is more interesting for my research is the new material which Chukovsky added to his edition of *Vysokoe Iskusstvo* (1968), namely his review of Pushkin's novel in English.

Onegin na chuzhbine (*Onegin in a Foreign Land* – my translation of the title) is the title of Chukovsky's review, which covers, in addition to the translations included in Simmons' review (1938), Nabokov's (1964), Kayden's (1964), and Deutsch's (2nd ed., 1965) translations. Although aiming to examine all these translations of the novel, Chukovsky, however, concentrates mainly on Nabokov's work. Moreover, Chukovsky criticises the Nabokov translation with the same enthusiasm and energy that Nabokov previously employed in his evaluation of other translations of *Onegin*. At some point Chukovsky tries to turn his extremely critical attitude to Nabokov's work into something positive, but unfortunately his article was left unfinished at the time of his death. It ends with a bitter statement on Nabokov's work:

This is exactly the main discovery of the researcher. In reading Pushkin's novel he discovers that nearly all the work's phraseology has been borrowed by Pushkin from foreign sources, mainly French ones. For the commentator, locating these sources is one of the main tasks (2001: 17 in my translation).

That is why Chukovsky calls Nabokov "a parallelist", a person who is constantly looking for parallel texts. Giving nicknames is probably what Chukovsky and Nabokov share in their attitude to other people's work. What is behind this attitude is, however, different in each case. Nabokov's aim is to underline his importance and superiority. Chukovsky's attitude might be ideological and explained in terms of the Cold War. To him, Nabokov is an American scholar; to a Soviet scholar, this automatically downgrades Nabokov's work, as Nabokov is not only an American citizen, but also a person of Russian origin living abroad and thus almost a defector.

If one is able to distance oneself from Chukovsky's occasional Cold War terminology, it is possible to see that his criticism is based on the concept of equivalence, the most accepted framework in Translation Studies at that time. 'Otsebyatina', i.e. inserting one's own material which implies a lack of equivalence, is what makes Chukovsky angry.

Chukovsky's critical statements can be read bearing in mind his intention to maintain equivalence in any piece of translation. Thus, he tries to emphasise the importance of the quality and type of language used in translation. He discusses how Pushkin's 'rosy', the colour used in his description of Olga's cheeks, is translated in different works. Chukovsky's arguments are transparent as they highlight the peculiarities of Pushkin's language which is time- and class-specific.

Chukovsky criticises Nabokov's decision to translate the colour with another adjective, *beautiful*, which is not related to any colour scheme, but to the idea of perfection. (2001: 6-7) Chukovsky's arguments sound contemporary now, especially when Venuti discusses *exoticizing* translations, as opposed to foreignizing ones, which he describes as

producing a translation effect that signifies a superficial cultural difference, usually with reference to specific features of the foreign culture ranging from geography, customs, and cuisine to historical figures and events, along with the retention of foreign place names and proper names as well as the odd foreign word (Venuti 2008: 160).

Chukovsky sarcastically ends his arguments on the subject of Nabokov's replacement of Pushkin's "Olga's rosy cheeks" with his "her red face". He uses a rhetorical question: "Was it possible for Lensky to feel offended by Onegin if Onegin described Olga beautiful?" (Chukovsky 2001: 7 – *in my translation*). To Chukovsky, it is obvious that Nabokov's intention to exoticize Pushkin's language is responsible for what must be an encoding mistake. Because of this mistake Nabokov uses the archaic meaning of *красный* (red), i.e. "beautiful", which twists the style of Onegin's speech into a Slavophile one.

Chukovsky's review of *Eugene Onegin* is important to my study as it provides evidence that, in politically divided Russian Studies, the scholarly perception of the translation of the Pushkin novel was nearly identical in both West and East. The discussion of Nabokov's translation of *Eugene Onegin* is just one of the examples of the existing similarities.

2.8 Eugene Onegin in Translation as the Subject for PhD Research

Dissertations can also be added to the body of work on *Eugene Onegin* in English. One such dissertation has been recently completed by Kopteva (2009), “Lacunae in English in the Context of Translation Equivalence in Russian: the Analysis of Translations on the Basis of Russian Corresponding Expressions” (a study of the English translations of Pushkin’s novel *Eugene Onegin*) (“Лакунарность в английском языке на фоне русских соответствий” (на материале английских переводов романа Пушкина “Евгений Онегин”) in Kazan. In spite of its title which refers to many translations of *Eugene Onegin* Kopteva’s work only focuses on Nabokov’s translation. She uses his work in order to identify and analyse the presence of linguistic and non-linguistic lacunae. In so doing Kopteva discusses challenges to maintaining equivalence in translating the Pushkin text into English.

It seems that Tarvi’s work is the first research project on the English translations of *Eugene Onegin* in the 21st century. It is a PhD thesis written at the University of Helsinki in 2004. Her aim is ambitious: the development of a method for quantifying the quality of translations. Her research uses the Token Equivalence Method (TEM) within the paradigm of Comparative Translation Assessment (CTA) as its formal approach (2004: 31-55). The statistical study of the novel in translation relies upon a huge and complicated sample. Tarvi operates with a sample of impressive size: the database is the 450-page Text Appendix comprising 700 stanzas in which 38,836 tokens and 6,800 lines are analysed (2004: 125). Her database is huge indeed. But what is there exactly, under the big numbers of stanzas, tokens and lines?

Tarvi looks at some extracts from nineteen translations of *Eugene Onegin* into English, verse and non-verse. The listing of them occupies nearly an entire page of her thesis (2004: 63). Below just the names of translators and the year of publication of their works (in brackets) are provided: 1.Spalding (1881), 2. Deutsch (1936), 3.Radin/Patrick (1937), 4.Elton (1937), 5.Simmons (1950), 6.Arndt (1963), 7.Kayden (1964), 8.Nabokov (1964), 9.Johnston (1977), 10.Clough (1982), 11.Falen (1990), 12.Kozlov (1994), 13.Briggs [based on Elton’s translation] (1995), 14.Sharer (1996), 15.Cahill [based on Nabokov’s translation] (1999), 16.Hofstadter (1999), 17. Emmet and Makourenkova (1999), 18.Clarke (2000), 19.Ledger (2001).

Tarvi's sample uses extracts from each of the novel's eight chapters: 10 stanzas from Chapter One, 8 stanzas from Chapter Four, 5 stanzas from Chapter Three, 4 stanzas from Chapter Seven, and two stanzas each from Chapters Two, Five, Six and Eight (2004:126). She also uses three planes of comparison, Verbal, Poetic and Joint (only for verse translations), in order to apply her TEM thoroughly. So, Tarvi ends up with the division of her 35-stanza sample into sub-samples: the largest size (35 stanzas in their entirety), the middle size (6 out of the chosen 35) and the smallest size (1 out of the 6 from the middle size sample); she analyses data from all these samples in the three planes. Thus, Tarvi's sample is not arbitrarily twice the size of the Pushkin origin of 343 stanzas; it simply consists of 35 stanzas in 19 versions of the translated text. Tarvi uses for her various planes of assessment two kinds of units. One is a token (a word), for the Verbal Plane, and another is a poetic line, for the Poetic Plane. So, in the comparative analysis, the Joint Plane requires a combination of both frames, Verbal and Poetic. All these coded names for various bits of data are used to measure the correspondence between source and target texts.

Tarvi borrows Nida's notion of 'isomorph' (1997) and also refers to Hofstadter's use of 'isomorphism' (1979) as a category for mapping two complex structures. By trying to access the degree of isomorphism in the nineteen translations from various planes Tarvi returns to the idea of equivalence in translation. However, she understands the concept of equivalence differently: it is not a word-for-word equivalence type or a dynamic equivalence, but it is the equivalence of sustaining information in translation. In this way, the new research on *Eugene Onegin* operates with an adjusted concept of equivalence, which is information-for-information equivalence.

Tarvi's Chapter Five, the main one of her thesis, has about 30 pages of statistical data. Among its numerous tables of results, Table 25 (2004: 162) is the most important for this research. It ranks the verse translations applying her TEM in all three samples. Without any surprise to the investigators of *Eugene Onegin* in English Falen's (1990) and Johnston's (1977) translations occupy the top positions on the Joint Plane (Verbal and Poetic) of Tarvi's cumulative results. The arrangement of the other translations in the table is not as might be expected. For example, Arndt's work occupies the 5th place in Tarvi's hierarchy, after Elton's translation (1937) and after Briggs's edition of the Elton work (1995). Hofstadter's translation (1999) occupies the 7th position, in the middle, but

Emmet and Makourenkova's work (1999) is ranked extremely low: it is the 12th entry out of 14.

Interestingly enough, Tarvi makes an attempt to compare her findings with the various opinions presented by the translators themselves, professional critics, and professors and instructors of literature. Her Chapter Six starts by looking at the translators' introductory chapters, in which they carry out a kind of pre-translation analysis, trying to evaluate what problems they will face in their translations and also to set up their own targets in producing versions of the original. To me, Tarvi does not use this material to its full potential; she only takes some evidence from the translators' prefaces and compares this information with her statistical data. My research intends to exploit translators' introductions in more detail, as they are valuable sources of information on the translators' work.

The next group of Tarvi's comparative data is provided by professional critics. She uses 12 sources of cluster reviews starting from the Simmons publication (1938) and ending with the discussion of the British ten-volume collection, *Complete Works by Alexander Pushkin* (Pushkin 1999-2003). Again, Tarvi looks briefly at her chosen sources and concludes that her method (TEM) "with all its limitations [is] a useful tool in comparative translation assessment" (2004: 199).

The data from her questionnaire sent to the departments of American universities where Russian language and literature are taught is used as another source of evidence which highlights similarities between the respondents to her questionnaire and her findings based on the application of the TEM.

Without any doubt, Tarvi's work establishes high standards of research on *Eugene Onegin* in the 21st century, incorporating the use of new technologies as well as opportunities to communicate without any borders between scholars all over the world. It also shows her personal dedication to the subject. This impressive quantitative study, however, will benefit from incorporating additional qualitative elements: for instance, a closer evaluation of paratexts in translations, and any move towards a more contemporary subject than equivalence would also be welcome.

2.9 *Eugene Onegin* in English in the 21st Century

It has already been mentioned that the case of *Eugene Onegin* in English supports Collombat's idea (2004) of naming the beginning of the 21st century in translation as the Age of Retranslation. The following thirteen translations were published after Tarvi had conducted her research:

1. Litoshick (2001)
2. Beck (2004)
3. Bonver (2004/2005)
4. Stone (2005)
5. Hoyt (2008)
6. Mitchell (2008)
7. Kline (2009)
8. Emmet & Makourenkova (1999/2009)
9. Lowenfeld (2010)
10. Thomas (2011)
11. Hobson (2011/ 2016)
12. Briggs (2016)
13. Portnoi (2016)

Another interesting phenomenon of *Eugene Onegin* in English in the contemporary period is that nobody apart from the translators themselves evaluates and compares these translations. Cluster reviews do not exist outside the paratexts of some of these translations. The absence of academic work on this subject in terms of the motivation change in retranslating *Eugene Onegin* can be explained: it is not any more an athletic type competition described by Bethea as the "three minute mile" (1984: 112), it is the translator's personal enterprise. Perhaps Hofstadter's words can be used to illustrate this 21st-century trend:

And thus, EO, you're finally finished;
This bullet I must bite, I know.
So be it, but I feel diminished
For through you, I've long fought off woe.
I'm grateful for the many pleasures,
The pangs, the sweet and sour treasures,
The hue, the cry, the feast, the glee –
For all, for all you've given me (1999: xl).

The quote is part of Hofstadter's personal dedication to his own translation, in addition to his translation of Pushkin's dedication to Pletnyov, to whom Pushkin dedicated *Eugene Onegin*.

2.10 Briggs's Translation: the Importance of Being a Good Fellow

Anthony Briggs's words from his *Translator's Note* to his new *Eugene Onegin* also support Thomas's argument and underline the absence of competitiveness in a contemporary retranslation. He writes: "... Our new version of *Yevgeny Onegin* lines up with earlier versions as nothing more than an equal partner in a richly rewarding endeavour" (2016: 42).

Arguing the importance of partnership among the translators of the same source text, Briggs presents his work as exceptional in being distinct from other retranslations of the Pushkin novel in verse. To a large extent, this idea can be explained in the context of Briggs's many years of experience as an academic in the UK and as a successful translator of Russian literature. In other words, Briggs's professional reputation and knowledge are unlikely to be questioned. This allows him to evince good will by offering to cooperate with his fellow-translators.

Briggs's *Translator's Note* provides several examples of his new work ethics in which he shares some of his translating strategies with the reader. One of them is to study previous translations of the Pushkin novel. He does not see his fellow-translators as competitors. To Briggs, they are informants on possible translation problems. By making this statement, he demonstrates his positive attitude to the task and expresses his confidence:

[...] the purpose of examining earlier versions is not to revel in triumphalist "improvements" but rather to avoid any dangerous pitfalls and improve the general quality of decision-making (2016: 24).

Moreover, Briggs's examination of several translations of *Eugene Onegin* is largely devoid of mention of the names of his fellow-translators. In his attempt to identify and explain how various technical difficulties have been tackled previously Briggs draws examples from a number of translations and concentrates on analysing them. For instance, Briggs pens the following comment on his own rendering of the work's Russian title:

The general preference is for “Eugene Onegin”, though you will also find the forename written as Evgeny. We are going for a straight *transliteration* of the original rather than obvious and popular translation into a near English equivalent. One problem with “Eugene” is that, while the name has been widely used in Ireland and has transferred itself to America by emigration, the rest of the Anglophone world is less comfortable with it (2016: 25).

So his explanation for choosing a suitable spelling for the work’s title and the name of its leading character does not involve any comparison nor does it point to any particular translation. In the twenty-four pages of his *Translator’s Note*, Briggs manages to mention only two of his predecessors: Henry Spalding (1881) and Stanley Mitchell (2008), without pronouncing any judgements on their work. The appearance of these two names in Briggs’s *Note* can be attributed to an intention to exemplify the existing tradition by specifying the first and one of its last translators.

However, it is strange that, when publishing his work in 2016, Briggs had been unaware of the existence of other translations after Mitchell’s *Eugene Onegin*. His list of the previous English translations of the Pushkin novel contains only thirteen items. They are mentioned in a separate chapter, Previous English Translations of *Yevgeny Onegin*, which accomplishes his paratext in the volume (2016: 45-46). These translations are listed below only by the names of their translators and their years of publication, without any further bibliographical data:

1. Spalding (1881)
2. Deutsch (1936/1964)
3. Radin and Patrick (1937)
4. Elton (1937/Elton/Briggs 1995)
5. Simmons (unpublished typescript, 1950)
6. Arndt (1963)
7. Nabokov (1964)
8. Kayden (1964)
9. Johnston (1977)
10. Falen (1990)
11. Hofstadter (1999)
12. Beck (2004)
13. Mitchell (2008)

If Briggs's knowledge of the existing English translations of *Eugene Onegin* might have gaps, his modesty is at its utmost. He does not aim to produce the best translation of the novel: instead he has a target to be "at least on the way towards a reasonable representation of how Pushkin sounds" (2016: 43). Meanwhile, it does not look as if in prioritising the aural over the other elements in translation Briggs leaves the domain of English and Russian cultures. *The Cultural Road Not Taken*, the title of the first part of his *Translator's Notes*, provides enough evidence to conclude that Briggs is happy in both cultures, but his translation strategy takes a middle way. His half-way position might not necessarily be the safest stance in translating, but it is clearly the most acquired method in presenting an unusual work, i.e. Pushkin's novel in verse, to the English-speaking reader. For example, Briggs dedicates one of the subchapters of his introductory remarks to discussing the Onegin stanza, in which he identifies and stresses the presence of some elements of both Italian and English sonnets. Thus, highlighting the known, i.e. a few pillars of Western poetry, in the unknown, i.e. Pushkin's verse, Briggs gradually moves the reader towards the author.

At the very end of his *Notes*, Briggs raises another issue, the relationship of the author and the translator. If previously it had been considered good translation practice to be faithful to the author, with the appearance of Briggs's *Yevgeny Onegin* it became obvious that the balance of power had been moved slightly in the direction of the translator. By advocating this swing, Briggs refers to such an authoritative figure in translation as Jorge Luis Borges. Briggs writes: "[...] we can only hope that, to develop an idea from Jorge Luis Borges, the original doesn't seem too unfaithful to its latest translation" (2016: 43).

2.11 Concluding Remarks

With this brief analysis of Briggs's *Yevgeny Onegin* (2016) my history of Pushkin's novel in verse in English draws to a close. This overview of the existing English translations of *Eugene Onegin* has highlighted a number of current trends in the translations of Pushkin into English and in contemporary research into the subject. Among them is the presence of the strong voice of the translator in his or her work and "the cultural road taken" in introducing a key text of Russian literature to an English-speaking audience. This makes English translations of *Eugene Onegin* good material on which to conduct my research in order to contribute to the current discussions on translation methods and on the translator's visibility.

CHAPTER 3. DEBATES ON TRANSLATION METHODS AND THE TRANSLATOR'S VISIBILITY IN TRANSLATION STUDIES

Domestication and foreignization or domesticating and foreignizing translations are terms introduced by Venuti in 1995 in his book, *The Translator's Invisibility: A History of Translation*. They point, however, to the old question of the amount of foreignness which should be preserved in any translated text. In this sense, like de Botton, a contemporary English popular philosopher, Venuti looks to the past in order to find inspiration as "contemporary thinking is not so much brand new but the re-statement, re-casting of old truths which have been theoretically known but forgotten" (de Botton (2011) in my record). Venuti's teachings on domestication and foreignization are this attempt to rejuvenate the past and to move it closer to us in order to employ it in contemporary Translation Studies.

The focus of this chapter is Venuti's work in order to see how it points to the past, to his predecessors, or projects into the future and to other translation scholars who so far have contributed to the development of the subject. At first, a number of important facets of domestication and foreignization from Venuti's first edition of *The Translator's Invisibility* (1995) will be analysed in detail. This will be followed by an examination of its second edition published in 2008. It will be shown how Venuti managed to sharpen his views on domestication and foreignization after more than ten years of polemics and discussion with his colleagues. Then the *Translation Study Reader* (2000), one of the two collections of scholarly articles on translation edited by Venuti at the turn of the 21st century, will be investigated as this volume and *The Scandals of Translation* (1998) have helped him to contextualise his ideas. The next move will be to provide a bird's eye view of past and contemporary discussions of the theoretical problems related to domestication and foreignization. Information will be provided through two channels, established scholars' publications and an unpublished thesis by Birdwood-Hedger from the University of Edinburgh (2006). The review will be continued by focusing on the developments in the Russian tradition. After highlighting possible gaps in the theory of domestication and foreignization which this study is going to eliminate two more points will be addressed. The first is related to choosing the system of terminology which will be applied in my research. The second is the selection of an appropriate theoretical model which could be used in order to extract data for future analysis.

3.1 Venuti's Ideas

Venuti's ideas are important to the discussion of the two translation methods as he has given the names of domesticating and foreignizing to them. Moreover, owing to his work in the 1990s, the role of the translator has begun to attract the attention of translation studies scholars.

3.1.1 The First Edition of Venuti's *The Translator's Invisibility: A History of Translation*

Venuti's book *The Translator's Invisibility: A History of Translation* (1995) does not appear in a vacuum; it continues the discussion on translation initiated by Lefevere (1992a), i.e. on translation as a political force that shapes literature and society. *Translating, Rewriting, and the Manipulation of Literary Fame* was published in the Translation Studies series under the general editing of Bassnett and Lefevere. If other publications in the series, such as Lefevere's above mentioned book and a subsequent sourcebook which he edited, *Translation/History/Culture* (1992b), as well as Heylen's *Translation, Poetics and the Stage Six French Hamlets* (1993) and *Translation as Social Action: Russian and Bulgarian Perspectives* edited and translated by Zlateva (1993), primarily focus on translation into German, French and East European languages, Venuti's work is intended to evaluate the development of translation into English.

The brief general editors' preface makes it clear that the content of Venuti's book is ideological. According to them, any translation involves rewriting based on manipulation, and in this way it tackles the problems of change and power. What the editors could not mention, when they were writing their general preface to the whole series of publications, was the ideological sharpness of Venuti's arguments and his strong criticism of the dominance of American and British imperialist attitudes which are present in contemporary translation culture.

Venuti's political manifesto is remarkable as it consists of calls for resistance "against ethnocentrism and racism, cultural narcissism and imperialism in the interest of democratic geopolitical relations" (1995:20). To Venuti, however, these words are not abstract political slogans. Put in the context of translation discourse, they have scholarly

meanings as they refer to a possible dichotomy in translation methodology, domesticating and foreignizing translation.

These methods *per se* are not new in translation. In particular, Venuti points to the presence of these concepts in Schleiermacher's lecture of 1813 *On the Different Methods of Translation*, in which the German theologian argues: "...there are only two [methods – AP]. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (1995: 19-20 cited after Lefevere 1977: 74).

Venuti calls the second method "domesticating", explaining that it is "an ethnocentric reduction of the foreign text to target language cultural values". The first method is named "foreignizing" which can be associated with "an ethnodeviant pressure on these values to register the linguistic and cultural difference of the foreign text" (1995: 20). Then he enlarges these brief Aristotelian style definitions by pointing to their other features. Thus, domestication is paired with transparency, as if this is not a translation, but an ordinary literary work, and with fidelity; and foreignization is coupled with visibility, 'resistancy' and 'the remainder'¹.

Venuti explains various facets of domesticating and foreignizing translation in his book; his starting-point is the concept of invisibility. His first chapter is called *Invisibility*, as in the title of the whole book. This signals the significance of the issue and highlights the translator's responsibility to choose an appropriate status, to be visible in his or her work or not. Meanwhile, Venuti thinks that the problem of choice is strange: "The translator's invisibility is thus a weird self-annihilation, a way of conceiving and practising translation that undoubtedly reinforces its marginal status in Anglo-American culture" (1995: 8). He also questions the translator's attitude. In order to clarify what is behind these statements Venuti refers to Nida's ideas.

Firstly, he criticises Nida's theory on the basis of its political consequences. Venuti points out that Nida's translation ideas are helpful in theory, in spreading the ideas of Christian humanism, but in reality they turn translators into missionaries. In other words, they make them spread a certain ideology which is related to one particular religion. Thus the invisibility of translator-missionaries becomes political when they behave as

¹ 'The remainder' is not Venuti's term: it has been borrowed from Lecerle (1990: 60-69). Lecerle in particular questions the existence of fixed frontiers between the allowed and disallowed in language and praises its ambiguity, excess and autonomous growth. 'The remainder' will be discussed in more detail later in this chapter.

“imperialistic abroad”. (1995: 17) He writes: “When Nida’s translator identifies with the target-language reader to communicate the foreign text, he simultaneously excludes other target-language cultural constituencies.” (1995: 23) Secondly, Venuti attacks Nida’s dynamic or functional equivalence as they privilege fluency which involves domestication. To him, Nida takes part in “imposing the English-language valorisation of transparent discourse on every foreign culture, masking a basic disjunction between the source- and target-language texts which puts into question the possibility of eliciting a “similar” response.” (1995: 21)

Venuti challenges Nida’s concept of dynamic equivalence, with its overwhelming accuracy claims. Venuti understands that it is impossible to avoid subjectivity in translation, but, in his opinion, this should be channelled into other areas rather than be criticised. He intends to maintain high standards of translation rather than ruin them. With reference to Philip Lewis’s concept of “abusive fidelity” (cited in Venuti 1995: 23 after Lewis 1985: 41), Venuti calls for what is termed ‘resistancy’, i.e. a strategy that “avoids fluency, ...challenges the target-language culture even as it enacts its own ethnocentric violence on the foreign text” (1995:24). He sees several examples of ‘resistancy’ in Ezra Pound’s translations of Guido Cavalcanti and the Provençal texts where Pound uses archaic language. To Venuti, this type of ‘resistancy’ is not directed against the target language, but Pound’s ‘resistancy’ establishes and maintains peculiarities or new angles in words and images created with the help of the target language. In this way, foreignizing can be obvious and not opaque as it activates domestic cultural materials and agendas (1995: 203).

Venuti states that translations can be read as translations, as special types of literature. In the next five chapters of his book, he provides examples of what makes a translation a text of its own by producing his version of the history of translation in which the relationship between domesticating and foreignizing methods is discussed.

He starts by describing various periods in translation. In particular, he stresses that there was a time when fluent translation was not the norm in English-speaking countries: it did not acquire its canonical status for about two centuries, until the turn of the 19th century. Venuti, however, does not provide any sound explanation as to why domestication won out over foreignization in English translations at that particular time. An answer can be found in Bennett (2011), in which she argues that a major shift in epistemology took place in the 17th century, during the time of the Scientific Revolution, when Francis Bacon’s

new ideas, “think things, not words”, were rapidly spreading around the world. She concludes that “by the end of the 19th century, then, the grammatical structures [of English - AP] were in place for a worldview that was set to become hegemonic in the world” (2011:195). According to Bennett, not only the worldview but English grammatical structures were also exported to other cultures and languages (ibid). Following Bennett’s thinking, it is possible to argue for the existence of a link between the success of the scientific and industrial revolutions in Great Britain and the popularity of domestication translation there: everything scientifically advanced was associated with English culture. Unfortunately, the understandable euphoria of being a proud nation of English speakers eventually resulted in their being “imperialistic abroad and xenophobic at home” (1995: 17).

From time to time, when Venuti talks about the history of translation and tries to preserve the sharp division between the two translation methods, he is not able to be consistent, in particular in his perception of the political agenda of foreignizing translation. His main concern is the identification of its roots, democratic or non-democratic, elitist or non-elitist. In addition to this problem, there is a question of human nature: does the concept of general human nature exist, or is it more appropriate to talk about an aesthetic individualism? In particular, it looks as if Venuti intends to support Newman’s ideas on upholding national diversity and promoting liberal education. This, however, turns out to be illusory: Venuti’s version of translation history provides a different story. For instance, in his concluding chapter *Call to Action*, Venuti writes:

The theory and practice of English-language translation ... has been dominated by submission, by fluent domestication, at least since Dryden. Various alternative approaches have indeed existed, including Dr John Nott’s historicist opposition to bowdlerizing, Francis Newman’s populist archaism, and the polylingual experiments of Ezra Pound, Celia and Louis Zukofsky, and Paul Blackburn (1995:309).

The choice of words used by Venuti provides evidence that the translators’ intention to promote foreignization was not successful. For instance, Nott’s opposition is called historicist, Newman’s archaism receives the tag of populist, and the experiments of Pound, Zukofsky and Blackburn are described as polylingual. They all sound non-standard to English-speakers. And Venuti blames their strangeness for having “provoked harsh criticism from reviewers” (1995:309).

Meanwhile, he praises Newman's non-ordinary work. He describes Newman's translations as "a rich stew drawn from various periods of English, but it deviated from current usage and cut across various literary discourse, poetry and the novel, elite and popular, English and Scottish" (1995: 123). Venuti also emphasizes that Newman added glossaries to his translations where the definitions of archaic words were provided. This is the first time in the whole book when Venuti exemplifies in some detail his idea of foreignising translation.

His next chapter, *Dissidence*, provides a valuable addition to the discussion of translation proper. Moreover, the discussion takes a twist: Venuti describes Tarchetti's plagiarism of Shelley and shows that a lesson can be taught on the basis of the Italian translator's experience. By emphasising the need for a suitable choice of text to translate Venuti writes: "...The choice of a foreign text for translation can be just as foreignizing in its impact on the target-language culture as the invention of a discursive strategy" (1995:186).

Margin, the following chapter, highlights other elements in Venuti's technique of foreignizing translation. His additions to the previous list of foreignizing elements are significant. First of all, they come from Pound's work known for the high quality of its translation: Pound received the Bollingen Prize for *The Pisan Cantos* in 1948. So what did Venuti learn from Pound?

Analysing Pound's translation, Venuti turns from his textual analysis of linguistic elements in which foreignizing translation manifests itself to the identification of other features of foreignization. Firstly, it is Pound's concept of "interpretive translation", or "translation of accompaniment". To Venuti, this is an unusual claim as it stands for the cultural autonomy of a translation which is dependent on domestic values and which at the same time signals the differences of the foreign text. Secondly, it is his promotion of bilingual publications. Thirdly, it is his maintenance of the discursive heterogeneity in the target language.

After Pound, Venuti focuses on Celia and Louis Zukofsky's work, in which he identifies the presence of another foreignizing element: it is 'the remainder'. This is another occasion on which Venuti relies upon a previous study, but he moves it further forward.

In his book, *The Violence of Language* (1990), Lecerclé provides various definitions of 'the remainder', from a linguistic point of view and also from its etymology, in which he

emphasizes the existence of a whole tradition behind the term. His negative and positive definitions of ‘the remainder’ are based on *langue*, a term which stands for “the theoretical, abstract concept of a language as a rule-governed system” (Shuttleworth 2017:40). The following two definitions provided by Lecerle describe the term in more detail:

[...]The theory of the remainder involves - an account of the complex relationships between the two sides of language, the remainder being the ‘other’ of *langue*. This implies a constant hesitation between ... a negative definition of the remainder – as that which de-structures *langue* – and ...a positive definition... where it is the core of naturalness in natural languages against which *langue* is constructed, but which no structure can overcome” (1990: 141).

Thus, it looks as if Lecerle’s ‘remainder’ is inside and outside a particular language; the task of a linguist is the identification and justification of ‘the remainder’ in order to understand the language better. There is no other example in the book which illustrates the point so clearly as Sartre’s description of Florence in *Situations* (1948). The French philosopher argues: “Florence is a town and a flower and a woman, a flower-town and a woman-town and a girl-flower at the same time” (cited in Lecerle 1990:116 after Sartre 1948: 66). A pattern of ‘the remainder’ creation might be explained from a psychological point of view as the following: ‘the remainder’ gets one’s attention as something controversial or non-trivial, and it stays in the memory of the person who articulates it linguistically in his or her writing or conversation. Thus, words such as town, flower and woman are just ordinary words, but they begin to look as extraordinary words when they are grouped in pairs and connected with a hyphen. In this way ‘the remainder’ is born, in which a language speaks for itself and manifests its poetics.

Venuti identifies the presence of ‘the remainder’ in Louis and Celia Zukofsky’s work on Catullus and argues that it is one of the foreignizing elements in their translation (1995:216). He does not clarify or develop the concept. As usual, Venuti argues its ideological importance: “violence” and “to challenge the dominant” (1995: 216-217). In many ways he reduces the complexity of the original concept in which Lecerle’s ‘remainder’ is subject to four rules: exploitation, paradox, rhizome-work and corruption (Lecerle 1990: 122-134).

To Lecerle, the presence of ‘the remainder’ is not an indication of the lack of meaning in English, but an opportunity to release multiple meanings specific to the language.

Using the example from Zukofsky's translation of Catullus' poetry, Venuti underlines the importance of 'the remainder' in terms of producing discursive heterogeneity as well as challenging dominant cultural forms. He also puts an additional ideological layer on the top of Lecercle's remainder. When, however, Venuti exemplifies his points, he comes back to discussing terminological problems, not ideology. For example, Venuti underlines that Zukofsky's homophonic translation provides numerous examples of 'the remainder' and describes their various origins: "an eighteenth-century elegance", "a modernist, Joycean experimentation", "a scientific terminology taken from biology and physics", "a rich assortment of colloquialisms, some British, most American, chosen from different periods in the twentieth century and affiliated with different social groups" (1995: 217-218). To Venuti, this "dazzling range of Englishes" produces a good quality translation in which there is no interpretation *per se* of complicated foreign words but an invitation to listen, read and think.

If, to Venuti, 'the remainder' is a tool used by translators against language's dominant cultural norms, so 'resistancy' is what makes foreignizing translation to be "a dissident cultural politics today". (1995: 305). Venuti starts his book by arguing the importance of translators being visible, but he ends his book by urging them to be resistant to cultural constraints. These recommendations or injunctions might sound revolutionary, as if Venuti were to encourage translators to go and build barricades and fight against the dominance of English on the streets. Meanwhile, Venuti's words might be interpreted differently, as they are part of a progressive Enlightenment movement which challenges human minds, not human lives. In his *Call to Action*, the concluding chapter of the book, he explains his vision of the mission of translators: their aim is experimentation and the revision of cultural, economic and legal codes by changing the practice of reading, reviewing and teaching translation. All these suggest a search for the cultural 'other' and an avoidance of narcissism.

3.1.2 Venuti in 2008

In his second edition of *The Translator's Invisibility* (2008) Venuti addresses the criticism of his colleagues, primarily Pym and Tymoczko, and adds new materials to his discourse in order to clarify several points. It looks as if he has left the domain of translation as ideology and translation as communication and has moved to translation as ethics. In his

new version of domestication and foreignization, he argues the significance of translators' personal choices for translation and for the values of the societies they live in. He writes:

The terms "domestication" and "foreignization" indicate fundamentally *ethical* attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and by the strategy devised to translate it, whereas terms like "fluency" and "resistancy" indicate fundamentally *discursive* features of translation strategies in relation to the reader's cognitive processing (2008: 19).

This definition requires clarification. What is clear from the quote is that Venuti is looking for an escape from the paradigm of translation as ideology and is searching for a suitable path. His reference to ethics signals a possible direction.

Dirk Delabastita (2010: 125-134) looks critically at the second edition of Venuti's book on invisibility published in 2008. His article is called *Histories and Utopias*. He emphasises the existence of two opposing views among the scholars of translation in their understanding of Venuti. Opinions are spread between two poles. At one end is Anthony Pym's reaction (1996) to the first edition of Venuti's *The Translator's Invisibility* (1995), at the other end is Ida Klitgård's review (2009) of Venuti's second edition. According to Delabastita, "[...] the latter is as upbeat in its praise as the former was mordant in its criticism" (2010: 126). It is likely that the range is also symbolically represented in the title of Delabastita's article: positively as *histories* and critically as *utopias*. In addition to identifying the variety of opinions, his work acknowledges Venuti's contributions to the development of Translation Studies. Delabastita writes:

There is surely much to say about the book's reception history, as Venuti is a writer with polemical and strongly worded opinions. He has many adherents but also many critics, with relatively few readers left indifferent or doubtful in the middle (2010: 126).

This might be an emotional description of Venuti's work, but it provides an accurate description of his teachings, particularly those which initiate a scholarly discussion and dialogue. Their form might be strange, but his move in this particular direction, in which translation is humanised and which provides insights into the translator's work, is the one which has been appreciated by many.

3.2 Before and After Venuti

Venuti has published two further volumes, *The Scandals of Translation* (1998) and *Translation Studies Reader* (2000/2004/2012) in which he provides various texts, translations and essays which illustrate and contextualise the points being raised in *The Translator's Invisibility* (1995/2008). *The Scandals of Translation* (1998) is a valuable source of information on Venuti's domestication and foreignization agenda, but it will not be analysed in my literature review as preference has been given to the discussion of more contemporary publications.

3.2.1. Translation Studies Reader (2000)

In his *Translation Studies Reader* (2000), Venuti tries to exemplify the main approaches to understanding translation. The works of thirty authors, including Venuti himself, from 1900s to the present, are included here. This book has had two further editions, a second in 2004 and a third in 2012, in which Venuti has updated the contents of some of his sections. However, the more radical changes occur in the third edition: there he has added a whole section under the title "The 2000s and Beyond", in which the works of contemporary Translation scholars have been introduced. Venuti uses the opportunity of the three editions of his book to create a bird's-eye view of translation. Additionally, he shows that he is open to positive criticism and is able to modify his ideas.

The works of Schleiermacher, Pound and Nabokov have already been discussed in this thesis. At least three other names will be mentioned from Venuti's *Reader* (2000), as they illustrate foreignization in more detail. These are Walter Benjamin, Jorge Luis Borges and Antoine Berman.

All authors mentioned below have their own antecedents; they do not depend entirely on Venuti for their widespread recognition. However, in my literature review their ideas are presented from one particular angle, i.e. Venuti's agenda of domestication and foreignization, as this helps phrase my arguments on the subject in a more distinct manner.

3.2.1.1 Walter Benjamin

The Translation Studies Reader (2000) opens with Benjamin's article "The Task of the Translator", which is an introduction to his translation of Baudelaire's *Tableaux Parisiens*. Benjamin's article is short (it has only eight pages), but it could be read as his translation manifesto. For instance, its title indicates the specifics of the text: it is 'the task', 'the mission' or 'the duty' of the translator.

Venuti chose this article, published in 1923, because it suits his vision of translation. Benjamin and Venuti use different terms; however, their meanings correspond with one another. When Benjamin writes 'a translation' and 'a real translation' in order to distinguish two types of translation, Venuti uses other expressions, such as domesticating and foreignizing translations.

It is clear from Benjamin's description that his classification of translation types, 'a translation' and 'a real translation', is self-consistent since the terms exclude each other. It is also clear that Benjamin supports the idea of 'a real translation':

Therefore it is not the highest praise of a translation, particularly in the age of its origin, to say that it reads as if it had originally been written in that language. ...A real translation is transparent; it does not cover the original, does not black its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully (2000: 21).

From the previous quote and the one below it also evident that Benjamin praises the development of the translator's own language, the language of translation. He sees real translation as an act of purification, in which the translator's own idiolect is released from the constraints of his or her language. Benjamin argues:

It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work. For the sake of pure language he breaks through decayed barriers of his own language. Luther, Voss, Hölderlin, and George have extended the boundaries of the German language (2000: 22).

The names mentioned in the quote help Benjamin as well as Venuti to propagate their agendas. Thus, like Benjamin, Venuti praises the opportunities in translating which extend the boundaries of the translator's language. Venuti, however, differs from Benjamin as his views on translation go beyond the traditional; he abandons the realm of

language and literature for politics. Venuti's ideas of the 1990s belong to the branch of Translation Studies which treats translation as ideology.

3.2.1.2. Jorge Luis Borges

Venuti brings into play Borges's work in order to emphasise that debates on translation methods are not only specific to our days. He publishes Borges's essay on *The 1001 Nights*, the Eastern epic which, since it was translated into the major European languages by the end of the 19th century, has been at the centre of various discussions.

Borges analyses several developments in the translation of *The Nights* starting with Galland's translation into French in 1704. To Borges (Venuti, 2000: 34) translators who have been involved in the translations of *The Nights* into French and English are a "hostile dynasty": they translate one against the other. In particular, various translation methods and the different ways to interpret the text are at the centre of their debates. Borges begins his analysis by considering the different titles of some translations of *The Nights*. He exemplifies the variety of titles of the original *Quitab alif laila ua laila* [Book of one thousand nights and one night] in the following:

Antoine Galland, in 1704, eliminated the original's repetition and translated *The Thousand and One Nights*, a name now familiar in all the nations of Europe except England, which prefers *The Arabian Nights*. [...] John Payne, in 1882, began publishing his *Book of the Thousand Nights and One Night*; Captain Burton, in 1885, his *Book of the Thousand Nights and a Night*; J.C.Mardrus, in 1889, his *Livre des mille nuits et une nuit* (2000: 42).

To Borges it is clear that the particular number, 1001, in the title does not represent the exact number of stories in the book: it is a metaphor. The metaphor stands for 'too many' nights, during which Scheherazade had to tell stories to her master; their number being so big that it was impossible to count them. On the other hand, an extra night, which is added to the thousand nights in the title of the book, is evidence of "the magical dread of even numbers" in the East. In this sense Burton's title, *Book of the Thousand Nights and a Night*, encodes the peculiarities of the metaphorical meaning of '1001' in English in more detail than any other of the titles listed by Borges. Burton's 'a night' symbolises the unlimited number of other nights which Scheherazade has to survive, and it also solves the problem of prejudice associated with even numbers.

In addition to his unusual title Burton's work is scandalously famous. To Victorian readers, non-specialists in translation, Burton's fame is associated with his profound knowledge of the eastern sexual techniques and his eagerness to share it with his readers. To translators, however, his work is a remarkable example of how to develop the English language and the art of translation; it is also valued for his extensive anthropological explanatory notes. Borges (2000: 40) gives an example of Burton's commentary by providing a list of the topics and terms noted in Volume Six of Burton's translation: there are about three hundred entries there. What is more significant for my research is how Borges describes the variety and quality of Burton's English:

His vocabulary is as unparalleled as his notes. Archaic words coexist with slang, the lingo of prisoners or sailors with technical terms. He does not shy away from the glorious hybridization of English: neither Morris's Scandinavian repertory nor Johnson's Latin has his blessing, but rather the contact and reverberation of the two. Neologisms and foreignisms are in plentiful supply: *castrato*, *inconséquence*, *hauteur*, *in Gloria*, *bagnio*, *langue*, *fouillée*, *pundonor*, *vendetta*, *Wazir*. Each of these is indubitably the *mot juste*, but their interspersion amounts to a kind of skewing of the original. A good skewing, since such verbal – and syntactical – pranks beguile the occasionally exhausting course of the *Nights* (2000:41).

The extensive list of neologisms and foreignisms which Borges provides in his commentaries on Burton's translation of *The Nights* corresponds to Venuti's view on the language of translation as a mixture of various types of English.

3.2.1.3. Antoine Berman

Berman's *Translation and the Trials of the Foreign* (1985) included in the volume *Translation Studies Reader* (2000) is valued by Venuti as a theoretical and more contemporary work on what he would later call foreignizing translation.

Berman begins the article by praising Hölderlin's last work which is his translation of Sophocles. According to Berman,

[...] Today we view it as one of the great moments of western translation: not only because it gives us access to the Greek tragic Word, but because while giving us access to this Word, it reveals the veiled essence of every translation (2000: 284).

He borrows Heidegger's expression, 'trial of the foreign', which the German philosopher uses to describe his impression of experiencing Hölderlin's poetic Sophocles. He uses the expression to define and explain what translation is. To Berman, "translation is 'the trial of foreign' " (2000: 284). He also understands foreignness in two ways. The first type of foreignness is something completely different from or absent in the reader's culture and might be perceived as 'culture other'. The reader, however, is able to grasp the meaning of foreign expressions through translation as it opens this 'other' to the reader. The second type of foreignness is something that looks different at first sight but later becomes more familiar. In this case, this foreign expression might be just a forgotten or lost word belonging to the reader's language.

Like Hölderlin, Berman points to the liberating nature of translating. To him what comes to life in the process is the violence or strangeness of a text which has previously been repressed in the translator's language. Berman claims that in many cases this strangeness is radically repressed, negated, acclimatised and naturalised instead of being accentuated. To him, there are other ways of treating foreignness in translation; they are recognised but not dealt with appropriately. Writing about literary translation, Berman foresees the development of a partnership between the two languages, the original language and the target one, in the process of translation: "...the translating act inevitably becomes a manipulation of signifiers, where two languages enter into various forms of collision and somehow *couple*" (2000: 285).

Some arguments in Berman's discussion of foreignness anticipate Venuti's statements on the presence of ideology in translation. For instance, Berman distinguishes a special group of languages which he calls 'cultivated'. To him, they are "the ones that put the strongest resistance to the ruckus of translation. They censor" (2000: 286). This is echoed in Venuti, when he writes about the consequences of globalisation, in which the power of English is paramount and plenty of translations into English appear which can be classified as McDonald's and Coca-Cola translations (1992: 5).

After his careful examination of translation Berman produces a list of twelve deforming tendencies. They are:

rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization,

the destruction of expressions and idioms, the effacement of the superimposition of languages (2000: 288).

The names of some of these tendencies sound negative, but, to me, they might be the way in which Berman tries to emphasise some episodes in translating in which the abuse of the original by the translator is taking place.

As an essential part of any translation, these deformations militate against fluency in translation. To emphasise this Berman argues in his concluding remarks:

They [‘clear’, ‘elegant’, ‘fluent’, ‘pure’ translations – AP] are the destruction of the letter in favor of meaning. ... Translation stimulated the fashioning and refashioning of the great western languages only because it labored on the letter and profoundly modified the translating language. As simple restitution of meaning, translation could never have played this formative role (2000: 297).

If Berman argues the importance of deformities as the indications of foreignness in translation, Venuti’s emphasis is different; to him, they are part of the translator’s language. Here Venuti operates with the foreign but familiar, the second type of Berman’s foreignness. Contrary to Berman, Venuti thinks that a fluent translation can be a foreignizing translation, as he is not keen to cultivate foreignness artificially and to render a target text only with difficult comprehensible and readable expressions. Moreover, Venuti underlines the existence of a dialectic relationship, “in which resistance forms part of the reinvention of fluency, as part of the bigger ethical project of resisting ethnocentrism in translation through foreignizing translation” (2008: 12).

3.3 Inside and Beyond Venuti’s Translation Studies Reader (2000)

There are other works by translation scholars in Venuti’s *Translation Studies Reader* (2000), for instance, these by Toury and Hatim and Mason. Their articles are chosen to be discussed here, in another subsection of my literature review, because they are in some ways seminal to Venuti’s ideas on translation as an ideology, but they do not contribute directly to the discussion on the two methods in translation.

3.3.1. Gideon Toury

Toury's work of 1978, *The Nature and Role of Norms in Translation* (revised in 1995), appears in Venuti's *Translation Studies Reader* (2000: 198-211). Toury's book, *Descriptive Translation Studies and Beyond*, was published in 1995, in the same year as Venuti's book on *Invisibility*. At the end of his book, Toury writes about a law of interference which highlights the issue of inequality of languages. He argues:

In its most general form, the law of interference would read:

in translation, phenomena pertaining to the make-up of the source text tend to be transferred to the target text, whether they manifest themselves in the form of *negative transfer* (i.e. deviation from normal, codified practices of the target system), or in the form of *positive transfer* (i.e., greater likelihood of selecting features which do exist and are used in any case) (1995: 275).

Toury's style is very different from that of any other translation scholar who writes in English; his writing is very abstract, perhaps metatheoretical. It is possible, however, to interpret Toury's *negative* and *positive transfers* as terms that help indicate the differences between the source and target texts. As Toury develops his arguments about the law of interference, he is getting close to Venuti's ideas of dominant cultures. Writing about either tolerance or rejection in the process of interference of foreign languages, Toury talks about two groups of languages - 'major' or 'prestigious' and 'minor' or 'weak' - and their various degrees of tolerance in the process of interference. As Toury outlines descriptive studies, he is able only to record facts without evaluating them because this might be considered to be subjective in the chosen paradigm.

3.3.2. Basil Hatim and Ian Mason

The scholarship of Hatim and Mason is represented in Venuti's *Reader* by *Politeness in Screen Translating* (2000: 430-445), an article they wrote in 1997. The article is part of their book *The Translator as Communicator* (1997) which exploits the connection between ideology and translation by pointing to the translator's choices. For instance, arguing that "translation is not a neutral activity" and providing its most vivid descriptions such as *traduttore-traditore* and *les belles infidèles* in literature and polemics, Hatim and Mason (1997: 145) state that "the translator's latitude has always been fierce". To Hatim

and Mason, translators always have options to choose expressed in the form of polar categories. Their Chapter 9 continues the description of the various choices which they have started in Chapter 1 and moves to the discussion of “dichotomies”, which might be qualified as being ideological: the chapter’s title is *Ideology*. In Newmark’s dichotomy of communicative versus semantic, Hatim and Mason discover the presence of ideology: “...the choice between communicative and semantic is partly determined by orientation towards the social or the individual, that is, towards mass readership or towards the individual voice of the text producer. The choice is implicitly presented as ideological” (1997: 145). To them, however, it is Venuti (1995) who emphasises the ideological consequences of the choice: “...for Venuti, the translator cannot avoid a fundamental ideological choice and what had been presented by other writers as simply a personal preference comes to be seen as a commitment, no doubt often in spite of the translator, to reinforcing or challenging dominant culture” (1997: 145). Adopting Venuti’s usage, Hatim and Mason talk about domesticating and foreignizing ‘translations’, or ‘methods’, but not ‘strategies’.

3.3.3 Susan Bassnett

Moving away from Venuti’s publications, it is possible to find the works of other translation scholars who also address ideological issues in translation. Bassnett is one of them. She published her first version of *Translation Studies* in 1980, and its last edition, the fourth, was published in 2013.

Bassnett identifies the presence of different movements in translation in the 19th century, in particular in the work of Longfellow and Fitzgerald. She writes about the new translation of Dante’s *Divine Comedy* by Longfellow (2007). To her, the novelty of Longfellow’s work is his declaration of the translator’s new role:

The only merit my book has is that it is exactly what Dante says, and not what the translator imagines he might have said if he had been an Englishman. ... The business of a translator is to report what the author says, not to explain what he means; that is the work of the commentator. What an author says and how he says it, that is the problem of the translator (cited in Bassnett 2002: 73 after De Sua 1964: 65).

Bassnett also refers to Fitzgerald’s translation of *The Rubaiyat of Omar Khayyam* (1859). She finds that its style contrasts with that of Longfellow. Bassnett mentions Fitzgerald’s

vivid description of his translation as “a live sparrow”, not “a stuffed eagle”. She concludes:

...far from attempting to lead the TL reader to the SL original, Fitzgerald’s work seeks to bring a version of the SL text into the TL culture as *a living entity*, though his somewhat extreme views on the lowliness of the SL text, ...indicate a patronizing attitude that demonstrates another form of elitism (2002: 73-74).

It appears that Longfellow’s ideas on translation might be described as foreignizing, and Fitzgerald’s approach is clearly domesticating. Fitzgerald’s “patronizing attitude” as a translator who lived in the epoch of the industrial revolution, in which Britain played the dominant part, is similar to the position of translators who are “imperialistic abroad” as described later by Venuti (1995: 17).

Bassnett adds a new dimension to the discussion to come on ideology in translation; she stresses the issue of a different criterion to be used in judging translations. It seems to her that elements of politics are introduced into translation from outside, from reviewers, from their attitudes in particular. Thus Bassnett writes:

All too often, in discussing their work, translators avoid analysis of their own methods and concentrate on exposing the frailties of other translators. Critics, on the other hand, frequently evaluate a translation from one or other of two limited standpoints: from the narrow view of the closeness of the translation to the SL text (an evaluation that can only be made if the critic has access to both languages) or from the treatment of the TL text as a work in their own language. And whilst this latter position clearly has some validity—it is, after all, important that a play should be playable and a poem should be readable—the arrogant way in which critics will define a translation as good or bad from a purely monolingual position again indicates the peculiar position occupied by translation *vis-à-vis* another type of *metatext* (a work derived from, or containing another existing text), literary criticism itself (2002:18).

Bassnett, an editor and a contributor to *The Translator as Writer* (2006), describes her position in more detail in the publication and moves from the perception of translation as ideology to culture politics, indicating a strong cultural turn in translation, or to translation as creative writing, emphasising the importance of recreating the author through the establishment of a personal bond between the writer and the translator. Bassnett sees translation in an extremely intimate way as if it is a love-affair, in particular when she works on her translation of the poems of Alejandra Pizarnik, an Argentinian poet (2002),

and writes extensive commentaries on her poetry. Bassnett does not use Venuti's terminology, but contributes to the ongoing discussion on domesticating and foreignizing translation by pointing to the importance of preserving the author's identity in his or her translation. It is Bassnett's way of addressing the translator's visibility issue.

3.3.4 Maria Tymoczko

If Bassnett's work signals the re-direction of Venuti's ideas to the domain of culture, Tymoczko's work maintains Venuti's worldview and does not leave the domain of translation as ideology. Venuti names Tymoczko as one of his competitors, those scholars who promoted their approach through developing the critiques of his ideas. For example, in his preface to the second edition of his book on invisibility, Venuti refers to Tymoczko's book, *Translation in a Postcolonial Context: Early Irish Literature in English Translation* (1999), and to her article, *Translation and Political Engagement: Activism, Social Change and the Role of Translation in Geopolitical Shifts* (2000). He emphasizes their strong political connotations (2008: ix).

In particular, Tymoczko's writings highlight the plight of people who have been colonised or oppressed. She operates with voices which are silenced, marginalised, or neutralised (Tymoczko 1999: 15-36). The choice of her terminology and translation practices is impressive and serves well to support Venuti's agenda on challenging the oppressive powers of the dominant language.

Her later book, *Enlarging Translation, Empowering Translators* (2007), introduces and promotes "cluster concepts" and "cluster categories" (2007: 85) to cover domestication and foreignization issues. Tymoczko's terminological playfulness can be explained in the context of her studies of Wittgenstein's game; being aware that politics is a dangerous activity, Tymoczko introduces her "clusters" as an attempt to polish her terminology in order to avoid sharp angles in arguments. Her idea of grouping terms will be later developed by other scholars, in particular by Pym (2016) and Kruger (2016).

3.3.5 Umberto Eco

Eco, a writer and a scholar of Semiotics and a translator, also contributes to developing Venuti's terminology. He considers foreignization and domestication as antonyms and compares them with another contrasting pair, 'modernising the text' and 'keeping it archaic' (2003: 89). In order to explain his points in detail, Eco refers to Humboldt (1816) who argued for two perceptions of strangeness, *Fremdheit* (foreignness, unfamiliarity, strangeness, alienness) and *das Fremde* (the strange or the unfamiliar). Without Eco's clarification, these terms might not look so different. The concept becomes clear after considering the following: "...Readers feel *Fremdheit* when the translator's choice sounds strange, as if it were a mistake; they feel *das Fremde*, that is, an unfamiliar way of showing something that is recognizable, when they get the impression they are seeing it for the first time, under a different guise" (2003: 90). Eco's *Fremde* might be similar to Venuti's suggestion to discover in the variety of Englishes something which expresses the foreign word in the target language. Moreover, another translation scholar also deals with the German terminology used to represent the foreign: Robinson points to its various connotations (Robinson 2008: 80).

Elsewhere Eco demonstrates his understanding of domesticating and foreignizing differently. This time the focus is on the concept of negotiation. Eco states that translation is negotiation. The elements of negotiating are present in every act of translating. This means that negotiation happens in every sentence; the choice between domesticating and foreignizing is a negotiation too. Eco provides several examples in which he explains the translator's careful process of negotiation. To some extent, this addresses Venuti's post-1995 view, in which he sees domestication and foreignization as "culturally variable and historically contingent" (Venuti 2008: 19).

Eco describes a case of making domestication serve a foreignizing process in the translation of his novel *The Name of the Rose* into Croatian (2003: 95). Čale Knežević, a translator, uses quotations that had appeared previously in other texts translated into Croatian, not necessarily from Italian, in order to arouse in her readers' minds some intertextual references similar to Eco's intention in his novel. In this way, Čale Knežević succeeds in persuading her readers to perceive the described object in a new light and to understand it better.

3.3.6 Alessio Iacovoni

Iacovoni (2009) confirms the possibility of a “negotiation” between the domesticating and the foreignizing processes suggested by Venuti (2008). To Iacovoni, however, domesticating and foreignizing are the translator’s two hands. He suggests using both in translating: “domestication and foreignisation would not be competing strategies (*either black or white*), but just two different modes of translation, both of which can be employed concurrently, as they actually appear to have been in the poems reviewed” (2009:15). This quote is important as it points directly to Venuti’s ideas in the second edition of his *The Translator’s Invisibility* (2008) where he states that the terms “do not establish a neat binary opposition” (2008: 19).

Iacovoni (2009) presents a case study aiming to compare Venuti, the theorist, with Venuti, the translator. Venuti’s translations of five poems by Antonia Pozzi are chosen as texts which can be examined in the search for foreignizing elements. He presents his results in a table (2009: 14):

TABLE A. EXAMPLES OF DOMESTICATION AND FOREIGNISATION (CALQUES) IN THE FIVE POEMS REVIEWED.

NAME OF POEM	STRATEGY	LINE	FOOTNOTE	ALIGNED ST	ALIGNED TT
ACQUA ALPINA	FOREIGNISATION	TITLE	3	“ALPINA”	“ALPINE”
GRIDO	DOMESTICATION	VIII	8	“HELP”	“SOS”
LA GIOIA	DOMESTICATION	III	9	“PUPA”	“BABYDOLL”
	FOREIGNISATION	VII	10	“MAMMA”	“MAMMA”
	DOMESTICATION	XIII	11	“COLTELLO NEL PANE”	“BREAD KNIFE”
NON SO	FOREIGNIZATION	IX	14	“PIAZZALE”	“PIAZZA”
RIFLESSI	DOMESTICATION	TITLE	15	“RIFLESSI”	“GLARE”

The table provides evidence of inconsistencies between Venuti’s theoretical arguments and their practical implementation. According to Venuti’s book on *Invisibility* (1995) he favours a foreignizing translation; Iacovoni’s data on Venuti’s translation work, however, shows that he is more inclined to use a domesticating method.

3.3.7 Anthony Pym

The topic of Venuti's inconsistent arguments is the focus of Pym's review. Pym reviewed Venuti's book on *Invisibility* in 1996 and published it in *Target*. In his 2010 article, he returned to his previous publication in order to clarify a number of points in which his comments were considered to be sarcastic. To Pym, Venuti's inconsistencies take the form of "complex and vague" (1996: 167) statements. He explains his position further by providing a summary of Venuti's agenda. Pym identifies four major points, the first three of which are as follows: the lack of recognition of the translator's authorship by copyright contracts, the very low percentage of English-language publications being accounted for by translation, and the phenomena of fluency and invisibility being identified as radically English. Pym stresses that Venuti does not provide evidence in support of three out of the four points of his theory. He concludes: "...Translational resistance has not brought more democracy, has not changed domestic values, and has been banished to the fringes" (1996: 168). The issue of the translator's visibility, the fourth major point of Venuti's theory, which is related to the politics and aesthetics of English-language translations, however, is praised by Pym. That is why he calls himself Venuti's "fan":

I'm a fan of Venuti. Seriously! For all his sophistication, he does enable us to talk about translators as real people in political situations, about the quantitative aspects of translation policies, and about ethical criteria that might relate translators to the societies of the future (1996: 176).

In his review Pym does not only try to sort out Venuti's strange descriptions and arguments, but he also considers the development of Venuti's ideas during 1991-1995. To Pym, Venuti's ideas are "recipes" (1996: 174). The metaphor offers at least two meanings. One is slightly sarcastic and hints at the artificial features in Venuti's arguments. Another is more positive: Venuti is the author of prescriptions for a good translation. It is possible that Pym uses both meanings in his article: he is sarcastic when he deals with Venuti's weird statements, and he is serious when he underlines Venuti's contributions to contemporary translation scholarship. In particular, Pym "has no problem" with Venuti's claim of linguistic deviance, "a wide diversity of English usage, mixing and conflicting registers, giving value to the marginal", but he claims that its reason is "the personal identity of the translator" (1996: 174). The latter point highlights the significance of one's personal attributes in shaping translations, but it also indicates a slightly different shift from Venuti's view of translation as ideology.

Much more recently, both Pym and Venuti have expanded the boundaries of translation ideology, history and methods and have extended their research in the direction of translation pedagogy. However, this time Pym published his book first (2016); Venuti's ideas on the subject are to appear in 2017.

Pym's most recent publication, *Translation Solutions for Many Languages: Histories of a Flawed Dream* (2016), provides clear evidence of his turn to pedagogy. What is even more important to my work is that Pym's latest book highlights the major developments in translation theory that have taken place in Russia. The Russian features of his 'histories of a flawed dream' will be further explained and exemplified in Section 4.2.2. Below is my evaluation of Pym's 'translation solutions for many languages', with particular reference to Venuti's agendas.

First of all, Pym decides to refer to 'solutions' instead of 'procedures', 'techniques' or 'strategies' when he analyses some records of the means which previous translation scholars have identified in order to solve their translation problems and when he creates his own list of translation procedures. His choice of this particular term Pym explains by pointing to its reference to practicality as well as theory. In his intention to underline the peculiarly pragmatic dimension of his theoretical work, Pym is happy to argue once more that his position differs from that of Venuti. He does not mention Venuti's name anywhere in his book apart from listing Venuti's publication of 2013, *Translation Changes Everything*, in his bibliography. That notwithstanding, a reference to Venuti can be traced, for example, in Pym's mention of 'grandiloquent theories about translation' (2016: xiv). The use of the word 'solutions' is just one step in this direction. The issue of binary oppositions comes next. Pym's understanding of the concept is modified now. He accepts Venuti's terms, domesticating and foreignizing translation, but only as part of a basic metalanguage which helps in discussion of translation at practical translation sessions.

Additionally, when analysing the work of Michael Schreiber (1998), a German scholar of translation, Pym finds another application for Venuti's terminology, domesticating ('Germanizing') and foreignizing translation. Pym also suggests that they can be "macro methods of translation" (2016: 158). This categorisation looks acceptable to Pym. Thus he classifies Schreiber's typology of text-level approaches in which the 'translation procedures' are subordinated to 'translation methods' as being 'innovative and genuinely useful'. Meanwhile, he concludes his critique of Schreiber by arguing the following: "One

might seriously question whether there are indeed separate ‘methods’ operative on the whole text” (2016: 162).

In spite of his attempt mentioned above to acknowledge the presence of methods in translation Pym is true to the vision expressed in his preface to his book (2016): he stays with ‘solutions’ and proposes a typology of types of translation solution for many languages. Pym’s typology is presented in a table and supplemented by a detailed description of his seven major categories: copying words, copying structure, perspective change, density change, compensation, cultural correspondence and text tailoring (Table 12.1 in 2016: 220). However, the three more general categories which Pym puts in his first column – copying, expression change and content change – contain resemblances to Schreiber’s three translation methods, i.e. text-restricted, context-sensitive and interlingual adaptation (Table 8.1 in Pym 2016: 159-160 adapted from Schreiber 1998: 152-153), but they are not applicable to the whole text. The following warning immediately appears after Pym’s brief comments on the table:

The typology is supposed to be pedagogical, and for teaching purpose you select the degree of specificity appropriate to the people you are working with and why. The reduction to three terms is usually too abstract to stimulate curiosity, and twenty or so quickly become confusing. So I offer explanations and comments in terms of the seven central categories, which is where lessons might be anchored (2016: 221).

Pym’s message is clear: his terminology is prescriptive and can be used in the training of translators. So, by specifying the particular context of his typology Pym focuses on several different translation theory concepts. However, this is not the end of Pym’s attempts to classify solutions.

When it comes to explaining “text tailoring” Pym draws a figure. Figure 12.1 (2016: 235) illustrates his other intentions. He names the figure as “Tentative positioning of main solution types in terms of accessible information on start culture (horizontal axis) and perceived location of item with respect to start culture (vertical axis)”. The long and descriptive title of Figure 12.1 suggests that Translation pedagogy is just one direction of Pym’s arguments. There might be other areas too. Pym explains that his two Cartesian axes are an improvement on Hervey’s and Higgins’ ideas of plotting categories (exoticism, calque, cultural borrowing, communicative translation and cultural transplantation) on one line with the specification of its two destinations or directions as

source-culture bias and target-culture bias (Hervey and Higgins 1992: 33 reproduced in Pym 2016: 168). Meanwhile, Pym does not like the simplicity of Hervey and Higgins' linear representation of the degree of cultural transposition, with its lack of several translation solutions categories and a possible collapse into binarism (2016: 234). That is why he suggests two axes. It is clear that solutions plotted on two axes produce more complicated visual results, but it is also obvious that the issue of methods appears again, under the coverage of 'start location' and 'target location'.

It is difficult to say now, at a late stage in my research, whether I would have used Pym's 'solutions', exemplified in his Table 12.1 (2016: 220) and Figure 12.1 (2016: 235), for the analysis of my data, if he had published his book earlier. Meanwhile it is necessary to stress that my thoughts had been moving in a similar direction when I tried to improve on Pedersen's diagram of translation strategies. My views on Pedersen's work will be presented below, in Section 5.1.

3.3.8 Douglas Robinson

Douglas Robinson has also critically reacted to Venuti's publication of 1995, *The Translator's Invisibility*, in his book, *Translation & Taboo* (1996). There he distances himself from Venuti's claims in a peculiar way, by "attacking from within" (1996: 184). By using this expression Robinson underlines his unique position, as a supporter of Venuti in the long term, but his critic in the short term.

First, Robinson is against any teachings that are expressed as dogmatic statements. He does not accept them. He decides to ban this unscholarly aggressive behaviour and indicates his intention to do so by using the word 'taboo' in the title of his book. Moreover, Robinson disagrees with Venuti's simplistic reading of Schleiermacher. To him, Schleiermacher uses a lot of metaphors in his lecture on translation methods (1813). His rejection of Venuti's foreignism comes next: Robinson thinks that it is unacceptable to introduce the concept of foreignization as being largely based on fear, on the anxieties which are associated with facing the stranger. To Robinson, this is a reduction of the meaning of foreignization. The following quote from *Translation & Taboo* summarises several characteristics of Robinson's disagreement with Venuti and provides a number of details concerning his vision of the subject:

It's not just that foreignizing translations are good and reductive domesticating translations are bad, as Schleiermacher, the Schlegel brothers, Humbolt, Benjamin, Heidegger, Berman, Venuti, and others rather dogmatically and doggedly insist; it's that the foreign text is somehow inexpressibly valuable, valuable not in the abstract but to me personally. In fact it *is* me, my double. [...] That the self is expensive is essential to romanticism: "I am large, I contain multitudes," as Walt Whitman (who also called himself a "kosmos") wrote (1996: 198).

The quote provides evidence of Robinson's intention to work with a number of Venuti's ideas, reshape them and move the whole discussion to address the various issues of the translator's personality. However, this might be just one part of his agenda. Another part emerges when Robinson clarifies his support for Pym's criticism of Venuti. He is ready to celebrate with Pym "the in-betweenness that Schleiermacher fights – the muddledness, even, or the middledness, that rationalist thought has always repressed" (1996: 214). Thus, it looks as if the issue of methods is not removed from Robinson's agenda. Moreover, the passage above provides evidence of his solidarity with Pym in searching for a hidden middle term. Meanwhile, Robinson suggests a psychological explanation of the translator's attitudes. In addition to taboo, he specifies obsession and addiction. He writes: "[...] the translator too might be seen as an addict, addicted not only to his or her craft but to a certain phobic or aversive conception or practice of that craft" (1996: 27). In other words, Robinson's *Translation & Taboo* points in the direction of further research into the work of the practising translator with a particular emphasis on checking various points in the translation process, in particular whether the translator is ready also to be a theorist.

Robinson continues his investigations of the translator's craft and translation theories in his later works (2008, 2013 and 2015). In his recently published book, *The Dao of Translation: an East-West Dialogue* (2015), in which ancient Daoist and Ruist thought is explored and its possible connection with the teachings of Pierce and Saussure is suggested, there is still a place for a mention of Venuti. This time Robinson points to a strange contextualisation of Venuti's ideas on translation ideology and its methods. He is surprised to see none of Venuti's intentions to associate his research with Marxist literature and philosophy apart from proudly announcing himself to be a Marxist. Robinson states: "Not only did Venuti not initially gravitate to a radical Western Marxist like Brecht; he has shown no interest at all in Brecht's Marxist theories of foreignization. It's all Schleiermacher, the Romantic theologian" (2015: 188). Another facet of

Schleiermacher's personality is also mentioned just a few lines above: Robinson calls him "a bourgeois nationalist" (*ibid*).

In other words, it is possible to classify Robinson's statement about the translator's kinship, matching his research with appropriate worldviews or grounding it in relevant teachings as one which has Oriental roots. Being interpreted in this way, it points to Hu's vision of translation in which the elements of ancient Chinese thought are identifiable under the brand name of Eco-translatology.

3.3.9 Gengshen Hu

Eco-Translatology is primarily associated with the name of Gengshen Hu, a contemporary Chinese scholar from City University of Macau and Tsinghua University. This new way of understanding the entire discipline of Translation Studies started to take shape at the very beginning of the 21st century. With the appearance of Hu's first article on the subject it is possible to date the birth of Eco-translatology to 2003. Hu describes his ideas as follows:

Eco-translatology is an emerging eco-translation paradigm of Translation Studies from ecological perspectives. With metaphorical analogies between the translational Ecosystem and the Natural Ecosystem, and conceptual borrowings as its methodology, Eco-Translatology probes into translational eco-environments, textual ecologies, and "translation community" ecologies, as well as their interrelationships and interplays. Regarding the scene of translation as a holistic Ecosystem, it describes and interprets translation activities in terms of the ecological principles of Eco-holism, the Oriental eco-wisdom, and Translation as Adaptation and Selection. Within the eco-translation paradigm, "Translation as Eco-balance", "Translation as Textual Transplants", and "Translation as Adaptation and Selection" are taken as its core concepts (2014: 21).

Hu describes translation metaphorically, as an eco-activity. Moreover, in providing this comparison, Hu attempts to emphasise that translation might be a place of harmony, in which two cultures exist in equilibrium. Additionally, Hu's eco-terms are also metaphors that are embedded in gardening terminology. With reference to Robinson's work (2013), I would describe the eco-translator as one who plants his or her work, bearing in mind a number of Confucian ideas summarised by Mencius (372 – 289 BC) as "four shoots".

Hu's Eco-translatology also makes the translator a central figure in translating. Cay Dollerup, a Danish scholar, is one of the pioneers spreading the ideas of the new Chinese school in the West. He explains:

Hu argues that in order to cover all facets in the translation process, theories should be "translator-centred" rather than source- and target-oriented, since the process basically concerns the translator's adaptation and selection in relation to the source and target texts (2014: 29).

It appears that once again the issues of the translator's methodology become important as well as his or her translation procedures. Meanwhile, Eco-translatology places them in the context of the translator's environment, which is formed before the translation process starts, when foreign books are put on the market in order to attract publishing houses to issue translation contracts. This approach underlines the significance of socio-ecological elements in translation.

3.3.10 Theo Hermans

Hermans does not position his research in opposition to Venuti or any other theorist: he looks and analyses any subject related to translation from the point of view of his Descriptive Studies paradigm. For example, his book *The Conference of the Tongues* (2007) provides valuable insights into the discussion of equivalence, translation methods and the translator's visibility. In his preface Hermans argues the importance of reading translations from a particular angle. Thus, in addition to contributing to the development of translation theory in general, he also aims "to tease out the way in which translators position themselves in their work and translations can be read as speaking about themselves" (2007: vii). These two agendas, translation theory and translation craft, are interrelated and fused together in his book.

Hermans starts with a strong statement in which he claims that the concept of equivalence has been announced and this is rooted in an act of authentication. Meanwhile authentication is just the beginning of the problem as it leads to a major one. In Hermans' words, it is "the end of translation" as "equivalence spells" it (2007: 24-25). In support of his arguments, firstly, the Catholic doctrine of the Real Presence is brought in, briefly explained and summarised as "sameness of meaning" (2007: 86-87); then he comes to

Schleiermacher. Hermans suggests the possibility of looking at Schleiermacher's famous essay (1813) through the prism of hermeneutics. According to him, this might be an opportunity for translation to be "the discipline that seeks to understand how we understand others" (2007: 134-135). In this context Venuti's work is mentioned. Hermans analyses the concept of "domestic representation" from *The Scandals of Translation* (Venuti 1998:70) and finds it useful. He writes: "His [Venuti's – AP] speculation is of interest here primarily because it shows that each reading creates a perspective not only on the subject in question but also on existing interpretations of it" (2007: 140).

This search for "existing interpretations" leads Hermans to look at earlier attempts in which a methodology for the cross-cultural study and representation of concepts has been established. He finds this in Richards' work on *Mencius* (1932, 1943 and 1955). It appears to Hermans that cross-cultural comprehension might be a possible answer:

Comprehending, as the perception and positing of similarities and differences, is continually thrown back on an examination of the instrument which enables the similarities and differences to be established. A cross-cultural comprehending that ensues from comparison must remind itself of the contingent nature of comparing (2007: 147).

It seems that being dependent on others is what initiates translating, which is a reflexive activity in itself. Thus, Hermans comes back to what he has discussed previously in his book, i.e. the importance of self-reference and self-reflection in the translator's work. Meanwhile, he does not repeat himself but extends the idea of comparing from inside the individual or one school of translation to outside views, to other translation schools. Hermans' idea of "thick translation", a study of various translating theories and practices in which there is no place for assuming that cultures are incommensurable, finds its idiomatic interpretation in the title of his book, *The Conference of the Tongues*. Moreover, his call for "thick translation" might be interpreted also as another plea for an indoctrinated theory of Translation Studies.

3.3.11 Jeremy Munday

Munday's research (2002, 2007 and 2009) in the 21st century has always been focused on the practising translator. His recent publication, *Evaluation in Translation* (2012), provides several insights into the critical points of the translator's decision-making by

looking at the various genre texts. Munday decides to use a theoretical model, which is the appraisal theory by Martin and White (2005), in order to analyse the translator's mediation. He briefly defines it as "a development of the interpersonal function described in Hallidayan linguistics" (2012:9). He is aware that the theory has been tested before in other contexts, but now attempts to test it for the evaluation of translation. He treats the model as a tool which helps to locate the translator's lexicogrammatical choices and to examine them in terms of their ability to maintain a communication between the translator and the reader.

Munday's Chapter 4 and 5 are relevant to my research, as they focus on literary translation. In Chapter 4, Munday studies various archival materials such as the drafts of translation manuscripts and the correspondence between professional people who have been involved in the preparation of translations for publication. He tries to understand why and where revision is necessary and what should be revised. His findings highlight interesting points relating to the translator's lexical choices and methods. Munday states:

They [patterns of revisions – AP] are more to do with the avoidance of lexical calque and standard translation equivalents, the shift towards natural collocation, the restructuring towards the use of active and transitive forms and increased cohesion, common moves in a domesticating translation. However, the example of *bodied forth* [*a thing of plenitude* being revised as *a thing bodied forth* by the translator – AP] should not be underestimated. It is a bold move by the translator to choose such a strong, non-core item. Such moves, I have claimed elsewhere (Munday 2008), may be characteristic of more high-profile, experienced and competent literary translators who are confident of their creative abilities in TL (2012: 125-126).

The quotation above refers to Davis Bello's English translation, *Life: A User's Manual* (1987) of Georges Perec's essay, *La Vie mode d'emploi* (1978). In his analysis Munday operates partially with Venuti's terminology. For instance, he uses 'domesticating translation' and names some translation procedures corresponding to it. 'Foreignizing translation' is not mentioned there as its alternative, but one example is provided which illustrates the translator's creative attitude in this type of translation. Moreover, Munday connects the high professionalism of the translators with their abilities and intentions to experiment and to be visible in their target texts.

Evidence collected from the evaluation of a number of paratexts and extratextual factors in Chapter 4 provides opportunities for Munday to exemplify the translator's choice of

translation strategy and procedures and explain it using the translator's own words. His conclusion includes the following warning:

The paratextual commentary, by the explicit expression of its positioning of the reading position of the translator, is the most visible and most intense form of evaluation; but subjective textual shifts, hidden to the monolingual reader, may covertly affect the attitudinal values (2012: 110).

According to Munday, paratexts are places where the translator becomes the most visible. In spite of their subjective features these texts remain valuable sources of information about the translation process and its characteristics.

Chapter 5 is another case study which deals with different data. There Munday's sample consists of three short extracts (300 words in total) from the Yates (2002) and Hurley (1998) translations into English of *Emma Zunz* (1948), a short story by the Argentine author Jorge Luis Borges (1899-1986). He evaluates the sources with a particular emphasis on lexis, in which various examples of linguistic realisation and syntactic shifting are in focus. He produces three tables where his data are grouped under the following categories: variations in verbal processes, noun forms and modal forms from the Yates and Hurley target texts (Monday 2012: 137-138). Among his findings is the following:

Both Bell-Villada's observation [Gene H. Bell-Villada is another reviewer of Hurley's translation (1998) – AP] and this analysis suggest that Hurley's assertion that he pursued an 'anti-fluent', source-oriented, or foreignizing, style is not always borne out, certainly in comparison with Yates's work (2012: 136).

In Munday's analysis, an attempt to link translation procedures with one of the two methods can be identified. Moreover, Venuti's idea of characterizing foreignization as being anti-fluent is also presented here.

This particular example and other examples taken from Munday's case studies discussed above point to the possibility of data collection using a particular theoretical model. They also emphasise the importance of evaluating paratextual and extratextual materials in order to understand the translator's craft so that the translator's choices of procedures, strategies and methods can be identified and explained. In other words, *Evaluation in Translation* (2012) tells us much about the usefulness of theory and underlines the

importance of having a systematic approach in order to understand how a translation construes value and maintains a relationship between the translator and the reader.

3.3.12 Haidee Kruger

The appearance of Kruger's article signals that Venuti's ideas on domestication and foreignization are still in the focus of scholarly work. Like Pym, Kruger proposes the use of Venuti's sets of categories on two different levels. According to her (2016:11), domestication and foreignization can be viewed as macro-level terms, and fluency and 'resistancy' as micro-level terms. In contrast with Pym (2016), the idea of reorienting Translation Studies to address cognitive issues, but not pedagogical agendas, is behind the terminological splits suggested by Kruger. In support of her arguments, she provides references to the recent publications of two prominent translation scholars, Julian House (2013) and Maria Tymozko (2012), where they propose "the necessity of exploring the links between translation as individual cognitive processing, and translation as a functional, cultural, social and ideological phenomenon" (Kruger 2016: 6-7). Moreover, Kruger also specifies how translation might be viewed on the two ontological levels. She suggests that the role of translation in intercultural exchange can be better evaluated with the help of macro-level terms. However, the analysis of translation textual features is more appropriate using micro-level terms. Moreover, it appears that, in her division of terminology, Kruger is also dividing the responsibilities of the people participating in translation. For instance, the translator is the authoritative figure who functions on the macro-level, as he or she has ethical responsibilities relating to the translated text. Meanwhile, the reader is the judge on the micro-level as he or she is involved in processing the translated text and is either enjoying its fluency or 'resistancy' or criticising them both. Kruger explains her ideas on cognitive perspectives further. She makes a pilot study of five lexical items, which are problematic to translate from English into Afrikaans because of their source-language-specific cultural connotations. Her terms are extracted from Varkel's children's picture-book *Little Lucky Lolo and the Cola Cup Competition* (2006). Overall, her study of *Mama*, *Lola*, *spaza*, *township* and *steak* might be considered as a model for future research in which a qualitative analysis is paired with numerical data evaluation.

3.3.13 Birdwood-Hedger's Thesis

In 2006 one dissertation appeared that focuses on domesticating and foreignizing translations in Russian literature. Its author Birdwood-Hedger chose five translations of Tolstoy's *Anna Karenina* into English in order to investigate the tension between domesticating and foreignizing: Dole (1886), Garnett (1901), Maude (1918), Edmonds (1954) and Pevear and Volokhonsky (2000)².

Birdwood-Hedger explained her reasons for choosing these five out of the existing twelve translations of *Anna Karenina* (some of them are revisions of previous translations done by different authors). Four of the five translations are currently in print. Dole's translation is the first translation of the novel into English and is also an example of Victorian foreignization. In her work, Birdwood-Hedger takes a historical perspective. First, she tries to produce an overview of the history of translation, emphasising the tension between domestication and foreignization; then she looks at the five translations mentioned above in terms of their correspondence with the translation norms of particular periods.

To her, domestication and foreignization are strategies; however, their definitions are not provided but examples are given. For instance, in conclusion to her chapter on the Translation of Culture-Specific Aspects of the Source Text, in which the comparison of the five translations have been made, Birdwood-Hedger argues:

One can therefore conclude that Dole is the most 'foreignizing' translator in the sense that he preserves what he sees as 'the form and style' of the Russian text: names, the difference between the formal and the informal personal pronouns, description of Russian gestures. In contrast, Pevear's foreignizing is more complex since he also attempts to match Russian grammatical forms like particles and gerunds, and the word order of the Russian sentences as he recognises those characteristics not simply as Russian but also as features of Tolstoy's style (2006: 159).

She discusses the translators' eye for detail and their abilities to incorporate linguistic diversity in their translations of *Anna Karenina* following the peculiarities of the original text as well as its author's style.

² In brackets are the dates of the first publications; however, in her work Birdwood-Hedger does not necessarily cite the first editions.

In her survey of the five translations Birdwood-Hedger makes valuable comments on the translators' knowledge of Russian and on their skill and experience and shows how all these contribute to the formation of their particular styles. She also refers to the personalities of the translators. For example, Birdwood-Hedger describes the particularities of Garnett's visibility at a time when nobody had even heard of this concept. She quotes May's work, *The Translator in the Text*, in which this phenomenon is explained. According to May (1994), everything is simple: Garnett was a single, well-known mediator for Russian literature and English readers used to see her name on the titles of books. "Since English readers recognised her name on the book cover rather than a difficult name of a foreign author, Constance Garnett became a constant whilst Russian writers were seen as variables," concludes Birdwood-Hedger (2006: 79-80).

In her thesis Birdwood-Hedger does not exemplify in detail the tension between domesticating and foreignizing in the translations of *Anna Karenina* into English but concentrates more on developing the concept of foreignization. She introduces levels - actually two levels - of foreignization: level one is fidelity to the language of the original, and level two is fidelity to the author's style. Birdwood-Hedger illustrates her description of the second level of foreignization by pointing to the "Tolstoy-izing" intention of Pevear (2006:96), seen in his decision to preserve the instances of Tolstoy's repetitions.

For example, Pevear and Volokhonsky spotted that Tolstoy repeated the word 'tightly' four times to signify his contempt for the merchant Ryabinin. According to them, "Tolstoy clearly despises the merchant, and therefore his carriage and driver" (2001: xvii). They preserve the repetition in their translation:

A little gig was already standing by the porch, *tightly* bound in iron and leather, with a sleek horse *tightly* harnessed in broad tugs. In the little gig, *tightly* filled with blood and *tightly* girdled, sat Ryabinin's clerk, who was also his driver (cited after Birdwood-Hedger 2006: 98 in Pevear and Volokhonsky 2001: 167, emphasis is added by AP).

According to Birdwood-Hedger, the repetition "has been turned down" (2006: 97) in the previous English translation of *Anna Karenina*. Pointing to Pevear's work, she underlines the importance of producing translations which do not polish the style of their originals. Perhaps this claim is not new in the theory of translation; what is novel in Birdwood-Hedger's argument is her refusal to praise a smooth assimilated translation and her call to preserve the author's artistic intention in translation.

3.4 Still in Place: Venuti's Translation Changes Everything: Theory and Practice (2013)

It has been mentioned before that even a close look at and comparison of the contents pages in the three editions of Venuti's *Translation Studies Reader* (2000/2004/2012) provides evidence of stages in the development of his ideas. For instance, Venuti has written a new article for his book's third edition; it is called "Genealogies of Translation Theory: Jerome". This article replaces his previous one, "Translation, Community, Utopia", from the first and second editions. This move clearly indicates Venuti's turn to different topics. He describes in detail the amendment of his teachings in another work, *Translation Changes Everything: Theory and Practice* (2013). There he writes that he does not abandon his pursuit of foreignizing effects but now deals with them differently. In particular, he states:

Any sense of foreignness communicated in a translation is never available in some direct or unmediated form; it is a construction that is always mediated by intelligibilities and interests in the receiving situation. [...] I began to develop a more rigorously conceived hermeneutic model that views translation as an interpretive act, as the inscription of the interpretive possibility among others (2013: 3-4).

The quote and what is behind it shows that Venuti is on the move again. This time his ideas are heading in the direction of hermeneutics after being temporarily based in translation as a branch of ideology and ethics. It is an interesting development. Moreover, it is also connected with Schleiermacher and his methods. However, in my literature review it has been previously mentioned that Hermans is the first person to have suggested the existence of certain links between the German theologian's ideas and hermeneutics.

3.5 Foreignizing and Domesticating in the Russian Tradition

The Cold War and language barriers should be blamed for the existence of two translation schools, Western and East European. Even now, after the end of the Cold War about twenty-five years ago, it is still relevant to emphasise that the development of contemporary translation theory will benefit from some input from the Russian tradition.

3.5.1 Leighton's Work

The pioneering work in bringing the two schools together is associated with Professor Leighton's name. He translated Chukovsky's *The Art of Translation*, in 1984, so introducing one of the core texts on translation of the Soviet period to English-speaking scholars. Leighton's other work, *Two Worlds, One Art*, published in 1991, provides opportunities for a bird's-eye view on the developments in translation on the other side of the iron curtain as well as on his analysis of some translation work done in the USSR.

It is surprising to learn that the debate which Venuti initiated in the 1990s on the politics and aesthetics of English-language translation in the West had taken place in the USSR much earlier and that it is related to translations into Russian and from Russian.

According to Leighton, there is a need for a theory to facilitate communication, as translators in such a multicultural country as the USSR are responsible for maintaining it not only across languages but also across cultures (1991: 83). He intended to position both views, Soviet and Western, as if they were standing in opposition to each other, and he argued that "the relationships between the Soviet concepts of adequate and full-valued translation and the Western synthesizing concepts of text-oriented and reader-oriented translation present a special problem" (Ibid.). But it became obvious that Leighton was not able to succeed in his maintenance of this opposition, as his research presented him with another picture. In his conclusion, he stated "different pace, not different direction" for the two schools (1991: 236).

The old idea of the importance of enriching one's own culture through translation was again emphasised in Kundzich's work of 1959, when he wrote about an artistic translation that "introduces neologisms into a language and develops the grammatical structure of the language; more important, it introduces means for new literary expression" (cited in 1991: 88 after Kundzich 1959: 7-9).

Two of Venuti's points, abusive fidelity and fluency, are anticipated in Kashkin's statement:

An artistic translation must show the foreign reality [of the original] and its "foreign distinctiveness" [*inostrannost'*] to the reader, bring the distinctive stylistic character of the original to him, preserve the text "in its native dress". However, the Russian translator's creative potentials manifest themselves to the reader in his skilful shaping [*ofornlenie*] of the materials of the Russian language. As a work in

Russian, an artistic translation, while preserving the particular national features of the original in its everyday and historic details and general coloration, simultaneously avoids “foreign-language-ness” [*otstranenie*] by subordinating itself wherever possible to the internal laws of the Russian language (cited in Leighton 1991: 90 after Kashkin 1968b: 457).

The notion of seeing the original in the translation has also been claimed previously by the Soviet school. For example, Etkind uses the metaphor of a window when he writes about translating poetry: “The task of the poet-translator is to recreate in another language the poetic content of a work. For him the original is not a ‘shunting aside’ but a window through which the translator looks out at a world already comprehended ...by the predecessor-poet” (cited in Leighton 1991: 159 after Etkind 1963: 137).

All these quotes and many others which Leighton reproduces in his book lead onto a number of points of similarity in the agendas of the Soviet translation scholars of 1950s and 1960s and to Venuti’s ideas of 1990s. However, avoiding the mentioning of ideology is the striking difference in these discourses. To Soviet scholars, living in the conditions of a paramount ideology, translation, at least in theory, was communication, not ideology. However, they were obliged to address a number of ideological topics.

3.5.2 Andrei Venediktovich Fedorov [Андрей Венедиктинович Фёдоров]: The Russian Tradition

This subsection of my literature review analyses Fedorov’s legacy in translation studies by looking at two representations of his work: by Russian and Western scholars.

3.5.2.1 Fedorov’s Ideas from Russian Sources

Andrei Fedorov (1906-1997) was a prominent figure in the Soviet school of translation studies. His *Vvedenie v teoriuu perevoda [An introduction to the theory of translation]* (1953) was widely used in teaching translation in the former Soviet Union. In Western terms, its popularity can be compared only with Baker’s textbook *In Other Words* (1992). Fedorov’s work on translation provides an example of a balancing act between the demands of ideology and the maintenance and development of translation as an art.

Fedorov's book was published in the series *Biblioteka filologa* (The Philologist's Library) at a time when translation studies did not exist as an independent academic discipline but was part of other disciplines. Philology was one of these other disciplines. Fedorov wrote his history of translation in the institutionalised ideology of Marxism-Leninism. In his book, he briefly discussed the Western tradition, but dedicated more time to analyse the Russian tradition.

In Fedorov's time and country any academic subject was part of the ideology. Moreover, it was absolutely compulsory to highlight the superiority of the Soviet approach over any Western one. Fedorov knew the rules of the game too well; he emphasised the optimistic mood among translators in the Soviet Union, their strong belief in the translatability of various texts and the intention to overcome all translation problems eventually. In the paradigm of Dialectic Materialism, Fedorov did not seriously consider the "pessimistic motives" of Western translation scholars, but claimed the translatability of all texts. Like the Dialectic Materialism teachings on truth, in which nobody questioned the existence of the absolute truth and defined it as the sum of relative truths, Fedorov saw multiple translations of the same text as attempts to achieve a superior translated version of the original. These attempts are translation 'relative truths' on the path to 'the absolute translation', the perfect version of the original. In order to support his arguments on translatability Fedorov used late-eighteenth-century German ideas. Unlike Venuti, who chose Schleiermacher's description of the two translation methods, Fedorov chose Humboldt's and Goethe's work, in particular their perception of the translator's dilemma. Meanwhile, these prominent figures of German Romanticism expressed very similar ideas on the subject, but Fedorov concluded that Schleiermacher's article was extremely theoretical and that the arguments he gave were not exemplified, which made them difficult to understand.

For example, Fedorov quotes Humbolt's letter to Schlegel of 23 July 1796:

To me, any translation is obviously an attempt to solve an insolvable. Because any translator inevitably has to be shattered against one of two submarine rocks: either by following too precisely either his original at the expense of his own people's taste and language, or the particular nature of his own people at the expense of the original. Something in the middle between the one and the other is not only difficult to achieve, but simply impossible. (My translation of "Всякий перевод представляется мне безусловно попыткой разрешить невыполнимую задачу. Ибо каждый переводчик неизбежно должен разбиться об один из двух подводных камней, слишком точно придерживаясь либо своего подлинника за счет вкуса и языка собственного народа, либо своеобразия собственного народа за счет своего подлинника. Нечто среднее между тем и другим не только трудно достижимо, но и просто невозможно" (cited in Fedorov 1958: 33-34 after Causer (1914:4)).

It seems as if Humbolt's views on translation are more concrete than Schleiermacher's description of the two translation methods. For instance, Humbolt clearly points out what should be avoided in translation and specifies the particular class of persons who are the readers of translations. His reader is not a reader in the abstract but the translator's fellow-citizen.

Goethe's ideas on the two translation principles are also used by Fedorov; to a large extent this is to consolidate his arguments. Goethe describes the relationship between the author of a foreign text and its readers using the idea of citizenship. To him, the author and the reader might be "co-citizens" in one translation and "strangers" first and "other curious persons" later in another translation which employs different translation principles (Fedorov 1958: 36).

Fedorov's optimism, his belief in translatability, is also explicable in terms of the positive perception of translation work in Russia and later in the Soviet Union. Zlateva shares this optimism and argues as follows:

...Many Russian writers and intellectuals considered translation as an obvious part of their endeavour. As a result, translation and translators were, and are, highly respected, more so than in Western Europe or the Americas. ...[Translation therefore] has been able to develop in a less defensive manner (Zlateva 1993:1).

Fedorov's ideas, related to two possible ways of achieving translatability, are political from the beginning, and this becomes even stronger when he expands his arguments. If Venuti highlights imperialistic or post-colonial ideological elements in translation

methods, Fedorov identifies the presence of class struggle. Moreover, the thinking of Fedorov and Venuti shows similarities, especially when they point to the intellectual elite as the targeted audience of foreignizing translation or of a translation “following the original too precisely”. It does not come as a surprise when Fedorov states that literature in translation had to be aimed at the masses, workers and farmers, as theoretically they were the ruling classes in the Soviet Union.

Fedorov’s arguments on the two types of translatability become more interesting when he looks at translated texts as a linguist. He manages to forget about ideology and discovers a number of good examples in the texts of what makes translation to be a high art. These are examples of “following the original too precisely” in the target language, which indicates that this is a translation: for example, forgotten expressions, different registers, unusual combination of words, etc. When he talks about the linguistic features of good translations which signal what is foreign in the text, Fedorov forgets his duty to follow the framework of Marxist ideology and praises the translator’s work, but not the political group or class to which the translator belongs.

Fedorov’s comments on the choice of books for translation before the 1917 Revolution in Russia also provide evidence of the impact of ideology on translation. He emphasises the difference between progressive and decadent translators in their attempts to serve different audiences. In the Soviet Union, as the audience became theoretically homogeneous, he praises the translation work which serves, in particular, the working class interests or fulfils the so called social order. One might interpret Fedorov’s intention to level his theory with the demands of official ideology using Venuti’s term of “xenophobic at home” (1995:17), but, to any intelligent person, it is clear that Fedorov twisted his scholarly ideas for the sake of the survival either of his family or his school. Moreover, as Pym argues (2016: 49), it is possible that Fedorov’s ideas might manifest the collective development of Soviet thought prior to 1953 and not entirely his own development.

3.5.2.2 Fedorov and His Tradition from Sources in English

Fedorov’s work has recently become at the centre of attention of various scholars of world and Russian literature and translation in the West. For instance, Mossop (2013) writes about Fedorov and Soviet linguistic translation theory; Pym and Ayvazyan (2014)

describe several Russian translation theories in which Fedorov's ideas occupy a special place. Brian Baer, an American scholar of Russian Studies, is working now on his translation of Fedorov's textbook (1953) into English; the project is commissioned and supported by the European Society for Translation Studies.

In addition to these publications focusing on Fedorov there are other contemporary works in which the achievements of various translators and scholars of languages and literatures from the former USSR are analysed. In particular, the years 2015-2016 have been most productive in this respect, especially in journal publications. For instance, *The Journal of Translation Studies* 8(3) (2015) provides a platform for a discussion between Sergei Tyulenev and Anthony Pym about Pym and Ayvazyan's online publication (2014). *The Slavic and East European Journal* dedicates the whole of one issue, 60 (1) (2016), to its publication of articles related to the Russian translation tradition. There are Tyulenev's analysis of the project *Vsemirnaia Literature* [World Literature] (2016: 8-21), Baer's evaluation of the activities of *Inostrannaia Literature* [Foreign Literature], another prominent publishing house in the Soviet Union (2016: 49-67), and Witt's article dedicated to the translators of Shakespeare in Stalin's time (2016: 22-48).

At some point, these publications touch on the issue of translation methods and the translator's visibility as their authors survey various translation projects and publications. Pym's book (2016), however, provides a bird's-eye view of several theories developed in the former USSR, other countries of the Eastern Bloc, the Republic of China and Japan, under his general title, *Histories of a Flawed Dream*. To Pym, Fedorov is "the key historical figure" in Translation, and he borrows Mossop's statement (2013) to support his argument: "Fedorov's work has more recently been hailed as perhaps the first systematic linguistic approach to translation" (Pym 2016: 38). Moreover, he writes about the discussion of translation methods in the Russian tradition. Pym sets out the ideological and political background to these debates. For instance, providing the details of Zhdanov's Doctrine of 1946 Pym argues: "'Formalist' effectively meant 'foreignizing', 'non-Soviet', 'not realistically portraying [idealized] life'" (2016: 252). Meanwhile he also shows how Fedorov and his colleagues have managed to find an alternative methodological solution and escape the extreme pressure of politics and ideology on their work. This was their linguistic approach to translation, where linguistics played the major role and was considered to be an exact science, in which the rules and their observance in language were paramount.

3.6. From Literature Review to the Planning of My Research

My literature review highlights a number of interesting developments in the discussion of translation methods and the role of the translator. It also provides indications of the likely analysis of these issues that will follow. For instance, pursuing the idea of conducting an empirical study of translation problems and solutions is one of the possible options. Meanwhile, the idea of adding the analysis of the paratextual features of translation to the evaluation of its textual features might lead to a valuable development of the subject. It has also been underlined that such research will benefit from using several translations of the same original rather than just a single one. As has been emphasized above, dividing the analysis of data into two sections, in terms of methods and procedures, might also be helpful. However, further evaluation of the existing scholarly literature on translation is needed as a suitable procedure for identifying examples which constitute a translation problem as well as an appropriate terminological system for discussing translation solutions.

3.6.1 In Search of a Suitable Terminological System

The idea of using appropriate terminology in discussing various theoretical issues has often been mentioned in my literature review. The last time it was emphasised was in the analysis of Pym's recent publication (2016). This subsection will explain and exemplify the contemporary classification of terms relating to translating in order to determine which is the most suitable for my data analysis.

It seems that at the beginning of the 21st century the development of the theory of Translation Studies has been expanded to include the domain of machine translation, a branch of computational linguistics, or of the audio-visual translation scholars. Thus Munday proposes the expansion of the Holmes/Toury 'map' (Toury 1995: 10) by suggesting his more detailed 'map' of the applied branch of translation studies. In particular, his comments on the new 'map' emphasise the rapid growth of translation aids "with the explosion in the use of computer-assisted translation tools (CAT tools) and in automatic online translation" (Munday 2012: 19).

'Mapping' also takes place in the translation research of audio-visual teachings. This trend manifests itself in the works of Luc van Doorslaer and Jan Pedersen. Van Doorslaer

contributed to the theory by creating a number of conceptual maps (2007) which organise and exemplify the terminology currently used in translation research. He uses the online *Translation Studies Bibliography* in order to adjust, develop and update existing terminological maps and to create new ones which will provide advanced tools for keyword searching. Meanwhile, the focus of Pedersen's work is different: he deals with extra-cultural references (his term is ECR) in audio-visual translation (2011). His interest is in taxonomies which offer examples of solutions for transferring culture-specific information between languages in translation. Both researchers analyse numerous terms. Van Doorslaer's work aims to cover as much as possible; he is interested in the scope of terms. His article has thirteen figures in which 600 terms are mapped (2007). Pedersen approaches terminology differently. He does not aim to produce lists. His interest is in taxonomies in which a hierarchical mapping of concepts with inclusive and exclusive relations is established. By creating his taxonomy of ECR transfer strategies, Pedersen attempts to sort out the "terminological windmill" (2011:70).

My research is less ambitious than Van Doorlaer's and Pedersen's; it aims only to provide evidence that a two-term or bi-polar approach in dealing with terminology relating to translation methods is restrictive, as it does not cover the variety of concepts which stand behind their corresponding terms. I will use Pedersen's ECR transfer strategies taxonomy as a starting-point.

Pedersen's axes, or two extreme poles, are 'source-oriented' and 'target-oriented' strategies. In his opinion (2011:71), they are more neutral terms than foreignizing and domesticating (Venuti 1995), adequate and acceptable (Toury 1995), literal, or formal, and dynamic (Nida 1964). His choice of 'strategies' is also justified: looking at the triad of norms/methods/ strategies Pedersen selects 'strategies' to be used in his taxonomy, as he sees the term as the most applicable to "analyse the ST-TT relation only" (2011:70). A copy of Pedersen's diagram is given below (2011: 75).

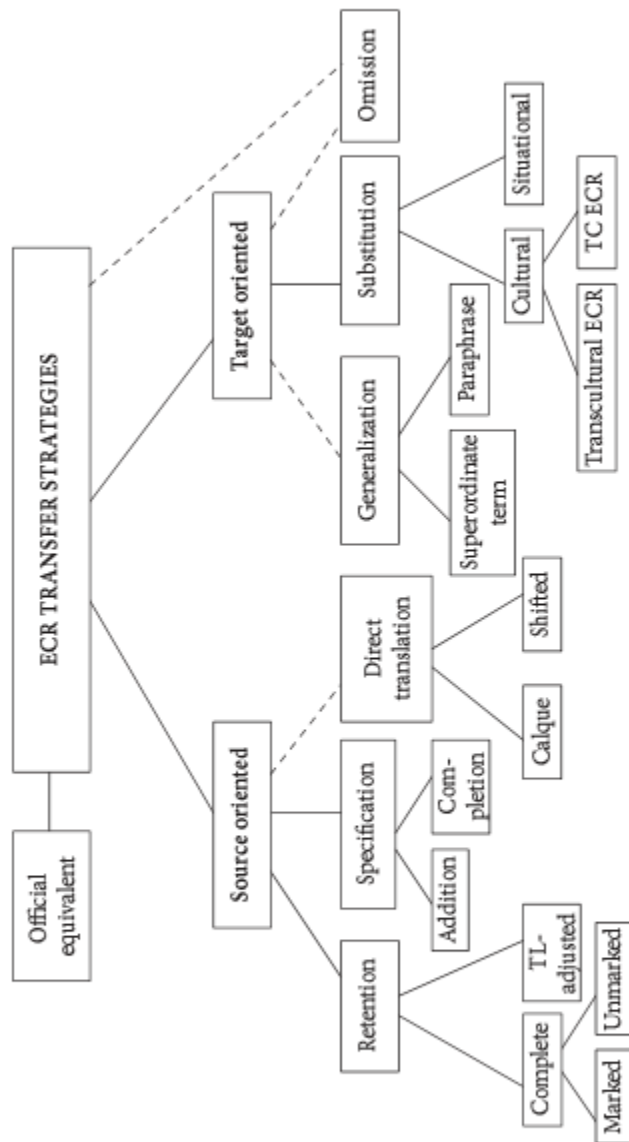


Figure D. Taxonomy of ECR transfer strategies

The diagram is followed by Pedersen’s brief explanations relating to his main six categories; sometimes his clarifications or examples are also related to other subcategories. They are cited below (2011: 76):

Retention. Here the ST ECR is retained in the subtitle unchanged, or slightly adapted to meet TL requirements. It could be marked off from the rest of the text, e.g. by the use of italics.

Specification. More information is added, making the subtitled ECR more specific than the ST ECR. This is done by completing or fleshing out a name or an acronym (Completion) or by adding more semantic content, such as adding someone's occupation or an evaluative adjective (Addition).

Direct Translation. The only thing that gets changed using this strategy is the language; no semantic alteration is made. Proper nouns are rarely translated, but may be used for e.g. government agencies.

Generalization. This strategy makes the TT rendering less specific than the ST ECR. It can be done either by using a Superordinate Term or a Paraphrase.

Substitution. The ST ECR is replaced by another ECR, either from the SC or the TC. Alternatively, the ECR could be replaced by something completely different.

Omission. The ST ECR is not reproduced in any way in the TT. Toury (1995: 82) has successfully shown that Omission is a legitimate translation strategy, and it is perhaps more used in subtitling than in any other form of translation, due to the constraints of the medium.

Official Equivalent. Either through common usage or by some administrative decision, an SC ECR may have a ready-made Official TL Equivalent.

The clear structure of the two-pole taxonomy is immediately broken when Pedersen explains the presence of two line types in his categories for strategies: "Each category on the baseline in the taxonomy ... is categorized as either source- or target-oriented, but some are only vaguely so (dashed lines), and one is arguably neither (omission)" (2011:76). Another inconsistency can be immediately spotted when one looks at 'retention'. It is listed under source-oriented strategies but stands for 'target-language adjusted retention'.

My other critical remark relates to Pedersen's application of the term 'strategy' to all categories mentioned in his taxonomy. First of all, it is strange to apply the same term to categories listed on different levels. Secondly, this breaks the conceptual structure of taxonomy designed to demonstrate hierarchical relationships between categories.

At this point it might be appropriate to look at Van Doorslaer's conceptual maps and see what is listed in them as strategies. The details of his translation strategies are provided in Figure 7 (2007:226). It has two columns. Five strategies appear on the left: they are compensation, production, training, problem-solving and survival. All terms on the right, except for 'foreignizing' and 'exoticizing', are assembled under the umbrella of translation types, but not translation strategies: free translation, idiomatic translation, functional translation, literal translation (sentence-for-sentence, word-for-word,

interlinear), source-oriented translation, target-oriented translation, naturalization, localization, domestication. The terms shared by Van Doorslaer's list and Pedersen's categories of strategies are only 'source-oriented translation' and 'target-oriented translation'. However, these terms are technically not strategies. A number of Pedersen's strategy terms can be found in van Doorslaer's Figure 8, in which details of translation procedures are exemplified. The kind of layout van Doorslaer uses in his Figure 8 suggests that the terms are listed in pairs, but this in fact does not appear to be the case: acculturation - adaptation; amplification - borrowing; calque - coinage; compensation - concision; condensation - denominalization; direct transfer - dilution; expansion - imitation; implicitation - interchange; interpretation - modulation; modification - paraphrase; recategorization - reformulation; addition - omission (2007: 227). The identified overlaps between Pedersen's and Van Doorslaer's terminological blocks suggest a possible re-categorisation of the second-level terms (i.e. retention, specification, direct translation, generalization, substitution and omission) in Pedersen's taxonomy as procedures; if so, then the fourth- and fifth-level categories might be re-categorised as the types or sub-types of these procedures. It appears that this group re-naming of categories will help maintain the structural hierarchy of terms, be more user-friendly and more largely acceptable among translation scholars.

The idea of axes, which Pedersen intended to implement by suggesting source- and target-oriented strategies, however, is not included in his taxonomy. Meanwhile, it is a good working hypothesis, as it provides opportunities to place procedures on the co-ordinate system of source and target orientation.

3.6.2 In Search of a Theory which Helps Extract Terms

Following Munday's example in his application of the appraisal theory in order to locate the translator's lexicogrammatical choices (2012: 9), I have also been looking for an appropriate theory for my data collection³.

³ I am grateful to Irene Ranzato who advised me to examine Vlahov and Florin's work.

3.6.2.1 Vlahov's and Florin's Taxonomy

Sergei Vlahov (1917-2011) and Sider Florin (1912-1999) were two Bulgarian translation scholars. Access to their scholarly works in the West has been restricted because of the languages in which they were written (Russian or Bulgarian) and because of Cold War politics. A short chapter, of only seven pages, which provides a summary of their work on *realia*, was published for the first time in English in 1993 among the collection of articles edited by Zlateva (1993: 122-128) to illustrate Russian and Bulgarian perspectives on translation. Meanwhile, some information about their work on culture-related terminology has already been placed before world academia but not correctly referenced nor precisely cited. My research is an attempt to bridge the existing gaps in the Vlahov and Florin legacy by providing examples and quotes using my knowledge of Russian.

First, Vlahov and Florin's work on *realia* was not static and in one publication but was a development of their ideas on the subject over 30 years using the medium of Russian and Bulgarian. Their initial publication of 20 pages appeared in Bulgarian in the journal *Български език* (Bulgarian Language) in 1960.

This article appeared under the title *The Untranslatable in Translation* (Непреводимото в превода – in Bulgarian), followed by *Realia* (Реалии – in Bulgarian), to indicate a particular sub-group of untranslatable items which had been discussed in it. Vlahov and Florin used this title for their other publications in the years that followed and it became the brand name for their entire work.

The continuation of their work was in Russian in the form of an article of 27 pages published in the sixth issue of a series of scholarly collections under the general title *Masterstvo perevoda* (The Mastery of the Art of Translation); 1969 formed part of the title of the publication but was not the actual date of publication as the edition was published a year later, in 1970. Some Western scholars cite Vlahov and Florin's definition of *realia* in English, not being aware that it was originally given in the publication of 1970 and in Russian. The table below gives the original definition in Russian and the English translation used by Ranzato:

Vlakhov and Florin (1970)	Ranzato (2016)
Реалиями мы назовём слова (и словосочетания) народного языка, представляющие собой наименования предметов, понятий, явлений, характерных для географической среды, культуры, материального быта или общественно-исторических особенностей народа, нации, страны, племени, и являющиеся, таким образом, носителями национального, местного или исторического колорита; точных соответствий на других языках такие слова не имеют (1970: 438).	[these are] words or composed locutions typical of a geographical environment, of a culture, of the material life or of historical-social peculiarities of a people, nation, country, tribe, and which, thus, carry a national, local or historical colouring and do not have precise equivalents in other languages (cited in Ranzato 2016: 53 after Vlahov and Florin 1969: 438).

The source of Ranzato’s reference was in all probability Osimo’s Italian translation of Vlakhov and Florin’s work from Russian. Meanwhile, it appears that Ranzato managed to improve upon Osimo’s translation of the quote as Osimo excluded ‘culture’ in his rendering of the original definition of *realia*:

Words (and composed expressions) of the popular language representing denominations of objects, concepts, typical phenomena of a given geographical place, of material life or of socio-historical peculiarities of some people, nation, country, tribe, that for this reason carry a national, local or historical color; these words do not have exact matches in other languages (Osimo no date).

It is strange that the term ‘culture’ is missed out in Osimo’s work. He, however, adds a commentary which gives a better view on Vlakhov and Florin’s *realia*. His knowledge of Russian and access to the original text helped him to explain the peculiar use of the word by Vlakhov and Florin. He clearly states that the Bulgarian authors apply the term *realia* to real things “as opposed to words that are considered neither ‘things’ nor ‘real’ ” (Osimo, no date). This explanation is crucial to understanding the definition of *realia*; the English term, ‘objects’, used there, is confusing as it creates the immediate problem of excluding ‘subjects’, or ‘living beings’ from the taxonomy. This is not Vlakhov and Florin’s intention; evidence for this will be provided later, when their classification is discussed in detail.

The year 1980 marks the appearance of Vlakhov and Florin’s book *Neperevodimoe v perevode* (The Untranslatable in Translation) in Russian, in which Part One is dedicated to the analysis of *realia* and techniques of their possible translation and Part Two focuses

on the discussion of other ‘untranslatable’ items in literary texts. The book has a small introductory chapter optimistically titled as *The Untranslatable is Translatable!* The authors briefly discuss there the expansion of their last work on the subject as well as mentioning the sharpening of their previous arguments on *realia*. Thus the definition of *realia* has been modified in the following way:

В нашем понимании это слова (и словосочетания) называющие объекты, характерные для жизни (быта, культуры, социального и исторического развития) одного народа и чуждые другому; будучи носителями национального и/или исторического колорита, они, как правило, не имеют точных соответствий (эквивалентов) в других языках, а, следовательно, не поддаются переводу «на общих основаниях», требуя особого подхода (1980: 47).

This definition re-appears in Florin’s article, part of the collection edited by Zlateva (1993). Despite the fact that Zlateva is mentioned as a translator of the volume, it can be assumed that Florin himself prepared the summary of his and Vlahov’s work on *realia* in English. Florin learned English at the American College in Simeonovo, a district of Sofia, in 1931 and used it later to translate American and English literature into Bulgarian; among his translations were the novels of Longfellow, Dickens, London and Wilde. Florin writes:

Realia (from the Latin *realis*) are words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical developments of the nation and alien to another. Since they express local and/or historical color they have no exact equivalents in other languages. They cannot be translated in a conventional way and they require a special approach (1993: 123).

The reference to geographical *realia* has been removed from the definition in its 1980 and English versions, but it remains in their taxonomy.

Their book had two more editions in Russian: reprints which appeared in 1986 and 2006. Their work had been published in Bulgarian in 1990. My research is based on the 1980 edition of Vlahov and Florin’s work as it provides the full version of their ideas on untranslatables.

Their list of ‘the untranslatable in translation’ consists of the following items (1980: 342):

1. Realia
2. Phraseological units (idioms, metaphors, etc.)
3. Proper names
4. Forms of address

5. Exclamations and onomatopoeic words
6. Deviations from literary norms (jargon, dialects, etc.)
7. Foreign words
8. Special terms
9. Puns
10. Abbreviations
11. Extra-linguistic elements

This is just a list, not a classification, of cultural references. The items point to specific types of words, certain phrases and extra-linguistic elements in which translation problems are found. Without discussing the origins of translation problems in detail as this goes beyond the topic of my research it is appropriate to mention that, for example, a number of translation problems occur owing to the style and personal preferences of ST authors. On the other hand, to Vlahov and Florin borderlines between cultural references and non-cultural references in several cases are transparent. They try to explain specific circumstances in which items listed as 2-11 above appear to be cultural *realia* (1980: 8-29). After giving their definition of *realia*, which has cultural connotations (please see the quote above referenced as 1980:47), they move on to produce and explain their taxonomy of *realia*.

There are four large groups of *realia*: the subject-related, place-related, time-related translation and technique-related. The class of *realia* grouped according to subject is further divided into three descriptive categories: geographical, ethnographical and socio-political. What is important here is what stands behind these categories. Geographical *realia* symbolise nature. Ethnographical *realia* are related to the world of *homo sapiens*, the world which people have created for themselves using natural and human resources. Socio-political *realia* stand for human power in which military *realia* play a crucial part. The proposed grouping of *realia* into three subclasses helps translators to identify straightaway a field to which the particular *realia* belong and in this way to direct their attention to appropriate cultural domains. Thus, an opportunity is provided for the translator to create and use the more general term for the *realia* in case the TL does not have a matching term. Each of these three categories is grouped further. All categories used by Vlahov and Florin to classify their subject-based *realia* are listed below in my translation which is based on the appropriate section of their taxonomy (1980: 51-56):

Geographical *realia*:

- Objects from physical geography including meteorology

- Geographical objects relating to human activities
- Endemic animal and plant species

Ethnographical realia:

- Objects from daily life
 - Food and drink
 - Clothes (including shoes and accessories)
 - Accommodation, furniture, china and cutlery, etc.
 - Transport (vehicles and drivers)
 - Others
- Work
 - Occupations
 - Tools
 - Organisation of work (including facilities)
- Arts
 - Music and dance
 - Musical instruments
 - Folklore
 - Theatre
 - Other types of Arts and Art objects
 - Performers
 - Customs, habits and rituals
 - Holidays and games
 - Mythology
 - Cults (members of clergy and religious orders)
 - Calendars
- Ethnic objects
 - Ethnonyms
 - Nicknames (usually humorous and offensive)
 - Names of people based on their place of living
- Measures and money
 - Units of measures
 - Money units
 - Colloquial names of measure and money units

Socio-political realia

- Territorial and administrative organisations
 - Territorial and administrative units
 - Settlements
 - Details of settlements
- Institutions of power and their representatives
 - Institutions of power
 - Representatives of powerful institutions
- Socio-political life
 - Political parties and their representatives
 - Groups and patriotic movements (and their representatives)
 - Social movements and events (and their representatives)
 - Titles, academic degrees, forms of address of people
 - State and community organisations

- Educational and cultural institutions
- Classes and castes
- Symbols and marks of classes
- Military realia
 - Military units
 - Weapons
 - Uniforms
 - Types and ranks (officers and soldiers)

The thematically classified part of Vlahov and Florin’s taxonomy of *realia* is extensively used in my research as it helps to identify culture-specific references in the source text and groups them accordingly, into appropriate categories. The other two parts of their taxonomy is briefly listed below as they are not that widely applicable to my research owing to the specifics of Pushkin’s *Eugene Onegin*.

The classification of place-related *realia* is presented in a tabular format (1980: 57):

A. Intralingual	B. Interlingual
1. Native realia <ul style="list-style-type: none"> ▪ National ▪ Local ▪ Micro realia 2. Foreign realia <ul style="list-style-type: none"> ▪ International ▪ Regional 	1. Internal realia 2. External realia

Meanwhile, the classification of time-based *realia* has only two items: contemporary and historical *realia* (1980:65).

The significance of Vlahov and Florin’s contributions to Translation Studies, i.e. their conceptualisation, development and maintenance of cultural categories in translation, the introduction of the concept of untranslatability, and the taxonomy of *realia* (in its full version), have not been fully recognised in the West. Two other names from the early 1960s should be mentioned because of their pioneering work on culturally-oriented approaches: Mounin (1963) and Nida (1964). To some extent, the publication of Florin’s article in English (1993) has succeeded in repairing the injustice done to them and in publicising their teachings. However, there is more to be done. Western scholars of translation are familiar with ‘semantic voids’ (Dagut 1978), ‘culture words’ (Newmark 1988), ‘culture-bound terms’ (Snell-Hornby 1995), ‘culture-specific terms’ (Franco Aixelá 1996) and ‘culture bumps’ (Leppihalme 1997) but not with Vlahov and Florin’s

‘realia’. In spite of the fact that these Western scholars conduct research and deal with terminology similar to Vlahov and Florin’s *realia* their work lacks the depth and breadth of the research of the two Bulgarian scholars.

3.6.2.2 Other Classification of Culture-specific Terms

Other classifications also exist. For instance, Newmark’s grouping of culture words (1988) is often quoted in the literature on translation. His categories stand for various lexical fields in which a culture specific lexicon is usually found. They are (Newmark 1988: 95):

- Ecology (terms relating to flora, fauna, geography, etc.);
- Artefacts (material culture, including references to food, clothes, houses, towns and means of transportation);
- Social culture (words referring to work and leisure);
- Organisations, customs, activities, etc. (such as political and administrative references, religious, historical or artistic terms);
- Gestures and habits.

Some scholars praise Newmark’s grouping of culture words and underline its usefulness (for example, Ramière (2007: 49)). Others - Mailhac (1996: 137-139) and Kwiecinski (2001: 129-134) - find it rigid and not contextualised. Meanwhile, the trend to list cultural categories by using appropriate lexical fields continues in Rantanen’s work (1990).

The rapid expansion of Audio-Video Translation and the adjustment of the terminology and concepts of literary translation to its use provide examples of other classifications of so-called culture-bound terms. In her coverage of the subject, before offering her own classification, Ranzato suggests examining the following works: Antonini and Chiaro (2005), Díaz-Cintas and Remael (2007) and Pedersen (2011). They all include proper names (names of characters and the titles of works) in their classifications without grouping them separately under the umbrella of different class terms.

For example, Antonini and Chiaro’s arrangement of “lingua-cultural drops in translational voltage” has ten areas (2005: 39):

1. Institutions (including judiciary, police, military)
 - Legal formulae: e.g. ‘This court is now in session’, ‘All rise’, ‘Objection, your Honour’, ‘Objection overruled/sustained’, ‘You may be seated’;

- Courtroom forms of address: e.g. ‘Your Honour’, ‘My Lord’, ‘Members of the jury’;
 - Legal topography: Supreme Court, grand Jury, Court, etc.;
 - Agents: lawyers, solicitors, attorneys, barristers, etc.; hospital hierarchies such as consultants, interns, paramedics; military hierarchies, etc.
2. Educational references to ‘high school’ culture, tests, grading systems, sororities, cheer leaders, etc.
 3. Place names: The District of Columbia, The Country Club, 42nd Street, etc.
 4. Units of measurement: two ounces of meat, 150 pounds, twenty yards, etc.
 5. Monetary systems: dollars, soldes, pounds, etc.
 6. National sports and pastimes: American football, baseball, basketball teams: *The Nicks*, *Boston*, *Brooklyn Dodgers*, etc.
 7. Food and drink: Mississippi Mud Pie, pancakes, BLT, etc.
 8. Holidays and festivities: Halloween, St. Patrick’s, July 4th, Thanksgiving, Bar Mitzvah, Chinese New Year, The Festival of Light, etc.
 9. Books, films and TV programmes: ‘Did you watch the Brady Bunch?’; ‘Welcome to the road Dorothy’.
 10. Celebrities and personalities: Ringo Starr; Toppy; The Cookie Monster, etc.

This arrangement looks unbalanced (terms relating to the judiciary field make up almost the entire listing under ‘Institutions’). It is a list of ‘lingua-cultural drops’ in translational voltage, but not a classification in which it is possible to group one item with another. In comparison, for example with Díaz-Cintas and Remael (2007), the organisation of all the categories appears somewhat arbitrary.

Meanwhile the classification of Díaz-Cintas and Remael (2007: 201) partially recalls Vlahov and Florin’s taxonomy, where they categorise *realia* thematically:

Geographical references

- Objects from physical geography: savannah, mistral, tornado.
- Geographical objects: downs, plaza mayor.
- Endemic animal and plant species: sequoia, zebra.

Ethnographical references

- Objects from daily life: trattoria, igloo.
- References to work: farmer, gaucho, machete, ranch.
- References to art and culture: blues, Thanksgiving, Romeo and Juliet.
- References to descent: gringo, Cockney, Parisienne.
- Measures: inch, euro, pound.

Socio-political references

- References to administrative or territorial units: country, bidonville, state.

- References to institutions and functions: Reichstag, sheriff, congress.
- References to socio-cultural life: Ku Klux Klan, Prohibition, landed gentry.
- References to military institutions and objects: Feldwebel, marines, Smith & Wesson.

This is the most balanced and analytical grouping of culture-related terms in the particular context of AVT. However, the inclusion of names such as ‘Romeo and Juliet’ (as the title of the play or as names of characters) and ‘Smith & Wesson’ might point to the immediate reference, to art and culture or to military institutions respectively, but as proper nouns they will require different translation techniques.

Pedersen’s work (2007/2011) is not concentrated on the creation of a new taxonomy of culture-bound terms, but rather is based on their general categorisation and the techniques applicable to translate them. His research focuses on defining Extra-linguistic Cultural References, as he was not happy to use previous terms, in particular *realia*, to name strategies for translating such items and also in naming several domains to which these references belong.

His study was well contextualised. Pedersen (2011: 72) named the following taxonomies for rendering various forms of cultural terms: Newmark (1988), Hermans (1988), Hervey & Higgins (1992), Florin (1993), Leppihalme (1994 & 2001) and Katan (2004). He reformed previously existing terminology and introduced his new term. The term is peculiarly defined and amplified through the presence of five footnotes which are provided as they appear in his definition:

Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural* linguistic expression** which refers to an extralinguistic entity*** or process. The referent of the said expression may prototypically be assumed **** to be identifiable to a relevant audience***** as this referent is within the encyclopaedic knowledge of this audience (2011:43).

* In a very wide sense of the word, including e.g. geographical names.

** Regardless of word class, syntactic function or size.

*** Including fictional ones.

**** As implied in the speech situation.

*****E.g. a TV programme’s primary target audience.

If one compares this definition with Vlachov and Florin’s (1980: 47) or Florin’s (1993: 123) definition of *realia*, it can be easily concluded that Pedersen’s ECR has been designed to be different from this concept. It looks more general in terms of its being

linked to various grammatical forms and construction sizes. However, *realia* might be expressed by different grammatical forms, not necessarily nouns, in Vlahov and Florin's interpretation. For example, they argue that the majority of *realia* are nouns, but they also provide examples of *realia* which might have various grammatical forms, for example, adjectives (1980: 21-23). Florin's definition of *realia* in English does not refer to any particular grammatical forms; he talks about 'words' and 'combinations of words' only. In this way, his *realia* are restricted by the extent of their verbal form. In addition to *realia* Vlahov and Florin produce a list of 'words' which are 'untranslatable in translation', of which phraseological units are an important part. Meanwhile, Pedersen states that his ECRs belong to various classes, but he does not expand on this definition in his work, as his research moves on to the analysis of the translation strategies which deal with ECRs.

Moreover, if one looks at the area of using Pedersen's ECRs, his decision to create a more general term, in comparison with *realia*, appears to be intentional. Firstly, they are not widely applicable, as they exist in their own world, the reality of TV screens and audiences. Secondly, Pedersen's aim to include fictional elements in ECRs is not entirely new: they are also present in the notion of *realia* as formulated by the Bulgarian scholars. The inclusion of proper names in ECRs contributes an additional complexity owing to the specific character of this group of nouns to identify people, places and institutions.

Pedersen's domains of ECRs are as follows (2011: 59):

1. Weights and measures
2. Proper names (divided into Personal names; Geographical names; Institutional names; and Brand names)
3. Professional titles
4. Food and beverages
5. Literature
6. Government
7. Entertainment
8. Education
9. Sports
10. Currency
11. Technical material
12. Other

Pedersen is aware that his list of domains is not a proper taxonomy, but he finds it useful in order to explain subtitling behaviour (2007: 110). Ambiguity is an issue in all classifications, but the use of more specific taxons or, in other words, special categories, in order to group terms, helps to deal with ECRs or *realia*. In this respect Vlahov and

Florin’s work on classifying untranslatable items is more advanced than Pedersen’s. However, what makes Pedersen’s contributions valuable to the problem of dealing with culture-specific terminology and the subject of my research is their application to translation procedures, since he groups different translation techniques around different translation methods (2011: 75). This will be discussed in detail in Chapter 8. Here it is appropriate to stress that Vlahov and Florin also contributed to the ongoing discussion on translation strategies, but this part of their research was upgraded by the current researchers more successfully rather than their work on the taxonomies of untranslatables.

Ranzato (2016) works on her taxonomy of cultural references from a different angle, by adding functionality to the classification. She argued that a functional division into domains is needed as it could help in defining the origin of the culture-specific references (2016: 64). She proposed the following classification:

Real-world references
1. Source culture references
2. Intercultural references
3. Third culture references
4. Target culture references
Intertextual references
5. Overt intertextual allusions
6. Covert intertextual allusions
7. Intertextual macroallusions
All of the above can be:
- Verbal or non-verbal cultural references
- Synchronous or asynchronous cultural references

The scope of Ranzato’s classification of culture-specific references is much larger than that of the previously discussed taxonomies. It is tempting to look at them on the text level and above. However, it is not possible to work with them as first these references have to be identified on the word level. Meanwhile, to some extent it is a continuation of Vlahov and Florin’s work on their place-related *realia*, but Ranzato’s taxonomy has been adapted to the notion of multimodality and the perception of a text as a multi-layered document, in which verbal and non-verbal means of communication are used. In spite of the fact that it has been designed to be used in audio-visual translation, dubbing in

particular, it can be applied to other branches of translation. It raises the discussion of cultural references to another level and provides a bigger picture of the notion.

It might be a good idea to model my research on Vlachov and Florin's taxonomies, in particular their thematically classified *realia*. There are at least three reasons to justify this. Firstly, it is the notion of justice, namely that their work should be fully known and recognised. Secondly, the revitalisation of something old that has been ignored for a long time can have the force of a novelty. And finally, it is an opportunity to popularize the contribution of another school of translation, less known in the West.

3.7 Concluding Remarks

Work on the literature review provides opportunities to identify gaps in the evolution of Translation Studies relating to domesticating and foreignizing translation. It has been found out that in spite of the fact that these terms have been introduced nearly 20 years ago by Venuti (1995) they are not defined and specified yet. In particular, no parameters have been mentioned which help identify a type of translation, domestication or foreignization. However, there were attempts to classify two methods, domesticating and foreignizing, for example in Pedersen (2011), but his study uses a so-called 'top to bottom' approach, in which he tries to justify his arguments by finding appropriate data. It might be beneficial for the maintenance and development of our understanding of these methods to apply a so-called 'bottom up' approach and see what methods practising translators use in their work. This will also point to the necessity of revisiting the concept of the translator's visibility and to address it from a different angle: not from the point of view of ideology and politics (Venuti 1995), but from that of the issues of the translator's craft and of translation methods.

CHAPTER 4. AIMS AND METHODOLOGY

The focus of this chapter is to formulate aims in the form of research questions which my work is going to address in the thesis. The methodology and methods which are going to be used are also explained here.

4.1 The Aims and Methodological Novelty of My Research

My Literature Review has been conducted in order to identify gaps in the evolution of translation studies, primarily post-1995, relating to the issue of translation methods, in particular domesticating and foreignizing, and a concept which corresponds to them, the translator's visibility. It has been underlined that there is an absence of clarity in the specification of what exactly these two methods are and how translators understand their role in making translations.

My research aims to fill some of these gaps by answering the following questions:

- a) in what ways and to what extent can an analysis of the physical appearance of translations cast light on – and hopefully enrich our understanding of – the notion of the translator's visibility?
- b) to what extent do the introductions and notes written by translators reveal an awareness of issues to do with the translator's visibility and his or her translation methods?
- c) in the light of the translators' treatment of names and other realia expressions, what kind of detailed, nuanced picture of translation methods can be built up in terms of how the issues which these notions present are dealt with by the translators?

These questions are posed in a special way which suggests that any published translation should be regarded as a multimodal text, in which its visual, paratextual and textual features are combined. This is a new approach in descriptive translation studies to analysing translations in general and translation methods in particular. So far images, text and paratext have been discussed individually or in combinations of two of these features (for example, Genette (1997), Arrojo (2005), Maier (2007), O'Sullivan (2013)), but they have never been examined together.

This is empirical research. This choice of research paradigm also distinguishes my research from previous studies of translation methods, as they do not rely upon the systematic analysis of any particular text or sample from which a considerable body of data have been extracted.

To some extent, my study is also methodologically novel: its part, the analysis of realia data, introduces grounded theory to translation studies. It is a methodology, suggested by Glaser and Strauss (1967), two social scientists, which argue the importance of developing a theory grounded in data. According to Cohen et al. (2007: 491), it has the following main characteristics:

- theory is *emergent* rather than predefined and tested
- theory emerges from *data* rather than vice versa
- theory generation is a consequence of, and partner to, *systematic* data collection and analysis
- patterns and theories are implicit in data waiting to be discovered.

4.2 My Sample

The introductory chapter explains my rationale for choosing the five particular translations into English of Pushkin's novel in verse *Eugene Onegin*. These translations are chronologically listed below, with full bibliographical details:

[1999] **Hofstadter:** *Eugene Onegin: A novel in verse* by Alexander Sergeevich Pushkin. A novel versification by Douglas Hofstadter [1945-]. New York: Basic Books 1999.

[(1999) 2009] **Emmet & Makourenkova:** Pushkin A.S. Evgenii Onegin. Na angliiskom i russkom iszyke. 3-e izdanie./Perevod na angiiskiil. Olivii Emmet, Svetlany Makourenkovoii. Moskva: Reka vremen.

[2004] **Beck:** Alexander Pushkin, *Eugene Onegin*. Translated with an introduction and notes by Tom Beck. Sawtry, Cambs: Dedalus 2004.

[2008] **Hoyt:** Alexander Pushkin, *Eugene Onegin: A novel in verse*. In the original Russian and in English Translation by Henry M. Hoyt. Indianapolis IN: Dog Ear Publishing 2008.

[2008] **Mitchell:** Alexander Pushkin, *Eugene Onegin: A Novel in Verse* Translated with

an introduction and notes by Stanley Mitchell [1932- 2011]. London, etc.: Penguin Books 2008.

These translations are not analysed in their entirety: book covers, paratextual chapters, i.e. the translator's introductions, notes, commentaries, etc. Only one chapter, Chapter Five, from Pushkin's novel in verse in each of the five translations are included in my research sample. The original text of Pushkin's text of Chapter Five is also included in the sample.

The full texts of the original Russian and the five translations, all six texts consisting of forty-two stanzas, each fourteen lines long, are given in Appendix I. They have a block structure. Each block has six lines: the first line is the original Russian text and the remaining five lines are the corresponding lines from the selected translations. The lines from the translations appear in the same order as in the list set out above. An example of one of these blocks (Stanza 1, Line 1) is provided below:

В тот год осенняя погода [Pushkin]

That year, autumnal weather hated [Hofstadter]

That year Autumn's last days, belated, [Emmet & Makourenkova]

That year the warm and autumn weather [Beck]

In that year autumn weather lingered [Hoyt]

Winter that year arrived belated, [Mitchell]

4.3 Methodology and Methods

Various methods of data collection and analysis have been used in my research. For instance, book covers and paratexts are subjects for content analysis. This type of analysis helps to create qualitative data by identifying specific features of the physical appearance of the translations which reveal the translator's presence in his or her work and indicate to what kind of translation, i.e. domestication or foreignization, this particular work can be said to relate.

The content analysis of paratext further contributes to the reporting and summarizing of written data on translation methods and the role of the translator in his or her work. Here the text of the translators' introductory chapters, their notes and other explanatory

materials, created by the translators themselves, are analysed in order to identify features which illustrate the translator's views and approaches. Then these examples of qualitative data are interpreted, and commentaries are provided which identify interesting patterns and new developments. Later these findings will be compared with my results on textual data.

Other methods are used in dealing with the texts of the translations. Here two groups of realia data have been extracted: 17 proper names and 111 culture-specific terms predominantly formed of noun expressions. As has been mentioned in the Literature Review, two taxonomies might be used for identification purposes. They are those of Vlachov and Florin (1980) and Pedersen (2011). For instance, Vlachov and Florin's taxonomy can be used as a tool to extract data on realia and Pedersen's taxonomy is suitable for identifying various translation procedures in translating these data.

A small number of modifications are suggested to these taxonomies. In particular, two changes are introduced to Pedersen's classification (2011). The first is related to the replacement of 'strategy' with 'procedure' as it is the more widely used and acceptable term here. The second is the merging of 'official equivalent' and 'direct translation' under the heading of direct translation. 'Official equivalent' cannot be used in the context of Pushkin's *Eugene Onegin* as literary translation is not under the regulation of any translation body. 'Direct translation' is not subdivided into 'calque' and 'shifted' as overall the procedure is based on operating with already recognised and accepted other culture-related terminology. Just one cosmetic modification is implemented in Vlachov and Florin's taxonomy (1980). This is the substitution of 'castes' by 'social groups' in their naming of a particular sub-class of political realia.

The combination of content analysis and grounded theory is used in dealing with the textual data. For example, my sample of 17 proper nouns is analysed using a method of content analysis. These terms are entered in a table in order to show how they are translated by the five translators. The tabular format is also used here as its plainness provides opportunities to make comparisons more easily between the original and the translated names. Commentaries follow the table: they offer interpretations of implemented translation procedures and highlight instances in which the translator attempts to encode elements of Russian or English culture in his or her version of the original name with varying degrees of success.

The remaining 111 realia expressions are analysed differently. Here the methodology of grounded theory has been applied. This methodology is more inductive than content analysis. Meanwhile it also uses qualitative methods. According to Cohen et al. (2007: 491), “grounded theory is not averse to quantitative methods, it arose out of them ... in terms of trying to bring to qualitative data some of the analytic methods applied in statistical techniques (e.g. multivariate analysis)”. My research does not involve any statistical measures: it limits itself to numerical interpretations. For instance, relationships among multiple variables are examined by means of numerical analysis. These multiple variables are the five translations, various groups of realia data and translation procedures. They are expressed in tabular format and in diagrams. There are 23 tables and 18 diagrams in the evaluation of realia data. 14 out of 23 tables illustrate various categories of realia: for instance, there are separate tables for accommodation and customs, habits and rituals. They are followed by four tables (17, 18-20) which represent numerical data on translating general (Table 17) and specific data (Tables 18-20) and the translation procedures used there. Each specific data table of realia has been converted into six diagrams; they represent in charts the use of one particular translation procedure by the five translators when they translate this particular group of data. For example, Table 18 provides numerical representations of daily life data in which the results of the use of six translation procedures by the five different translators are entered. The numerical data of Table 18 is further portrayed in six diagrams (Diagrams 1-6). This time the frequency of use of each translation technique by the translators is represented in charts: one diagram for each translation procedure, including five charts which represent the five translators. For instance, Diagram 1 is called Retention of Daily Life Realia: it portrays graphically the use of this particular translation procedure by each of the five translators in translating this group of terms.

The other five tables (21-25) also represent numerical data, but their variables are grouped differently. This time, my focus is on the translators as my idea is to discover what their preferred translation procedures are. Thus the so-called dependent variable is the translators themselves (so there are five tables, one for each translator), and their independent variables are the translation procedures. These tables use codes. The codes are expressed in symbols: these symbols are arrows which help to present information regarding the translator’s preferences in using a particular translation procedure more clearly, as in comparison with numbers or percentages the symbols can be directly grasped rather than calculated.

Patterns and developments identified, when data have been presented in tabular and diagram formats, are further analysed in analytical sections. This time the focus is on what emerges from these data in terms of translation methods. The results of my discoveries are presented in five other tables (Tables 26-30). They have been created for each translation procedure, except direct translation. These tables specify translation procedures, using examples provided in the analytical sections, and categorize them according to Pedersen's taxonomy.

Overall, my work is descriptive at least in two ways. Firstly, it is largely based on Ferdinand de Saussure's idea of synchronic study in which the Swiss linguist and semiotician emphasises the importance of analysing at a specific point of time, usually the present, rather than from a historical perspective. Secondly, it follows the paradigm of descriptive translation studies in which there is no place for prescriptive statements.

4.4 Pilot Study and Its importance

Before all the data were systematically analysed, a pilot study was conducted, in which a smaller number of realia was evaluated. There were 240 entries (40 original terms plus 200 that are their translations into English) included in the study. They were from two groups of realia: one group was related to religion (including members of the clergy and religious orders), and another group represented names and titles, academic degrees and professions. They were entered into various tables.

The first two tables were used simply to provide a range of data to be dealt with later. The originals and their translations are listed in separate columns; not all the original terms from Pushkin's text are explained in detail in English. Then Pedersen's taxonomy of translation strategies (2011) was used to re-group these data. A further six tables were created in order to exemplify the translation procedures, one for each procedure.

No diagrams were used in my pilot study. Numerical data were provided in the form of numbers and percentages. They were used in order to count cases of the use of a particular translation procedure by the translators. Later, the tables were followed by interpretation: my commentaries were given in which numbers were converted into percentages as this helped to present a clearer comparison of translators' preferences for different translation procedures.

My pilot study was based on data. However, it treated data differently from my research at its later, writing up, stage: the methodology of positivists was in operation there which handled data in order to confirm or reject a theory. Meanwhile, my findings highlighted three specific translation procedures: specification, generalisation and substitution, where it turned out to be problematic to identify to which of the two translation methods, domesticating or foreignizing, they belonged.

This pilot study signalled the need for another methodology, with a more inductive approach, which could help to produce new results in my empirical research. So it became clear that the sample of my data should be enlarged and another methodology applied.

At the start of my PhD I attended a training course focusing on the statistical evaluation of data using SPSS. However, applying this package to my research failed to produce any interesting results. So the idea of using statistics was rejected at an early stage of my research. There was, however, a feeling that some kind of numerical analysis might be helpful in analysing quantitative data. The idea of using a grounded theory methodology came to my attention at a later stage in my research. Its rejection of using pre-existing theories and its operation with multiple variables, which provide numerous opportunities for comparison, attracted me. So I decided to introduce this methodology into my research.

CHAPTER 5. THE PHYSICAL APPEARANCE OF THE BOOKS

This chapter addresses the issue of the physical appearance of the translations. According to Harvey (2003), O’Sullivan (2002) and Sonzogni (2011), they can be assessed as multimodal texts in which textual, metatextual and visual data contribute to the overall perception of a foreign text. My focus is on the comparative analysis of the visual and verbal information embedded in the five book covers, front and back, with their illustrations. The problems of the translator’s visibility and the decoding of the cultural messages of chosen images and styles are targeted here.

5.1 Hofstadter’s Translation

Image 1. Hofstadter’s *Eugene Onegin* (1999) (front and back covers)



The cover of Hofstadter’s translation bears a sketch of the Peter and Paul Fortress. It is a symbol that can be interpreted in many different ways: from the perception of the fortress as the first established settlement of what later became known as Saint Petersburg to its role as the high security prison in which opponents of the tsar’s regime were incarcerated. Whatever explanation is chosen, the sketch points to strong military and political control. In this sense, the drawing symbolizes the place and time of the novel: *Eugene Onegin* was being composed in Russia in the era of the Decembrist uprising of 1825. On the other

hand, the choice of the image of the Peter and Paul Fortress for the book cover is not entirely appropriate. Firstly, the novel is not about the harsh regime, and it might be too trivial to use a metaphor for military power and oppression whenever Russia is mentioned in a Western publication. However, to use such established and recognized associations and images might help to sell the book.

The burgundy colour of the cover was unusual for a book, but it is part of the red spectrum, a colour considered in many cultures to be associated with warmth and beauty. All the textual material is in yellow or orange. The title of the novel and the name of its author are at the top of the front cover above the sketch. ‘A novel versification by Douglas Hofstadter’ printed underneath the Peter and Paul Fortress is unique, as the message highlights the translator’s presence and his intention to share the authorship and responsibility for creating a version of the original. It could also be interpreted as a typically Hofstadterian word play: in other words, the translator is not only visible but even draws attention to himself. Moreover, Pushkin’s name and Hofstadter’s name are in the same font. This makes the author and the translator look equally important. The position of the following two lines above the picture:

A NOVEL IN VERSE

BY ALEXANDER SERGEEVICH PUSHKIN

is mirrored by the two lines beneath it:

A NOVEL VERSIFICATION BY

DOUGLAS HOFSTADTER

This layout and Hofstadter’s classification of his work on *Eugene Onegin* as versification signal the translator’s visibility and suggest a novel approach to translation.

The back cover is also unique and untraditional, as it is all about Douglas Hofstadter. There is a photo of Hofstadter’s workplace. Pushkin is just represented by his portrait on the wall of Hofstadter’s office. The “blurb” celebrates the work (positive quotes from reviews of the translation are listed) and Hofstadter’s academic career (his most significant achievements are mentioned). A place is also allocated for naming the publisher and inserting his emblem and the weblink as well as naming the illustrator and photographer of the edition. In other words, all requirements for honouring the authorship of the translation have been carefully implemented.

Another possible explanation for the high publicity level of Hofstadter's team is that these members are distinguished academics and his friends. For instance, Greg Huber, Hofstadter's photographer, is an Adjunct Professor of Physics, and a Deputy Director at the Kavli Institute for Theoretical Physics at the University of California in Santa Barbara. Achille Varzi, Hofstadter's illustrator, a Professor of Philosophy at Columbia University in New York; his main research interests are in logic and metaphysics. This team does require visibility to emphasise its extraordinary abilities in thinking and working creatively and innovatively. Russian literature, in particular Pushkin's *Eugene Onegin*, provides unique opportunities for them to introduce the novel from a different perspective to the 21st century audience. The team sends a clear message to the reader: the importance of being curious. Driven by his interest into the unknown, Hofstadter builds his team and works on a new versification of the Russian masterpiece in order to share its novelty and wonders with his readers. So, from the start of the project, the focus is on introducing something culturally new, rare and unique, in which the reader will be in the hands of TT intellectuals. By offering the help of his team to the reader Hofstadter sees himself and his friends as mediators of difficult Russian culture for the English-speaking audience.

It looks as if, for Hofstadter (and his team), translating *Eugene Onegin* is an opportunity to bring several elements of Russian culture to the attention of readers in English; this is his way of showing his intelligence in a new field and also an opportunity to emphasise that this project is achievable and is not exotically foreign. For example, Hofstadter confesses in his introduction to *Eugene Onegin* that it has been necessary to work on both his Russian and his understanding of cultural issues before rising to the challenge of translating Pushkin's novel in verse. Thus, from the start, he underlines that the translation is a demanding and thought-provoking endeavour.

A publicity notice, which Hofstadter's work receives, is also used as a promotion for the novel. His celebrity status in the academic world helps to elevate *Eugene Onegin* to the new higher levels of appreciation by English speaking audiences. Two quotes from reviewers, the *Wall Street Journal* and *Comparative Literature Studies*, emphasise the uniqueness of Hofstadter's translation in which the mood and style of the original are re-incarnated:

"Mr. Hofstadter gives [this translation] a bubbling excitement very much in the fashion of the original." – *Wall Street Journal*
"Akin to the spirit of Pushkin's original in its playfulness, ... Reading Hofstadter's translation is ... a rewarding experience..." - *Comparative Literature Studies* (1999: back cover).

They make no false statements: Hofstadter's short biographical notes that follow are evidence of the reliability of their arguments. There is nothing listed there which points to Hofstadter's profound knowledge and experience of Russian literature. This makes his translation look like the extravagant experiment of a distinguished professor.

Overall, the book cover of Hofstadter's translation is a document in itself which consists of several important statements. First of all, it is related to another culture which, to the English-speaking reader, is both foreign and exotic. Secondly, it is a versification, a special type of translation. Thirdly, it might be a strange experiment conducted by a translator who is a well-known name in Cognitive Science and Computer Science and who has also invited his academic friends to participate in the project as its illustrator and photographer.

To the list of statements already described, more information is added - the name of the publisher, *Basic Books*. This is a publishing house that regards itself as a "renowned publisher of serious non-fiction by leading intellectuals, scholars, and journalists". It seems that this publishing house is a magnet for English-speaking audiences who like to read literature in translation and enjoy its verbally and culturally unusual contexts. So, the same combination of extravagance and establishment decoded in the name of the publisher helps introduce this new *Onegin* to the reader.

Well-educated English-speaking audiences in the West are the focus of Hofstadter's translation. The time of its publication has been carefully calculated: his *Eugene Onegin* appears in 1999, a special year for Pushkin scholars since it was the bicentenary of his birth. That particular date, therefore, provides great opportunities to develop the existing interest and understanding of one of the greatest pieces of Russian literature. The high visibility of Hofstadter and his team also contributes to promoting the new translation of the novel.

5.2 Emmet and Makourenkova's Translation

Image 2. Emmet's & Makourenkova's *Eugene Onegin* (1999) (front and back covers)



The first edition of Emmet and Makourenkova's translation was published in the same year as Hofstadter's work.¹ The translators had an even more ambitious plan than the American intellectuals who formed Hofstadter's team. First of all, it was designed as an international team project between the US and Russia. Emmet is an American translator who established her name as a translator from French and Russian into English; she also translates authors in Philosophy, Art and Literature who are recognised worldwide. Her role in the team was to maintain a high standard of English in the translation. Makourenkova is a Russian poetess with a strong academic background. Her contribution is different: she is likely to have been responsible for maintaining the Onegin stanza in the translation and helping Emmet to understand and interpret the Russian cultural nuances.

Secondly, the project was political from the start: the two translators belong to nations which are former Cold War enemies. The new political climate in Russia now allows this type of co-operation. Participation in the bicentenary celebrations of Pushkin's birthday in Russia (some of them were organized on a governmental level) was planned from the start of Emmet and Makourenkova's translation project. The first edition of their

¹ My thesis uses the 3rd edition of their work: Emmet and Makourenkova 2009.

translation of Pushkin's novel was presented to Boris Yeltsin (1931-2007), the President of Russia at that time.

The design of the bicentenary souvenir publication of Emmet and Makourenkova's *Eugene Onegin* (limited edition) has a special style. The hardback cover is made from saffian, a fine leather. It is light blue in colour. All letters on the cover are in gold. This particular design has its roots in a peculiar literary tradition. First of all, it is a replica of the limited edition of the Pushkin 10-volume collected works which was published in 1949 in order to mark the 150th anniversary of the poet's birth. In this sense, to produce a volume in such a style is an acknowledgement of the academic style of publication associated with the great Russian poet. However, Emmet and Makourenkova were not the ones who established this style. For instance, Nabokov's translation of *Eugene Onegin* (1964) has a similar appearance, as do the standard Soviet editions of the Russian classics, which were imitated in facsimile by émigré publishing houses in the US. It is possible to conclude that the blue colour of the cover and the gold letters of the title and authors are essential elements in maintaining the traditional style of publication.

The particular design which uses a fine light blue leather can also be interpreted in another way. It is part of the Russian poetic tradition. Anna Akhmatova's first published collection of poems *Vecher* (1912) is in 'light blue' and 'fine soft leather'. Both features contribute to the creation of a vivid metaphor of poetry. One poem from this collection, *Обман* (*Deception*, translated by Andrey Kneller (2013)), however, relates that its character holds a notebook covered in a fine soft leather in which the copies of the poems are bound². The background of the scene represents a light blue sky. The combination of exclusiveness (the finest materials) and the sky creates a metaphorical image of poetry perceived as being the highest art form. The same stylish symbolic design can be found also in Leskov's stories (1882/1989: 150); this time it is a stylish French book which seizes the readers' imaginations. It looks as if the aesthetic elements chosen by Emmet and Makourenkova for the cover of their translated volume maintain an existing style

2

Весенним солнцем это утро пьяно,
И на террасе запах роз слышней,
А небо ярче синего фаянса.
Тетрадь в обложке мягкого сафьяна;
Читаю в ней элегии и стансы,
Написанные бабушке моей.

This morning's drunk with sunny weather,
And on the terrace, - loud scents of roses,
The sky is brighter than the blue faience.
The notebook's bound in the soft Morocco
leather;
I am reading in it elegies and verses
All written for my grandma in romance.

which was established at least a century ago in Russian literature in order to mark the high quality of a work.

Indeed, in appearance the book resembles an academic publication in which some important elements of the SC are encoded. In other words, it is a replica of the canonical publications of classical pieces of Russian literature. This style might be foreign, even exotic, for the English-speaking reader. There are no pictures except for one sketch of Pushkin by Agsburg dated 1937, the centenary of Pushkin's death. In addition, there is a small butterfly or moth on both the title-page and at the very end of the text after the contents. So the book is designed to frame the text without detracting from its beauty.

Agsburg's sketch is a portrait of Pushkin, with his recognisable profile, in which the poet is holding a writing pen and paper. Meanwhile, the meaning of the second drawing, a small butterfly or moth, might not be known to ordinary readers, English- or Russian-speaking. Meanwhile, it is a symbol of a particular framework suggested by Makourenkova.

According to her, this image was to be found on the dust-jacket of the second chapter of *Eugene Onegin* published in 1826. Later the moth disappeared from the pages of the novel. However, it is an important symbol which stands for psyche, the Platonic soul, a breath of a genius and the Divine Love. Such is the train of thought that leads Makourenkova to claim certain similarities between Shakespeare's Juliet and Pushkin's Tatyana (1999: 59-65).

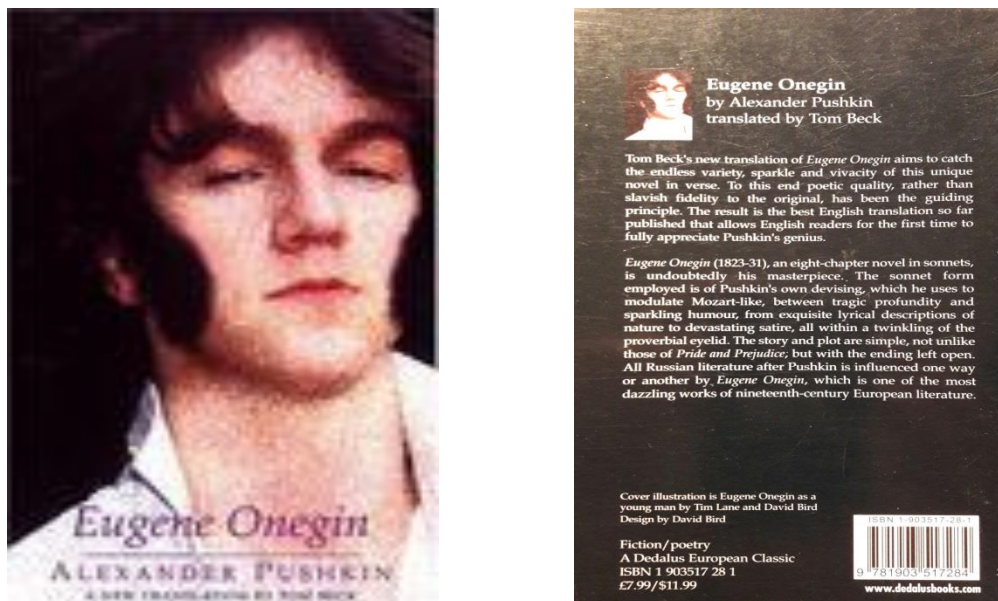
On the one hand, it looks as if Makourenkova's choice of image and its peculiar symbolic content helps her reduce the level of exotic foreignization in the translation and sell their work to the reader almost as a global product, not restricted to the SC or TC but belonging to world literature, in which the presence of Shakespeare's ideas can also be traced. On the other hand, by trying to reduce the SC elements in her vision of their work on *Eugene Onegin* and building bridges between Shakespeare and Pushkin Makourenkova potentially exoticizes their translation even more: "the small butterfly" is not likely to say anything to the reader unless he or she is a specialist in world literature or Shakespeare.

Emmet and Makourenkova's choice of publishing house also contributes to a world staging of their *Eugene Onegin* that is particular in terms of culture and politics. The first edition of their translation was published in Progress-Traditsiia, a publishing house with more than eighty years' history of international co-operation and translation. It had been

established in 1931 under the name of *Izdatel'stvo literatury na inostrannykh yazykakh* to provide jobs for foreign workers, members of the Third Communist International, who had come to live in the Soviet Union after the 1917 Revolution. The publishing house changed its name several times. It was known as Progress during the longest period of its history, 1963-1996. This was the largest publishing house in the Soviet Union. Up to the present day, leftist-orientated readers of Russian literature in translation in many countries of the world have had Progress books in their home libraries. In this context, Emmet and Makourenkova's choice of publishing house for their new translation of *Eugene Onegin* highlights another visibility issue and provides a clear message to prospective readers: this is a piece of Russian literature in English translation that has been delivered to them by an international team of professional translators and specialists in world literature.

5.3 Beck's Translation

Image 3. Beck's *Eugene Onegin* (2004) (front and back covers)



Beck's translation is published by Dedalus Books, a publishing house based in Cambridgeshire. It is an independent publishing house supported by the Arts Council of England as well as by several other cultural funds from European countries. Its specialization is publishing literature in translation. It is a relatively new enterprise founded in 1983. Its website defines the type of books it publishes in the following way: "Dedalus has invented its own distinctive genre, which we term distorted reality, where

the bizarre, the unusual, the grotesque and the surreal meld in a kind of intellectual fiction which is very European” (online). This statement provides evidence that Dedalus publications are non-mainstream and attract a special group of readers who are interested in reading literature in translation. So it is possible to suggest that the prospective reader of Beck’s work accepts the existence of a special type of literature, i.e. translation, and is unlikely to question the presence of the translator in his or her work.

Beck’s background is appropriate for Dedalus. He specializes in music and translation from German into English. According to his own words, Beck decided to learn Russian in order to produce his version of Pushkin’s novel after his reading of Ulrich Busch’s German version of the novel (1981). In his introductory remarks, Beck argues that Busch’s work was “the spark of insight as to how the task of making an enjoyable English version of *Eugene Onegin* might be undertaken” (2004: 23). In other words, Beck expresses confidence in his abilities to accommodate Pushkin’s *Eugene Onegin* to the tastes of the English-speaking readers. It also looks as if his priority is not to emphasise the foreign, but to concentrate on the presence of European, to some extent British, culture in the original.

Beck’s example also sends another message to his readers: Russian culture in general and Pushkin’s novel in particular are not that strange and exotic. If he has managed to learn Russian for translation purposes with his background in German and music other people are also capable of doing this.

The cover of Beck’s translation looks contemporary. Tim Lane and David Bird’s illustration of Eugene Onegin as a young man is part of the front cover. The drawing does not have any period features but, at the same time, it cannot be attributed to any particular European culture. The young man’s facial expression - the almost closed eyes and sensitive mouth - might suggest a certain arrogance. The illustrator uses a pointillist technique. In addition to the portrait, the front cover includes the title of the novel, the name of the author followed by the name of the translator, and the information that this is a new translation. The back cover also has a miniature copy of the portrait.

The choice of image on the book cover sends another message to Beck’s potential audience: his translation is not exotically foreign or largely domestic as the portrait does not provide any hints as to the ethnicity of the young man.

On the other hand, a number of advertising features on the back cover argue against my vision of Beck's translation as being largely a neutral one and suggest an approach of light domestication. For example, the classical combination of white and black is used to provide information on the translator and the novel; the black background highlights a number of messages written in white. The paragraph about Beck's work has a few advertising features. One is the description of Beck's guiding principle of translation; it is "poetic quality", not "slavish fidelity to the original". The paragraph ends with a sentence that borders on the hyperbolic, namely, that this is "the best English translation so far" (2004: back cover).

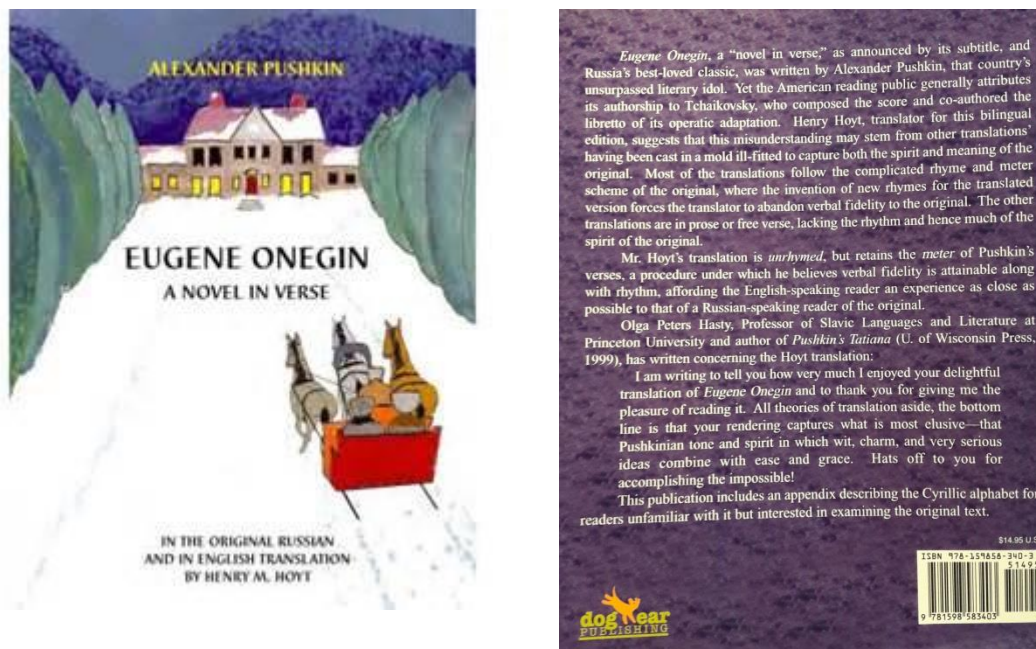
The next block of information also has a few interesting details. First, the simplicity of the story and plot is underlined by comparing *Eugene Onegin* and *Pride and Prejudice* (1813). This statement appears to have been made purely for commercial reasons as it is important to underline that the novel is a simple story and also to describe its simplicity using the example of a particular well-known English novel. After this piece of sales pitch another snippet of information takes prospective readers into the realm of nineteenth-century European literature, in which *Eugene Onegin* has an important role. The power of the novel is also slightly exaggerated when its influence on other Russian literature is magnified.

Two paragraphs of text are followed by some words in small print which acknowledge the work of the illustrator and designer. The name of the publisher is also provided.

Overall, the illustration, design and text have been chosen to promote Beck's translation of *Eugene Onegin* to new contemporary audiences as a novel understanding of the old text in which the issue of equivalence is not paramount. In this way Beck's work takes the same direction as Hofstadter's verse translation of Pushkin's novel. However, Beck's vision of his work is different from Hofstadter's as he takes into account a more ordinary reader and follows the standards of the TT culture more closely.

5.4 Hoyt's Translation

Image 4. Hoyt's *Eugene Onegin* (2008) (front and back covers)



Hoyt's translation differs from other translations of *Eugene Onegin* since it was the work of a retired lawyer; it was his hobby and an ambitious project which occupied several years of his life. Moreover, it is an attempt to improve upon Nabokov's translation while sharing his concept of the translation of Pushkin's novel. At the same time, these ideas are expressed in the certain TC conventions for accepting Russian culture. Thus, to some extent, Hoyt's translation is based on the principle of domestication; however, it also has some elements of the foreign.

It is a bilingual publication: each page has, side by side, the original stanzas and their translation into English. Like Nabokov, Hoyt's translation is unrhymed, but it uses the same metre as Pushkin's novel in verse, i.e. it is isometric. This has been done to recognise the importance of the issue of authenticity and to address it properly. To a large extent, it is unlike the other post-1995 versions of *Eugene Onegin* in terms of their creative styles. However, Hoyt is creative in his own way, as he aims to share and promote his personal experience of reading Pushkin's novel.

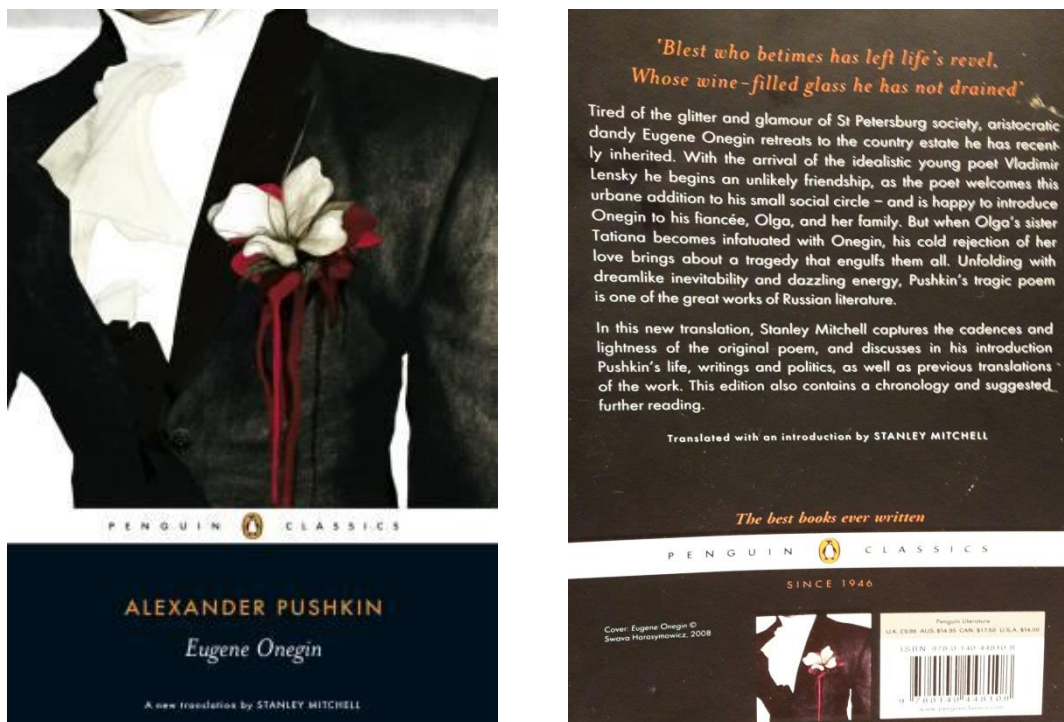
It seems that this translation was a personal project; no large publishing houses were involved, and no public money was spent. Hoyt approached the Dog Ear Publishing company, a self-publishing enterprise from Indianapolis, paid them a certain amount of money, and they became responsible for publishing his work.

Hoyt's other hobby was painting; so he was involved in the design of the book cover. Hoyt drew a stereotypical sketch of a Russian winter scene: snow, a big mansion, a *troika* (a sledge drawn by three horses) and large green trees (in shape and colour similar to Italian cypresses). The sky is dark and promises more snow. Two people in a *kibitka*, a carriage which reminds one of a tilt-cart, are wealthy noble Russians in fur coats and huge fur hats. Their coachman looks different, as he is poorly dressed and his back is crooked. The snow provides the background for a number of short pieces of text. They give the title of the novel and the name of the translator with additional information at the bottom of the cover about the contents of the book which has an original Russian version and its translation into English. Pushkin's name is printed at the top; its yellow letters look more like stars set against a dark sky. The back cover has the colour of the dark sky from the front and contains a short introduction to the novel, which is Hoyt's own work, and a long quotation written by Olga Peters Hasty, a professor from Princeton University, which praises this translation. The logo of the publishing house appears in one corner at the bottom. Some sentences indicate that this publication has been designed for American reading audiences.

In comparison with the other translations of *Eugene Onegin*, Hoyt's work has a colourful appearance with some elements of naïvety and sentimentality. It is aimed at smaller reading audiences, who have virtually no knowledge of Russian as it includes an appendix which gives the Cyrillic alphabet in a popular form. Hoyt's publication, however, is bilingual. So the inclusion of the information in the appendix can be understood in two ways. On the one hand, it has a modest educative purpose, on the other, it is an additional component of Hoyt's work which asserts and praises the exoticism of his translation.

5.5. Mitchell's Translation

Image 5. Mitchell's *Eugene Onegin* (2008) (front and back covers)



The history of *Eugene Onegin* in English continues, and with the publication of Mitchell's translation it now figures among more scholarly works rather than amateur translation projects. The evidence here is the name and logo of the publishing company, Penguin Classics, which is placed on the front cover of the book above the author's and translator's names and the book's title. As discussed above, the choice of the publishing house is a symbol in itself and Mitchell's case contributes to supporting this idea.

Over Penguin Classics is a larger publishing enterprise, Penguin Books, a subsidiary of Pearson PLC, a multinational publishing and education company with its headquarters in London. These names stand for tradition, success and quality in publishing. In addition to publishing a work of classical literature in English, their activities are focused on the translation of world literature into English. Moreover, given the emphasis placed on the English language and on traditions of literary translation it is reasonable to expect a domesticating translation from this publisher.

The company's identity is also maintained in its own style code for book covers. The publications are known as 'Black Classics' as the background of their covers is black. For a work to be appropriate to its period and topic is another requirement of the Penguin style. Mitchell's work follows these standards. It has a black cover and the image of a

dandy on the front. Orange, another traditional Penguin colour, is only used for Alexander Pushkin's name.

The back cover also has a stylish black design with some orange. The glamour of the bright colour is visible at the top of the page, where there is a quotation from Pushkin, and the name of the publishing house is underneath. The colour here symbolizes the wise life ("Blest who betimes has left life's revel, Whose wine-filled glass he has not drained"), quality publishing ("The best books ever written") and tradition ("since 1946") (Mitchell 2008: back cover). This intelligent use of a bright colour is an opportunity to promote the new translation of *Eugene Onegin* using the established prestige of Penguin Classics.

The theme of glamour and glitter introduced by the front cover illustration is developed in the "blurb" on the back cover. Its text is a short summary of the novel and a description of the publication's contents. The name of the translator and his contribution to the edition are mentioned but only inconspicuously.

The name of Swava Harasymowicz, the illustrator, appears at the bottom of the cover with a small copy of her illustration on front cover. Next comes the information about price, expressed in three currencies, UK pounds, Canadian and American dollars. This shows that the publication is planned to be distributed internationally to English-speaking countries of both the Old and the New Worlds.

The illustrator's name is also linked with success. After Harasymowich had won a Student Prize in the 2005 V&A Illustration Awards, she was engaged by Penguin Classics to create cover artwork for its books. A few years later her work received further recognition. This time it was associated with *Onegin*, for which she won the 2009 V&A Book Cover Award and V&A Editorial Award.

Meanwhile Harasymowich's artwork is unusual. She describes it online, as a "semi-dramatic image of a dandy's 'badge of honour'". However, it might be understood differently, as a potential invasion of the readers' private space since they might prefer to imagine the main character for themselves. The prize judges, however, felt that she had dealt with this obstacle cleverly as the figure's head is not included in the image. That notwithstanding, it is not in any way incomplete. It is a drawing of an elegant man's torso wearing a snow-white shirt-frill and a black tail-coat with a buttonhole in which a white and red flower had been inserted. The red petals look more like the drops of blood on the strong chest. One detail of the torso is the evidence of a particular period style: the frilled

front fashionable in 18th-century Europe. It was likely also to have been the fashion in Russia in the early 19th century, corresponding to the time framework of Pushkin's novel.

All the visual and textual elements of the book cover of Mitchell's translation contribute to its impressive image, a work of exceptional quality that fits the international standards of Penguin Classics. They also serve to heighten the expectations of the readers. Moreover, printed in the first decade of the 21st century, the book does not have any of the features traditionally associated in the West with Russia, such as its cold and hostile climate. Perhaps by suggesting a slightly untraditional cover for this *Eugene Onegin* the publishers aimed to signal a gentle break with the existing stereotypes regarding Russian culture and to promote a new perception of a great piece of literature, in which the reader would be moved at least a little close to the author. Accepting this paradigm Mitchell's work concentrates more on the style and greatness of the novel.

5.6 Concluding Remarks

The visual and textual information encoded in the five book covers tells us five different stories. It might also be decoded in various ways. Firstly, there is the question of culture; what culture does each edition intend to represent? Is it the culture of the original source or the target culture or one seen through the prism of the other? Secondly, if translators and their teams involved in the publication are the mediators of this culture, how much could or should they contribute to the decoding process, and in what way? Thirdly, the question of style is evident; in some cases it might not be the translator's decision (and the illustrator's choice) but the publishing house's established style; however, the translator and the illustrator would have been aware of this and willing to accept the requirements.

The evaluated data shows that there is a range of approaches to encoding cultural messages, from a naïve or primitive manner, such as one represented in the French Post-Impressionist movement by Henri Rousseau (1844-1910), to a strictly academic style with its heavily literary connotations. These two polar visions with other interpretations are not necessarily associated with Russia or with an English-speaking country; some of them include personal insights. These individual contributions are stronger when the translator and his or her team are well-known names in the academic world. In this particular case, the translation becomes visible on the market in proportion to the fame of

the translator. So it seems that Venuti's notion of the translator's visibility is turned upside down in the case of contemporary English translations of *Eugene Onegin*. Moreover, the translator's visibility produces a significant impact on delivering specific cultural messages and makes foreignization responsible for revealing itself through the whole range of translation styles from exoticism to individualism.

There is also a tendency to avoid period features in illustrating and packaging translations. In these cases, there is a tendency to produce a more neutral interpretation of Pushkin's *Eugene Onegin*.

It seems that domestication, however, is losing its momentum; it might now be seen as manoeuvring to some areas, more popular with larger reading audiences in English-speaking countries. Beck's translation is one of the examples in which the musicality of the text is praised, as much as musical culture operates in languages that do not need any translation.

CHAPTER 6. INTRODUCTORY CHAPTERS AND TRANSLATORS' NOTES

This chapter focuses on the analysis of several supplementary items (or paratext) – the essential components of any contemporary translation publication - which intend to contribute to a better and deeper understanding of *Eugene Onegin*.

Paratext has been discussed for many years in French literary theories. It is the focus of the writings of French literary theorist Gérard Genette. His main publication on this subject is *Seuils* (1987) which has appeared in English translation under the title *Paratexts. Thresholds of Interpretation* in 1997. There, with reference to Borges, Genette underlines the importance of paratext and suggest a new way of understanding it:

More than a boundary or a sealed border, the paratext is, rather, a threshold, or – a word Borges used apropos of a preface – a “vestibule” that offers the world at large the possibility of either stepping inside or turning back (1997: 1-2).

Only text and its characteristics are analysed in Genette's book (1997). However, his notion of paratext also covers images: in his conclusion Genette suggests this topic for a future research in which a broader, inclusive analysis of paratext will be provided. At this stage of my work I have decided to present my analysis of paratext into two chapters in order to make my arguments clearer and to treat images and words on an equal footing. Thus, in the previous chapter I have already started to discuss paratextual elements such as book covers and treated them as multimodal texts which include both images and words. This chapter will focus only on the textual aspects of paratext in the form of the various introductory materials and translators' notes contained in the five translations.

Among the added chapters are usually the following: introduction or preface, a note on translation and commentary. The number of additional materials, however, varies from translation to translation. The three out of the five chosen translations illustrate another current trend: they are growing in size and expanding in coverage. Thus Hofstadter, Hoyt and Mitchell expand their translations by adding substantial information about Pushkin, his novel in verse, and a detailed description of their translation work. Moreover, Acknowledgements or Words of Thanks appear as separate items; the list of people who have been consulted is lengthening and there are too many of them, so several names of contributors could not simply be mentioned just in a short paragraph at the end of a translator's note.

Each work will be described in detail with a particular emphasis on contributions that clarify the translator's vision of his or her work and intentions. Chapters entitled *A Note on Translation* and similar titles will be thoroughly analysed to show how the translators envisage themselves and their works in terms of representing Russian culture.

6.1 Paratext in Hofstadter's Translation

The Table of Contents lists eight items in addition to the eight translated chapters of Pushkin's *Eugene Onegin*. Hofstadter vividly separates his paratext from the main body of the text which consists of his translation of the Pushkin novel. He uses Roman numerals to signpost his supplements: there are sixty-six pages, compared to the one hundred and thirty-seven pages of his translation. The introductory materials – Translator's Dedication, Table of Contents, Translator's Preface and Author's Dedication – are twice the size of his concluding remarks – Notes, Bibliography, Permissions, and Words of Thanks. All these convey a clear message to the reader that this is not an anonymous English version of *Eugene Onegin* but the joint production of two creative people, the author and the translator. Moreover, the Translator's Dedication foreshadows the rest of the text. It is possible to explain the unusual position of Hofstadter's Translator's Dedication by reference to his later work. In his epilogue *Translator, Trader: an Essay on the Pleasantly Pervasive Paradoxes of Translation*, the memorable part of his other translation work, Sagan's *That Mad Ache* (2009), Hofstadter suggests a metaphor that links the author and his translator. In his opinion, the author is a dog-owner and the translator is his or her dog (2009:31). In this sense, Hofstadter's Translator's Dedication illustrates the particular situation in which a dog leads his or her owner.

This is not a canonical interpretation of the task of the translator. Moreover, nearly everything in Hofstadter's work on *Eugene Onegin* signals his new vision of translation in which the original loses its sacred power and opens itself up to the translator's personal agenda.

Hofstadter's use of Pushkin's ideas starts from the very beginning: in the Translator's Dedication he borrows the Onegin stanza in order to express his enthusiasm for the new translation of the novel. Two names are mentioned in the dedication: Nabokov and Falen. The first name is used to argue from its very beginning that his work is entirely anti-

Nabokov; Hofstadter is not aiming to produce his translation in order to satisfy *Nabokov's monde* (1999: v). The appearance of the second name can be explained differently. Hofstadter is very fond of Falen's translation of *Eugene Onegin*, and he is moved by the kindness and hospitality of the Falens; now is the time to express his gratitude to them. The rest of the stanza exemplifies the significance of the novel in Hofstadter's life. Its final four lines are evidence of his intimate relationship with *Eugene Onegin* in which he points to his firsthand experience of the text, on both an emotional and a cognitive level. The presence of the first person possessive pronoun *my* excludes impartiality from the translator's thinking as he happily admits his expropriation of the original and his satisfaction in making it his own. Thus, the translator's presence is declared from the outset. In addition to this, Hofstadter re-creates Pushkin's dedication to *Eugene Onegin* (1999: xli) by substituting his own friends and feelings in place of Pushkin's.

The next page is the contents page. Here the firm partnership of the translator and the author is portrayed even more clearly as the contributory chapters are endowed with two different authorships: that of the translator and that of the author. The Author's Dedication, the translation of Pushkin's first stanza, appears after the thirty-two pages of the Translator's Preface, Hofstadter's own Introduction to the novel. So, the translator's view of Pushkin's novel is given significance at the very beginning.

According to Arnold McMillin's review, which appeared in *The Slavonic and East European Review* (2001), Hofstadter's preface is "garrulous". His critical reaction to Hofstadter's confessions can be turned against McMillin; in particular, his old-fashioned view of translation and the role of the translator. However, it is possible to understand McMillin's over-reaction on his learning about Hofstadter's knowledge of Russian: for a Professor of Russian Literature to face the fact that the Russian masterpiece has been translated by a non-specialist of the Russian language is more than with which he is able to cope.

My understanding of the style of Hofstadter's preface is different. In my view, it represents a unique opportunity to look inside the translator's mind and to see how his or her ideas have been generated. This might not be entirely objective as there is a chance that Hofstadter's revelations are written bearing his audience in mind but in any case they provide valuable and unique insights into the translator's thinking. In addition, the reader has a chance to benefit from thinking or even working alongside the translator. In this way, Hofstadter's reader is his "co-worker" who is capable of understanding the novel

and of challenging his translation into English in detail. Moreover, Hofstadter also comments on the previous scholarly work on *Eugene Onegin*, comparing and contrasting his ideas with the views of several of his predecessors. In this way, he sets his work in perspective and, to some extent, develops the studies of the English versions of Pushkin's novel.

The preface incorporates Hofstadter's earlier work on *Eugene Onegin* (1996 and 1997) and makes his previous arguments more substantial. Before translating *Eugene Onegin*, Hofstadter has familiarised himself with the existing versions of the Pushkin novel in English. The results of his thorough research are published in his comparative review of the four translations of the novel by Arndt, Johnston, Falen, and Elton/Briggs in *The New York Times* of 8 December 1996 and in its expanded version in chapters 8 and 9 of his book *Le Ton beau de Marot* (1997). Hofstadter also shared the results of his research on *Eugene Onegin* with students at a seminar on verse translation in Indiana University in spring 1997. So the Translator's Preface is a polished version of Hofstadter's previous declarations.

Hofstadter's attitude to his predecessors' translations of the novel is very positive. For instance, Hofstadter praises Arndt's astuteness in spotting the novel's symmetry and understands the translator's leaning to the side of "too much classicism and formality" (1999: xxiii). Hofstadter's comments on the other translations of *Eugene Onegin* such as those of Deutsch (1936), Johnston (1977), and Elton-Briggs (1995) are also constructive, as he underlines their valuable contributions to the scholarship of the Pushkin novel in English and makes it clear how much he admires Falen's translation (1990). According to Hofstadter, the merits of Falen's work on *Eugene Onegin* inspired him to prepare his own version of the novel (1999: xxix).

In the cluster of translations which are in the focus of Hofstadter's attention, only Nabokov's work stands apart from the others. Hofstadter describes Nabokov's translation as being a "repellent wooden crib" (1999: xxvi). He strongly disagrees with Nabokov's idea of "making a dainty mimic" (1999: xxiv) of the novel and criticizes his work in a number of ways.

There is no evidence to confirm that Hofstadter has read Venuti's book, *The Translator's Invisibility* (1995), but his comments on several previous English translations of the Pushkin novel lead me to conclude that Hofstadter's view of the translating process is similar to Venuti's. This similarity can be identified in several ways. Firstly, in Venuti's

agenda there is no room to discuss equivalence: his domestication and foreignization are beyond this concept. Hofstadter sees this slightly differently and admits that he has applied “poetic lie-sense” to his work on *Eugene Onegin* (1999: xxxiii). Secondly, Hofstadter is in favour of one’s personal translation in which the character of the translator is transparent; he calls his work on the Pushkin novel not a translation but a ‘versification’, i.e. a verse rendering, which is his way of expressing his personal responsibility for the text. He also raises the issue of marginal translation. This came to his attention when he analysed Nabokov’s authoritative voice and work on Pushkin. He claims (1999: xxvi) that Nabokov’s translation of *Eugene Onegin* (1964) is overpowering as it has been produced by the famous author of *Lolita* (1955). Moreover, it is clear to Hofstadter that translation is more than conveying simply the literal meaning of an original: it also includes the apprehension and preservation of its author’s style. That is why Hofstadter works extensively on his vocabulary in order to express “how unconventional and startling Pushkin’s language must have seemed to readers in his day” (1999: xxx). His verse rendering is not an attempt to copy the Pushkin novel but to express some of its greatness in English and in particular “its unprecedented manner of intermingling lightness and seriousness” (1999: xi). Thus, in this way only – by virtue of Hofstadter’s peculiar style - Pushkin’s grace, associated largely with the culture of the 19th-century Russian nobility, can be conveyed to new reading audiences.

One example from Hofstadter’s preface provides evidence of his hyper-sensitivity to style in connection with culture-specific terms. It relates to Stanzas XXX-XXXIV of Chapter I. Here the translator writes about the difficulties he has faced in dealing with Pushkin’s *нога* [noga] and *ножка* [nozhka]:

It is in these stanzas that Pushkin seems to reveal that he is a foot fetishist – but I say “seems” advisedly. To be precise, the word Pushkin uses – *нога* – is a notorious Russian word that means both ‘foot’ and ‘leg’ (and my Russian friends assure me that its diminutive form, *ножка*, which Pushkin also uses in the “pedal digression”, is no less ambiguous) – and therefore, in his sensual pæan to sleek pairs of feminine appendages, Pushkin is referring just as plausibly to *legs* as to *feet*. ...I presented Pushkin as a “leg man” rather than a foot fetishist. In rendering *нога* and *ножка* in English, I have used not just one word over and over, but rather, a whole spectrum of words that run admiringly up and down milady’s limb, all the way from top... to bottom (1999: xxxiii).

Presenting Pushkin as a “leg man”, but not a foot-fetishist, is an opportunity for Hofstadter to communicate to his audience the poet’s style, in which lightness and

seriousness are mixed, as well as to underline the general beauty of women. The human body has legs and feet, and in their physical appearance, legs are considerably bigger than feet. By proposing to his readers that they follow the movements of the translator-narrator's eyes along a pair of women's legs, Hofstadter makes an attempt to twist the general attitude of English-speaking people, notoriously famous for their concentration on the small and precise, and introduces to them a new idea emerging from Russian culture through the Pushkin text which celebrates physical beauty, especially in ballet or dance. Hofstadter's spectrum of words for Pushkin's *нога* [noga] and *ножка* [nozhka] is varied and covers much more than feet: "limbs, legs, feet, one special pair, thigh, her ankle" (1999: 10-11).

McMillin's other ironic comments on Hofstadter's work raises the following issues: his unusually lengthy preface, the number of problems mentioned there and their prolonged discussion. To McMillin, Hofstadter's manner of writing looks as if he is composing a "blow-by-blow" (2001: 313). In my opinion, these various passages of Hofstadter's contribute a considerable amount of new information about the novel. In particular, Hofstadter raises the subject of the relatively low level of appreciation which *Eugene Onegin* met with in the West in view of its being the prototype and symbol of Russia's cultural greatness. To him, its verse metre, its compact size as well as Pushkin's manner of story-telling, in which humour and sadness are inseparable, are responsible for this situation. Hofstadter is determined to restore the place of honour of the novel in verse and hopes that his English metrical version will reflect something of it. The plan might not be seen to be ambitious as it aims only to communicate a fraction of the Pushkin message; however, it is honest and straightforward. Hofstadter's choice is to communicate Pushkin's manner of story-telling and what lies in its subtext. Thus, an appropriate choice of words and expressions becomes paramount in re-creating the style.

According to Hofstadter, the cultural greatness of *Eugene Onegin* will be represented through a special use of English. In other words, he aims to concentrate on the various usages of English in order to match Pushkin's culture-specific language. Moreover, he perceives his work as being complementary, not as superior or as alternative, to other translations of the novel into English. He is fully aware that he can be easily accused of distorting some original meanings in order to preserve the message, but for Hofstadter it is his right occasionally to be flippant.

What is surprising is that Hofstadter does not use the word ‘foreign’ in his preface. To him, a different culture is not strange but peculiar or special. He sees cultural differences as being “subtle nuances”, and he is happy to decode them, using his mastery of English (1999: xxxiv). In this sense, for Hofstadter Russian culture is something unknown, but not hostile and foreign. This provides opportunities for interpreting the culture of the other differently and also supports Eco’s (2003) and Robinson’s (2008) categorization of the foreign (see my Literature Review).

Hofstadter is not adverse to admitting that his Russian is not perfect, as he has many other transferable skills to contribute to the translation process. In addition, he states that it is very important both to like and to be able to resonate instinctively with an author’s style in order to produce a good quality translation. He ends his preface with an additional stanza which is not part of the original novel. It is another declaration of his appropriation of Pushkin’s text and further evidence of his deep appreciation of Pushkin’s style. “So off I push for unkened brine, // And take my leave from Pushkin mine” (1999: xli) enunciates the same possessiveness as that one expressed by Pushkin in the last line of his last stanza in which Pushkin admits that Onegin belongs to him. Hofstadter’s words have an echo effect, as he acknowledges that Pushkin belongs to him.

The Author’s Dedication follows next. Readers who like to read introductions are familiar with the stanza; they have seen it before, as the Translator’s Dedication. Now they are in a position to understand that Hofstadter’s Dedication as a translator is his own rendering of Pushkin’s Dedication. The two dedications are printed below in a tabular format:

The Translator’s Dedication (Hofstadter 1999: v)	The Author’s Dedication (Hofstadter 1999: xli)
<p>Not aiming to amuse the folk in Nabókov’s <i>monde</i>, but just my friends, I’d hoped to tender you a token, Dear Falens, worthier of the blends That make your souls so rich and precious, So rife with sacred dreams, and with Poetic lines that e’er refresh us, And lofty thoughts, and charm and pith; Oh, well... Take what will henceforth mesh us: This suite of chapters, one through eight – Half-droll, half-sad, sometimes romantic, But down-to-earth and ne’er pedantic, The careless fruit I’ve born of late – The tossing, turning inspirations From greener and from grayer years: My mind’s chilled white-wine decantations, My heart’s red wines, distilled from tears.</p>	<p>Not aiming to amuse the folk in The haughty set, but just my friends, I’d hoped to tender you a token More worthy of mingled trends That make your soul so captivating, So rife with sacred dreams, and with Such clear poetic life, pulsating With noble thought and humble myth; Oh, well... With your discriminating Fine hand, please take my chapters eight – Half-droll, half-sad, at times romantic, They’re down-to-earth and ne’er pedantic, These careless fruits I’ve born of late – My sleepless nights’ bright inspirations, Through callow and through fading years, My mind’s detached, cool observations, My heart’s sad words, distilled from tears.</p>

These two stanzas might be interpreted as another element of Hofstadter's peculiar style and his deep understanding of Pushkin. Like Pushkin, Hofstadter leaves a quote from a private letter untranslated from French; its translation into English appears at the end of the book in the Notes.

One element of the style of the Notes is very unusual; this is a small paragraph entitled 'A Note on the Notes'. Hofstadter uses this space to explain his commentaries, a mixture of his translation of Pushkin's notes and additional comments by Hofstadter himself which provide information on unfamiliar Russian concepts, quotes, places, names and so on to English-speaking readers. One paragraph of Hofstadter's explanations can be interpreted as being anti-Nabokovian. In it he admits: "...I am, however, perfectly capable of using an encyclopedia, of reading other people's notes, and paraphrasing" (1999: xliii). It is not a criticism of Nabokov's extensive commentaries on *Eugene Onegin* but rather a criticism of his style of writing them - offensive from time to time, self-referential and pretending to be extremely original.

Not all the notes which Hofstadter adds are culture-specific. He uses the commentary as a chance to provide insights into Pushkin's mind and style. Nevertheless, spotting and maintaining the peculiarities of Pushkin's style is the distinctive feature of Hofstadter's vision of his work on *Eugene Onegin*. For instance, Hofstadter adds his explanation of one particular phrase which includes the first person singular possessive pronoun *mine* in Stanzas 19 and 20 of Chapter Five:

“*She's mine!*”: In the Russian, the last two words of V.19 are “Moë! Moë!”, and the first one of V.20 is “Moë!”, which makes three consecutive occurrences of one word. This is the only place in the novel where I have noticed a word occurring thrice in a row. Moreover, this is not a random word – leaving aside inflectional changes, it's the very word that both begins and ends the novel – and this rat-a-tat trio of occurrences comes very near the novel midpoint, to boot. I hasten to add that I seriously doubt that Pushkin did this deliberately, but still, I find it a provocative pattern (1999: liii).

In my opinion, Hofstadter is correct in suggesting that it is very unusual for one word to be repeated three times and immediately one after the other; Russian does not like to repeat words; it prefers to use synonyms instead. English cohesive patterns also tend to suppress repetition. Without Hofstadter's note, the reader might not be able to understand that this word *mine* has a symbolic connotation and points to a particular pattern which marks the novel's beginning and end.

The Notes are followed by a page of Bibliography. In addition to the translations of *Eugene Onegin* into English and the original in Russian, a number of other translations are mentioned which are into French and German. The rest are dictionaries, one contemporary biography of Pushkin in English, Seth's novel *The Golden Gate* (1986), Nabokov's book *Strong Opinions* (1973/1990), Wilson's review of Nabokov's translation (1965), a source on Machine Translation and two works by Hofstadter. The list looks more like references rather than a bibliography and provides detailed information on the sources listed in Hofstadter's preface.

Following this, a page entitled Permissions appears. It shows Hofstadter's understanding and respect for copyright. The edition ends with two pages of Words of Thanks where various people's names are mentioned and in which Hofstadter expresses his gratitude for their contribution to his translation. Again, this chapter starts and ends with *mine*. When the book is finished, it leaves the reader no room for doubt that he or she has been reading Hofstadter's verse rendering of the Pushkin novel. This is a new version of *Eugene Onegin* in English, in which the translator is enjoying himself in sharing its authorship with Pushkin. Ten years later, translating Sagan (2009), Hofstadter would state his intention to be clearly the co-author:

It's my suspicion that we translators of novels are all would-be novelists ourselves... We select some favorite book and we then take its small scale local components – sentences, images, thoughts – and one by one we recast them, using our love for our native language's special ways of phrasing things, into our own personal mold (2009: 31).

Hofstadter expresses in detail his views on the role of the translator and the culture of the original text in the supplementary chapters of his translation of *Eugene Onegin*. It is obvious that he is happy to be visible in his work. It is also noticeable that he has a strong intention to reproduce the novel in English so that his personal views on its original are reflected, the presence of his intelligence is acknowledged, and the style of the author of the original text is maintained.

It also looks as if by offering his help as a mediator between the Russian-speaking author and the English-speaking reader Hofstadter is expressing confidence in his abilities to transform the foreign and culturally challenging text into a great piece of literature in English by applying not domestic literary standards, but largely his own vision of literature in translation.

6.2 Paratext in Emmet and Makourenkova's Translation

In the Russian tradition of book printing, a contents page appears at the end of the book, and this is also the case with Emmet and Makourenkova's work. Thus, at the very beginning of reading their work the English-speaking reader faces some elements of the SC: he or she is confronted with an unusual, maybe even strange book layout. Meanwhile, their translation is bilingual, English and Russian. So, the contents page appears in two versions. There is nothing listed except for the two introductory chapters, eight chapters of the novel side by side with their Russian original, and Pushkin's notes. The Translator's Dedication page, coming immediately after the title page, and a Word on the Authors of the Translation, appearing directly in front of the contents page, at the end of the book, are not listed as being part of the contents. However, both these additions contain valuable information on the intentions of the translators.

In comparison with Hofstadter's translation, which is dedicated to his friends, Emmet and Makourenkova's work is dedicated to Svetlana Makourenkova's late mother Elena Makourenkova (1925-1999), a professor at the Moscow Conservatoire. This name belongs to the SC. The dedication also has a peculiar Russian wording, in which the concept of a soul or a spirit occupies a special place. To the English-speaking reader, this is another novel and possibly problematic feature of the ST.

A Word on the Authors of the Translation provides short biographies of the two translators; it might be more appropriate as advertising puffery, but the classical cover of the book does not allow for any advertisements to appear there. Its main message is to inform the reader that the translation has been produced by a dedicated team of two professionals who are passionate about literature. Moreover, their partnership looks solid as Emmet and Makourenkova share the same interest - the English literary tradition. This seems to be a possible rationale behind their intention to translate the Pushkin novel into English. More details are provided in both versions of *The Brightest Heaven of Invention*, their introductory chapter.

The original text of the Introduction was written in Russian by Makourenkova, while its English version appears in Emmet's translation. According to Emmet and Makourenkova, in the whole European tradition Pushkin stands closest to Shakespeare. This statement might be explained in terms of her academic interests: Makourenkova is a Shakespeare's scholar. It looks as if she uses her specific research background in order to introduce

Pushkin's novel in verse to the English-speaking reader. The introduction, however, does not portray Pushkin's novel in verse as an Elizabethan work, but rather moves it beyond the borders of one particular culture. Makourenkova presents *Eugene Onegin* as a piece of world literature, just as she perceives Shakespeare's work. She also explains the presence of Shakespeare in the Pushkin novel:

In this translation, Shakespeare was chosen as the measure of Pushkin's text. He reveals himself as a constituent of the novel from the opening lines, or, perhaps even earlier, as his encounter with the author took place not in the flat realities of earthly existence, but on the high peaks of poetry. The fate of historic journeys is capricious, but by the very fact of his existence Shakespeare, in a sense, forecast his future interlocutor (2009: 40).

This abstract explanation of the Shakespeare-Pushkin relationship becomes more specific and clear when she starts discussing the importance of dreams in *Eugene Onegin*. To Makourenkova, the novel in verse has some overtones of the Shakespearean philosophical reflections on death in the plays, especially *Hamlet*. However, Pushkin as a poet is not interested in deep sleep or oblivion, but he cherishes "the light and shallow sleep of transformation and inspiration" (2009: 43). Makourenkova uses the fabric of sleep in order to interpret a number of scenes in *Eugene Onegin*. It might be that the most interesting scene is the one which takes place between two main characters in the Larins' garden (Chapter Four): there Onegin meets Tatyana after she has written her love letter to him. To Makourenkova, Onegin's famous monologue sounds "not as a rebuke, but as an explanation of love" (Emmet and Makourenkova 2009:46). Her crucial argument for this particular interpretation is the etiquette of English Romanticism and the significance of touching hands. Makourenkova points out that Pushkin uses the word 'leans' to indicate what Tatyana is doing. Moreover, it looks as if Pushkin's Onegin is happy to serve as a support for Tatyana: the contact between their hands provides evidence of Onegin's welcoming mood. Makourenkova states that this is their happy dream, to which both characters return in their thoughts a number of times later in the novel. She also emphasizes the importance of not permitting any deviations for a translator of the Pushkin text as the slightest one might ruin the complexity of Pushkin's verse (2009:44). This statement with its old-fashioned requirement for maintaining equivalence in translation looks a little strange in the context of Makourenkova's interpretations; it is obvious from her explanations that she is determined to introduce to the reader her distinctively new version of Pushkin's novel in which the Shakespearean dimension is stressed. In my

opinion, the concept of a complex cultural text and the notion of equivalence are ideologically incompatible. She treats the Pushkin novel as a text in which the strong current of European Romantic thought is easily identifiable; it is set in a particular framework and not necessarily one that encompasses all the various layers of the original. However, it points clearly to Makourenkova's expertise in the subject.

Moreover, it also signals the change of direction in terms of what culture takes a priority in Emmet and Makourenkova's translation. The Introduction clearly states English Romanticism as the cultural paradigm of their work. This creates an unusual case in the whole tradition of translating *Eugene Onegin* into English as the translation is done by a team of American and Russian specialists.

Meanwhile, the framework they choose as an alternative to equivalence predetermines the use of several translation techniques. For instance, the translators look for a solution in Shakespeare's *Romeo and Juliet* in order to deal with one grammatical problem. This time the elimination of one prepositional phrase and the addition instead of a moral imperative are suggested. Below are the quotes from Chapter Seven, Stanza 14 that illustrate the point:

Она его не будет видеть; Она должна в нем ненавидеть Убийцу брата своего... (1999: 33)	She will not see him any more; The murderer she must abhor, The man who killed his brother... (1999:63)
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Emmet and Makourenkova's intention to adjust *в нем* to the rules of English grammar results in a re-reading of Juliet's monologue before she drinks poison. According to them, Tatyana, like Shakespeare's heroine, is having her internal dialogue not with two Romeos but with two Onegin: Onegin-the-hero and Onegin-the-villain. In the translators' opinion, it looks as if Shakespeare provides assistance to Juliet "in the form of a moral imperative that is beyond appeal: [she] *must*"; Pushkin might have done it as well, as the author is fond of Tatyana and ready to offer her his help in making the right choice (1999: 65-66).

This solution points to the possibility of opening hidden meanings in *Eugene Onegin* by comparing it with Shakespeare's text. The preface itself confirms the tendency of the translators, already pointed out, to look for layers in the Pushkin novel. To a large degree, to Makourenkova and, to some extent, to Emmet, their work on *Eugene Onegin* is a project in order to get near to Pushkin's thought through translation; translating is their

means but not the ultimate aim. Moreover, in representing Pushkin as being a co-thinker of Shakespeare, the translators exemplify an interesting way of understanding their work. It appears that Pushkin is felt to be foreign in Russian and feels himself at home in English. If Emmet and Makourenkova's translation needs to be classified, it will not find itself at the far end of exoticism. It does not introduce Pushkin's *Onegin* to the English-speaking reader: it makes the novel welcome to the circle of Shakespeare's friends who speak English. Thus, the issue of the cultural identity of the reader of Emmet and Makourenkova's translation becomes complicated. Moreover, Venuti's concept of the visibility of the translator (1995) takes another twist: now there is no doubt that the translator is visible, but the link between the translator's presence in his or her work and the strategy of foreignization is more complex and includes some elements of domestication. This is, at least, an interpretation for which the introductory chapter is responsible.

6.3 Paratext in Beck's Translation

As the book was printed by a small publishing house in which copy-editors are an unlikely part of the team, the edition has an unusual appearance. There is no contents page in Beck's work. Immediately after the title page, two short paragraphs about the author and the translator appear. Pushkin's short biography is written in the Hollywood style, as if there were a need to introduce the author as being a world cinema star; only extremely vivid, contrastive and controversial details of his life are mentioned. Beck is also introduced in a similar way: in the final sentence of his five-line biography his translation is claimed to be a masterpiece. It is extremely unusual to see such a glorification of one's own work in a book.

The publication adds more personal details about the translator when Beck's dedication to his wife appears on the next page. It is followed by the Introduction. Ten pages of the thirteen-page preface focus on finding musical and literary parallels for Pushkin's *Eugene Onegin* in order to facilitate the understanding of the Russian novel by the English-speaking reader. For instance, Beck tries to point to similarities between the Italianate world of Mozart's *Don Giovanni* and *Così fan tutti*, Byron's *Childe Harold's Pilgrimage* and *Don Juan* and Jane Austen's *Pride and Prejudice*, and Pushkin's text (2004: 9, 12-13). It looks as if Beck is ready to sacrifice the Russianness of Pushkin's *Eugene Onegin*

and to emphasise its European roots in Romantic English literature and Italian opera. Knowing Beck's background (he is a trained musician who also translates books on music and poetry from German into English) and that his knowledge of Russian is a very recent acquisition (he studied the language specifically in order to translate the Pushkin novel), the choice of the cultural elements which he chooses to preserve is not surprising.

The three last pages of Beck's Introduction are focused on some more technical issues relating to his work. A small subsection, *Formal Considerations*, provides explanations of the peculiar poetic form of the Pushkin novel. A number of musical terms are used there, for example *andante con moto* and *cadenza*, in order to indicate that the aim of the translator is to produce a translation which sounds as musically correct as possible. Meanwhile, Beck's other target is lucidity. He gives one particular example of how he struggles with the original in order to minimize the risk of confusion in English. Beck writes about the rendering of 59 Russian words in a single sentence in Chapter Eight, Stanza 20, by his 94 English words, constructed as three questions (2004: 20-21).

Beck's ambition is explicitly expressed in the concluding section of his Introduction. His previous comments on auditory effects and lucidity become clearer when he writes about his entire vision of translation. His arguments seem quite logical. Firstly, he uses Busch's German translation of *Eugene Onegin* as evidence to prove Nabokov's argument is incorrect. To Beck, Busch's translation is a true work of art (2004: 21). Next, referring to the German translation, he claims that other versions should follow this example. He thus assumes that there is a chance for his *Eugene Onegin* in English to repeat the success of Busch's work. After that, Beck's conclusion turns into a declaration in which he expresses his willingness to produce the anglicised version of the Pushkin novel "as if it actually might have been written in the language into which it has been transported" (2004:22). This statement appears to be a summary of what Beck has argued before in his Introduction: a new *Eugene Onegin* in English might grow in English soil, as it has been already proved that it has European roots. So, Beck's intention to appropriate the original is clear, but what about the Russian cultural legacy of the novel; will that also be appropriated?

Similar to Hofstadter's and Emmet and Makourenkova's translations information included in Beck's supplementary chapters shows that he has his own vision of translating *Eugene Onegin* into English. However, in contrast to the previously discussed translations, Beck prefers to hide himself by assuming the role of a performing musician

who plays the original text as a full score without taking full responsibility for it. Beck's solo instrument is English. This approach gives Beck two options: to play his *Eugene Onegin* as a piece of world music or to perform it by articulating its Russian roots. The translation will clarify what his choice is to be.

And finally, by choosing music as a metaphor of translation Beck stands closer to Hofstadter: the American scholar has dedicated the whole book *Le Ton beau de Marot. In Praise of the Music of Language* (1997) to discussing the close links between these two arts.

6.4 Paratext in Hoyt's Translation

Hoyt's book has a contents page where all the components of the publication are listed. It includes a *Foreword*, i.e. Hoyt's introductory remarks, which are not as extensive as are the prefaces of other contemporary translations. There is evidence in the *Foreword* that Nabokov and his work on the Pushkin novel were highly regarded by Hoyt. It looks as if Hoyt's intention is to revitalize Nabokov's text and move it forward into the milieu of the 21st century. On the other hand, the *Foreword* can be interpreted differently, as if Hoyt were creating a case for his own translation. As a lawyer, Hoyt, firstly, applies his knowledge and experience of law in order to claim legitimacy for his translation. Secondly, by providing detailed references to Nabokov's 'sacred' work, Hoyt legitimises his own translation. Thirdly, he engages with copyright issues and creates a list of all Nabokov's lines, and lines that originate from Nabokov's translation but are adjusted by Hoyt in his own version; this information is included in his *Appendix 1*. This is Hoyt's understanding of legacy: accuracy and equivalence.

Cultural issues play an essential part in the original text; Nabokov dedicates two volumes of his work on *Eugene Onegin* to discussing them. Hoyt, however, does not deal with them on his own account. Moreover, the authority of Nabokov over Hoyt is paramount. Thus Hoyt does not expand Nabokov's commentaries: he simply relies upon them. The translator, however, does decide to deal with the issue of culture, and he offers some basic information on the Cyrillic alphabet to his readers. This is a little strange as Hoyt's publication is bilingual, even though he does not classify his work as such. Instead, he calls his work 'this joint publication of the original and its English translation' (2008:

175). It is unclear why he provides a descriptive name rather than classifies his work by using the established term for his type of translation, i.e. bilingual.

This issue becomes even more difficult to understand when Hoyt decides to provide some basic facts about the Cyrillic alphabet. *Appendix 2*, at the very end of the book, consists of the alphabet, its phonetic explanations, examples of identical and similar letters in English and Russian, and the transliteration of Russian letters into their Roman equivalents. From the start it looks as if the whole work is aimed at readers who have some knowledge of Russian, but at the end it appears that it might be more focused towards audiences who are completely unfamiliar with all foreign languages.

Like Nabokov's, Hoyt's translation uses the same metre as Pushkin's *Eugene Onegin*, i.e. it is equimetric, but it does not reproduce the rhymes, and he underlines this fact in his introduction. Overall, Hoyt's stanza does not reproduce the ending pattern of the Onegin stanza. However, he is trying from time to time to use masculine and feminine rhymes, which are characteristics of Pushkin's poetic style. However, Hoyt does not go beyond this. His agenda is different, since for him, it is again the issue of equivalence that seems to determine his approach.

Hoyt understands his task to maintain equivalence in the same way that Nabokov does. For both, *Eugene Onegin* is a Bible. Firstly, in their view, the translator has a huge responsibility and honour to be in charge of the Pushkin text and to produce a true copy of the original. Secondly, the text has absolute authority over the translator. Ideally, what comes out of his or her pen should be an authorized copy of the sacred script. Meanwhile, Hoyt does not have the same depth of knowledge and authority as does Nabokov. He believes that decades dedicated to translating and to consulting with specialists are necessary to cover the gaps in his own expertise in translation and to produce a translated text of *Eugene Onegin* of the highest quality. Hoyt thanks all those people who contributed to his translation. He also acknowledges Pushkin for the immortal part he played in Hoyt's experience with *Eugene Onegin*. His *Acknowledgements* appear as a special separate chapter in his publication after a brief introduction. He uses this space to add some personal and emotional observations.

Before proceeding to the actual text of the novel, Hoyt decides to add one more note. This is the *Translator's Note*, in which his ideas on how he dealt with Pushkin's *Onegin* in a poetic form are described. It is accompanied by the second title *On Translating "Eugene Onegin"* with two quotes from Coleridge and Wordsworth. The note is written in the

Onegin stanza, in “the fourteen-line scheme of the sonnet” with its own special pattern of rhymes, endings and metre (2008: 1). Here, while demonstrating that it is possible to use the Onegin stanza in English, Hoyt does not forget to stress that rhyming translations are “poor approximations”.

Details provided in Hoyt’s additional chapters indicate his intention to revitalise Nabokov’s style of translation seen in his *Eugene Onegin*. In theory, his style demands an equivalent translation, but, in practice, it provides opportunities to produce a version of the original which has significant personal inputs from the translator, in particular his or her understanding of textual particularities. Somehow this is lost in Hoyt’s work.

Hoyt’s work also reduces the level of foreignization and translator visibility achieved by Nabokov in his translation of *Eugene Onegin*: dealing with cultural issues is not Hoyt’s aim.

6.5 Paratext in Mitchell’s Translation

Mitchell’s introductory material is even more lengthy than Hofstadter’s preface, but this time reviewers do not regard it as a negative point of the translator’s work. There are thirty-nine pages that are devoted to informing his readers about the main events in Pushkin’s life (Chronology Section). In addition, there are crucial facts about the novel (Introduction), advice on bibliographical resources (Further Reading), in which several major critical publications on Pushkin and his novel in verse are listed, and two Notes, one on Translation and the other on a map of the places referred to in the original text. This concludes Mitchell’s preliminary remarks. Like Hofstadter, Mitchell also points to the therapeutic aspects of translating *Eugene Onegin*. He adds some remarks about his private life and makes a few confessions, not in his preface, but in a separate, online publication, *On Finishing My Translation of Eugene Onegin*. According to him, he was suffering from bipolar depression and was seeking for a harmony, balance and proportion which he believed he could find in a literary project of this kind. In fact he found that working on translating the novel from time to time gave him the comfort and help which he needed in order to recover (Mitchell 2010).

Mitchell’s brief review, which forms part of his section *A Note on Translation*, touches lightly on Elton’s (1937), Nabokov’s (1964), Johnston’s (1977) and Hofstadter’s (1999)

works as well as on Falen's revised translation of 1995. He analyses these translations from the point of view of their quality and the variety of language used. It appears that he aims to reproduce Pushkin's language in his English and, in particular, Pushkin's "simplicity, tangibility and precision" (2008: xliv). His goal in producing a new *Eugene Onegin* is defined slightly differently and more precisely in his online article. His aim is "to get the translation as 'right' as possible in terms of style, vocabulary, rhyme and metre" (2010). His intention to prepare the 'right' translation of the Pushkin novel persuaded Mitchell to cast aside the entire scholarship on *Eugene Onegin* in English where the translator's task had been seen to produce an equivalent copy of the original or, at least, of its versification. Perhaps the concept of 'rightness' was Mitchell's tribute to his Marxist past.³ It can also be understood as his own personal take on equivalence. Nevertheless, in two obituaries Mitchell's *Onegin* is highly praised. Jacobs writing in *The Guardian* states that it "was the finest" (Jacobs 2011). In *The Independent* Chandler is slightly more cautious, describing it as "one of the finest of all verse translations into English" (Chandler 2011). Similar to Hofstadter Mitchell felt it appropriate to cheer himself up (2010). On finishing the work he expresses his joy by borrowing from Pushkin the vivid expression: "Well done, you son-of-a bitch!" This sounds extremely Russian, and its style is certainly authentically Pushkinian.

Introductory materials, the online article and the information from both obituaries contribute to a better understanding and create a bigger picture of Mitchell's work on *Eugene Onegin*. Firstly, it was, to some extent, a team project. It was initiated back in 1960s, at Essex University. In its early stages, it was supported by Isaiah Berlin and John Bailey. Mitchell's work on his translation was interrupted in the 1970s; he returned to it only at the turn of the 21st century. It took him seven or eight years to complete the translation. Mitchell's work on this key Russian cultural text had been largely supported by the key figures in translation and Russian literature in today's Britain: Professor Angela Livingstone (she was also part of the group who started the project) and Robert Chandler. Mitchell could not have hoped for a better team.

It is interesting to read what Hofstadter and Mitchell have written about the outcome of their work. Hofstadter's answer is contained in the title of the article which appeared in *The New York Times* of 1997 before his translation of the Pushkin novel: it is *What's*

³ It is possible to draw parallels with Vladimir Lenin's statement about Marxism: "The Marxist doctrine is omnipotent because it is true" («Учение Маркса всеильно, потому что оно верно»). – *Lenin's Collected Works* (1977: 21-28).

Gained in Translation. Meanwhile, Mitchell's reply is different. His article, which was written after he had completed his *Eugene Onegin*, is focused on voicing his successful graduation from Pushkin's poetry 'school' and his firm intention to start writing his own poetry rather than doing something else. These two attitudes highlight the differences in the approach of the two translators and in their ways of translating the novel. Hofstadter's ground-breaking vision of the novel, in which he treats its text as the source of empirical data and presents his translation as a scientific experiment, helps him as a translator to communicate to his audience several discoveries relating to Russian culture. In his turn, Mitchell's idea to learn from Pushkin and his poetry while he is undertaking his translation of *Eugene Onegin* results, according the views of several reviewers of his work, in a presentation of true Pushkinian Russian culture. But does this claim not look a little like Nabokov's style?

Mitchell's translation also has Notes at the end of volume. Like Hofstadter, Mitchell seizes an opportunity in providing an extensive commentary to expand his readers' experience of the novel and to contribute to their deeper knowledge of Russian culture. Mitchell's notes are a mixture of Pushkin's notes which he has translated and comments borrowed from three major commentators on the novel, Brodsky (1932), Nabokov (1964) and Lotman (1980/2009). What makes these notes different from his other translation work is his confession that he has reduced their length and removed some excessively detailed information from several items. He writes that Pushkin's comments in their entirety might be interesting only to a tiny minority of readers (2008: 215). This shows the high level of discretion which a contemporary translator believes he or she has in dealing with the original.

Overall Mitchell's supplementary chapters to his translation of *Eugene Onegin* signal translator visibility and highlight opportunities for a gentle, non-abrupt relocation of the reader closer to the author. It looks as if Mitchell intends to foreignize in his work but it will not be an exotic foreignization in any way as his specialist knowledge and years of experience in translating Russian literature in general and *Eugene Onegin* in particular are the guarantees of finding subtle solutions to translation problems and embedding Russian cultural messages in English text in full.

6.6 Concluding Remarks

The analysis of paratextual materials in the publications provides interesting facts about translation and the role of the translator in it. In many cases, it also provides insights into translation procedures. Meanwhile, the translators' supplementary chapters highlight a tendency towards a more personal relationship with the original. It might be possible to suggest that an individual interpretation, in which the knowledge, style and level of professionalism of the translator are taken into account, will contribute to a better and deeper understanding of the text. If previously culture has been manifesting itself through a few channels of foreignization, now it takes a slightly different route, by way of the translator's personality. This time, the process of translation might not be responsible for producing a culture-specific text, or in other words for preserving the Russianness of Pushkin's novel, but rather for demonstrating the cultural preferences of the translator. In this way, the bipolarity of domestication and foreignization is not discussed, and instead the flexibility of these concepts is suggested.

CHAPTER 7. ANALYSIS OF TEXTUAL DATA: PROPER NOUNS

The purpose of this chapter and the following one is the evaluation of textual data collected from Chapter Five of Pushkin's *Eugene Onegin*. These verbal data formally represented by examples consisting of one or more words are embedded in the source text culture. Owing to its parameters, it is not a homogeneous list but can be interpreted as such if the existence of nouns in the data is emphasized. In terms of grammar, overall my data consist of noun expressions. This allows them to be divided into two large groups: proper nouns and other nouns. Meanwhile, several Translation scholars (Díaz-Cintas & Remael (2007), Antonini and Chiaro (2009), Pedersen (2011)) ignore this classification based on grammar and, in their research, do not separate proper nouns from other noun groups of culture-specific terms. My work, however, acknowledges the existence of two grammatical concepts: proper nouns and other nouns, and addresses several issues of translating culture-specific information recorded in them. Thus two chapters are dedicated to investigating these data. The focus of this chapter is the analysis of proper nouns in terms of the translation procedures implemented by the five translators in order to deliver culture-specific messages to their readers. Chapter 8, the following chapter, concentrates on similar issues, but this time they are related to the examination of realia and culture-specific terminology largely expressed by other nouns in various terminological groups.

7.1 Personal Names as Culture-Specific Terms

Translation procedures used to translate proper nouns are the focus of this chapter. Onomastics, the discipline of the study of names, lists under the umbrella of proper nouns the following categories: personal names, geographical names, titles of various publications and films, and so on. My sample consists of three groups of proper nouns: Russian personal names, foreign personal names and other names or titles which appear on the pages of Chapter Five of *Eugene Onegin* (see Appendix 3). However, only one group of proper nouns, Russian personal names, will be examined in this chapter. This sub-group consists of first and/or last names of various characters from Chapter Five of the novel as well as one additional name - *Lel'*, the name of a pagan divinity. These Russian names were chosen or invented by Pushkin in order to import a peculiar Russian

flavour to his novel. Thus, they are important textual elements which help maintain and manifest Russian culture.

These features have been also underlined by Vlahov and Florin. According to these Bulgarian scholars, the roots of the ‘untranslatability’ of personal names - their close links to a particular group of people, their ethnic traditions and culture – point to the possibility of identifying them as the same category class as realia, culture-specific terms (1980: 222 – in my summary AP). Thus by pointing to the numerous challenges of translating personal names, Vlahov and Florin also look for solutions which provide opportunities for translators to introduce these embedded peculiar elements of different cultures to their readers. The authors of *Untranslatable in Translation* (1980) suggest a number of translation procedures to deal with proper nouns. The first three commonly used ones are borrowing, transcription and translation, while the fourth procedure is not clearly defined and it is only mentioned that “a proper noun ... sometimes experiences strong infringements” (1980: 208 in my translation AP).

In addition to Vlahov and Florin, there are other researchers who address the same subject. For instance, Pour (2009) identifies seven models focusing on various procedures in dealing with the translation of proper names. She defines the models by using the names of the following Translation scholars: Hermans (1988), Newmark (1988), Hervey and Higgins (1992), Farahzad (1995), Pym (2004), Fernandes (2006) and Särkkä (2007). The number of specific translation procedures mentioned there varies from scholar to scholar: from Pym’s proposal not to translate proper nouns at all (2004: 92) to Fernandes’s list of ten translation procedures (2006: online). In my opinion, Hermans’s classification (1988) appears to be the most realistic one in terms of its application. Moreover it looks as if he decided to clarify Vlahov and Florin’s arrangement of the procedures and to replace their metaphorical phrase, “strong infringements”, by the more prosaic practice of substitution. In total Hermans’s umbrella of translating terms includes at least four strategies for the translation of names: copying, transcription, substitution and translation (1988:13). He also underlines the possibility of other processes which might simply be different combinations of the four procedures listed (1988: 13). The main body of this subchapter is dedicated to the analysis of how these four procedures can be implemented in the translation of Russian personal names into English in order to find out what translation methods they belong to and how much cultural content and what cultural content they bring to the reader.

7.2 My Sample of Russian Personal Names

The significance of Russian personal names in the text of Pushkin's novel in verse is obvious from its very beginning: the title itself of the novel consists of the first name and the family name of its main character. Meanwhile, in the text, he is usually referred to by his surname alone. Thus, the translator immediately faces the problem of how to translate Russian personal names.

In addition to the name of the novel's main character, Onegin, there are seventeen other Russian personal names in Pushkin's Chapter Five. They are: Татьяна, Агафон, Светлана, Лель, Ленский, Ольга, Ларина, Пустяков, Гвоздин, Скотинины, Петушков, Буянов, Флянов, Панфил Харликов, Харликова, Пустякова. This list has been created without using any specific categorization but keeping in mind the order and the form of their appearance in the text. The names are set out in the table below, which consists of one column of the original Russian personal names and five columns giving their rendering into English.

Table 2. Russian Personal Names

Pushkin	Hofstadter	Emmet & Makourenkova	Beck	Hoyt	Mitchell
Татьяна	Tatyana	Tatyana	Tatiana	Tatyana	Tatiana
Агафон	Agafón	Agathon	Agafon	Agathon	Agafon
Светлана	Svetlana* ¹	Svetlana	Svetlana	Svetlana	Svetlana*
Лель	Lel*	Lyel	cupids	Lyel	Lel*
Онегин	Onegin	Onegin	Onegin	Onegin	Onegin
Ленский	Vladimir/Lensky	Lensky	Lenski	Lensky	Lensky
Ольга	Olga	Olga	Olga	Olga	Olga
[дом] Лариной	the Larin [household]	the Larin's house	the Larins' house	the Larin [household]	the Larin [home]
Пустяков	Pustyakóv	Pustyakov	Pustyakov	Fiddlesticks	Pustyakov*
Пустякова	Pustyakóva	Pustyakova	Pustyakov's lady	Mrs Fiddlesticks	Pustyakova
Гвоздин	Gvozdín	Gvozdin	Gvozdin	Nailman	Gvozdin*
Скотинины	Skotínins, he and she	The Skotinins	The Skotinins	The Cattlemans	The Skotinins*

¹ The star next to a name indicates the existence of a commentary either by Pushkin and/or the translators in their translations.

Петушков	Petushkóv	Petushkov	Petushkóv	Roosterman	Petushkov *
Буянов	Buyánov	Buyanov	Buyánov/ Bujánov	McRuffian	Buyanov*
Флянов	Flyánov	Flyanov	Flyánov	Flyanov	Flyanov
Панфил Харликов	Panfil Harlikov	Panphil Kharlikov	Harlikov	Panfil Harlikov	Kharlikov *
Евгений	Eugene	Eugene	Onegin	Eugene	Eugene
Харликова	Harlikóva	Kharlikova	Miss Harlikov	Harlikova	Kharlikov a

The critical review of the translators' procedures and methods will be carried out not for each indicated name in the list but for groups of names. The translation of these names will be analysed in order to exemplify, clarify and illustrate the various applications of the different methodological translation principles.

7.3 Copying as a Translation Procedure

The procedure of copying Russian names in the target text in Cyrillic is not implemented in the five translations. The translators of *Eugene Onegin* are aware that any appearance of the Cyrillic script in their work will look extremely foreign and not be welcomed by their English-speaking readers. In other words, introducing exotic foreignization is not an option for the translator of Pushkin's novel.

7.4 Transliteration and Transcription as Translation Procedures: Theory Applied

Hermans's classification of the translation procedures for names includes a detailed explanation of what he means by transcription. He exemplifies the procedure by referring to other procedures. Hermans writes: "They [names – AP] can be transcribed, i.e. transliterated or adapted on the level of spelling, phonology, etc." (1988: 13). It looks as if, instead of naming one procedure, Hermans ends up by listing three separate ones. It might be not such a big issue to use interchangeably these two concepts of transcription and transliteration, when one deals with only Latin script languages. However, when one works in the linguistic pair of Russian and English these two procedures are entirely different. Transliteration is based on the spelling of words; it is a mechanical swap of letters between two alphabets. Transcription is more complex: it exploits phonological

and phonetic properties and special symbols. Moreover, it is difficult to trace its application in literary translations from Russian into English.

Translation scholars make their attempts to identify some patterns in the use of various translation procedures in dealing with proper nouns. For example, in her article “What’s in a Name?” (2012) Mikoyan writes a brief history of translating personal names. Her focus is on literature in translation predominantly from English into Russian. In her article Mikoyan underlines that patterns identifiable in literary translation from English into Russian are not only specific to this linguistic pair but also repeat the developments in other languages. According to this Russian scholar, transliteration and adaptation have been predominant procedures in translating names in the 18th and 19th centuries. She identifies these by the means of the domestication method. However, the 20th century work provides a different picture. Mikoyan points out: “The twentieth century brought with it a new tradition, in accordance with which translation of names into Russian began to favour ‘*transcription*’ – i.e. approximation of the sounding form of place names and proper names, possessed by them in the source language” (2012: 229 – in Mikoyan’s translation). In this respect, it will be interesting to identify any preferences in such translation procedures on the part of the translators of *Eugene Onegin*.

7.4.1 Transliteration as a Translation Procedure: Evaluation of Data

Knowing the translators’ background it is possible to suggest that it would be safer for them to use transliteration when translating Russian personal names into English: for the majority of them, Russian is not their mother tongue or part of their professional equipment. However, some interesting developments have been spotted when my data have been analysed.

On the one hand, Table 2 provides several examples of the use in Chapter Five of the novel of a number of frequently employed Romanization systems for Russian: the Library of Congress, the British Standards Institute, the Board of Geographic Names, and the Scientific or the International Scholarly System. On the other hand, the collected data give evidence that the translators are not consistent in their choice of transliteration systems. This can be interpreted in three possible ways. Firstly, the translators mix the elements of different systems in their works. Secondly, they are making their own aesthetic judgements on how to transliterate in individual cases. Thirdly, from time to

time, they try to exploit all possible resources of English spelling, beyond the commonly used transliteration systems, in order to depict the correct pronunciation of Russian personal names.

For example, the English alphabet does not have the letters ‘я’ and ‘х’²; however, the representation of these letters is achievable by applying the available resources of the language. It is possible to replace ‘я’ by three different pairs of letters, ‘ya’ (British Standards Institute), ‘ia’ (the Library of Congress) and ‘ja’ (Scientific or International Scholarly System). The translators use these opportunities and present two different spellings of Татьяна, the first name of the main female character of the novel. For instance, Hofstadter, Emmet & Makourenkova and Hoyt use the British Standards Institute system and the name appears as Tatyana in their translations. Meanwhile Beck and Mitchell choose the Library of Congress system and their heroine is called Tatiana. However, they eventually switch to the alternative spellings of ‘я’, the British Standards Institute ‘ya’, on other occasions. Thus, this time they spell Пустяков, Буянов и Флянов with the same two letters, ‘ya’, as in the works of other translators, i.e. Pustyakov, Buyanov and Flyanov. Meanwhile, Beck appeals to the third possible transliteration of ‘я’, ‘ja’, when the surname Буянов appears in another stanza. He spells the name Buyánov in Stanza 26 in a similar manner to everybody else, but introduces the same character in Stanzas 37-39 as Bujánov.

Two ways of representing the Cyrillic letter ‘х’ by the translators also exemplify the degree of freedom in maintaining chosen transliteration systems. For instance, Hofstadter, Beck, and Hoyt apply the Scientific or International Scholarly system which has been in use in linguistics since the 19th century and which originated from the Czech alphabet. According to this system Cyrillic Russian ‘х’ is transliterated as English ‘h’. Thus, their Харликов appears as Harlikov in their target texts. Meanwhile another system is also popular; this is the British Standards Institute system which on several occasions aims to represent the sound; it links ‘х’ with ‘kh’. So it looks as if Emmet & Makourenkova and Mitchell exploit the system and their Харликов materialises as Kharlikov.

In addition to operating with different transliteration systems, which are largely neutral translation procedures, sometimes the translators opt to encode elements of culture or history in their renderings of Russian proper nouns. They do this by suggesting a different

² The Cyrillic letter ‘х’ is not the same as the English letter ‘x’. They have the same image, but represent different sounds.

spelling of some names. For example, in the transliteration of Агафон used by Emmet & Makourenkova and Hoyt it is possible to identify the Greek origin of the name: in their translations it is spelled Agathon. They use ‘th’ instead of ‘f’ as if the obsolete Cyrillic letter ‘Θ’ were still in use in Russian. The other translators replace ‘φ’ with ‘f’ in their transliteration of Агафон; therefore the name appears as Agafon. Meanwhile, the transliteration proposed by Emmet & Makourenkova and Hoyt, which looks slightly archaic and Greek, reflects Pushkin’s intention of playing with names in the fortune-telling episode (Mikhailova, 1999 and 2004, I: 19-20). There, in her dreams, Tatyana meets Агафон, a peasant, but not ЕВГЕНИЙ, the nobleman of her heart.

The same team of translators, Emmet & Makourenkova, repeat their attempt to expand the cultural experience of its readers when they transliterate Панфил, an invented name, formed from two Greek roots, as Panphil. It is possible that, this time, their choice of using the obsolete letter might be explained by their intention of reproducing the meaning of the name in English. ‘Панфил’ or ‘Panphil’ might be interpreted as someone ‘dear to all’. So, in the translation of Emmet & Makourenkova, ‘phil’ is the root of the Greek adjective *Φίλος*, meaning ‘dear’. ‘Pan’ is one of the roots of the Greek adjective *πας, πασα, παν*, meaning ‘all’. Meanwhile, Hoyt’s knowledge of Greek does not manifest itself in any other example, apart from Агафон. His Панфил is transliterated more traditionally and is identical with the other translators’ model, Panfil.

Not only Emmet & Makourenkova make attempts to provide a better cultural experience for their readers in transliterating Russian personal names. It seems as if Beck also tries. For example, his transliteration of Ленский, Lenski, stands aside from the most common one, Lensky. It is difficult to justify his choice by pointing to any specific Romanization system. Beck’s solution, however, seems to signal a cultural difference in the name. His ‘i’ at the end of the surname Lenski highlights ‘-ski’, pointing to the Polish origin of the young poet, who is killed by Onegin in the novel. According to Polish Gifts, an online resource for the study of Polish family trees, Lenski is the name of a Polish noble family with its own coat of arms and genealogical history.

None of the other translators emphasizes the Polish identity of Lensky’s name by ending it with ‘i’. However, this identity’s retention is crucial as it occupies a special place in Pushkin’s intention to depict his time in the coded tapestry of the novel using appropriate symbols. Thus, a number of elements of Polish culture are represented on the pages of *Eugene Onegin*. Pushkin, however, is very courteous and does not confront the rules of

strict censorship without any reason; instead he uses the language of symbols to express himself. For instance, Pushkin finds several opportunities to express his views on current events related to the Polish uprising of 1830, which include the case of Lensky. Moreover, it is Lensky, a young Romantic poet, who is killed by Onegin in their duel in the novel. This incident looks brutal and inexplicable on the pages of *Eugene Onegin*, but it recalls the harsh punishment meted out to Poles by the tsarist regime in Pushkin's time.

In addition to its identification as a noble Polish name, the surname of the young poet in *Eugene Onegin* encodes a geographical reference which, in its turn, suggests the usual punishment of political dissidents in Russia. For example, the root of the surname Lensky is 'len-', from Lena, the huge Siberian river. In this remote part of Russia the lives of political prisoners were shortened by their isolation and the severe climate.

The analysis of the two different transliterations of Ленский, Lensky and Lenski, provides evidence that even trivial technical changes in spelling can contribute to a deeper understanding of the novel inasmuch as they point to certain cultural details. These and similar small techniques in dealing with names are called by Chen, a Taiwanese scholar, "onomastic acculturation" in her analysis of the Chinese translation of personal names in Margaret Mitchell's *Gone with the Wind* (2016).

It seems as if the use of "onomastic acculturation" is a way of introducing some elements of SC into TC. In other words, the translators' decision to opt out of implementing the strict rules of one transliteration system in favour of another transliteration system is an option to represent several culture-specific features of Russian names in their work.

Meanwhile my analysis of transliteration procedures might be regarded as biased insofar as its limitations are not pointed out. The transliterations of ЛЕЛЬ, a pagan divinity, as 'Lel' reveal the inability of the translators to indicate the softness of both the first and second 'l's. However, there are attempts to specify some phonetic features in the transliterations. For instance, Hofstadter and Beck add stresses to several names. This is a considerable help for their readers as stresses are not fixed to particular syllables in Russian and in some nouns they move when the nouns are declined. Other translators ignore stresses, hoping that they will manage to reproduce the iambic tetrameter in their lines, which will help the reader to pronounce the names with their correct stresses. For that reason Hofstadter's and Beck's stresses might be unnecessary; however, it should not be assumed that a reader is familiar with the iambic tetrameter or that the translator has always been successful in reproducing it. So, in addition to "onomastic acculturation",

introducing stresses can also be interpreted as evidence of the translators' intention to represent culture-specific features of Russian names in their work. It seems that similar to Impressionists the translators are trying to imitate several elements of the SC encoded in the names by using another translation procedure, not the one of transliteration. Thus, it is possible to suggest calling this procedure 'impressionistic representation'.

7.5 Substitution as a Translation Procedure

There is just one example of substitution in my data. It occurs in the treatment of Лель. This translation procedure is chosen only by Beck. If other translators retain the name of the pagan divinity with two different spellings, either 'Lel' or 'Lyel', Beck replaces it with 'cupids'. His version relies upon the domestication of an unknown and strange name. Moreover, in this example he does not add any name; Beck domesticates Pushkin's Лель for his English-speaking audience by substituting for the foreign name, the name of 'cupids', the familiar mythological figures, as Лель might be interpreted as a god of love and marriage in pagan and Russian mythologies. Beck's solution is an attempt to simplify his reader's perception of the text, but it comes with the loss of the Russian sounds constituting the name.

7.6 Translation Proper as a Translation Procedure

In my sample of data the translation of the surnames of Tatyana's guests who attend her birthday party is another test of the translator's skills. There are two aspects to this process. The first subsection of this division deals with the grammatical features encoded in the Russian names: the translator's attempts to express them in English will be discussed there. The second subsection focuses on the features of these names. In the majority of cases, these problems are complementary to the transliteration and 'impressionistic' representation of the surnames of Tatyana's guests.

7.6.1 Translating Grammar

All Russian nouns are subject to gender classification, in which the concept of gender could not be reduced to the concept of sex. Personal names mostly have their gender

indicators. These names stand for animate nouns, and their division into gender groups is straightforward for English-speaking people. For example, the Cyrillic letter ‘a’ at the end of a Russian surname generally indicates feminine gender. *Пустьякова* and *Харликова* are therefore women’s surnames in *Eugene Onegin*. The first surname refers to a married woman in the novel; so in stanza 26 it is clear that her husband *Пустьяков* attends the birthday party with his spouse; however, Pushkin does not mention her name there. In stanzas 37-39 her surname appears, as the character is described as dancing non-stop at Tatyana’s ball. Two out of the five translators, Beck and Hoyt, use the English indicators of family status. The first adds ‘lady’ (with a possessive apostrophe and ‘s’) to the surname of her husband to make it clear that she is a married woman (i.e. *Pustyakov’s lady*) and the second translator writes ‘Mrs’. The other three translators retain the ‘a’ in their transliterations of her surname and so allow their readers to work out the relationship between *Пустьяков* and *Пустьякова* by using the lines of stanza 26, the translator’s notes and their general knowledge.

Hoyt is not consistent in the way he chooses to translate women’s surnames. If, in the previous example, he is happy to domesticate the specification of *Пустьякова*’s family status by adding ‘Mrs’, in the case of *Харликова* he adds a foreignizing element to the Russian surname in English; so, like all the other translators except Beck, he spells the surname with a final ‘a’, i.e. *Harlikova*.

The grammatical problem of number in nouns is not new to English readers, but it is dealt with differently in Russian. How the translators address this problem is the most interesting example of the Romanization of Russian surnames in Chapter 5. The five translators are united in their decision to domesticate ‘ы’, the most common Russian indicator of plurality in nouns. They all write the familiar ‘s’, the common English plural ending, which appears at the end of the surname of Pushkin’s couple - *Skotinins* (*Скотинины*). In the Romanization of the names this is the only correction to which the translators adhere. The rendering of other features of the name varies and the translators employ different solutions.

For instance, all the translators, except for Hofstadter, add the definite article ‘the’ to the surname in order to indicate that this name stands for a family name or a married couple. Meanwhile, ‘he and she’, added after *Skotinins*, is Hofstadter’s choice. This is a slightly unusual indication of the married status of two people in English, but it serves its purpose: the two personal pronouns connected by ‘and’ add an extra foreign flavour to the phrase

in the way in which it points to a husband and wife. This is not an exoticism but an opportunity to express that ‘and’ is used for the husband and wife category in which the economy of third person singular pronouns has been implemented. This might also be interpreted as a manifestation of Hofstadter’s commitment to inclusive language.

Another example, in which the grammatical categories of gender and number are important as they contribute to the better understanding of the plot, is the phrase *дом Лариной* [dom Larinoi]. In Russian, it is absolutely clear that the woman’s surname is part of the phrase and that the house is her property. Pushkin has described briefly the life of Larina, Tatyana’s mother, earlier in the novel. According to Pushkin Larina is a widow, the only carer for her two daughters. The family and the household are her entire responsibilities. Pushkin uses just her surname to underline these facts. That is why the house where she lives with her daughters is known to other people as Larina’s house. The ownership of the house is indicated by the genitive case of Larina, the surname, in Russian. English uses either ‘the’ in front of the surname or the apostrophe ‘s’ after the surname to indicate possession. This small but important detail is not preserved in any of the translations. All the translators except Beck use the masculine form of the surname Larin and ‘the’ to inform their readers about the ownership of the house. Beck ignores the fact that Mr Larin is dead and employs the plural form of the surname. Meanwhile the use of the surname in its plural form could also refer to the mother and her daughters in this context.

What is also interesting is that the translations of Emmet and Makourenkova and of Beck treat the rights of the house with double strength; in their works, the ownership is expressed by both grammatical indicators, ‘the’ and the apostrophe ‘s’, *the Larin’s house*. However, this expression is not grammatically correct in English: it should be either *the Larins’ house*, or *Larin’s house*. This strategy might be described as exotic domestication, the addition of ‘the’, a definite article, and also an apostrophe and ‘s’ in order to indicate possession, as opposed to the common form of domestication as represented by the work of the other translators, who use just one of the options.

Expressing foreign grammatical features in English is challenging but linguistically possible. Thus the examples discussed above provide evidence of the possibility of dealing with Russian indications of gender, number and family status using different encoding techniques.

7.6.2 Translating Semantics

Dealing with personal names as meaningful entities is not straightforward. Each personal name has its own semantic features and symbolic associations. Russian literary names have their history too.

7.6.2.1 Intertextuality: Maintaining Cultural Dialogue in Literature

First of all, the surnames of Tatyana's guests are tags which the poet attaches to his characters; Pushkin uses them in order to provide brief but vivid characterizations of these people. For instance, the root of 'Pustyakov' is *пучм*-[pust-], to which are attached successively two noun-forming suffixes, *-як* [-iak] and *-ов* [-ov]. Its meaning in Russian is 'empty'. This shows that the person who bears that name is not an interesting human being at all, but someone who is vacuous. Some translators - who decide to preserve this Russianness in English and romanize the surnames - add their commentaries to them explaining their satirical meanings. For instance, Mitchell provides an extensive commentary for these names. He points to the existence of a whole literary tradition. Mitchell expands his notes and makes a cross-reference to Fonvizin (1745-1792), who is a predecessor of Pushkin and the author of the comedy *Nedorosl'* (*The Minor or Young Oaf*). The names Fonvizin gives his characters have become the symbols of the cruelty, smugness and ignorance in Russian society since the appearance of the satirical play in 1782. For Mitchell, Pushkin's Pustyakov is, to a large extent, Fonvizin's Prostakov, in which the unattractive simplicity of the latter name (which means 'simpleton') has been preserved by Pushkin but is slightly twisted into the 'plain personality' of his Pustyakov. Mitchell also mentions Vasiliy Pushkin (1770-1830), the poet's uncle, as the creator of Buyanov, whose name means 'brawler', who migrates from his *Dangerous Neighbour* (1811) to his nephew's *Eugene Onegin*.

Mitchell's work on *Eugene Onegin* provides an interesting example of the possibilities of using his expertise in Russian literature to the benefit of his translation of one of its prominent novels. He does not, however, appear to have consulted *The Onegin Encyclopaedia* (Mikhailova 1999 and 2004), a two-volume reference book designed to celebrate the scholarship of *Eugene Onegin*, published to mark the Pushkin bicentenary in 1999. The first volume of the encyclopaedia covering terminology starting with letters

from A to K was published in 1999. The second volume, in which terms from Л (a letter in the middle of the Russian alphabet) to Я (the last letter of the Russian alphabet) are listed, appeared five years later in 2004. This huge scholarly resource facilitates the efforts of any translator working on Pushkin's *Eugene Onegin* by providing explanations and references to all relevant publications on the novel. It also incorporates the Nabokov commentaries, but they are now put into perspective: they are unique but not the only source of information about the novel. *The Onegin Encyclopaedia* was available to Beck, Hoyt and Mitchell as their translations of the Pushkin novel appeared after 1999. However, there is no evidence that they have used this valuable resource.

The Onegin Encyclopaedia expands the number of literary works in which it is possible to find the roots of the surnames of Tatyana's guests. For example, Mikhailova claims that *K kaminu (To the Fireplace)* (1793), another poem of Pushkin's uncle Vasilii, is the source of the surnames *Pustyakov* and *Skotinin* (see Mikhailova 1999 and 2004, II: 381, 502). Turbin (1978: 193) also hears the resonances of Pustyakov's family name in Radishchev's character, Sidor Sidorovich Pustyakov.

Like Mitchell, the entry for Gvozdin in *The Onegin Encyclopaedia* points to Fonvizin's comedies (Mikhailova 1999 and 2004, I: 226), by providing a reference to Lotman's work, in which there is an explanation of the migration of the character in more detail. According to him, Pushkin's character, Gvozdin, is a replica of Gvozdilov, a captain in Fonvizin's comedy *The Brigadier* (1769) (Lotman 2009: 661).

These examples are evidence of Pushkin's ongoing dialogue with his literary predecessors and the development of their expressive style in his work. The maintenance of identical transliterations of the personal names that are part of the Russian literary heritage gives opportunities to recognize the tradition and to appreciate extra layers of meaning as well as the word-play with these names. Several dramatic works of Fonvizin have been translated into English by Malvin Kantor in 1974, *The Brigadier* and *The Minor* being among them. This gives the curious translator a chance to provide the important cultural references and preserve the key names of Russian literature in his or her translation of these names, so helping the reader to identify intertextual relationships as well as pointing to other translations of Russian literary works into English.

7.6.2.2 Translating Meaning

Hoyt's approach to translating the names of Tatyana's guests differs from that of the four other translators. He follows Nabokov's example in translating the surnames. Thus, Pushkin's Pustyakov is introduced by Hoyt as Fiddlesticks, giving a slightly different meaning from Nabokov's Mr Trifle. In this way, by providing his readers with easy access to Pushkin's sarcasm, Hoyt clearly introduces elements of domesticating translation. His domesticating technique, however, is not entirely plain, since it also contains foreignizing elements.

For instance, like Nabokov, Hoyt treats several surnames as charactonyms, or meaningful proper names. They are the subject of Kalashnikov's research. His article (2006) provides examples of different techniques for dealing with charactonyms. In explaining Hoyt's work with Russian surnames, Kalashnikov's terminology is borrowed. It is briefly introduced below.

Kalashnikov defines stems and motivators, i.e. case-forming suffixes, as essential elements of charactonyms. He calls the stem of one's surname a significant stem if it suggests the character of the one who bears it or if the character of the name is largely encoded in it. In some cases, Kalashnikov argues, the significant element of one's proper name might be expressed with the help of a motivator, "a part of text, expressing by the means of synonyms, homonyms, confusables, and words with similar semantic fields resemblance with the meanings of a morpheme or morphemes of the proper name and giving the name its characterizing function" (2006: online). Appreciating the concept of equivalence in translation, Kalashnikov suggests the following eight possibilities for translating charactonyms:

- Usual equivalent;
- Usual equivalent with irrelevant colouring;
- Occasional equivalent;
- Occasional equivalent with irrelevant colouring;
- Equivalent with changed characteristics;
- Equivalent with changed characteristics and irrelevant colouring;
- Irrelevant equivalent;
- Irrelevant equivalent with irrelevant colouring (ibid).

Hoyt uses two options from the list above as does Nabokov. They are *usual equivalent*, "an equivalent of a significant element taken from the dictionary" and *occasional*

equivalent, “a translation with the help of a word not registered as a direct equivalent of the significant element but which reflects the same characteristics” (Kalashnikov 2006 online).

For example, Hoyt’s Гвоздин is Nailman. Hoyt uses the technique of usual equivalent and translates *гвоздь* [gvozd’], the root of the Russian surname, into English as ‘nail’ and adds ‘man’ to it; the result is a new surname, Nailman. In dealing with another guest’s family name, Буянов, Hoyt applies a different technique. This time he finds its occasional equivalent in English; it is McRuffian. He translates not the stem per se but suggests a Scottish style surname built around the noun ‘ruffian’ which means a rough, uncouth and uncultured person; immediately the rowdy character of the guest becomes obvious to the English-speaking reader. Meanwhile, it is difficult to explain why Hoyt decided to introduce Гвоздин as a Scot: ‘Mc’ stand for ‘mac’ which means ‘son of’ and is part of many Scottish surnames. Overall, only two surnames from the whole list of Tatyana’s guests - Флянов and Харликов - do not inspire Hoyt to find their Anglicised equivalents; he simply uses transliteration for these family names in his work.

In his translations of surnames, Hoyt tries to maintain their structure. For example, Pushkin’s Гвоздин and Скотинин are transformed by him into Nailman and Cattleman. Their Russian structure – root and suffix(es) *-ин* [-in] – is preserved in English as the translation of the name with the addition of ‘man’. However, it appears that Hoyt’s attempt to maintain equivalence has an unusual result: it tends to provide references to another, not necessarily English, culture.

7.7 Additional Procedures: Name Conventions

The analysis of English translations of *Eugene Onegin* provides several examples to suggest the existence of an additional procedure in translating personal names. This is not copying or transliterating names but following name conventions that exist in a particular language or that are the elements of the style of a particular author. For instance, Russian has a highly developed system of name forms, formal and informal. Diminutives and nicknames appear as their intimate form of proper names. Thus, in many cases, switching from one’s proper name to this person’s intimate name indicates tenderness, care and love. Pushkin changes frequently his naming of Tatyana into Tanya, Tatyana’s informal name. The translations by Hofstadter and Hoyt always incorporate these changes, but

their motivations have different reasons. Hoyt is determined to maintain equivalence. Hofstadter tries his best to give his readers the flavour of Pushkin's style. The three other translations do not maintain Pushkin's changes of the name with the same rigour as Hofstadter; they use 'she', a personal pronoun, and the full name Tatyana/Tatiana instead of Tanya in some cases. On the surface, it looks as if they are translating Pushkin's text, but in reality they ignore some of its significant elements and implement domestication.

The difference in the use of surname and first name is widely known and English-speaking people maintain the convention. So, when Pushkin stops calling his main character Evgenii and addresses him by his surname as Onegin, his intention is clear: the author or the narrator is distancing himself from his literary hero. There is only one instance in the whole of Chapter Five (Stanza 17) in which Beck fails to encode Pushkin's change of mood and translated Evgenii as Onegin; all the other translators follow the convention.

Another example is the spelling of Tatyana's name. It is also a conventional issue and is not entirely related to any transliteration system. There are two spellings of the name in the five translations, Tatyana (Hofstadter, Emmet and Makourenkova, Hoyt) and Tatiana (Beck and Mitchell). The name has a Latin origin. A feminine form of *Tatianus*, a derivative of the Roman name *Tatius*, it has been originally associated with Saint Tatiana, a Christian martyr, in third-century Rome. The spelling 'Tatiana' is strongly related to Christianity. So, in the context of religion, even being moved to another branch of Christianity, to the Russian Orthodox Church, it preserves its original spelling, Татиана. Meanwhile, its secular spelling has been slightly changed in the Slavonic world; the name comes to be written 'Tatyana' ('Татьяна'). Nowadays the name is popular in the West in its shortened form Tanya. However, it is often used as a distinct name with no connection to Tatyana. It appears that Beck's and Mitchell's decision to use 'Tatiana' as their transliteration of the Russian name 'Татиана' is artificially exotic: it is unlikely to have any religious connotations.

To follow name conventions is important from a different perspective too. In addition to the cultural facet of name conventions which has been discussed so far, as when the procedures of transliteration and translation related to surnames of Tatyana's guests have been analysed, another one exists. It is a type of cross-cultural referencing. In this respect, Hoyt's decision to translate the surnames of Tatyana's guests impoverishes his readers' experience as the Russian personal names in Hoyt's translation are free from intertextual

and cross-cultural references. These references are the subject of Paola Volkova's work. According to the art historian, there are five crucial masks in the Atellan Farce, the special type of Italian comedy that much later comes to be known as *Commedia dell'arte* in Europe and Russia. They are Macchus, Bucco, Manducus, Samnio and Pappus (2013: 250-251). These characters have been assimilated into Russian literature before Pushkin, in particular in Fonvizin's comedies. In this way, cultural conventions also become style conventions. Thus, the preservation of the established spellings of these characters' names is significant as it provides an opportunity for searching parallels and for drawing comparisons between various works of world literature.

7.8 Concluding Remarks

The examples discussed above provide evidence that the translators' aim is predominantly the introduction of a foreign culture to their readers. They, however, are not united and not consistent in doing this but, in many ways, they are trying to make their work aurally and semantically close to the Russian original. In some cases, in order to portray the unfamiliar elements of the Russian culture, the creative application of the means of English becomes an important issue. So, in the translators' use of transliteration, when they wish to implement some culture-specific features, they employ 'impressionistic representation'. Usually it takes the form of suggesting different spellings of the names, choosing letters out of the three transliteration systems commonly used, and also adding stresses. From time to time, in dealing with grammatically based problems, the translators also light-heartedly introduce strange Russian grammatical concepts to their readers using the resources of English. When these means do not work, they apply more generally accepted English terms. The preservation of cross-cultural or cross-literary connotations eventually becomes crucial. This is a relatively new area, and it requires that the translator be a specialist in the particular field related to the culture of the original. Overall, the mixture of the foreign and familiar helps the translators to depict a number of particular features of the Russian identity from Pushkin's bouquet of names and to share their discoveries with their readers.

CHAPTER 8 ANALYSIS OF TEXTUAL DATA: REALIA

The focus of this chapter is on the evaluation of realia or culture-specific terms. My sample consists of 111 terms in Russian extracted from Pushkin's *Eugene Onegin* together with the corresponding 555 terms in English which have been collected from the five chosen translations of the novel into English. The 111 terms are classified using Vlahov's and Florin's work on realia (1980: 51-56) and, in particular according to their subject-based classification which has three main areas: geographical, ethnographical and socio-political. During the process, a few alterations of the grouping of my data according to the classification have been proposed.

The first modification is related to the omission of several terms from my data. They belong to the geographical realia. In my sample, just four examples of geographical realia have been identified in Pushkin's Chapter Five of *Eugene Onegin*: two terms are related to the description of a particular type of snow (*снег рыхлый* [sneg rykhlyi] (Stanza 14), *хрупкий снег* [khrupkii sneg] (Stanza 14)), one (*тьма морозная* [t'ma moroznaia] (Stanza 20)) is associated with the extremely cold and dark evenings in the Russian winter, and the fourth term (*стремнины* [stremniny] (Stanza 13)) is an archaic word for 'gorge'. As the number of geographical realia extracted from the original is very small, I have decided to exclude this group from my sample. In this way, my data have been slightly reduced and become a list which includes 107 original terms with their corresponding renderings in English, 535 terms. They belong to the remaining two areas of the classification, ethnographical and socio-political. The former consists of 74 entries in Russian as well as their translations into English, 370 entries. The group of socio-political realia is a little more than half the size: it has 33 entries in Russian as well as 165 entries in English.

The second change aims to re-group certain categories: two sub-groups and one set. For instance, my groups of ethnographical and socio-political realia are further divided into sub-groups following the Vlahov and Florin classification. Their categorisation of ethnographical realia has five divisions. My data extracted from *Eugene Onegin* cover only three of them: 33 entries for the objects of daily life, 40 entries for Arts, and one entry for units of money and measures. For the purposes of managing these data, a slightly different grouping has been suggested. Ethnographical realia are arranged into two sub-

groups: the first deals with the objects of daily life (33 items) and the second operates with Arts terms including one item from the units of money and measures (41 items). Each of these two sub-groups is approximately the same size as the socio-political group (33 items).

Another change has been suggested; it is related to re-classifying two sub-categories of ethnographical realia and one set of socio-political realia in order to have all of them on the same division level. This new organisation, in which two sub-level categories of one class category have been promoted to be its first class grouping, might provide an update of the Vlakhov and Florin classification. This new sorting of culture specific terms is simply based on the three facets of life: daily life (the former category of the objects of daily life), artistic (stands for Arts and the units of money and measures) and political (covers socio-political issues). Thus my data have been sorted into three main organisational groups.

These three sets totalling 107 items of realia are analysed quantitatively and qualitatively. They are presented in two types of table and in diagrams, and are examined in the analytical sections that follow. The tables of the first type are designed in order to exemplify procedures which are used for translating realia. Pedersen's taxonomy of ECRs (2011) provides a basis by which the procedures are identified and classified. The data from these tables are later presented in tabular and diagram formats. The tables of the second type are the numerical presentations of the data from the tables of the first type. The diagrams are visual interpretations of the tables of the second type. There is a hope that both types of numerical presentation of data might highlight interesting patterns in translating realia which later will be more closely looked at and discussed in the analytical sections. The tables, diagrams and analytical sections are followed by a conclusion which proposes a detailed and nuanced picture of translation methods.

8.1 Realia: Tables

Two types of tables for three groups of realia have been generated. The table sets of the first type have entries under appropriate headings: for instance, accommodation, clothes, music and dance, etc. These headings are borrowed from the Vlakhov and Florin taxonomy and represent various divisions of sub-categories. These tables are more like terminology lists and are subject-based. The tables are different from the format of lists

as they have columns. There are six columns in each table. The first column includes Pushkin's terms where words or expressions are given in Russian and their brief meanings provided in English largely by using *Oneginskaya Entsiklopediya v 2-kh tomakh* (Mikhailova 1999 and 2004),¹ the most informative publication on *Eugene Onegin* in two volumes. As the book is in Russian, I have created short summaries of explanations and translated them. Each ST item is exemplified by five TT expressions representing the five translators' solutions; all information is presented in the appropriate columns of the table. There are fourteen tables of this type in this chapter. They demonstrate a range of translation possibilities and translating procedures associated with each individual Russian term. In addition to their category-specific titles, these tables are numbered using Arabic numerals.

The second type of tables is constructed around a particular translating procedure. The names of six procedures are borrowed from Pedersen's taxonomy of ECR transfer strategies (2011). Thus, there are six groups of translating procedure tables, one for each procedure: retention, omission, specification, generalisation, substitution and direct translation. The aim of these tables is different from that outlined above: they each exemplify a particular translating procedure. They are grouped around three class categories, daily life, artistic and political realia. There are eighteen of them in total: a set of six tables for one group. These tables are put in Appendix 2 and they are numbered using Roman numerals.

8.1.1 Daily Life Realia

In my sample, it is possible to identify data which fill the following four tables: accommodation, clothes, food and drink, and transport.

Table 3. Accommodation

The accommodation table consists of eleven entries. Numbers in brackets indicate a particular stanza in Chapter Five of *Eugene Onegin*.

¹ In the tables references to this source are presented in the abbreviated form of *OE* owing to the lack of space in the narrow columns.

- куртины (1), двор (twice in 1, then in 4 and 9), баня (10), сени (15&16), порог (15), скамья (20), хижина (21), дом Лариной (25), передняя (25), гостиная (25), зала (37-39).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
куртины [kurtiny] is borrowed from French, <i>courtine</i> , which means “flower beds” (OE, I, pp. 563-564)	the flowerbeds [direct translation]	parterres [cultural substitution, TC ECR]	houses [situational substitution]	the flowerbeds [direct translation]	flower plot [direct translation]
двор [dvor] is a space outside a house (OE, I, p.334)	mead and dell [situational substitution]	the courtyard [direct translation]	[] [omission]	outdoors [direct translation]	[] [omission]
двор [dvor] is a part of an estate (OE, I, p.334)	farmyard [direct translation] the gloam [situational substitution] the farm [generalisation, superordinate]	courtyard [direct translation] the estate [generalisation, superordinate] the court [generalisation, paraphrase]	fences, houses, lanes [specification, completion] [] [omission] [] [omission]	yard [direct translation] the whole estate [generalisation, superordinate] the yard [direct translation]	court [generalisation, paraphrase] [] [omission] the courtyard [direct translation]
баня [bania] is a Russian bathhouse (OE, I, pp. 90-91)	a bathhouse [direct translation]	the banya [NB retention, TL-adjusted, unmarked]	the bath-house [direct translation]	the bathhouse [direct translation]	the bathhouse [direct translation]
сени [seni] is a space between a porch and the residential area of a	the door/a hut [specification completion/generalisation, paraphrase]	the front hall/the hall [direct translation/generalisation, superordinate]	the door/a hallway [specification completion/direct translation]	the entrance hall/ the hall [direct translation/generalisation, superordinate]	the door/the hall [specification completion/generalisation, superordinate]

house (<i>OE</i> , II, pp.499-500)					
(!) ² <i>порог</i> [porog] is not explained in <i>OE</i> ; originally it is a door step but metaphorically it is a threshold	the floor [generalisation, superordinate]	the threshold [situational substitution]	the floor [generalisation, superordinate]	the threshold [situational substitution]	the floor [generalisation, superordinate]
(!) <i>скамья</i> [skam'ia] is sitting item, part of house or garden furniture, but is used also for sleeping in peasants' houses (<i>OE</i> , II, p. 501)	bench ³ [direct translation]	bench [direct translation]	chair [generalisation, paraphrase]	couch [cultural substitution, TC ECR]	bench [direct translation]
<i>хижина</i> [khizhina] here is used to describe the living place of a thief, highway man in a forest (<i>OE</i> , II, pp. 664-665)	the hut [direct translation]	the hovel [direct translation]	[] [omission]	the hut [direct translation]	the hut [direct translation]
(!) <i>дом Лариной</i> [dom Larinoi] has two meanings, Mrs Larina's house and Mrs Larina's family members and their style of life (<i>OE</i> , I, pp. 364-365)	the Larin household [direct translation]	the Larin's house [direct translation]	the Larins' house [direct translation]	the Larin household [direct translation]	the Larin home [direct translation]
<i>передняя</i> [peredniaia] is a room	the hallway [direct translation]	the front hall [direct translation]	vestibule	the hallway [direct translation]	the hall [generalisation]

² The symbol, (!), signals a further discussion of the item in the chapter's analytical sections.

³ Asterisk after an item means that the translator adds a comment here.

after <i>сени</i> where people take off their outer street clothing garments (<i>OE</i> , II, p. 260)			[cultural substitution, TC ECR]		superordinate]
<i>гостиная</i> [gostinaia] is one major room (in addition to <i>gostinaia</i> , some houses might have a small <i>gostinaia</i>), part of a suite of reception rooms dedicated to receiving guests (<i>OE</i> , I, pp. 310-311)	the parlor [cultural substitution, TC ECR]	the parlor [cultural substitution, TC ECR]	drawing room [direct translation]	the drawing room [direct translation]	the salon [cultural substitution, TC ECR]
(!) <i>зала</i> [zala] is usually the first reception room in a suite of rooms dedicated to meetings and parties (<i>OE</i> , I, pp. 431-432)	the ring [situational substitution]	the hall [direct translation]	the hall [direct translation]	the hall [direct translation]	the hall [direct translation]

Table 4. Clothes

The table has seven entries (including shoes and accessories):

- тулуп (2), кушак красный (2), открытое платье (8), башмачок (14), колпак красный (17), картуз с козырьком (26), брегет (36).

	Hofstadter {Hf}	Emmet & Beck {B}	Hoyt {HT}	Mitchell {M}
<i>тулуп</i> [tulup] is a sheepskin coat	sheepskin coat	sheepskin coat	sheepskin coat	sheepskin coat

coat in which the fur was turned inside (<i>OE</i> , II, pp. 607-608)	[direct translation]	[direct translation]	[direct translation]	[direct translation]	[direct translation]
(!) <i>кушак красный</i> [kushak krasnyi] is a sash or belt [red], part of the lower-class outer clothing, street clothing garments (<i>OE</i> , I, pp. 431-432)	bright-red sash [direct translation]	crimson sash [direct translation]	crimson sash [direct translation]	sash of red [direct translation]	crimson sash [direct translation]
(!) <i>открытое платье</i> [otkrytoe plat'etse] is not described in <i>OE</i> , means a low cut dress	loosely clad [cultural substitution, TC ECR]	dressed very lightly [generalisation, paraphrase]	low-cut, slight, revealing mantle [specification, addition]	low-cut evening habit [specification, addition]	low-cut frock [cultural substitution, TC ECR]
<i>башимачок</i> [bashmachok] (singl. noun) is the first third of the 19 th century term for shoes. They were flat or with a small heel, made of soft leather or various types of silk (<i>OE</i> , I, pp. 103-104)	a boot [specification completion]	a boot [specification completion]	shoes [generalisation, superordinate]	slipper [specification completion]	a small boot [specification, addition]
(!) <i>колпак красный</i> [kolpak krasnyi] is here a “liberty cap” [red] or <i>bonnets rouges</i> worn	scarlet bonnet [cultural substitution, transcultural ECR]	a hood of a bright scarlet [cultural substitution, TC ECR]	a reddish cap [direct translation]	a red nightcap [specification, addition]	scarlet cap [direct translation]

by French revolutionaries (<i>OE</i> , I, pp. 528-529)					
<i>картуз с козырьком</i> [kartuz s kozyr'kom] is a peaked or visored cap worn by retired civil servants, country gentlemen, estate stewards and merchants (<i>OE</i> , I, pp. 499-500)	a high-peaked hat [generalisation, superordinate]	visored cap [direct translation]	[] [omission]	visored cap [direct translation]	pointed cap [direct translation]
(!) <i>брежем</i> [breget] is a repeater clock, Swiss-made by Bréguet. It is also a synonym for any excellent device to measure time (<i>OE</i> , I, pp. 136-137)	Bréguet [retention, TL-adjusted, unmarked]	Breguet [retention, TL-adjusted, unmarked]	our clocks [generalization, paraphrase]	our true timekeeper [generalization, paraphrase]	Bréguet [retention, TL-adjusted, unmarked]

Table 5. Food and Drink

The table has four entries. They are all from Stanza 32:

- *цимлянское* [this word is included here in its capacity to refer to a drink in spite of the fact that it might be treated as a proper name; in the ST it is written with a capital letter but this is normally due to its position at the beginning of the line], *жирный пирог*, *жаркое*, *блан-манже*.

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
(!) <i>цимлянское</i> [tsimlianskoe] is a sparkling fragrant grape wine produced in Tsimlianskai a, a Cossack settlement upon the River Tsilme (OE, II, pp. 679-680)	Russian bubbly [cultural substitution, TC ECR]	Tsimlyansky wine [specification completion]	a wine, Tsimlyanski [specification completion]	Tsimlyansky wine [specification, completion]	Tsimlyansky wine [specification, completion]
(!) <i>жирный пирог</i> [zhirnyi pirog] is a Russian pie product with fish or meat filling served as the third dish of Tatiana's birthday dinner's main course (OE, II, pp. 290-291)	the rich meat pies [specification, addition]	greasy pie [direct translation]	the finest pie [direct translation]	a rich meat pie [specification, addition]	a pie [generalisation, superordinate]
(!) <i>жаркое</i> [zharkoe] is a roasted meal usually meat; it is served last in the series of dishes at Tatiana's birthday party dinner, before the sweet dishes (OE, I, p. 403)	flesh [situational substitution]	meat [generalisation, superordinate]	the roast [cultural substitution, TC ECR]	the roast [cultural substitution, TC ECR]	the meat [generalisation, superordinate]

(!) <i>блан-манже</i> [blanmanzhe] is from French <i>blanc-manger</i> ; it is a jelly made from cream and milk. Pushkin uses it in his description of a country gentlemen's everyday life (<i>OE</i> , I, p. 121)	the flan [situational substitution]	sweet [generalisation, superordinate]	the dessert [generalisation, superordinate]	blancmange [direct translation]	blanc-manger [NB retention, TL-adjusted, unmarked]
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Table 6. Transport

The table has seven entries and includes terms for vehicles and drivers:

- ямщик (2), дровни (2), кибитка (2 [singular] & 25 [plural]), облучок (2), салазки (2), возки (25), брички (25)

	Hofstadter {Hf}	Emmet & Makourenkov {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
(!) <i>ямщик</i> [iamshchik] is a coachman of state-owned post horses (<i>OE</i> , II, pp. 770-771)	driver [generalisation, superordinate]	coachman [direct translation]	coachman [direct translation]	driver [generalisation, superordinate]	driver [generalisation, superordinate]
<i>дровни</i> [drovni] is a flat sledge used to carry loads (<i>OE</i> , I, pp. 370-371)	[] [omission]	[] [omission]	[] [omission]	a sledge [generalisation, superordinate]	his sleigh [generalisation, superordinate]
(!) <i>кибитка</i> (2) [kibitka] / <i>кибитки</i> [kibitki] (25)	<i>kibítka</i> (2) [kibítkas] (25)	<i>kibitka</i> (2) [kibitkas] (25)	<i>kibitkas</i> (2) [kibitkas] (25)	the hooded sledge (2) [covered wagons] (25)	<i>kibitka</i> (2) [ribitka] (25)

is originally <i>kourbett</i> , an Arabic word, but introduced into Russian from Tatar <i>кибет</i> , which means a light covered wagon (<i>OE</i> , I, p. 508)	[retention, TL-adjusted, marked]	[retention, TL-adjusted, unmarked]	[retention, TL-adjusted, unmarked]	[generalisation, paraphrase]	[retention, TL-adjusted, unmarked]
облучок [obluchok] is not a coachman's seat but a wooden arch which co-joins the runners (<i>OE</i> , II, pp. 193-194)	high behind its dash [generalisation, paraphrase]	sits on his high seat [generalisation, paraphrase]	drives with proud panache [situational substitution]	sits upon his box [generalisation, paraphrase]	hurtles with panache [situational substitution]
салазки [salazki] is a hand-guided sled (<i>OE</i> , II, pp. 456-457)	sled [direct translation]	sledge [direct translation]	sled [direct translation]	a sled [direct translation]	sled [direct translation]
возки [vozki] is a sledge coach with doors and windows (<i>OE</i> , I, pp. 201-202)	carriages [generalisation, superordinate]	carriage [generalisation, superordinate]	[] [omission]	runnered coaches [cultural substitution, TC ECR]	coach [generalisation, superordinate]
(!) брички [brichki] entered Russian via Ukrainian from Polish <i>bryczka</i> ; it is a light semi-open carriage (<i>OE</i> , I, pp. 138-139)	britskas* [retention, TL-adjusted, marked]	britchkas [retention, TL-adjusted, unmarked]	britskas [retention, TL-adjusted, unmarked]	gigs [cultural substitution, TC ECR]	britska* [retention, TL-adjusted, marked]

8.1.2 Artistic Realia

There are five subject-based tables: music and dance; the printing/publishing business; customs, habits and rituals; cults, and the units of money and measures.

Table 7. Music and Dance

There are five entries for the table:

- куплет (27&33), вальс (41), мазурка (42), котильон (43-44), мадригал (43-44).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
(!) <i>куплет</i> [kuplet] is a peripheral genre in music and literature in 1810s-1820s in which a fusion of secular music and folk song/ballad is the key (<i>OE</i> , I, pp.559-560)	a verselet [cultural substitution, TC ECR] his last trick line [specification, addition] his song [generalisation, superordinate]	a couplet [direct translation] his precious work [generalisation paraphrase] his verse [generalisation, superordinate]	a verse [generalisation, superordinate] poetic doubt [situational substitution] his scrap of verse [generalisation paraphrase]	a lyric [generalisation, superordinate] the verse [generalisation, superordinate] the verse [generalisation, superordinate]	a stanza [specification completion] his stanza [specification completion] his stanza [specification paraphrase]
<i>вальс</i> [val's] is the second more romantic dance after procession-style polonaise which opens a ball (<i>OE</i> , I, pp.152-153)	waltz [direct translation]	waltz [direct translation]	waltz [direct translation]	waltz [direct translation]	waltz [direct translation]

<i>мазурка</i> [mazurka] is originally a Polish dance, but it has been taken over throughout Europe by the 18-19 th centuries and its Polish origin forgotten (<i>OE</i> , II, pp. 77-78)	mazurka [direct translation]	mazurka [direct translation]	mazurkas [direct translation]	a mazurka [direct translation]	mazurka [direct translation]
<i>котильон</i> [kotil'on] is the dance that usually ends a ball; stylistically it is a mixture of all the ball dances and can stand as a synonym for the ball itself (<i>OE</i> , I, p.540)	quadrille [substitution, TC ECR]	cotillion [retention, TL-adjusted, unmarked]	cotillon [NB retention, TL-adjusted, marked]	cotillion [retention, TL-adjusted, unmarked]	cotillion [retention, TL-adjusted, unmarked]
<i>мадригал</i> [madrigal] is a small composition in verse to praise somebody (<i>OE</i> , II, pp. 76-77)	phrase of praise [generalisation, paraphrase]	madrigal [direct translation]	a verse, some compliment [generalisation, paraphrase]	madrigal [direct translation]	a madrigal [direct translation]

Table 8. Printing/Publishing

The focus of this table is on terminology related to the publishing business, in particular how the novel was published and in what form the author/the narrator was allowed to express his opinions and contribute them to the development of the plot. There are four expressions there:

- оглавление (24), замечу в скобках (36), первая тетрадь (40), пятая тетрадь (40).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
<i>оглавление</i> [oglavlenie] is a list of contents	index [cultural substitution, TC ECR]	the list of contents [direct translation]	the list of contents [direct translation]	a brief index [cultural substitution, TC ECR]	the index [cultural substitution, TC ECR]
(!) <i>замечу в скобках</i> [zamechu v skobkakh] means “apropos, I’ll note parenthetically”	(Oh – á <i>propos</i> , I’d like to mention) [cultural substitution, transcultural ECR]	I should note in passing [cultural substitution, TC ECR]	I admit in passing [cultural substitution, TC ECR]	I note in brackets [direct translation]	[] [omission]
<i>первая тетрадь</i> [pervaia tetrad’] is the first fascicle	Notebook Number One [direct translation]	my opening chapter [situational substitution]	chapter one [situational substitution]	Chapter One [situational substitution]	my Chapter One [situational substitution]
<i>пятая тетрадь</i> [piataia tetrad’] is the fifth fascicle	Notebook Number Five [direct translation]	this Chapter Five [situational substitution]	chapter five [situational substitution]	Chapter Five [situational substitution]	Fifth Chapter [situational substitution]

Table 9. Customs, Habits and Rituals

There are eight entries there:

- *вприсядку пляшет* (17); *поклоны* (25); *крестьясь* (28); *присесть* *принуждена* (33); *ее здоровье первый пьет* (33); *обед* (36); *чай* (36); *ужин* (36)

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
<i>вприсядку пляшет</i> [vprisiadku pliashet] means “squat dancing”	wildly dancing [generalisation, paraphrase]	the prisyardka* dances [retention, TL-adjusted, marked]	dancing [generalisation, superordinate]	dances like a Cossack [cultural substitution, SC ECR]	a crouching windmill dances [generalisation, paraphrase]

<i>поклоны</i> [poklony] are bows	bows [direct translation]	bows [direct translation]	[] [omission]	bowing [direct translation]	bows [direct translation]
<i>крестясь</i> [krestias'] is cross oneself	cross themselves [direct translation]	duly sign the cross [specification, addition]	[] [omission]	crossing itself [direct translation]	cross themselves [direct translation]
<i>присесть принуждена</i> [prisest' prinuzhdena] is forced to make a curtsy	her duty's hard, but Tanya curtseys [situational substitution]	must stand, and curtsey [generalisation, paraphrase]	[Tatiana] curtsies [generalisation, superordinate]	must drop a curtsy [generalisation, paraphrase]	owes a curtsy [direct translation]
<i>её здоровье первый пьёт</i> [ee zdorov'e pervyi p'et] is "he is the first to toast her health"	toasts her health [generalisation, paraphrase]	health proposes [generalisation, paraphrase]	[] [omission]	the first to drink her health [direct translation]	is first to drink her health [direct translation]
<i>обед</i> [obed] is a meal in the middle of the day; countryside people had it at noon, but people in the capital had it later in the afternoon or in the evening, following the Western fashion (<i>OE</i> , II, pp.189-190)	meals [generalisation, paraphrase]	dinner [direct translation]	lunch-time [cultural substitution, TC ECR]	dinner [direct translation]	dinner [direct translation]
<i>ужин</i> [uzhin] is an evening meal and has been moving to later in the evening as the обед, dinner, was moved to 3:00 pm or later at the beginning of the 19 th century.	[] NB [omission]	[] NB [omission]	supper [direct translation]	supper [direct translation]	supper [direct translation]
<i>чай</i> [chai] played a significant part in the lives of Russian well-to-do families. It was drunk since morning in Moscow and the countryside. (<i>OE</i> , II, pp.685-688)	tea-time [cultural substitution, TC ECR]	tea [direct translation]	tea [direct translation]	tea [direct translation]	tea [direct translation]

Table 10. Cults (Members of Clergy and Religious Orders)

There are altogether twenty one entries, including ten entries of the list of contents:

- крещенские вечера (4), предсказания Луны (5), черный монах (6), святки (7), ведьма с козьей бородой (16), карла с хвостиком (16), полу-журавль, полу-кот (16), мудрец (22), толкователь слов (22), гадатель (22), бор, буря, ведьма, ель, ёж, мрак, мосток, медведь, метель и прочая (24), праздник именин (25).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
(!) крещенские вечера [kreshchenskie vechera] take place on the second week of <i>святки</i> [sviatki], from 31 December to 5 January (old style). They are “dangerous” in comparison with “holy” evenings of the first week as it is the time to have one’s fortune read (<i>OE</i> , I, pp.547-548)	Twelfthtide evenings [cultural substitution, TC ECR]	Epiphany [situational substitution]	the evenings at Epiphany [situational substitution]	Twelfth-Night eves [cultural substitution, TC ECR]	Twelfth Night evenings [cultural substitution, TC ECR]
(!) предсказания Луны [predskazaniia Luny] is not clear but it might mean fortune-telling based on the Moon calendar	astrology, forsooth [situational substitution]	prognostications by the moon [direct translation]	portents of the moon [specification, addition]	lunar prophesyin [direct translation]	moonlight beams [cultural substitution, TC ECR]
(!) черный монах [chernyi monakh] is a member of the Russian Orthodox Church monastic clergy who choose to be celibate (<i>OE</i> , I, pp.693-694)	an abbot [cultural substitution, TC ECR]	a black-robed monk [specification, addition]	a black-cowled monk [specification, addition]	a black-clad friar [cultural substitution, EC TCR]	a monk in black [specification, addition]
(!) святки [sviatki] is the main event in the Russian popular calendar related to the cult of the Sun which was usually celebrated from 25 December to 5 January (old style) (<i>OE</i> , I, pp.483-489)	Yuletide season [cultural substitution, TC ECR]	The Twelve Days [situational substitution]	Christmas-time [situational substitution]	The Christmas season [situational substitution]	Yuletide [cultural substitution, TC ECR]

<i>ведьма с козьей бородой</i> [ved'ma s koz'ei borodoi] is a witch with a goat-like beard. A witch can fly by riding a goat or a pig (<i>OE</i> , I, pp.162-164)	a bearded sorceress [generalisation, subordinate]	sorceress with goat- like beard [generation paraphrase]	a witch with goatee beard [cultural substitution, TC ECR]	a witch with goat's beard [direct translation]	a witch with bearded goat cross- bred [specification, addition]
<i>карла с хвостиком</i> [karla s khvostikom] is an archaic word for a dwarf; a tail is added to indicate that this is a mummer (<i>OE</i> , I, p.498)	a dwarf with tail [direct translation]	dwarf- witch with rump tail [specification, addition]	a dwarf [generalisation, superordinate]	with a little tail's a dwarf [direct translation]	a small- tailed dwarf [direct translation]
(!) <i>полу-журавль, полу-кот</i> [polu- zhuravl', polu-kot] is a reference to mummers that should be dressed as half animal (top) and half human (bottom) (<i>OE</i> , II, p.316)	a cross between a crane and calf [substitution, situational]	half a crane, and half a cat [direct translation]	a cat-like bird [generalisation, paraphrase]	half a crane, half- cat [direct translation]	half-crane, half-cat [direct translation]
(!) <i>мудрец</i> [mudrets] is a sage	sage [direct translation]	[[omission]	a sage [direct translation]	savant [direct translation]	sage [direct translation]
<i>гадатель</i> [gadatel'] is a fortune-teller	[[omission]	soothsayer [direct translation]	[[omission]	prophet [situational substitution]	[[omission]
<i>толкователь снов</i> [tolkovatel' snov] is a commentator/ interpreter of dreams	he'll read your dream [situational substitution]	chief interpreter of dreams [specification, addition]	[Martin Zadeck's critique of dreams [situational substitution]	interpreter of dreams [direct translation]	who solved your dreams on every page [situational substitution]
бор, буря, ведьма, ель, ёж, мрак, мосток, медведь, метель и прочая	[See below]				
<i>праздник именин</i> [prazdnik imenin] is a name day, a family celebration to commemorate the birth of a saint after whom a family member is named (<i>OE</i> , II, pp.337-339)	the nameday's fun [cultural substitution, TC ECR]	the name- day festival [direct translation]	the festive name-day [generalisation, paraphrase]	the name- day festival [direct translation]	a nameday festival [direct translation]

The list of Contents (ten entries) (cat, crab, crane, ditch, ghost, stabbing are counted as one entity because they are only added by Hofstadter or Emmet & Makourenkova in order to create a longer list of items which Tatiana is looking through when she tries to figure out the meaning of her dreams):

	Hofstadter {Hf}	Emmet and Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
(!) бор [bor] is a colloquial word for a pine or spruce forest (<i>Dal'</i>)	[omission]	pine-wood [specification, completion]	[omission]	pinewood [specification, completion]	forest [generalisation, superordinate]
(!) буря [buria] is a very strong wind on the land and sea	blizzard [situational substitution]	Tempest [cultural substitution, TC ECR]	[omission]	tempest [direct translation]	[omission]
(!) ведьма [ved'ma] is a witch	witch [direct translation]	witch [direct translation]	raven [situational substitution]	witch [direct translation]	witch [direct translation]
(!) ель [el'] is a spruce or fir	[omission]	Spruce [direct translation]	fir [direct translation]	fir [direct translation]	fir [direct translation]
(!) ёж [ezh] is a hedgehog	hedgehog [direct translation]	[omission]	hedgehog [direct translation]	hedgehog [direct translation]	hedgehog [direct translation]
(!) мрак [mrak] is a darkness	[omission]	Darkness [direct translation]	gloom [cultural substitution, TC ECR}	blackness [direct translation]	dark [direct translation]
(!) мосток [mostok] is a little bridge	bridge [generalisation on superordinate]	Bridge [generalisation superordinate]	footbridge [specification, completion]	bridge [generalisation superordinate]	little bridge [direct translation]
(!) медведь [medved'] is a bear	bear [direct translation]	Bear [direct translation]	bear [direct translation]	bear [direct translation]	bear [direct translation]
(!) метель [metel'] is a snowstorm or a blizzard	snowstorm [direct translation]	[omission]	snowstorm [direct translation]	blizzard [direct translation]	blizzard [direct translation]

(!) <i>и прочая</i> [i prochaia] means “and so on”	<i>et cetera</i> [cultural substitution, transcultural ECR]	<i>Et al</i> [cultural substitution, transcultural ECR]	<i>doom in every</i> shape and size [situational substitution]	<i>et cetera</i> [cultural substitution, transcultural ECR]	<i>and so on</i> [direct translation]
[]	Cat	Ditch			
[]	Crab				
[]	crane				
[]	ditch				
[]	ghost				
[]	stabbing				

Table 11. Units of Money and Measures

There is only one example of money and measure category in Chapter Five (Stanza 23). It is a term related to money units. The table below exemplifies its use by the translators:

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
<i>три с полтиной</i> [tri s poltinoi] is 3.5 roubles; however, Pushkin’s use of <i>полтина</i> [poltina], a term for paper money of 50 kopeks, is here to underline the big difference between silver and paper money (<i>OE</i> , II, p.600)	three rubles and a half [specification completion]	three-fifty [direct translation]	three roubles fifty [specification completion]	3 rubles, 50 [specification completion]	three rubles, one poltina [retention, TL-adjusted]

8.1.3 Political Realia

There are four subject-based tables which are grouped around the following subjects: territorial and administrative organisations; institutions of power and their representatives; socio-political life (further sub-divided into two sub-groups: names and titles, academic degrees, forms of address, and another is social groups or classes terminology); military realia.

8.1.3.1 Realia of Territorial and Administrative Organisations and of Institutions of Power and Their Representatives

These two tables have four terms. Table 12 has three entries relating to the terminology of territorial and administrative organisations. Table 13 has only one term; it stands for a particular representative of one institution of power.

Table 12. Territorial and Administrative Organisations

It illustrates the following subgroups of the division:

- Territorial and administrative organisational units: уезд (28).
- Settlements: деревня (36).
- Details of settlements: посад (28).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
уезд [uezd] is an administrative unit of the Russian Empire; here it is a symbol of anything provincial (<i>OE</i> , II, p.616)	[] [omission]	local [generalisation, paraphrase]	[] [omission]	the district [direct translation]	district [direct translation]
деревня [derevnia] is here used as something to be opposite to St Petersburg in terms of style and conditions of living (<i>OE</i> , I, 343-345)	country [direct translation]	the country [direct translation]	country [direct translation]	the country [direct translation]	countryfolk [specification, addition]
посад [posad] is part of a city outside its protected walls where city trade and industry workers lived (<i>OE</i> , II, p.320)	close army plant [substitution, situational]	district town [generalisation, subordinate]	the army bases [substitution, situational]	the nearby market center [cultural substitution, TC ECR]	an adjacent quarter [direct translation]

Table 13. Institutions of Power and Their Representatives

It has only one entry: отставной советник (26).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
<i>отставной советник</i> [otstavnoi sovetsnik] is a retired titular councillor, the lowest civil service rank in tsarist Russia (EO, II, pp.518-519)	just-retired advisor [generalisation paraphrase]	Councillor (retired) [direct translation]	Councillor (retired) [direct translation]	retired council member [generalisation paraphrase]	councillor-in-retirement [direct translation]

8.1.3.2 Socio-political Life

There are twenty five entries for this division. Two different tables have been created under this category following the further distribution of its terms suggested by Vlachov and Florin's taxonomy. Puskin's Chapter Five has entries for two of their sub-class groups. The one group consists of names and titles, academic degrees, forms of address; another is formed around social groups or classes terminology.

Table 14. Names and Titles, Academic Degrees, Forms of Address

There are twenty entries in this table:

- няня (10), мой кум (15), дева (19), младая дева (20), кормилица (25), хозяин превосходный(26), уездный франтик (26), тяжелый сплетник (26), старый плут (26), обжора (26), взяточник (26), шут (26), мосье (27), матушка (28), созревшие барышни (28), барышни (28), кумир (28), хозяйка (29), чудак (31), девицы (35).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
(!) няня [niania] is a woman-servant who is responsible for child care; if a girl is	Nanny [direct translation]	nyanya [retention, TL-adjusted]	Nurse [direct translation]	Nurse [direct translation]	her nurse [direct translation]

in her care, she stays with her until the girl is married (<i>OE</i> , II, pp.186-187)					
мой кум [<i>moi kum</i>] has various meanings: a godfather to the parents of his godchild, a close friend, and a confidant (<i>OE</i> , I, pp.557-558)	my kin [cultural substitution, TC ECR]	my gossip's house [situational substitution]	my friend [direct translation]	my godfather [direct translation]	my gaffer [cultural substitution, TC ECR]
(!) дева [<i>deva</i>] is a term used in romantic and sentimental literature for girls from good families; it also means 'unmarried woman' [old Russian] (<i>OE</i> , I, pp.335-336)	the maiden [direct translation]	the maid [direct translation]	the girl [generalisation, superordinate]	the maid [direct translation]	she [generalisation, paraphrase]
(!) младая дева [<i>mladaia deva</i>] (as above + adjective 'young')	she [generalisation, paraphrase]	the young maid [direct translation]	[] [omission]	the girl [generalisation, superordinate]	Tanya [specification, completion]
кормилица [<i>kormilitsa</i>] is a woman who is a wet nurse (<i>OE</i> , I, pp.534-535)	nurses [generalisation, superordinate]	nurses [generalisation, superordinate]	nurses [generalisation, superordinate]	wet-nurses [direct translation]	wet-nurses [direct translation]
хозяин превосходный [<i>khoziain prevoskhodnyi</i>] is an admirable landlord; Pushkin uses it sarcastically	[] [omission]	winning the farmers' game [situational substitution]	a landlord much admired [direct translation]	a landlord of distinction [direct translation]	a splendid lord [direct translation]
(!) мосье [<i>mos'e</i>] is from French 'monsieur'	monsieur [TL-adjusted retention]	monsieur [TL-adjusted retention]	monsieur [TL-adjusted retention]	Monsieur [TL-adjusted retention]	monsieur [TL-adjusted retention]
матушки [<i>matushki</i>] are mothers or mums	mums and sisses [situational substitution]	mother [direct translation]	mother [direct translation]	mothers [direct translation]	mothers [direct translation]

(!) <i>хозяйка</i> [khoziaika] is the lady of the house	the hostess [direct translation]	the hostess [direct translation]	their hostess [direct translation]	the hostess [direct translation]	Dame Larina [specificati on, completion]
(!) <i>созревшие барышни</i> [sozrevshie baryshni] are literally “girls from good families who are mature enough to be married” but Pushkin uses these terms in a humorous context (EO, I, pp.99-100)	elder misses [generalisati on, paraphrase]	maids of riper years [generalisation paraphrase]	the older ladies [generalisati on, paraphrase]	seasoned misses [generalisati on paraphrase]	each ripened daughter [substitutio n, situational]
<i>барышни</i> [baryshni] are girls from good families	maids [generalisati on, paraphrase]	girls direct translation]	the young girls [specificati on, addition]	the girls direct translation]	the young things [situational substitution]
(!) <i>уездный франтик</i> [uezdnyi frantik] is a local dandy (EO, II, pp.778-779)	the dapper [cultural substitution, TC ECR]	a local beau cultural substitution, TC ECR]	footling [cultural substitution, TC ECR]	the district dandy [direct translation]	our fop [cultural substitution, TC ECR]
<i>тяжелый сплетник</i> [tiazhelyi spletnik] is a heavy scandalmonger, <i>старый плут</i> [staryi plut] is an old rogue, <i>обжора</i> [obzhora] is a glutton, <i>взяточник</i> [vziatochnik] is a bribe-taker <i>(u) шут</i> [(i) shut] is a fool (OE, II, pp.740-743)	that gossip mongering balloon, that bribable old rogue-buffoon-	a gossip, rogue, with wicked tongue, a glutton, bribe-taker, buffoon	a scandalmo nger, glutton, wretch, who takes a bribe, a shocking lech	the heavy gossip, aging cheat, bribe-taker, glutton and buffoon	a scandalmo nger, seasoned cheat, and bribe-taker who loved to eat
<i>тяжелый сплетник</i> [tiazhelyi spletnik] is a heavy scandalmonger,	that gossip-mongering [generalisati on paraphrase]	a gossip, [generalisation, superordinate]	a scandalmo nger, [direct translation]	the heavy gossip, [direct translation]	a scandalmo nger, [direct translation]

старый плут [staryi plut] is an old rogue,	old rogue [generation paraphrase]	rogue, with wicked tongue [generation paraphrase]	a shocking lech [cultural substitution TC ECR]	aging cheat [direct translation]	seasoned cheat [direct translation]
обжора [obzhora] is a glutton,	balloon [cultural substitution TC ECR]	a glutton, [direct translation]	glutton, [direct translation]	glutton [direct translation]	who loved to eat [generalisat ion paraphrase]
взяточник [vziatochnik] is a bribe taker	that bribable [generalisati on paraphrase]	bribe-taker, [direct translation]	who takes a bribe, [generalisat ion paraphrase]	bribe-taker, [direct translation]	bribe- taker [direct translation]
шут [shut] is a fool (<i>OE</i> , II, pp.740-743)	buffoon [direct translation]	buffoon [direct translation]	wretch, [generalisat ion paraphrase]	buffoon [direct translation]	[] [omission]
кумир [kumir] is an idol	the idol [direct translation]	adored [generalisation paraphrase]	the darling [cultural substitution TC ECR]	apple of one's eyes [cultural substitution, TC ECR]	the idol [direct translation]
чудак [chudak] in the opinion of many people, is an odd/strange person (<i>OE</i> , II, pp.710-711)	our oddball friend [specificatio n, addition]	odd-man-out [cultural substitution TC ECR]	eccentric [direct translation]	the crank [cultural substitution TC ECR]	the oddball [direct translation]
девицы [devitsy] are misses, young ladies, must be unmarried	young damsels [cultural substitution TC ECR]	girls [direct translation]	the girls [direct translation]	girls [direct translation]	ladies [situational substitution]

Table 15. Social Groups or Classes

It consists of five realia: дворовый мальчик (2), крестьянин (2), служанки (4), лакей (13), купец (23).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
дворовый мальчик [dvorovyi mal'chik] is a household lad (<i>OE</i> , I, p334)	a farmyard tyke [cultural substitution, TC ECR]	the yard-boy [direct translation]	a country urchin [cultural substitution, TC ECR]	the household boy [direct translation]	an impish household lad [cultural substitution, TC ECR]
крестьянин [krest'isnin] is a peasant; it is also one's Christian beliefs are underline in the term (<i>OE</i> , I, p.547)	a peasant [direct translation]	the peasant [direct translation]	the peasant [direct translation]	the peasant [direct translation]	the peasant [direct translation]
(!) служанки [sluzhanki] are servant girls	serf-girls [specification addition]	servant girls [direct translation]	servant girls [direct translation]	maidservants [direct translation]	servant girls [direct translation]
лакей [lakei] is a footman, a lackey (<i>OE</i> , II, pp.13-14)	pursuer [generalisation in paraphrase]	lackey [specification addition] NB it is due to the context!!!	escort [situational substitution]	flunky [specification addition]	the creature [generalisation paraphrase]
купец [kupets] is a representative of trade people, who is buying and selling goods (<i>OE</i> , I, pp.558-559)	a vendor [specification, addition]	pedlar [specification, addition]	a vendor [specification, addition]	a pedlar [specification, addition]	a trader [direct translation]

8.1.3.3 Military Realia

Table 16. Military Realia

The table has four entries. They are grouped under units, музыка полковая (28), and types and ranks (soldiers and officers) categories: военный (4), ротный командир (28), полковник (28).

	Hofstadter {Hf}	Emmet & Makourenkova {E&M}	Beck {B}	Hoyt {Ht}	Mitchell {M}
(!) <i>военный</i> [voennyi] is a military officer	an army boy [specification addition]	a soldier-husband [situational substitution]	a soldier's bride [specification addition]	army husbands [situational substitution]	from the army [generalisation subordinate]
<i>ротный командир</i> [rotnyi komandir] is the head of a quarter of a battalion, in charge of 200-250 people (OE, II, p.443)	the grand Battalion Commandant [situational substitution]	the jovial Commander [specification addition]	the regimental commander [generalisation paraphrase]	the company commander [direct translation]	a company commander [direct translation]
(!) <i>музыка полковая</i> [muzyka polkovaia] is regimental music (OE, II, p.313)	music regimental [direct translation]	the regimental band [direct translation]	an instrumental performance [situational substitution]	the regimental band [direct translation]	the regimental band [direct translation]
<i>полковник</i> [polkovnik] is a colonel	the colonel [direct translation]	the colonel [direct translation]	the general [situational substitution]	the colonel [direct translation]	the colonel [direct translation]

8.2 Numerical Representations

It will be beneficial to look briefly at the collected data from a numerical point of view. If some mathematical patterns are identifiable there, they might lead to several hypotheses which can be discussed later and analysed in the proposed framework of translation methods. So this section will provide insights into the use of translating procedures of the five translators by looking at the tables and charts of their data. These graphical representations of data will be analysed and supplemented by commentaries. Then the information presented in tables and charts across the three realia areas will be looked at from a different angle, by identifying a particular translator's favourite procedures and possible comments on his or her method and style. This sub-section has five blocks: one for each translator. They all are pre-supposed by small tables where information on the

translator's particular style is presented in a condensed form by using symbols rather than numerals.

8.2.1 Numerical Representations of General Data

The table has been created below (Table 17) which accommodates general data presented in Tables 3-16 and Tables I-XVIII (see Appendix 2). The application of Pedersen's terminology is still in place but his argument on the bi-polarity of ST and TT procedures is going to be targeted there. This will be done gradually. My starting-point is a small step, i.e. re-arranging the order of appearance of procedures. Thus, the table below (Table 17) has four columns. The first column is the list of six translating procedures used in Pedersen's taxonomy (2011). They are put in a different order, to the one that Pedersen suggests. In this way, it is easier to see that they are three contrasting pairs: retention – omission, specification – generalisation, substitution – direct translation, in which the first term is responsible for largely preserving and the second term is more suitable to work more on ECRs in order to provide a comfortable experience for the reader. At this stage of my research, there is no intention to abolish Pedersen's triads for ST (retention, specification and direct translation) and TT (generalisation, submission and omission) but to move away from juxtaposing them.

Three other columns provide entries, in numbers and percentages, on suggesting procedures that have been used by the five translators in dealing with ECRs.

Table 17. Numerical Representations of General Data

	Daily Life Realia: [165 entries]	Artistic Realia: [205 entries]	Political Realia [165 entries]
retention	13 (8 %)	6 (3 %)	6 (4 %)
omission	11 (7 %)	18 (9 %)	5 (3 %)
specification	16 (10 %)	17 (8 %)	14 (8 %)
generalisation	37 (22 %)	28 (13 %)	29 (18 %)
substitution	25 (15 %)	51 (25 %)	32 (20 %)
direct translation	63 (38 %)	85 (42 %)	79 (47 %)

The table above suggests a number of interesting patterns in the application of different translating procedures to the whole range of culture specific terminology. For instance, the figures clearly show that the use of specification is stable across the three realia areas: it is about 8-10%. This figure is noticeably low, taking into account the translator's intention to share some cultural insights with the reader by using the resources of the TC and the English language. It is nearly the same as my omission figure for artistic realia (9%). So this comparison illustrates the modesty of the translator's efforts to preserve the ST. The numeral value of retention of daily life realia is also close to the general specification figure: it is 8%. This can be interpreted as more evidence of the trend identified above.

It is appropriate to emphasise that the sum of retention, omission and direct translation in three various areas is nearly identical, 53 or 54%, in spite of the various numerical values of these procedures assessed separately. This number signals a healthy proportion, nearly half, of possibilities to use specification, substitution and generalisation procedures. In my opinion, these procedures are not as 'revolutionary' (i.e. transplanting a new word or a concept from the SL or SC to the TL or TC without considering its survival there) as retention, or as 'unpredictable' (i.e. rare decisions not to translate an SC term or expression) as omission, or as 'official' as direct translation but they do require extra cultural knowledge and creativity from the translator in order to be implemented in the TT.

Three figures for generalisation (22%, 13% and 18%) are very different in order to identify any pattern there. The numerals for substitution are also fluctuant (15%, 25% and 20%). However, when the figures of these two procedures are compared it is possible to identify a precise development there: one's preference to generalisation reduces the translator's chance to operate with substitution.

Evaluation of numerical data will be continued below when each translation procedure is analysed. It will be also in place when several examples of translation procedures are discussed in detail within the analytical sections of this chapter.

8.2.2 Numerical Representations of Subject-specific Data and Their Diagrams

The next step is the creation of three separate tables for three groups of data: daily life, artistic and political realia. These subject-specific numerical data tables repeat the format

of Table 17 but, instead of columns for the spheres of realia, there are columns for the five translators and another column, the last one, in which the average figure is provided. Each table is supplemented with six diagrams that present data not in figures but graphically using 3d column charts. Each diagram has the same annotations where the names of the five translators as well as the average are provided. These diagrams will be supplemented by brief descriptions of patterns identifiable there.

8.2.2.1 Numerical Representations of Daily Life Data

Table 18. Daily Life Data

total	{Hf}	{E&M}	{B}	{Ht}	{M}	average
retention =13	3	4	2	0	4	2.5 ⁴
omission=11	1	1	7	0	2	2
specification=16	3	2	3	5	3	5
generalisation=37	7	8	6	7	9	7.5
substitution=25	9	4	4	5	3	5
direct translation= 63	10	14	11	17	11	12.5

Below the statistics have been translated into charts and presented in six comparative diagrams.

⁴ Average numbers are rounded to the nearest 0.5 numbers.

Diagram 1. Retention of Daily Life Realia

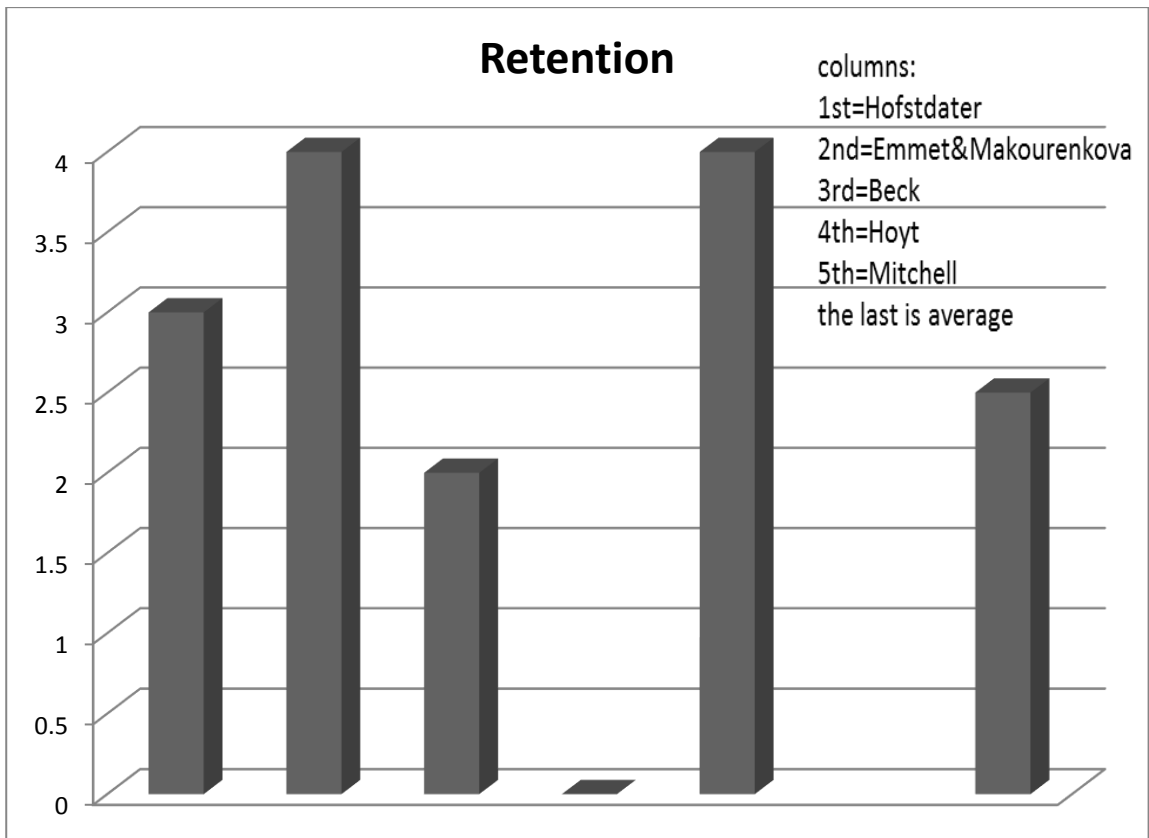


Diagram 1 suggests that Emmet & Makourenkova and Mitchell are happy to apply retention in their translating as their columns are higher than the average. It might be also at least partially interpreted as their intention to introduce a small number of Russian words to their English-speaking readers.

Diagram 2. Omission of Daily Life Realia

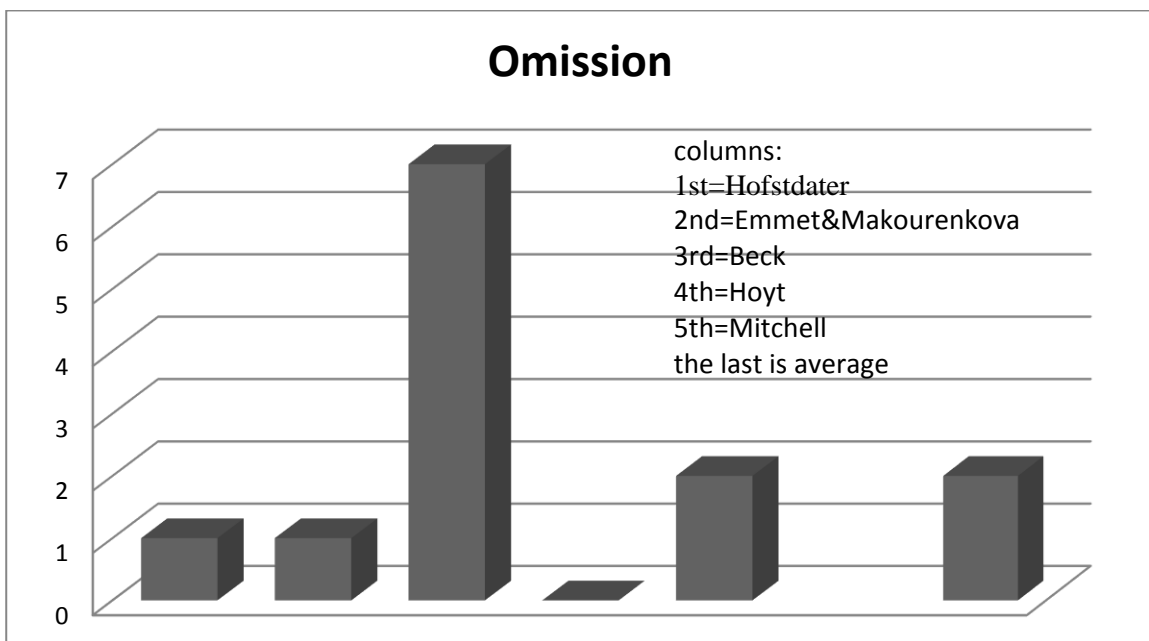


Diagram 2 provides evidence of two extremes in applying omission: one is related to Hoyt's data, another is about Beck's data. Hoyt does not use omission at all; he does not leave anything untranslated from Pushkin's text as it is sacred to him. Beck's views are very different; he does not have any reservations in having recourse to this procedure. As Diagram 2 shows he applies omission more frequently than anybody else.

Diagram 3. Specification of Daily Life Realia

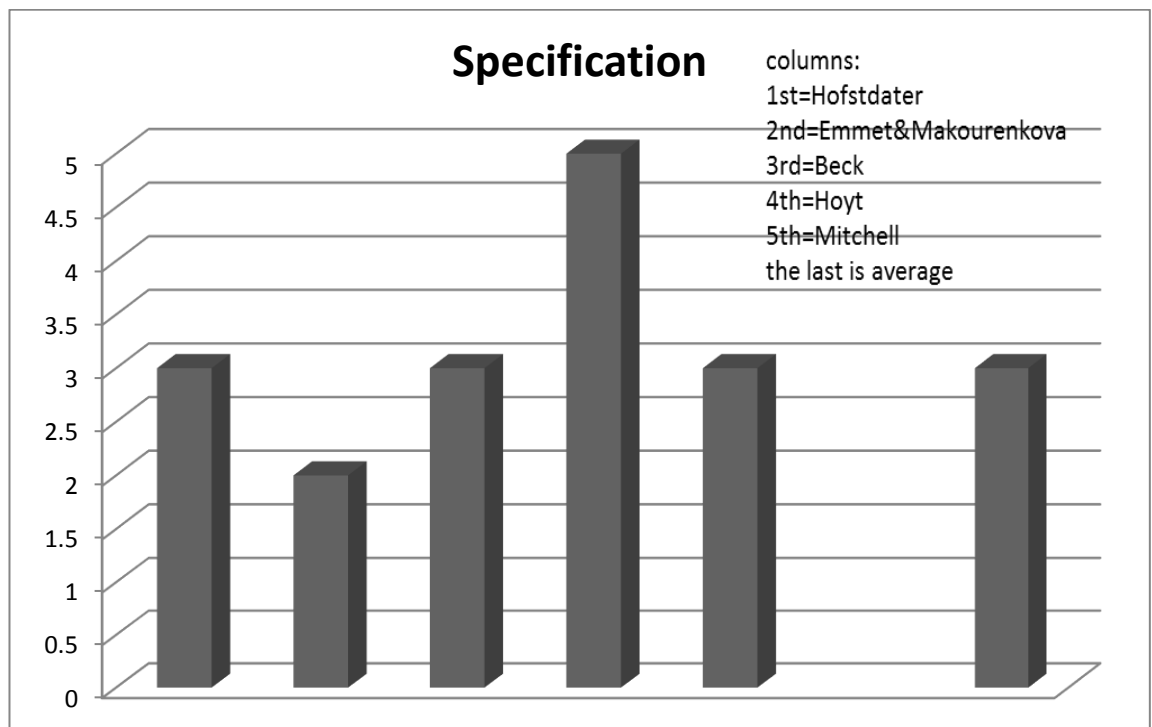


Diagram 3 provides evidence of Hoyt's use of specification nearly twice more frequently than the average. This corresponds to his agenda to preserve the ST realia; however, by applying specification so rigorously that he unintentionally moves away from his aim of being accurate, as any specification results in the shrinking of its conceptual image. Other translators, except Emmet & Makourenkova, use this procedure at the average level. The application of specification by Emmet & Makourenkova is slightly below the average.

Diagram 4: Generalisation of Daily Life Realia

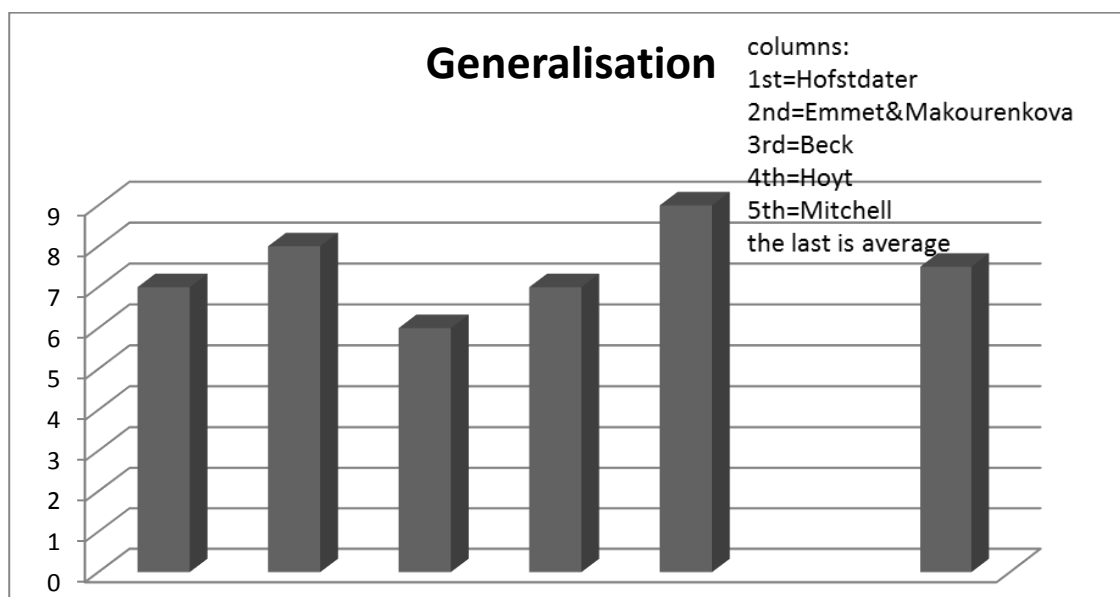


Diagram 4 demonstrates a more uniform approach in using this particular translating procedure: all translators apply generalisation with nearly the same frequency. However, there are noticeable fluctuations here. The chart shows that Beck does not ignore generalisation but his use of the procedure is 20% below the average. They also identify Mitchell's interest in the procedure, as his data is 20% above the average.

Diagram 5. Substitution of Daily Life Realia

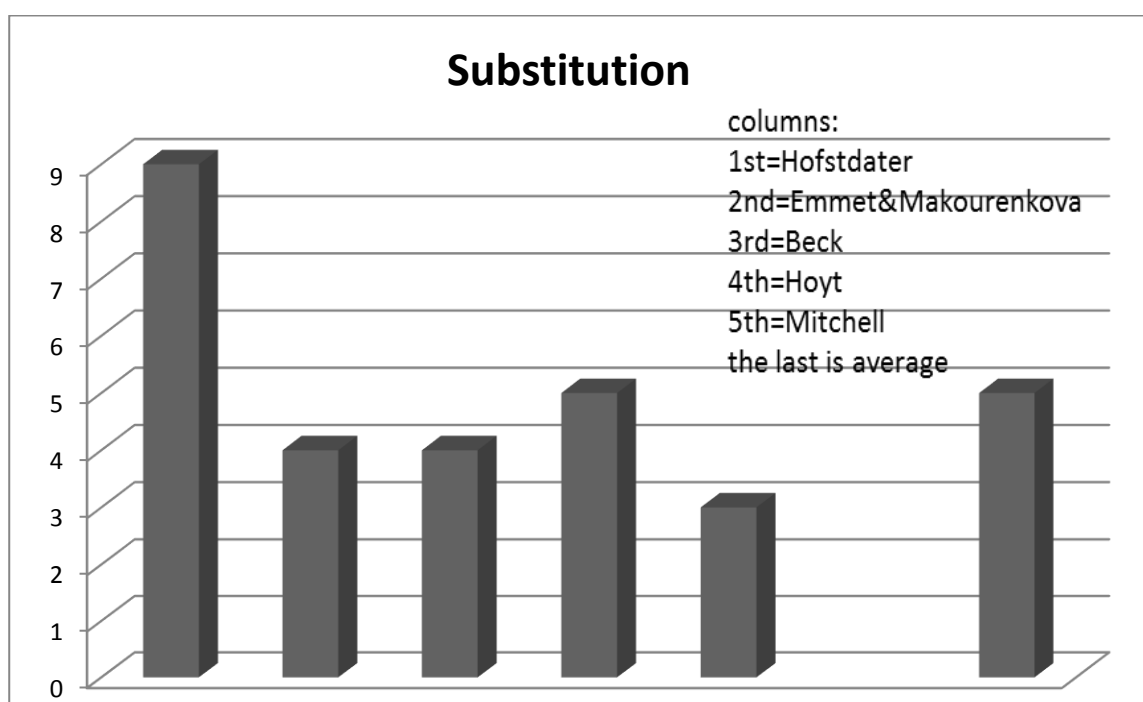


Diagram 5 clearly identifies the exceptional use of substitution by Hofstadter; he applies this technique nearly twice as frequently as any other translator. It is also clearly represented there that substitution is not Mitchell's favourite procedure as he applies it 40% less than the average and nearly three times less than Hofstadter.

Diagram 6. Direct Translation of Daily Life Realia

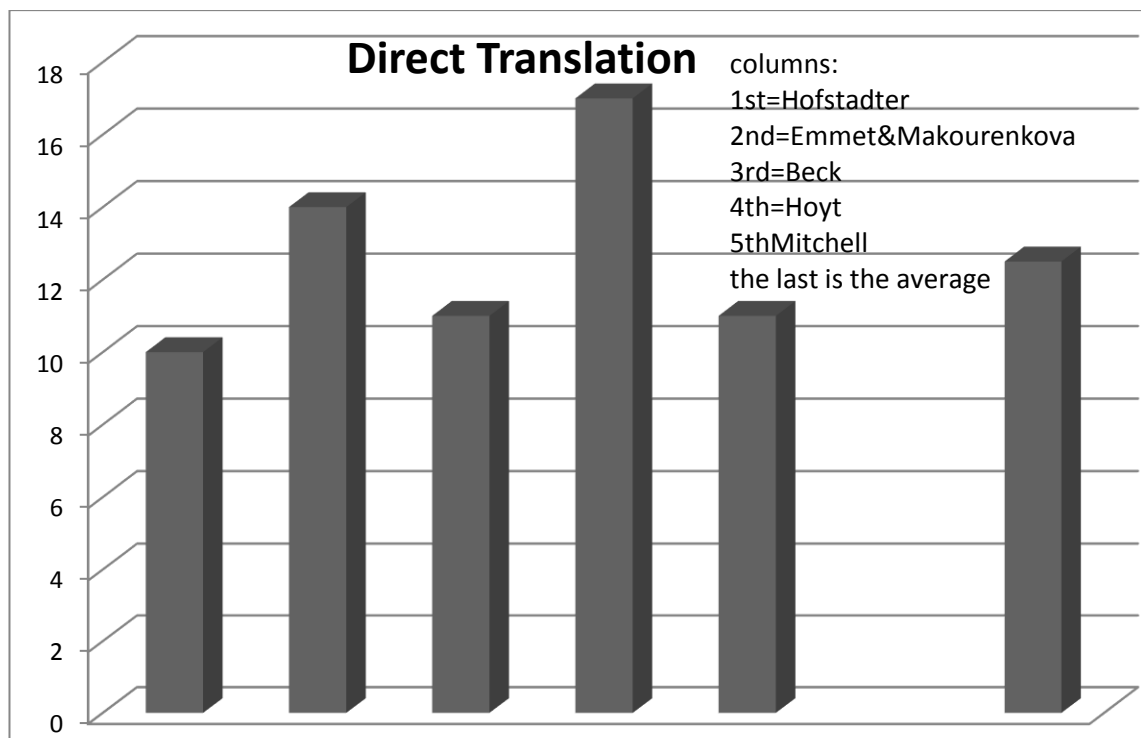


Diagram 6 shows that differences in the use of direct translation are not as dramatic, for example, as in the case of substitution, which has been just discussed. It is also indicated there that Emmet & Makourenkova and Hoyt apply the procedure more frequently than the other three translators. Hofstadter's level, however, is slightly less than the average. Moreover, in addition to his numerical presentations of substitution his data on direct translation supports this translator's understanding of his task as versification, not translation *per se*, and might be interpreted as his self-conscious creative approach to work on the Pushkin's text.

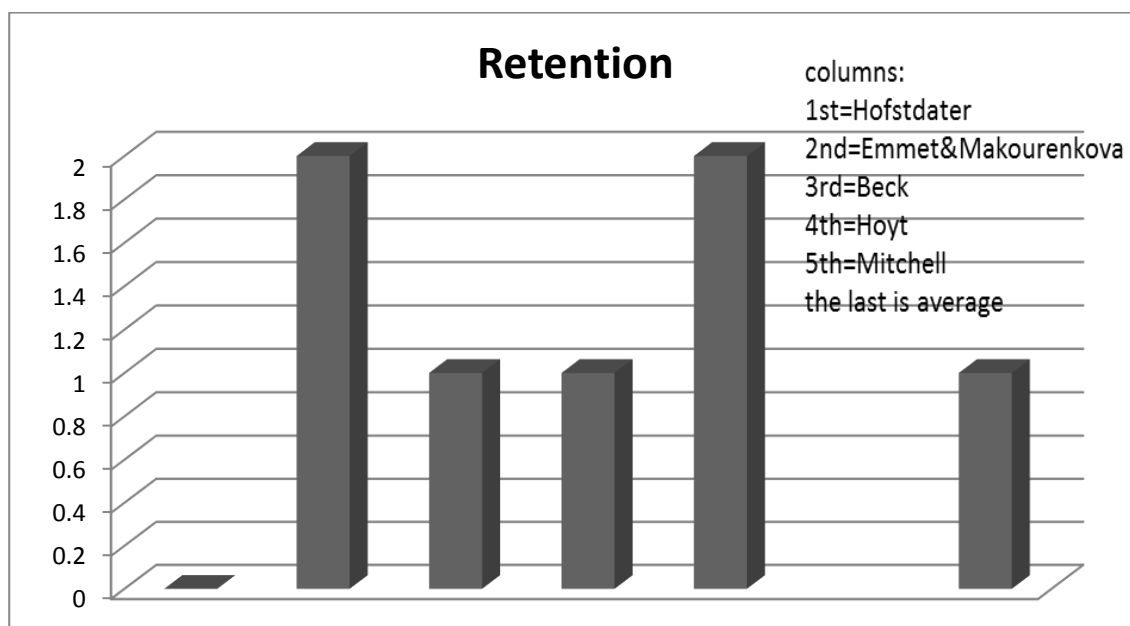
8.2.2.2 Numerical Representations of Artistic Realia Data

Table 19. Artistic Realia Data

	{Hf}	{E&M}	{B}	{Ht}	{M}	average
retention =6	0	2	1	1	2	1
omission=18	5	4	6	0	3	3.5
specification=17	2	5	4	2	4	3
generalisation=28	7	6	8	5	2	5.5
substitution=51	15	7	12	9	8	10
direct translation=85	12	16	10	24	23	17

Below the statistics have been translated into charts and presented in six comparison diagrams.

Diagram 7. Retention of Artistic Realia



In comparison with daily life realia (see Table 17) the number of examples in which retention is used is halved in artistic realia statistics. However, the names of the translators who apply the procedure more frequently than others remain unchanged: they are Emmet& Makourenkova and Mitchell. Meanwhile, there are alterations in this sector too. For instance, Hoyt uses retention this time, but Hofstadter does not use it at all.

Diagram 8. Omission of Artistic Realia

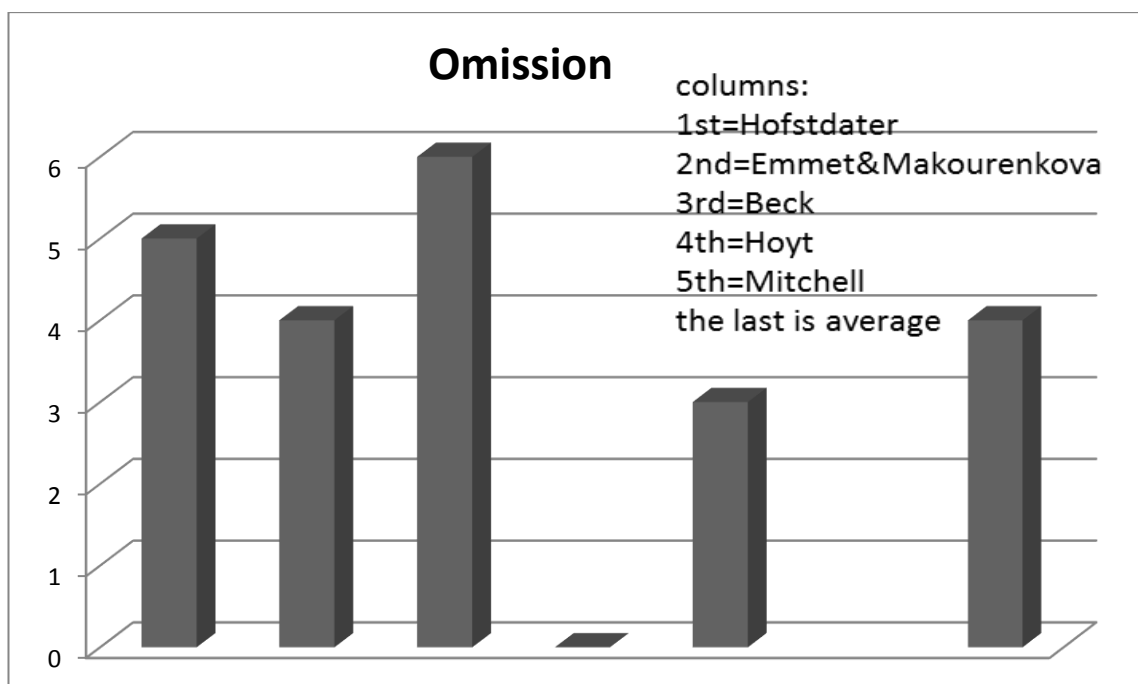
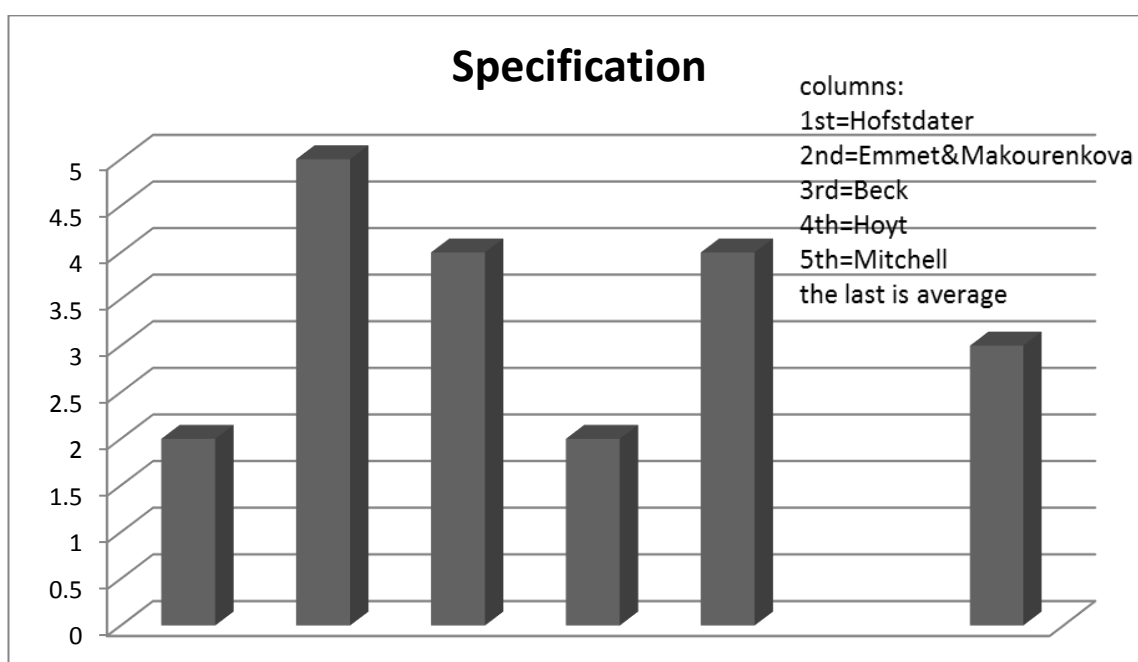


Diagram 8 provides evidence that Hoyt maintains his choice and keeps himself away from using omission in another group of ECRs. Beck also does not change his view on the procedure and keeps its application at the highest level among the translators. Meanwhile, there is a change in Hofstadter's attitude: he is close to Beck's results.

Diagram 9. Specification of Artistic Realia



In comparison with specification used in translating daily life realia (Diagram 3), Diagram 9 provides a different picture. This time not Hoyt, but Emmet & Makourenkova exploit the procedure nearly twice more often than the average. Diagram 9 suggests that Hoyt turns his back on using specification in translating artistic realia. These charts illustrate the possibilities of dramatically different approaches between procedures by the translator and highlight the importance of a context in which one or another procedure is more frequently used in translating realia.

Diagram 10. Generalisation of Artistic Realia

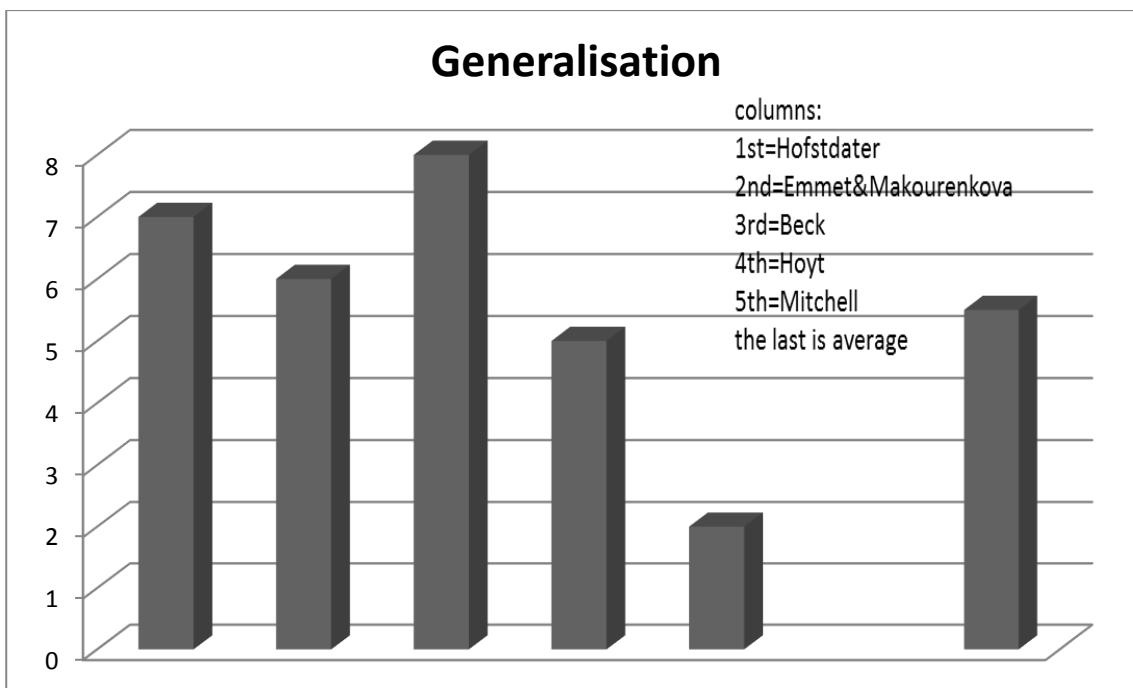


Diagram 10 provides evidence of a few new developments in the use of generalisation by the translators. For instance, Beck applies the procedure more consistently in dealing with artistic realia than in the case of daily life realia. Additionally, it looks as if Mitchell makes a U-turn here and decides to use generalisation much more frequently than he has done before (Diagram 4).

Diagram 11. Substitution of Artistic Realia

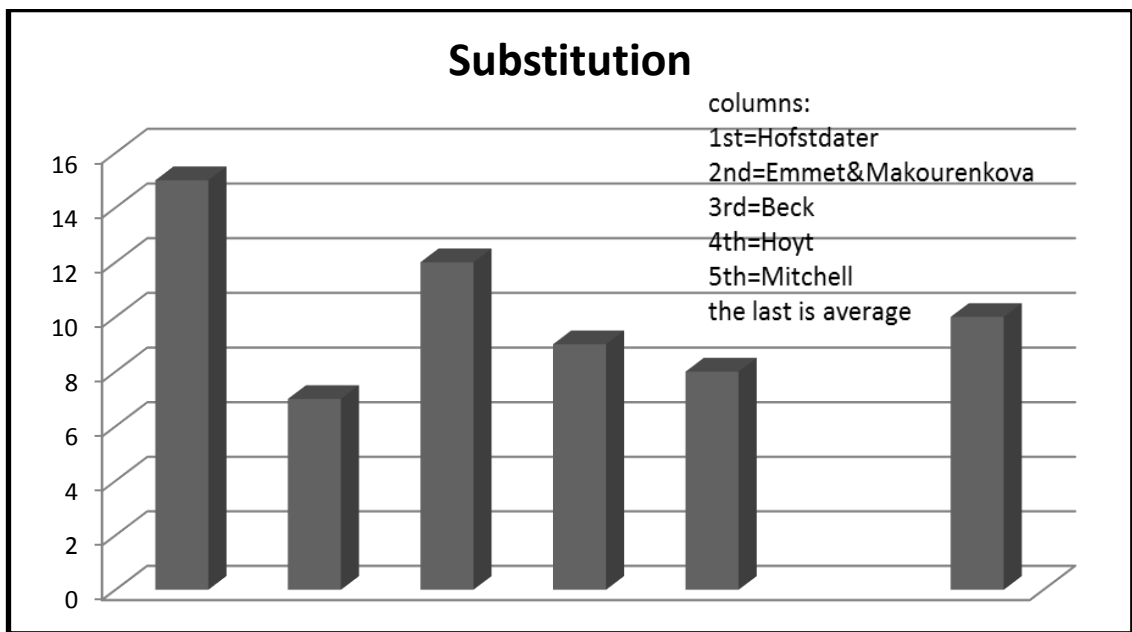
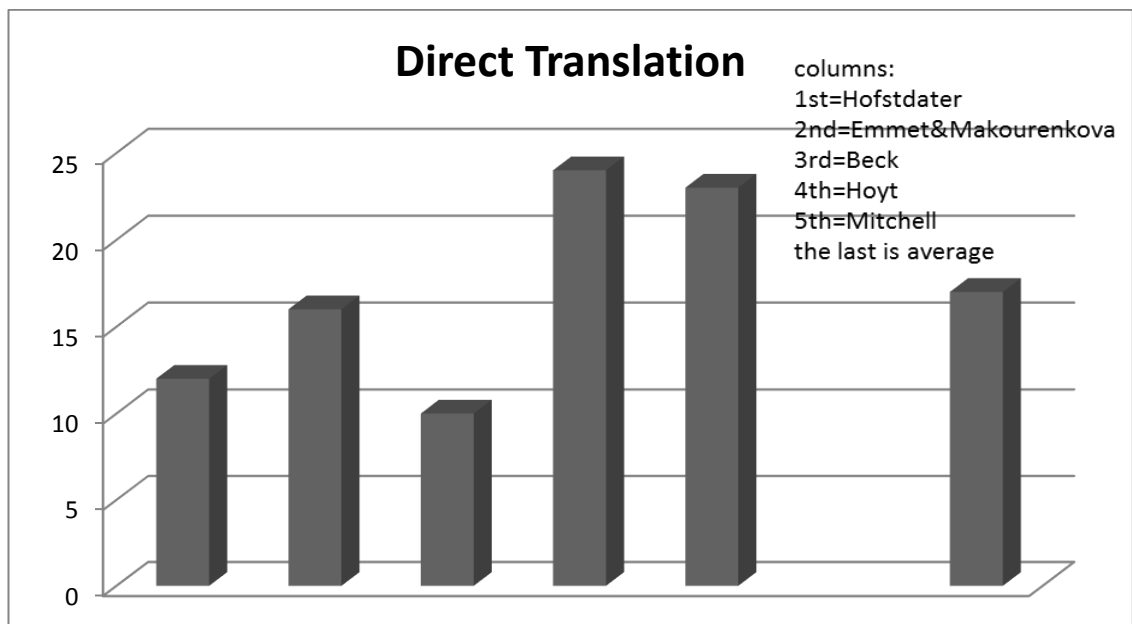


Diagram 11 provides further evidence of Hofstadter's preoccupation with substitution. Beck also shows more interest in applying this procedure. For the three other translators the level of their interest in substitution is closer to the average. This does not indicate any difference from their use of this procedure in the context of the category of realia relating to daily life.

Diagram 12. Direct Translation of Artistic Realia



Mitchell joins Hoyt as a supporter of direct translation. Emmet & Makourenkova show less interest in the procedure than they have done before. Their level is slightly less than

the average; and Hofstadter's and Beck's applications of direct translation are fractionally less frequent.

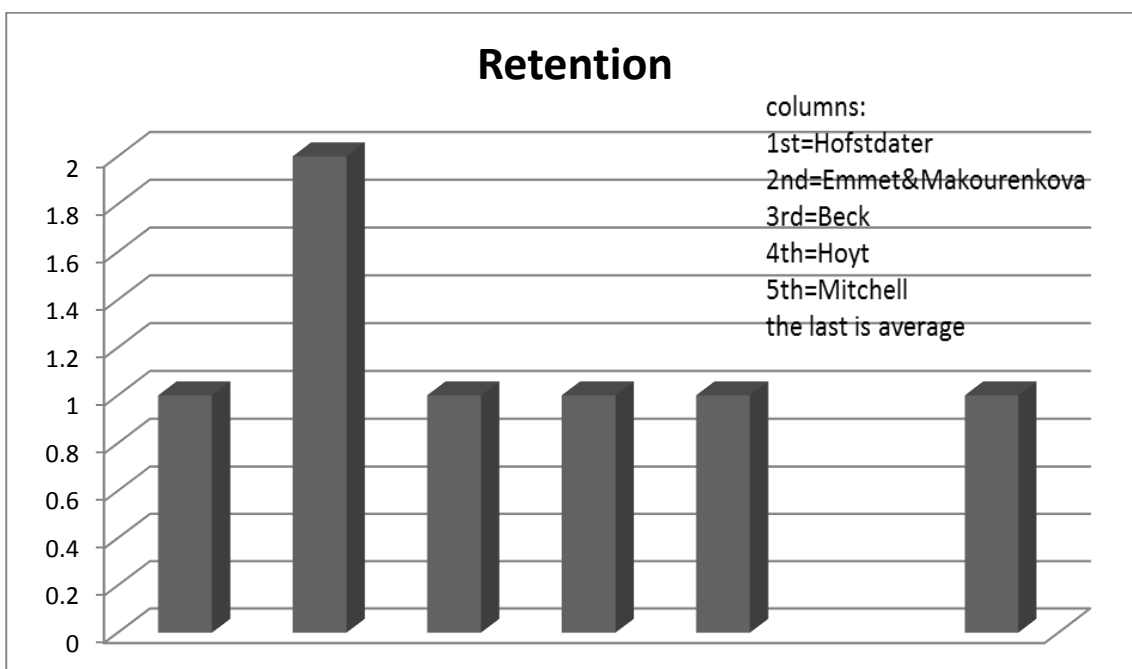
8.2.2.3 Numerical Representations of Political Realia

Table 20. Political Realia Data

	{Hf}	{E&M}	{B}	{Ht}	{M}	average
retention=6	1	2	1	1	1	1
omission=5	2	0	2	0	1	1
specification=14	4	3	2	2	3	3
generalisation=29	6	7	6	3	4	6
substitution=32	9	5	9	4	5	6
direct translation=79	9	16	14	23	17	16

As before, the numerical data have been transferred into charts and presented in six comparative diagrams.

Diagram 13. Retention of Political Realia



Emmet & Makourenkova maintain the highest level of retention in all three groups of realia. However, the retention value is twice as high in the objects of daily life diagram (Diagram1) than in the other two diagrams (Diagrams 7 and 13) which illustrate the same translation procedure. The columns of other translators' use of retention show that their level of application of the procedure is nearly the same (it is 1) as the average (the exact average figure, not rounded to the nearest 0.5 is 1.2).

Diagram 14. Omission of Political Realia

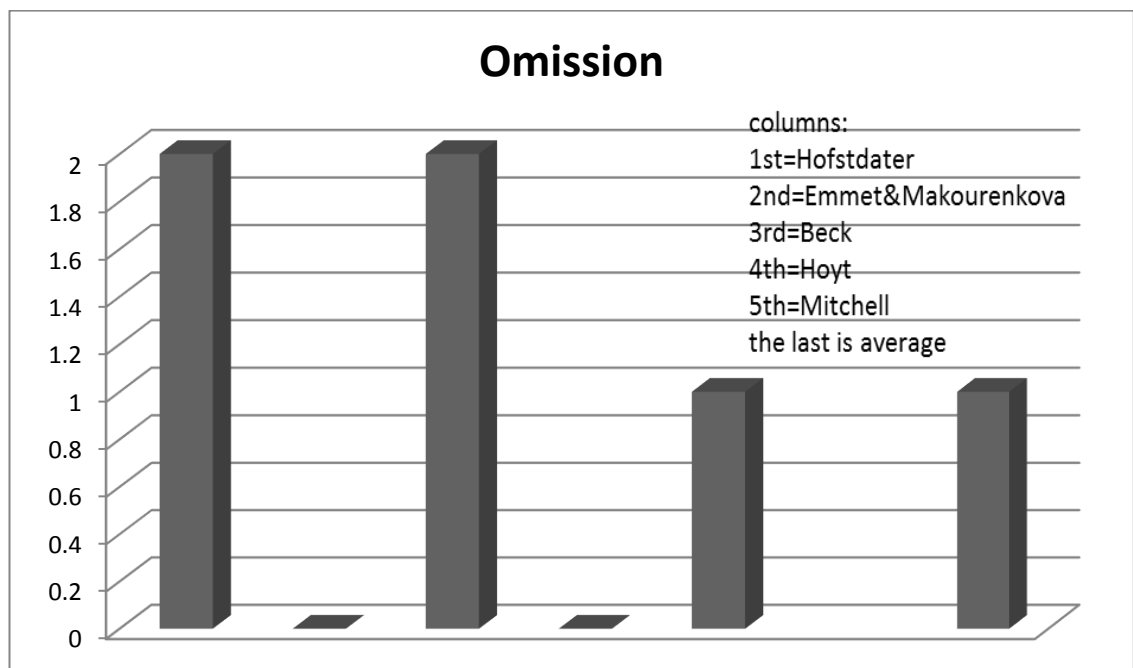


Diagram 14 provides no surprises in portraying Beck's and Hoyt's attitude to omission; they do not change at all their appreciation of the procedure across all three realia areas. However, they have different views: Beck uses it two times more frequently than the average while Hoyt does not apply it at all. Meanwhile, Emmet & Makourenkova do not leave anything untranslated in this group of realia.

Diagram 15. Specification of Political Realia

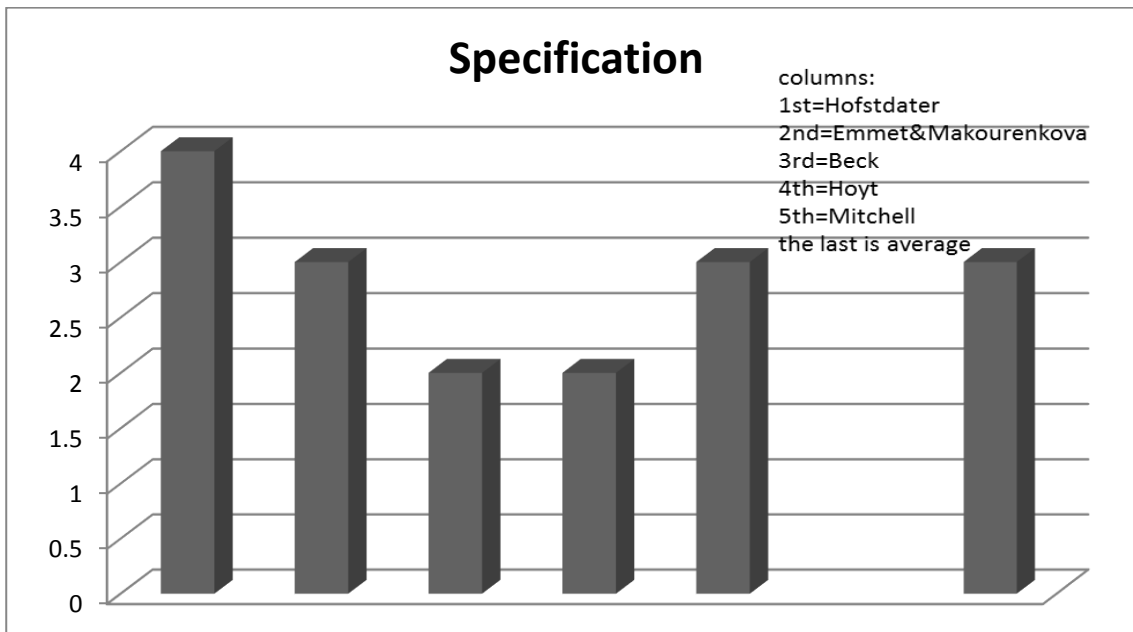


Figure 15 does not manifest any polarised views on the part of the translators as their columns are not significantly different in size. Meanwhile, it is possible to spot that Hofstadter's use of specification, which is above the average, is unusual, as his use of this technique in the previous category was slightly less enthusiastic.

Diagram 16. Generalisation of Political Realia

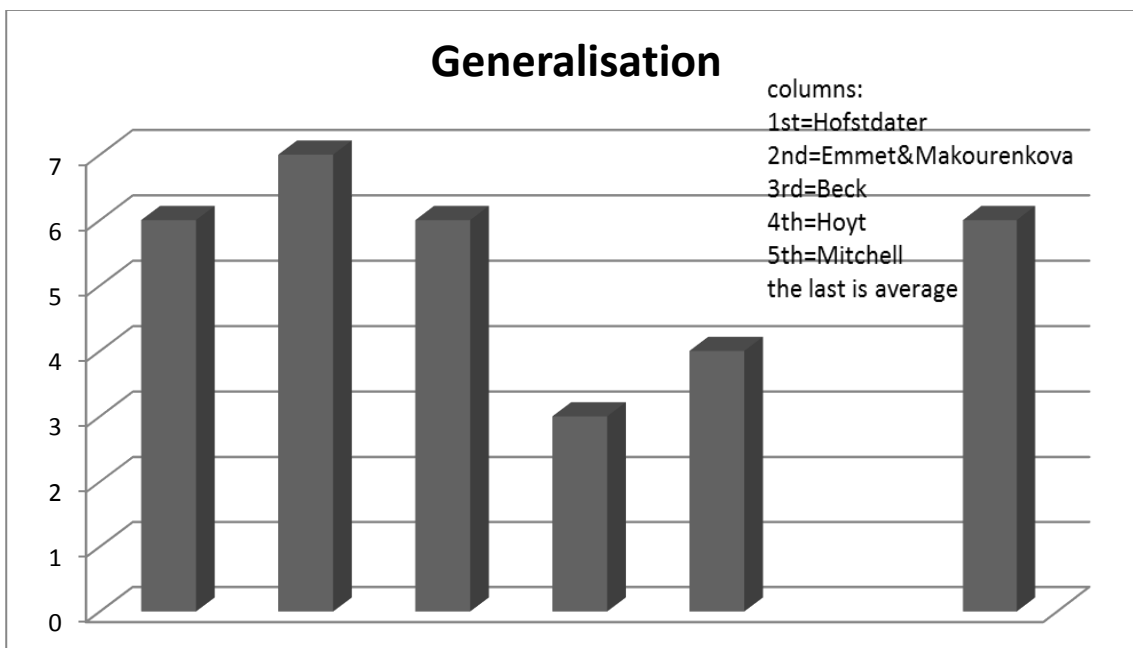


Diagram 16 identifies Beck’s return to generalisation after his break in translating artistic realia. In the set of political realia he employs generalisation slightly above the average, as was the case with his use of this translation procedure in translating daily life realia. Mitchell generalises significantly less than in the case of daily life realia.

Diagram 17. Substitution of Political Realia

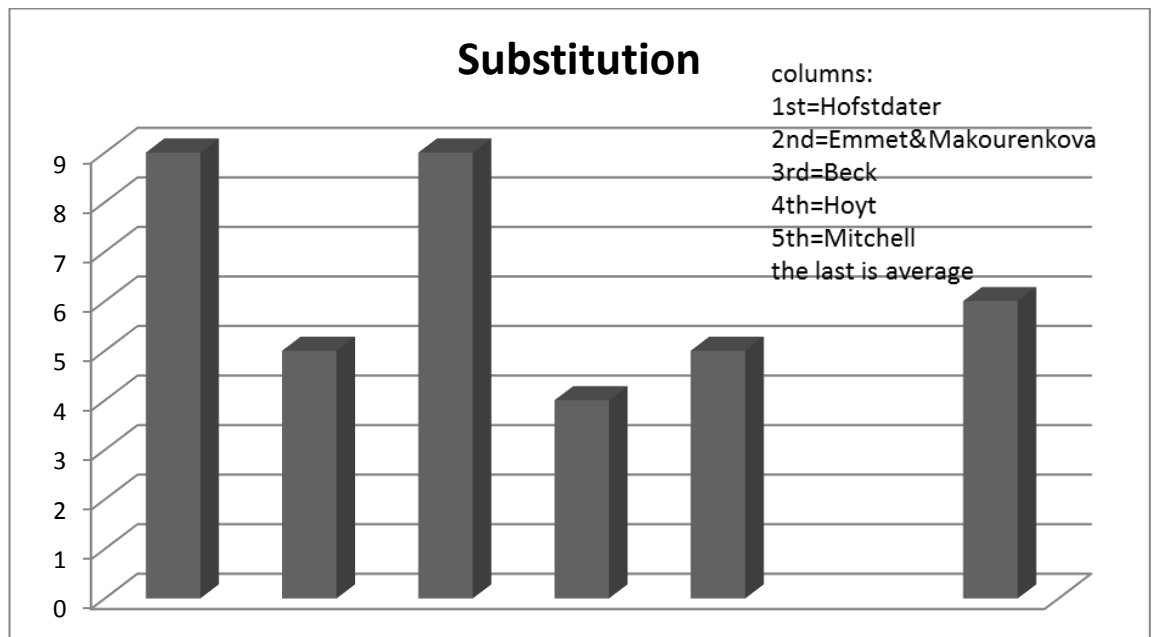
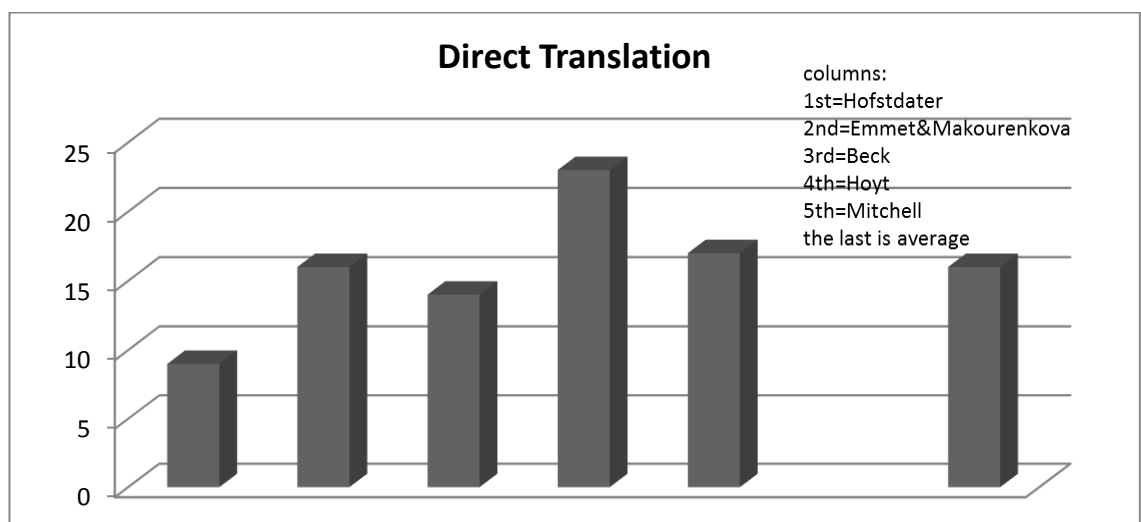


Diagram 17 confirms that substitution is Hofstadter’s speciality: his charts are high across all three areas. Beck also follows him in applying the procedure with equal frequency; this is nearly always Beck’s attitude to substitution.

Diagram 18. Direct Translation of Political Realia



The application of direct translation does not provide unpredictable developments; Hoyt steadily maintains the same attitude in using the procedure: he applies it above the average as he has previously done. Mitchell joins Hoyt and favours direct translation in dealing with political realia. Other translators use the technique at more or less the same level, about the average.

8.3 Individual Evaluations of Numerical Data

Diagrams 1-18 provide valuable information on each translator's favourite procedures and style, but they are distributed across several pages. This makes them difficult to use for commenting on these particular issues. Thus, in order to make the detailed description of each translator's work in terms of their use of translation procedures more vivid another set of tables has been created.

There are five tables (Tables 21-25), one for each translator. They all have four columns: the first column exemplifies six translating procedures and the three other columns provide information on the frequency of using a particular translating procedure in three analysed realia areas. The information on frequency is presented using the following symbols:

‘-’ stands for the non-use of a procedure;

‘↔’ stands for the average use of a procedure;

‘↑’ stands for above the average use of a procedure;

‘↓’ stands for less than the average use of a procedure;

When symbols are repeated, this indicates a very low (‘↓↓’) or a very high (‘↑↑’) application of a particular procedure.

The evaluation of each translator's numerical data will be done in the usual order, starting with Hofstadter and finishing with Mitchell. In each block there will be a table dedicated to a particular translator. Every table will be followed by commentaries which discuss the patterns of data and the translation style that seems to emerge in each case.

8.3.1 The Evaluation of Hofstadter's Numerical Data

Table 21. Hofstadter's Translation Procedures

	Daily Life Realia	Artistic Realia	Political Realia
Retention	↑	–	↔
Omission	↓	↑	↑↑
Specification	↔	↓	↑↑
Generalisation	↔	↑	↔
Substitution	↑↑	↑↑	↑↑
Direct Translation	↓	↓	↓↓

Table 21 signals that Hofstadter's style of translating is peculiar. The data show that four out of six translating procedures have been applied in their extreme mode, very low or very high. This pattern is the clearest in the case of translating political realia: omission is high as well as specification and substitution, but direct translation is low. This might be interpreted as Hofstadter's intention to challenge the existing terminology on Russian political realia in English and to provide his insights on sometimes complicated socio-political issues raised by Pushkin in his novel by using the resources of English that might lead the reader closer to the author. This pattern can be also confirmed by the paratextual data of Hofstadter's translation: for instance, his book cover states him as a Professor of Cognitive Science and Computer Science; in his introduction Hofstadter describes his knowledge of knowing Russian as not being advanced. When all these facts are taken into account, it becomes difficult to suggest that the winner of the Pulitzer Prize (general non-fiction category) and the American Book Award (science category) has a specialist knowledge of Russian daily life and Arts.

Table 21 also provides evidence on other distinctive features of Hofstadter's translation. The figures are above average in his application of substitution across all three areas and more limited than the other translators in his use of direct translation, especially when it comes to dealing with political realia. These observations are in line with Hofstadter's plan which he discusses in the introductory chapters to his translation of the novel.

In general, the brief numerical data analysis of Hofstadter's work highlights the translator's preoccupation with his idea of creating and sharing his *Eugene Onegin* with an English-speaking reader, using the resources of English to their limits; his use of substitution signals this. It has been already mentioned above that such substitution

provides possibilities of doing this. This will be further analysed in another part of this chapter which focuses on particular examples from the text.

8.3.2 The Evaluation of Emmet’s & Makourenkova’s Numerical Data

Table 22. Emmet’s & Makourenkova’s Translating Procedures

	Daily Life Realia	Artistic Realia	Political Realia
Retention	↑↑	↑↑	↑↑
Omission	↓	↔	–
Specification	↔	↑↑	↔
Generalisation	↔	↔	↔
Substitution	↓	↓	↓
Direct Translation	↑	↔	↔

Table 22 shows that Emmet & Makourenkova value retention highly as the symbols indicate a well above average use of the procedure across all three realia areas.

They retain and specify efforts which serve well in helping the reader understand the novel as Pushkin originally wrote it by breaking through its symbolic and complicated issues created by its multi-layered passages and images. For instance, in her Introduction Makourenkova shares her understanding of the text with the readership. In particular, she writes about one nuance related to Pushkin’s phrase of ‘murderer of one’s brother’ by pointing to its possible contextualisation in the Gospels which serves well to specify what kind of a brother Lensky has been to Onegin (1999: 66).

Table 22 has eight examples where various translating procedures are applied at the average level; this is the highest figure across all translations. In other words, Emmet’s & Makourenkova’s frequency of using various translating procedures is not fluid, but balanced. This might be interpreted by bearing in mind the years of experience of the translators (they are both well-known literary translators) as well as the fact that their translation is teamwork (in my view, working together requires good negotiation skills and provides opportunities to reach a consensus over their translation solutions).

Meanwhile, the largest variations in the table data are found in their application of specification: from the average in daily life realia to the highest in artistic realia and then returning to the average in political realia. The frequent use of specification in translating artistic realia reflects the Russian background of one of these translators as well as her

professional occupation: Svetlana Makourenkova is both a poetess and a scholar of World Literature.

On the other hand, their use of substitution is less than average in all three fields of realia, and that of direct translation is more or less average. These translation procedures are unlikely to be responsible for introducing the European dimensions of their work to the reader. Thus, their *Eugene Onegin* is not entirely the same as the type of translation they have planned to achieve according to their paratext.

In general, it is a largely balanced translation. Its numerical data signal that the translators are trying to deliver culture specific-information on the terminology of *Eugene Onegin* as much as they could. However, Emmet & Makourenkova’s use of substitution and direct translation might not allow them to implement their intention in full.

8.3.3 The Evaluation of Beck’s Numerical Data

Table 23. Beck’s Translating Procedures

	Daily Life Realia	Artistic Realia	Political Realia
Retention	↔	↔	↔
Omission	↑↑	↑↑	↑↑
Specification	↔	↔	↔
Generalisation	↓	↑	↔
Substitution	↓	↑	↑↑
Direct Translation	↓	↓	↓

Table 23 clearly indicates Beck’s above the average use of omission. Moreover, my numerical data correspond to Beck’s own perception of his work. For instance, he describes his attitude in *A Note on the Translation* as ‘permitting himself a certain degree of freedom’ (2004: 22). The data on his average use of retention and less than the average use of direct translation also confirms his sincere intention to create a translation which sounds “as if it actually might have been written in the language into which it has been translated” (2004: 22). Additionally it is possible to identify a number of variations in his use of substitution: from less than the average in daily life realia, to higher than the average in artistic realia, and to a very high application, similar to Hofstadter, in political realia.

It will be interesting to look at some examples from his translation in order to confirm the trends highlighted in the evaluation of numerical data on Beck's translation procedures. To some extent, Beck's frequency of using procedures is similar to Hofstadter's data, but Beck's translation is very different from Hofstadter's versification.

Meanwhile the presence of seven average symbols (Emmet's & Makourenkova's translation has eight) in Table 23 also might be interpreted as reflecting his professional background. This is supported by Beck's short biography which mentions his background as a musician and a translator from German into English (2004: 5).

Overall, Beck's numerical data highlight that his translation is not a shadow of its original. However, as his use of specification is average and substitution is varied across the areas, it is difficult to determine, by applying only quantitative data, to what category Beck's translating style belongs. Meanwhile, the results of evaluating his textual data do not point to any elements of Romanticism in his work, which Beck claimed to achieve in his paratext.

8.3.4 The Evaluation of Hoyt's Numerical Data

Table 24. Hoyt's Translating Procedures

	Daily Life Realia	Artistic Realia	Political Realia
Retention	–	↔	↔
Omission	–	–	–
Specification	↑↑	↓	↓
Generalisation	↔	↔	↓↓
Substitution	↔	↔	↓
Direct Translation	↑↑	↑↑	↑↑

In many respects Hoyt is the antithesis of Beck. Hoyt does not use omission at all. His use of retention, however, is not very predictable. His enthusiasm for applying specification is the strongest, when he translates the realia of daily life. There he is twice above average. His belief in specification diminishes when it comes to translating artistic realia, where it becomes half the average. The frequency of applying specification grows slightly, but nevertheless stays less than the average in his translation of political realia.

The symbols of Table 24 point to Hoyt's exceptionally high use of direct translation across all three realia areas. The combination of rejecting omission and abundant use of direct

translation might point to Hoyt's decision to create an extremely accurate translation of Pushkin's novel. This is confirmed by Hoyt himself when he explains his ideas on following Nabokov's steps in the *Foreword* (2008: vii-viii).

Hoyt's charts and Table 24 might be treated as insights into the translator's attitude to the novel. He does not like to leave a single word untranslated, but at the same time he is not happy to experiment with the text when he translates it into English.

This lack of experimentation with language and the paramount dependence on direct translation support the vision of his work that Hoyt expressed in the paratext. However, this does not contribute at all to maintaining any foreignizing agenda in his translation.

8.3.5 The Evaluation of Mitchell's Numerical Data

Table 25. Mitchell's Translating Procedures

	Daily Life Realia	Artistic Realia	Political Realia
Retention	↑↑	↑↑	↔
Omission	↔	↔	↔
Specification	↑	↑	↔
Generalisation	↑	↓↓	↓
Substitution	↓	↓	↓
Direct Translation	↓	↑↑	↔

Numerical data on Mitchell's work demonstrate that he does not display any favouritism in translating procedures: he is an all-rounder translator. Charts, numbers and symbols provide evidence that the various procedures merge and support each other in his translation. Table 25 shows that he is the second strongest in retention, following Emmet & Makourenkova. His omission is at the average level. Meanwhile, there are six average symbols in Table 25. Again, as in the case of Emmet & Makourenkova and Beck, they point to Mitchell's status as a professional translator.

His use of substitution is constantly less than average. It will be interesting to look at his examples where this procedure is applied, as they might explain his attitude to substitution and its particular types, cultural or situational.

The symbols in Table 25 make Mitchell's work appear the most balanced: one which does not discriminate between procedures, but rather signifies and exploits the benefits of all

of them. In this sense, it is impossible to find any discrepancies between his paratext and the text of his translation.

8.3.6 Concluding Remarks on Numerical Data

At the end of this section it is necessary to stress that in a number of respects my findings in the evaluation of the data related to translation procedures correspond to what the translators think about their work and what they value most in translating *Eugene Onegin*. For instance, according to Hofstadter himself, he aims to produce a unique interpretation of *Eugene Onegin* in English (1999: xxxv), and my analysis shows that he has been successful. His application of substitution is above average in all three groups of realia. This corresponds to Hofstadter's idea of "poetic lie-sense" (1999: xxxiii).

On the other hand, Emmet & Makourenkova's European project on *Eugene Onegin*, which they argue for in the paratext, can be questioned. The numerical representation of their translation procedures does not appear to indicate any move towards introducing European, rather than SC or TC, ideas to the reader.

8.4 Analytical Sections

These sections will focus on a number of peculiar features of the translating procedures when they are studied under the magnifying glass of a qualitative analysis. The examples of these procedures will be taken from the sample of realia which has been created from Chapter Five of *Eugene Onegin* and presented in the sections above. Here the application of the qualitative method aims to underline the strengths and weaknesses of Pedersen's taxonomy of ECR (2011) and, in this way, to contribute to the contemporary debate on domestication and foreignization in particular, and to the current discussions on translating methods in general.

At the moment it might be difficult to see parallels between Pedersen's and Venuti's agendas. The Swedish scholar investigates how much of the culture of the ST is preserved in a translation as his research is based on cultural realia, ECRs. However, the scholar from the US is examining how much that foreign is preserved in a translation as his research is focused on issues related to the translator's visibility and to his advocacy for

translation to be treated as a special type of literature with its own characteristics, and not to be merely a shadow of its original. In my opinion, Pedersen and Venuti have differences, but they are not so large proving their ideas are put into a broader context.

Meanwhile, the readers of *Eugene Onegin* in English are fortunate; there are various and numerous translations of the novel into English. Thus, they have a choice. Under these circumstances, their choice depends on what particular translation of *Eugene Onegin* they read. The readers are in the hands of the translators who see themselves either as the cultural mediators of the source text and its English transcribers (Hofstadter, Emmet & Makourenkova, Mitchell), or have a different perception of their role (Beck and Hoyt).

It is time now to investigate in detail what the five translations of the novel chosen offer to their readers. The six translating procedures from Pedersen's taxonomy (2011) are under investigation below. Their different practices are illustrated by a number of examples taken from the selected translations. In some cases, the more detailed descriptions of original terms rather than those provided as explanatory sketches, part of Tables 3-16, illustrate special attributes of a particular translating procedure. In order to make the similarities and contrasts of translating practices more explicit, each procedure used in translating one particular term is also compared with other procedures which have also been applied to translate this term.

By carrying out this thorough investigation of translating procedures, I hope to elicit any discrepancies which contradict or which are not covered by Pedersen's taxonomy (2011). Ultimately it might be possible to offer a revised version, a taxonomy that brings to light some undisclosed features of domesticating and foreignizing methods.

8.4.1 Retention

Pedersen (2011: 75) applies continuous, or solid, and discontinuous, or dotted, lines to show existing links between translating procedures and their relationship to the source or target culture (its copy is provided in Chapter 3, Section 3.6.1). According to his view, retention is an unquestionable translating technique which brings the reader closer to the SC. Venuti operates with a different terminology (2008/1995), but there are many opportunities to draw parallels between his terms and those used by Pedersen. In Venuti's list of translating techniques which contribute to produce a foreignization, foreign loan

words occupy a prominent place (2008: 235, 271); it appears that using loan words is similar to retention.

This section is going to take a closer look at several examples of retention in order to identify their associations with either English or Russian culture or both (see also Appendix 2⁵: Tables I, VII and XIII).

Before analysing retention examples, it is necessary to emphasise that they are all TL-adjusted. Not a single example can be found in my sample which exemplifies a complete retention. This immediately points to the limitation of Pedersen's taxonomy as it has been originally designed to cover source and target languages which use the same script. The English translators of *Eugene Onegin* simply offer their English-speaking readers the Latin transliteration of borrowed Russian terms written originally in Cyrillic. For instance, *няня* [niania] is retained as *nyanya* by Emmet & Makourenkova.

The issue becomes more complicated if the translator decides to retain an original term which has been borrowed by Russian from another European language. For example, there are a number of French words in the novel as French was the language of communication among the Russian aristocracy and intellectuals in the 19th century. Pushkin was himself a French speaker. In his work, French borrowings transcribed into Cyrillic appear as if they were part of Russian vocabulary. This, for example, is the case of *мосье* [mos'e] (see Table 14 and Appendix 2: Table XIII). All five translators use TL-adjusted retention in which the word appears in the correct French spelling. Another example is *блан-манже* [blan-manzhe] (see Table 5 and Appendix 2: III, IV and VI), a popular desert, is originally a French sweet dish. The translators who have retained the term use different spellings of the pudding: Mitchell operates with its French version, *blanc-manger*, but Hoyt suggests its English variant, *blancmange*, as the pudding has also become part of English cuisine, also having been introduced from France. In the absence of possibilities in Pedersen's taxonomy, I classified Mitchell's technique as TL-adjusted retention but Hoyt's – as direct translation. This example provides evidence that other options should be offered to classify retention. For instance, retention might be multilingual or multicultural, similar to Pedersen's classification of cultural substitution as transcultural and TC. This might be a new subdivision of retention.

⁵ When more than one table in Appendix 2 is mentioned as a reference, this means that various procedures are used in translating one particular term. In many cases these other procedures of the same realia are discussed in the same section in order to highlight the differences of meaning they bring to the English-speaking reader.

Other retention examples from the sample are used below to expand the issue of further classification of the procedure. They stand for various carriages, *кубитки* [kibitki] and *брички* [brichki], which are used by Tatyana's guests to come to her party on 25 January (new style) when Russian roads are usually covered with snow (Table 6 and Appendix 2: Table I). In the case of *кубитки* [kibitki] (the term appears twice in Pushkin's Chapter Five: in Stanza 2 – it is used in its singular form, in Stanza 25 – in its plural form) Emmet & Makourenkova, Beck and Mitchell retain the term and transliterate it using Latin script. Like Pushkin, Emmet & Makourenkova and probably Beck use the term in its plural form. They add 's', the grammatical indicator of plurality in nouns in English, to the singular form of the noun; so their *кубитки* [kibitki] appear as *kibitkas* (Stanza 25). Beck, however, operates with only one form of *кубитка* [kibitka] in both episodes: his term, *kibitkas*, looks as if it has been put into its plural form. Mitchell also does not retain the number of the noun and his translation has only *kibitka*, the singular form. Hofstadter puts a stress in order to help his readers pronounce the word as in Russian and uses Italics to mark its foreignness; the term appears in his work as *kibítkas*. Following this development in retention procedure applied by Hofstadter there it might be a good idea to suggest that TL-adjustment can be also marked or unmarked similar to Pedersen's classification of complete retention.

The issue of marked and unmarked takes another layer when the translators deal with *брички* [brichki]. First of all, they retain the term differently. For example, Emmet & Makourenkova copy its Russian spelling using one of the English transliteration systems and adding 's' to the singular form of the noun as the term is only used in its plural form in the original; *брички* [brichki] therefore appears as *britchkas* in their work. Hofstadter, Beck and Mitchell use different spelling. It might be that their transliteration of the term takes into account its Polish origin or Ukrainian mediation. Hofstadter and Beck use the term in its plural form as does Pushkin; their version of the term is *britskas*. Mitchell uses the noun in its singular form, *britska*. Hofstadter uses Italics again. Together with Mitchell he also puts an asterisk in order to indicate that there is an endnote which explains the term.

The retention of *брезем* [breget] (Table 4 and Appendix 2: Tables I and III) is perhaps the most complicated of the examples. The term appears in Stanza 36 which provides the narrator's comments on the country people's habits:

В деревне без больших сует:
Желудок – верный наш брегет.⁶

There Pushkin's term is written with a small letter 'б' [b] in order to indicate that this is a Bréguet watch, a special brand. According to Nevskiy, the author of the entry for *брегет* [breget] in *The Onegin Encyclopaedia* (Mikhailova 1999 and 2004, I: 136-137), this brand of watches became extremely popular with Russian army officers who returned to Russia from Paris after Napoleon was defeated. He argues that such luxury pocket watches were fashionable and were used to indicate the style and status of their owner. They were made by a French company established by Abraham-Louis Bréguet (1747-1823). If, in Russia, at the beginning all watches were called by the brand name, *брегет* [breget], the word soon started to be used as the symbol of accuracy in time measuring.

Hofstadter and Mitchell retain the French spelling of the company's name, *Bréguet*, but Emmet & Makourenkova do not; in their work, it appears as *Breguet*. It is possible to suggest that in their translations Hofstadter and Mitchell celebrate the name of the talented person who established the stylish brand at the turn of the 19th century. The American translator writes: "Our days dispensing with display: Our stomach's better than Bréguet!" (1999: 81). The British translator states: "We countryfolk make little fuss Without Bréguet to govern us..." (2008: 117).

The translation of Emmet & Makourenkova treats брегет as if it were a watch, but they spell it with a capital 'B': "With us, Breguet Chimes through the stomach..." (1999: 294). It might be that a slight personification is being implied by the translators here, and they assume that a Breguet, a pocket watch, is behaving like an animate entity, with its own life inside its body.

In the examples discussed above, the translators in fact only agree on the retention of a single term, *мосье* [mos'e]. It appears in all five translations in its French spelling as *monsieur*: only Hoyt decided to write the word with an initial capital 'M'. Their translation procedures have not been that unified towards my other retention examples. The translation of *monsieur* is peculiar as the word is not open for any other connotations apart from its French one.

For instance, in addition to retention applied by Emmet & Makourenkova, direct translation is used by four other translators for *няня* [niania] (Table 14 and Appendix 2:

⁶ We countryfolk make little fuss/Without Bréguet to govern us... (Mitchell 2008:117).

Tables XIII, XVIII). There are two options there: *Nanny* and *nurse*. It is Hofstadter's idea to propose *Nanny*. Trying to add an extra element to the meaning of the word, he spells it with a capital letter 'N' as if it is somebody's name or title. In my opinion, Hofstadter is not proposing any semantic alteration to the original term, as Tatiana's няня is a very close person to her; she is more than a servant. He might be altering the ordinary use of the word semantically, but this issue is not covered by Pedersen's explanation on the applications of direct translation (2011:76). Hofstadter's capitalised term, as she is usually addressed by Tatiana, is an opportunity to highlight this peculiar circumstance. Hoyt employs another term; however, his word for няня [niania] is also spelled with the capital letter 'N', it is *Nurse*. Mitchell applies the same word as Hoyt but adds the possessive pronoun, *her*, to *nurse*. This is his way of expressing the compassion that exists between Tatiana and *her nurse*.

The case of *блан-манже* [blan-manzhe] has been mentioned already above. Here it is under the investigations again as in my data there is more than one procedure used to translate it into English (Table 5 and Appendix 2: Tables I, III, V and VI). Apart from retention, there are generalisation, substitution and direct translation. The French dessert appears as *the flan* in Hofstadter's work. The proposed term is from the target culture, TC ECR. Emmet & Makourenkova and Beck choose another translation procedure: they operate with generalisation, suggesting a superordinate term. However, their terms are different: *sweet* and *the dessert*. These superordinate terms stand for the notion of the dish which usually ends a feast without hinting about the type of pudding being served at Tatyana's party. In this way, a particular ethnographical object of Russian daily life has been displaced by a neutral word in the translations of Emmet & Makourenkova and Beck. Thus, their *блан-манже* [blan-manzhe] might be treated as the translators' decision to use a domesticating method and not to bombard their readers with culturally specific information.

Following Pedersen's explanations on substitution, Hofstadter's use of the procedure should be associated with a domesticating method (Pedersen 2011:76). Meanwhile his employment of a peculiar English expression for *блан-манже* [blan-manzhe] may well have a different explanation. There are at least two possibilities here. The first variant is related to Hofstadter's intention to substitute the name of Tatyana's pudding with another dessert name which is not very familiar but which can be recognised by his readers. *Flan* unambiguously signals its French origin and to a large extent it stands for an old-fashioned dessert. This is not a commonly used word. The second explanation is also possible. It

might be that he suggests simply alliteration with his *flesh* and *the flan*. In this case, a humorous element has been added which provides an extra layer of meaning and challenges the importance of the preservation of the original term for the dessert. Taking all these into account, it is difficult to classify Hofstadter's cultural substitution as being an entirely TC-oriented procedure. By appealing to its old French pedigree, or underlining its contemporary English origin, or using alliteration in *flan* Hofstadter tries to add extra to the term in order to cover various layers of Pushkin's *блан-манже* [blan-manzhe]. Thus, domesticating and foreignizing methods are combined in the process of its translation.

Only Hoyt does not retain *кибитки* [kibitki] and *брички* [brichki] in his translation. He uses paraphrase, which forms part of the generalisation procedures. The terms he suggests look more like the descriptions of these particular carriages: the first is described as *the hooded sledge* or *covered wagons* and the second as *gigs*. Hoyt's terms do not provide any information that can be used to enhance his readers' knowledge to the idiosyncracies of the 19th century Russian winter transport and to direct their imagination to think about long journeys, huge white expanses and dark evenings.

Generalisation is also employed by Beck and Hoyt when they translate *брежем* [breget] into English. They do not retain the term, they paraphrase instead: *our clocks* and *our true timekeeper* are used accordingly. It is possible to feel a partial loss of meaning in their translations; their terms are not historically bound to the circumstances of Russian fashion and styles among army officers. By domesticating *брежем* [breget], Beck and Hoyt make their work less culturally specific.

Upon concluding my subchapter on retention, I would like to mention that a number of data from my sample provides evidence that this is largely a foreignizing procedure. However, I would also like to point out that my analysis highlights the necessity of classifying Pedersen's taxonomy further (2011), for instance TL-adjusted and transculturally-adjusted, and marked and unmarked. It also can be argued that the implementation of a possible change in his grouping in order to accommodate various scripts, not only based on Latin, would be welcome.

Some proposed changes to Pedersen's taxonomy related to retention are below. The categories mentioned in the table are illustrated by relevant examples from my discussion above: there is one example for each category at the bottom of the classification if terms are available; they are in square brackets.

Table 26. Retention

retention					
marked			unmarked		
complete	adjusted		complete	adjusted	
	TL-adjusted [<i>britskas</i>]	Transcultural adjustment			TL-adjusted [blancmange]

8.4.2 Omission

In this section (also see Appendix 2: Tables II, VIII and XIV) the focus is on the more complicated examples of omission rather than on those that are associated with an option to omit a culture-specific term: for instance, *возки* [vozki], *её здоровье первый пьёт* [eyo zdorov'e pervyi p'yot], *крестьясь* [krest'as']. As has been mentioned above, Beck's work provides evidence that he uses omission frequently, and his solutions, when compared to those of other translators, cannot always be justified. For instance, Beck does not translate *возки* [vozki] and omits the word in his work; however, all other translators try to find words to cover the peculiarities of this sledge coach (for more information see Table 6).

Meanwhile several examples of using omission can be found in other translators' works. It is interesting to have a look at the scene in which Tatyana is woken up by her nightmares in which she has seen a lot of strange things. Tatyana tries to look through the list of contents in Martin Zadeka's book, hoping that there she will be able to find explanations for her bad dreams. At that moment, she is horrified, puzzled and nervous.

Pushkin's original list is the following: *бор* [bor], *буря* [buria], *ведьма* [ved'ma], *ель* [el'], *эж* [ezh], *мрак* [mrak], *мосток* [mostok], *медведь* [medved'], *метель* [metel'] *и прочая* [i prochaia] (Stanza 24, Lines 7-9). In Stanza 24 the narrator also states the alphabetic base of this list. However, he does not reproduce the items in their strict alphabetic order. Only Hofstadter underlines this fact and comments about it in his endnotes, but he does not suggest any reason which Pushkin might have in mind in order to do so (1999: liii). Thus, in the novel, *мрак* appears in front of *мосток*, and both terms precede *медведь* and *метель*. In my opinion, the peculiar register cannot be classified as Pushkin's mistake. It was rather his intention to underline Tatyana's state of mind, to show that she is not clear-minded; her eyes move too quickly and jump from one item to

another in the contents in order to discover the particular pages where she is able to read and demystify the symbols of her bad dreams.

The terms on the list have been previously classified and entered into Table 8. Meanwhile, in order to comment on the translating procedures used to decode the list it will be helpful to itemise all five lists as they appear in these five works.

Hofstadter's list is the following: "bear, blizzard, bridge, cat, crab, crane, ditch, ghost, hedgehog, snowstorm, stabbing, witch – et cetera" (1999: 77)

Emmet & Makourenkova produce a different inventory. Every item on their list is written with a capital letter in order to reflect the conventional style of the list of contents on which Tatyana tries to focus her eyes: "Bear, and Bridge, Darkness, and Ditch, Pine-wood, Spruce, Tempest, and Witch, *Et al.*" (1999: 282).

Beck's list is the shortest of the five translations: "a bear, a fir, a footbridge, gloom, a hedgehog, raven, snowstorm: doom in every shape and size" (2004: 146).

Hoyt is extremely accurate; he preserves every single item of Pushkin's record: "bear, blackness, blizzard, bridge, fir, hedgehog, pinewood, tempest, witch, et cetera" (2008: 87).

Mitchell's record is only one item shorter than the original list: "a bear, a blizzard, little bridge, dark, fir, a forest, hedgehog, witch and so on" (2008: 111).

Except for Hoyt, all the other translators use omission here. It seems that omission as a procedure might not necessarily be TL-oriented or outside the binary classification of ST- or TT-oriented, as Pedersen suggests (2001:76). Hofstadter's example provides evidence for a possible adjustment in our understanding of omission. He does not translate word for word the ten names of Pushkin's items. He drops three items, *бор*, *ель* and *мрак*, and adds six more terms, cat, crab, crane, ditch, ghost, stabbing. His addition is two-fold: to maintain the alphabetic order in his list and at the same time to record other strange creatures and events from Tatyana's nightmare. In my opinion, it is difficult to classify Hofstadter's application of omission as TC-oriented; it looks more like compensation.

Emmet & Makourenkova sacrifice 'hedgehog' but add 'ditch' to their list. However, they do not produce their translation of Pushkin's *буря* [buria], but use 'Tempest' to match his term *метель* [metel']. In this way they slightly alter the original length of the record. Their omission can also hardly be classified as TC-oriented as Emmet & Makourenkova's

‘Tempest’ combines a cultural reference to Shakespeare’s comedy *The Tempest* (1610-1611) with an emphasis on the extreme power of wind and on the changes it brings.

Beck is creative with his version of the list: he drops terms and suggests the use of other terms or generalises by providing superordinate terms. His application of omission appears to follow a domestication agenda (for more information see Chapter 6).

Mitchell’s list is evidence of his attention to detail. Like Emmet & Makourenkova he drops Pushkin’s *буря* as the item might be included in his 'blizzard'. Meanwhile, like Pushkin, Mitchell repeats the slight reordering in the listing of items Tatyana is going through. Again, it is impossible to classify this example of Mitchell’s application of omission as being TC-oriented or a domesticating procedure because his omission does not result in reducing the culture specific context of the ST.

After a close look at several examples of omission, it is possible to suggest a further classification of this translation technique. It might be a good idea to introduce a subdivision between cultural omission, TC-oriented omission, and situational omission, which can send the reader back to the source text as the technique proposes some excision of the original message and some addition in order to maintain the original message.

A few adjustments of Pedersen’s taxonomy in understanding omission are set out below with relevant examples from the translations of *Eugene Onegin*.

Table 27. Omission

omission	
TC-oriented [Mitchell drops <i>буря</i>]	situational [‘Ditch’ is used instead of ‘hedgehog’ by Emmet & Makourenkova]

8.4.3 Specification

According to Pedersen’s taxonomy (2011) specification is an SC-oriented procedure and can be divided into two subtypes, addition and completion. Among the examples of this procedure (see Appendix 2: Tables III, IX and XV) I propose to look in detail at some from the following categories: food and drink items, members of the clergy and religious orders, habits and rituals as well as callings and classes, and castes.

The first expression is *жирный пирог* [zhirnyi pirog] (Table 5 and Appendix 2: Tables III, IV and VI). Pushkin does not specify its type. Translators do not have much choice: *пирог* [pirog] is an essential part of the Russian cuisine, the nearest concept in English

might be only 'pie'. These words are similar, but the Russian term covers a broader concept, first of all owing to the various looks of so-called Russian pies. All translators agree with using 'pie' to substitute Pushkin's *пирог*. Only Hofstadter uses the item in its plural form: in his version there are pies, not a single pie. Theoretically it is possible: small pies have long been very popular as commonly accepted nibbles in Russia. Meanwhile, Pushkin's *пирог* is a big one which is cut into pieces and served to guests, as Russian dinner parties normally take place with the guests sitting rather than standing and moving about.

Hoyt joins Hofstadter in his attempt to specify the item further. Their pies are meat pies. The Larins' pie, however, might be either meat or cabbage, and very unlikely to be the Strasburg pie, an early 19th-century Russian party food in the capital, which is mentioned at the beginning of the novel in verse when Pushkin describes Onegin's life in St Petersburg before he inherits his uncle's country house (Chapter I, Stanza 16). Meanwhile, it appears that, for Pushkin, what is inside the pie is unimportant as he provides only one detail about its contents, namely that it is fatty. The adjective *жирный* [zhirnyi], an unhealthy percentage of fat, is rendered differently in the translations. In Hofstadter's pies it becomes 'rich'. It appears as greasy, which stands out rather owing to its negativity in the work of Emmet and Makourenkova. Beck describes the same quality as 'the finest'. Hoyt uses the term 'rich'. Mitchell does not apply any adjective to his reference to the pie.

So only two translators, Hofstadter and Hoyt, decided to speculate on the ingredients of the meal and did so using addition. The other three translators used different translation procedures. The variants of Emmet & Makourenkova, *greasy pie*, and of Beck, *the finest pie*, can be classified as direct translation. Mitchell does not specify anything in his *pie*: he even removes the adjective which describes its fatness. Thus, Mitchell applies a superordinate generalisation there.

The *пирог* [pirog] example raises the issue of the translator's familiarity with some ethnographical realia of 19th-century Russia hence his or her intention to provide more culture-specific information on the objects of daily life to the readers. By adding 'meat' to their descriptions of pies, Hofstadter and Hoyt provide an appropriate feature of the meal. Their choice might also be confirmed by the entry for *пирог* [pirog] in *The Onegin Encyclopaedia* (Mikhailova 1999 and 2004, II: 290-291). They argue that it is not time for fasting when Tatiana's birthday takes place; the pies that are served there are likely to

be of meat or fish. So, Hofstadter's and Hoyt's additions might also send their readers to the TC. Thus it looks as if their agenda is neutral: meat pies would be equally at home on a Russian or an English table.

Sometimes specification is suggested as the last resort in translating a complicated term which requires special knowledge or which does not match any existing term or concept in the TC language. *Чёрный монах* [chernyi monakh] is one of these terms (Table 10 and Appendix 2: Tables IX and XI). Thus Emmet & Makourenkova and Beck apply addition as their translating technique. So they decide to specify the type of dress their monk wears. In the case of Emmet & Makourenkova it is a black robe. More detailed information is provided on the monk's outfit by Beck: he dresses his monk in a black cowl, a hooded garment with wide sleeves. By trying to specify the dress of their monk, Emmet & Makourenkova and Beck do not preserve the original culture-specific features of this image, but move away from it.

Hofstadter and Hoyt do not employ the procedure of specification but rather that of substitution. Their target is not the garment but the monk himself. Hofstadter and Hoyt may be aware of the differences between secular and regular clergy in the Russian Orthodox tradition, but their choice is limited as Christian traditions in the West are not exactly the same as those in the Eastern Churches. However, Hofstadter's *abbot*, an authority figure who rules a monastery in both spiritual and temporal matters, and Hoyt's *friar*, a member of a religious order who has renounced all personal and communal property, are TC ECR cultural substitutions and refer their readers rather to Roman Catholicism than providing specific information related to Russian religious concepts. Meanwhile, Mitchell's choice is safe. His *monk in black* is a direct translation.

It is difficult to describe specification in the form of addition as a strictly SC-oriented technique. Translators attempt to grasp and convey a number of features from the original by using extra words. What they suggest does not educate their readers: rather it makes them feel comfortable. As the examples above show, these attempts are less likely to form part of a foreignizing method.

Another example in which addition is used is Beck's employment of *portents of the moon* (Table 10 and Appendix 2: Tables IX, XI and XII) for Pushkin's *предсказания Луны* [predskazaniia Luny]. The original term corresponds to positive and negative prognostications by the moon. Beck's variant covers only negative lunar predictions

leaving aside its positive ones. In this way the meaning of Pushkin's term becomes more restricted.

Another example is from Hofstadter's translation. He also narrows the original meaning of *служанки* [sluzhanki = 'servants'] (Table 15 and Appendix 2: Tables XV and XVIII) by translating it as *serf-girls*. Servants were employed by middle- and upper-class families in 19th-century Russia to carry out basic household tasks together with other people from different social groups. At the same time, some servants were serfs and were not paid for their work. By using completion, *serf-girls*, in translating *служанки* [sluzhanki] Hofstadter tries to make a point by underlining the servile life of some of these girls.

Specification also appears in the form of completion. This is another sub-category of this translation procedure which, in comparison with addition, provides a clearer interpretation of culture-specific words. It largely operates with easily recognisable superordinate terms.

My illustration of this sub-category of specification will start with *цимлянское* [tsimlianskoe]. The term is related to a sparkling wine which the guests at Tatyana's party are drinking. In the original, it is used as an appellative. It is not the name of a specific wine: it is rather a type of wine, a sparkling wine. However, the appellative used refers to the name of the place where the wine was produced in Pushkin's time and to a particular wine factory still operating in southern Russia. In this sense, it is similar to Champagne: a wine can be called *Champagne* if it has been produced in the Champagne area of France from a particular type of grapes. So a wine can be termed as Tsimlyansky if it comes from a private Cossack wine company in Tsimlyansk, a Cossack settlement on the River Don. Nowadays this hamlet no longer exists, and its production has been moved to a different area in the region.

Emmet & Makourenkova, Beck, Hoyt and Mitchell employ completion, a type of specification; they simply add 'wine' to their different spellings of *цимлянское* [tsimlianskoe] (Table 5 and Appendix 2: Tables III and V). They try to help their readers understand what kind of a drink Tatiana's guests had. It might look strange, as if Champagne is labelled as Champagne wine, but the enhanced name of the wine is justifiable in terms of serving their reader's needs. When adding 'wine' to his transliteration of *цимлянское*, Mitchell also provides a short commentary about the drink,

in which he briefly indicates the specific place of its production. He writes: “A sparkling wine from Tsimlyanskaya Stanitsa, a Cossack settlement on the Don” (2008:228).

Hofstadter applies another translation procedure. He uses cultural substitution in a form of TC ECR. Hofstadter’s *Russian bubbly* in place of *цимлянское* sounds colloquial and trendy, and also suggests a moderate price: this is the wine for family celebrations and is usually popular among people with modest incomes.

Analysing this example, it is difficult to measure which one is contributing more to broadening the horizons of the reader. It seems that all five translators, Hofstadter included, have tried to make these texts more informative for their readers by employing different techniques.

Another occasion when completion takes place is the case of Pushkin’s use of more abstract terms such as *хозяйка* [khoziaika] (Table 14 and Appendix 2: Tables XV and XVIII) and *младая дева* [mladaia deva] (Table 14 and Appendix 2: Tables XIV, XV, XVI and XVIII), Mitchell decides to be more concrete and provides the names of the people to whom these terms can be applied. Thus, *Dame Larina* appears instead of *хозяйка* [khoziaika], and *Tanya* specifies *младая дева*. If Mitchell’s first specification is identical with Pushkin’s concept, in his second example the relationship between the original and the translated terms is different: other characters from Pushkin’s novel in verse could be brought under the umbrella of *младая дева* [mladaia deva]. It might be more appropriate to argue that in the first example, when both expressions are equally applicable as they stand for one concept only (in the example from Mitchell’s work, it is one person only), specification in the form of completion looks more like substitution. However, this type of substitution is not catered for in Pedersen’s taxonomy (2011).

It is also possible to recognize elements of completion when a translated word is accompanied by an asterisk, which signals that a commentary is attached to the term. For instance, Hofstadter translates Pushkin’s *скамья* [skam’ia] as *bench**. His choice of the English word is the same as Emmet’s & Makourenkova’s and Mitchell’s, but he feels it appropriate to preserve Pushkin’s commentary, in which the poet explains what is taking place in the scene described.⁷ Emmet & Makourenkova also include Pushkin’s note, but they attach a reference to their translation of the phrase which presupposes the presence

⁷ Hofstadter provides the following commentary: “*lays her down upon a small wobbly bench*: Pushkin writes this note here: “One of our critics apparently finds in these verses an impropriety that we do not fathom” (1999: liii).

of a *bench*. So it looks as if they specify the situation and not the object. Mitchell does not include his translation of Pushkin’s comment in his work. Perhaps it is a minor point: without preserving Pushkin’s note it is not possible to grasp the scene in its full symbolism.

In concluding this section on specification, it is appropriate to underline that it is difficult to agree with Pedersen’s taxonomy (2011), which makes a strong link between specification and SC- oriented procedures. It seems that the examples discussed above demonstrate rather a slight tendency towards TC-oriented procedures (for instance, see the examples of a black friar, a monk in black). The translator’s intention to foreignize might be there, but in the absence of appropriate means the results of specification are unlikely to be apprehended by the reader as foreign.

The table below illustrates a number of changes proposed to Pedersen’s taxonomy which are related to his classification of specification. Relevant examples from the translations of *Eugene Onegin* are included.

Table 28. Specification

specification	
addition	completion
situational TC-oriented [Dame Larina, Rich meat pie]	SC-oriented [serf-girls]

8.4.4 Generalisation

Pedersen is not one hundred percent certain where to place generalisation in his taxonomy: he uses a discontinuous, or dotted, line in order to mark the relationship between two categories, generalisation and TC-oriented. He divides generalisation into two sub-techniques, calling them ‘superordinate term’ and ‘paraphrase’. Thus the first technique expands the meaning of the original, in which the connection between two terms, the original and the translation, is transparent; this is superordination. The second practice is different: it might be connected with the SC realia which it translates, or any other expression might be used, even it does not look like a culture-specific term.

For example, *жаркое* [zharkoe] (Table 5 and Appendix 2: Tables IV and V), one of the main courses in Tatiana’s dinner party, is translated as *meat* by Emmet & Makourenkova and Mitchell (he, however, adds ‘the’ to the noun). It is indeed meat that is used to prepare this dish, but all the details of the manner of cooking and its other possible ingredients

are not covered by the proposed term. The Russian term is definitely broader than *the roast* employed by Beck and Hoyt; their attempt has been classified as cultural substitution TC ECR (Table 5). Hofstadter does not generalise: he also uses the same technique as Beck and Hoyt. His choice is *flesh*, an abstract noun that stands for a body and also for what is attached to the bones and under the skin of animals and humans. The term might have a religious connotation too; for instance, it can be associated with one's blood relatives. It is possible to suggest that Hofstadter's selection of *flesh* for rendering Pushkin's жаркое [zharkoe] has these abstract and religious connotations, which make it to be a TC-oriented term. It is also a Germanic word and may sound earthy, even impolite.

Another example when a superordinate term is used is seen in the translations of ямщик [iamshchik] (Table 6 and Appendix 2: Tables IV and VI). Thus Hofstadter, Hoyt and Mitchell employ *driver*, a term which stands for a person who is responsible for driving any vehicle without specifying its type. In comparison with two other translations, by Emmet & Makourenkova and by Beck, who offer direct translations, *driver* is a more general term than *coachman*, as the latter implies that the vehicle being driven is a coach.

Like specialisation, generalisation might be the last technique used in order to translate a term rather than to omit it as it is impossible to translate the word into English. For instance, дровни [drovni] (Table 6 and Appendix 2: Tables II and IV) has no direct equivalent in the English lexis, as the object itself is foreign to the English climate and scenery. Hofstadter, Emmet & Makourenkova and Beck decided to use omission here. Hoyt's and Mitchell's choice is generalisation: they suggest a broader term, *sledge*, which at least indicates that this is a type of vehicle which requires a snow-covered surface.

The same procedure is used in the case of куплет [kuplet] (Table 7 and Appendix 2: Tables X, XI and XII): such superordinate terms are proposed as *verse* and *lyric*. However, other procedures are also available as the word 'couplet' has nothing to do with ethnography: it is a term from poetics and versification. Paraphrase is suggested by Beck and Mitchell in the forms of *poetic doubt* and *stanza*. *Couplet*, direct translation, is employed by Emmet & Makourenkova.

In their paraphrases of Pushkin's куплет [kuplet], the translators maintain the meaning of the original term, which refers to poetry, but sacrifice its musical element, which refers to songs. So reducing the complexity of the term and dealing only with one aspect in its

meaning, i.e. poetry, may have a wider range of options in finding similar terms in English.

Other paraphrases lead to semantic impoverishment. Thus *праздник именин* [prazdnik imenin] appears in the translations of Emmet & Makourenkova, Hoyt and Mitchell stripped of its religious connotation (see Table 10). Hofstadter abandons the Moon’s involvement in the prophecies by his rendering of *предсказания Луны* [predskazaniia Luny] as *astrology* and *forsooth* only.

Sometimes it is not possible to employ paraphrase by suggesting its working in one-to-one term format. The translators use another type of paraphrase, the one which is phrase-based, paraphrase by description. Thus, *открытое платье* [otkrytoe plat’itse] (Table 4 and Appendix 2: Tables III, IV and V) is reworded as *dressed very lightly* by Emmet & Makourenkova, *loosely clad* by Hofstadter. They do not substitute or specify; these translators describe Tatyana’s dress when she is ready to go to a bath house on the night of 5 January for her fortunes to be read.

In these phrase-based paraphrases, it is possible to recognize elements of foreignization, as the expressions employed are not commonly used in written or spoken English. In these cases, extra words are provided in order to produce word combinations which might sound strange to the English-speaking reader and in this way highlight some unusual features in the 19th century Russian ethnographic and socio-political realia.

Generalisation in its forms of superordinate term and paraphrase in the format of one-to-one terms is unlikely to deliver any SC-oriented message in so far as translators operate with a form of English that makes their readers comfortable, without having to leave their cultural environment to dealt with a translated text.

The table below illustrates the changes proposed to Pedersen’s taxonomy which are related to the classification of generalisation with examples from *Eugene Onegin*.

Table 29. Generalisation

generalisation		
superordinate term [astrology]	paraphrase	
	TC-oriented [flesh]	SC-oriented [loosely clad]

8.4.5 Substitution

Pedersen's taxonomy defines substitution as a target-oriented technique. It has also been divided into cultural and situational there. Meanwhile, cultural substitution is further divided into Transcultural ECR and TC ECR in Figure D (Pedersen: 2011: 76). However, Pedersen's categorisation of substitution has some inconsistencies as his explanation of the term and its division into subgroups differs from Figure D: there is no such a group as Transcultural ECR in his definition of substitution, instead there are TC ECR and SC ECR there. This suggests an immediate question: what is the meaning of 'transcultural'? Are these international realia, realia of another culture or SC realia? Below a number of examples from the English translations of *Eugene Onegin* are provided and analysed in order to find appropriate answers to these questions and also to challenge Pedersen's taxonomy.

In many instances, when Pushkin's descriptions of characters and situations are witty or mildly sarcastic, the translators use substitution. For example, Pushkin introduces Petushkov as *уездный франтик* [uezdnyi frantik] (Table 14 and Appendix 2: Tables: XVII and XVIII). The poet uses grammatical and semantic means to underline the amusing features of Petushkov. Thus, in *уездный франтик*, the noun is used in its diminutive form, with the suffix '-ик' [-ik]. This is an opportunity for the poet to express his doubts about Petushkov's image as a person who religiously follows the contemporary twists and turns of fashion. By applying *уездный* [uezdnyi], the adjective which describes the area in which Petushkov is the fashion icon, Pushkin pint sizes his character too, this time it is semantically as *уезд* [uezd] means a district. Bearing in mind that life in the two capital cities, St Petersburg and Moscow, in 19th-century Russia was different from life anywhere else in the country, it becomes clear that Pushkin's intention in the choice of the adjective is to portray Petushkov as being a comical character.

Four translators, except Hoyt who uses direct translation, try their best to entertain their readers too. They use the following witty expressions as substitutions for the original phrase: *the dapper, our fop, footling, a local beau*. The provincial, backwater, element of Petushkov's background is preserved by Mitchell's 'our' and Emmet's & Makourenkova's 'local' descriptions. Meanwhile, all four suggested nouns maintain the original amusing framework which is part of the character. In Table 14, *a local beau* by Emmet & Makourenkova is classified as 'Transcultural ECR' as *beau* is borrowed from

French and literally means 'handsome'. Three other expressions are the results of cultural substitution TC ECR.

Translating religious realia is another challenge which requires the translator to look for substitution. Pushkin's Chapter Five starts with the description of pagan celebrations which figure in Tatyana's dreams. Table 10 and Appendix 2: Table XI, which provide realia related to culture-specific cults have brief explanations on *святки* [sviatki] and *крещенские вечера* [kreshchenskie vechera]. The explanations underline the pagan origin of these celebrations and also point to the specific dates when certain rituals should be performed. It has also been stressed that at that time Russia was still following the Julian calendar when other European countries had already adopted the Gregorian calendar; consequently the 19th century Russian was twelve days behind the rest of Europe. This further complicates the process of translating into English the dates given in Pushkin's text.

The five translators form two groups in dealing with these two terms. One group tries to accommodate the differences mentioned above and employs cultural substitution TC ECR in order to identify the non-Christian elements. Another group operates with situational substitution and does not emphasise the difference between the Christian and pagan seasonal celebrations.

Thus Mitchell joins Hofstadter in translating *святки* as Yuletide, an archaic word for celebrations during Christmas time when a mixture of pagan and Christian beliefs formed part of the festive season. Hoyt joins this group when they translate *крещенские вечера* [kreshchenskie vechera] using the expression of Twelfth Night in slightly different spellings and as the peculiar description of particular evenings. The phrase 'Twelfth Night' does not correspond to religion; it rather makes a reference to Shakespeare's comedy with the same title. In this way, the translators have found a way to highlight not entirely Christian rituals but the ones which include a lot of changing dresses and fun. The technique these translators apply in these two cases is cultural substitution TC ECR. *Yuletide seasons, Yuletide; Twelfth tide evenings, Twelfth-Night eves and Twelfth Night evenings* do not send the reader to the foreign culture but they signal the specific features of the original. In this way, cultural substitution TC ECR might be qualified as being part of a foreignizing method.

The second group uses situational substitution. Beck and Hoyt suggest *Christmas-time* and *The Christmas season* accordingly. They are joined by Emmet & Makourenkova who operate with *The Twelve Days* for *святки* [sviatki].

The same technique is utilised for *крещенские вечера* [kreshchenskie vechera]; however, Hoyt moves to the first group here. Emmet & Makourenkova and Beck employ the concept of Epiphany in translating the original expression. Their choice is based on finding parallels in time setting rather than anything else. Meanwhile, even the date is sound problematic taking into account all religious elements of the expression.

The term *крещенские вечера* [kreshchenskie vechera] sounds ambiguous and complicated as *Крещение* [Kreshchenie] (Theophany of Our Lord Jesus Christ), or the Baptism of Jesus Christ in river Jordan, is one-day celebration, which celebrated on 6 January (the Julian calendar) in Russian Orthodox Church. This is 19 January on the Gregorian calendar. Catholics and some other Christian confessions celebrate Epiphany (Holy Manifestation of the Divinity of Our Lord and Saviour Christ), or the appearance of Jesus Christ to the Magi, on 6 January (the Gregorian calendar). They also celebrate the Baptism of Jesus Christ on the Sunday which follows 6 January, but this is a minor celebration in comparison with the same event in the Russian Orthodox calendar. Thus, all Christian churches have some festival on 6 January, their celebration includes only one evening, not a number of evenings. However, the term used by Pushkin is expressed by a noun as well as adjectival construction, in which the noun, evenings, is in its plural form. His expression is related to a particular period, the second week of *святки* [sviatki] festivities, not to the only one peculiar night.

It looks as though situational substitution used by Emmet & Makourenkova and Beck is rooted predominantly in the TC. It might sound strange for the reader to read the text in which religious rituals are described in a familiar form, however, in an unusual context, not exactly authentic, but comments are not provided. This makes these particular examples of situational substitution to be classified as part of a domesticating method.

In addition to contributing to the expansion of the reader's knowledge about the peculiarities of humour and religious beliefs in the 19th century Russia, substitution is also used by the translators in working with a number of political ideas embedded in Pushkin's description of characters. This is the case of *красный колпак* [krasnyi kolpak] (Table 4 and Appendix 2: Tables III, V and VI). This piece of headwear is placed on the top of a skull which appears in Tatyana's night dreams (Stanza 17). Hofstadter and Emmet &

Makourenkova operate with cultural substitution there but their techniques are focused on a different culture. Hofstadter employs *scarlet bonnet* which makes a possible reference to the particular type of liberty caps worn by French revolutionaries in 1789-1799. His cultural substitution is Transcultural ECR. Emmet & Makourenkova use *a hood of bright scarlet* which might send their readers to remember Robin Hood, an English folklore hero. Their cultural substitution is TC ECR. It looks at first that the translators provide references to completely different events as they employ realia from two different cultures, French and English. Meanwhile, semantically their cultural messages are based on the similar powerful images of violence and death which correspond to any revolutionary changes in society.

Beck and Mitchell apply direct translation to the expression; their skull wears just a cap, reddish or scarlet. Hoyt's character, a death's-head, wears *a red nightcap*; there the translator employs addition, a type of specification.

It might be disputable to welcome the substitutions suggested by Hofstadter and Emmet & Makourenkova but the probability of Pushkin's intention in providing images that can be described in various ways is high: *The Onegin Encyclopaedia* (Mikhailova 1999 and 2004) provides numerous examples of Pushkin's multi-layered descriptions of his characters in which secret dress codes are used to make hints to particular meanings. In the time of strict censorship in the 19th century Russia, Pushkin needs to implement a coding system in order to express himself more precisely.

Upon concluding my discussion on cultural substitution, it is necessary to mention another occasion when this technique is popular with the translators. It is the case of conventional phrases such as *и прочая* [i prochaia] (Table 10 and Appendix 2: Tables XI and XII) and *замечу в скобках* [zamechu v skobkakh] (Table 8 and Appendix 2: Tables VIII, XI and XII). The first term appears at the end of listing items Tatyana is looking for after she is awakened after her night dreams. The term signals that Tatyana's list is too long, and it is not possible to name all its items (Table 10). Three translations have Latin expressions such as *et cetera* and *et al.* Due to their Latin origin the technique employed there is classified as Transcultural ECR.

Beck suggests another type of substitution: by removing a few items from Tatyana's list in his translation he decided to compensate for the lost meanings by providing a phrase which is a superordinate expression and responds to the description in general on what

has been named on the list. In his *doom in every shape and size*, Beck employs situational substitution. Mitchell goes for *and so on* which is a clear example of direct translation.

The narrator's voice is heard in *замечу в скобках* [zamechu v skobkakh]. It is a Russian idiomatic expression which means that it is something extra which should be mentioned here (Table 8). Part of Hofstadter's expression is *à propos*, which is a phrase borrowed from French. Again, in the absence of any other option in Pedersen's taxonomy (2011), this technique is classified as Transcultural ECR. Emmet & Makourenkova and Beck use *in passing*, an English term, as part of their expression. This sends a message that TC ECR has been applied there. Hoyt gets stuck on direct translation and operates with *I note in brackets*. Mitchell omits the phrase in his translation.

It seems to me that cultural substitutions, Transcultural ECR and TC ECR, serve to provide extra, something beyond the TC, when they are in operation. In particular it happens in cases in which there are differences in using the narrator's comments in English and Russian. The example discussed above, *замечу в скобках*, illustrates and supports my argument.

The procedure of situational substitution, which has been lightly touched upon above, is going to be illustrated further in several examples below.

Similar to cultural substitution, situational substitution covers examples in which it is necessary to transfer the humorous elements of the original message. For example, Pushkin's adjective *созревшая* [sozrevshaia] (Table 14 and Appendix 2: Tables XVI and XVII) sounds ironic or even sarcastic as it wittily describes a stage in the life of a young lady when she is old enough and desperate to marry but there are no candidates around for her heart. The entertaining element in the expression is its adjective as it is used in Russian to describe fruit and vegetables, not people, when they are ripe. Three translators suggest similar descriptions which are also related to the concept of maturity: *maids of riper years* by Emmet & Makourenkova, *seasoned misses* by Hoyt, and *each ripened daughter* by Mitchell. So, the situational element, related to the fact that the young lady is ready to have children, is preserved. These phrases are not commonly used in English. Their slight awkwardness highlights a novelty to the reader. In this case, the procedure used suggests that it is part of a foreignizing method. My argument sounds even stronger if two other translations are mentioned. They are by Hofstadter, *elder misses*, and by Beck, *the older ladies*. Both translators use paraphrase, which excludes any humorous

element from Pushkin's original expression and provides no new information for the reader.

Socio-political realia also provide interesting examples in which situational substitution plays an important role. For example, at the beginning of Pushkin's Chapter Five, in Stanza 4, there is a brief description of what usually has been promised to young ladies at the end of their fortune-telling activities performed on their behalf by their servants. Year after year it has been the same promise: a husband and a chance of his leaving home soon. Pushkin even names the occupation of this prospective husband: he should be *военный* [voennyi] (Table 16 and Appendix 2: Tables XV, XVI and XVII). In Russian, it is a general term which just stands for a military man, without any specification of his possible service and rank. Also, by using the language of the servants, not their ladies, Pushkin makes his descriptions very specific to give the impression that the reader is part of the scenes from the novel. Thus the majority of the translators follow Pushkin's idea and use expressions that signal the class distinctions as simple girls could not dream about military officers as their future husbands. So their translations avoid the mention of any man of officer rank as a suitable candidate: Emmet & Makourenkova suggest *army husbands*, Hoyt offers *a soldier's bride*, Hofstadter operates with *an army boy* and Beck is happy with *soldier-husband*. However, Mitchell generalises and suggests *from the army*.

Музыка полковая [muzyka polkovaia] (Table 16 and Appendix 2: Tables XVII and XVIII) is another expression of socio-political realia which is the subject of situational substitution by the following three translators: Emmet & Makourenkova, Hoyt and Mitchell replace 'music' in the expression in Russian into *band* in their texts. They use an opportunity to state that young ladies who are guests at Tatiana's party are more interested in musicians who are also military officers than in a chance to hear military compositions. In Beck's translation, *an instrumental performance*, which is the result of generalisation paraphrase, this information is not present. Meanwhile, Pushkin's expression is ambiguous but in the humorous and sexist context of Stanza 28:

... Ах, новость, да какая!
Музыка будет полковая!
Полковник сам её послал.
Какая радость: будет бал!
Девчонки прыгают заране...⁸

⁸ ...Ah, splendid! gay!
The regimental band will play!

The last description is admitted by the poet himself in his commentary to the Stanza, it is clear from his description that young handsome military officers will be welcomed by beautiful girls from good families who live in remote places in the country where the number of young women is likely to be higher than the number of men. Hofstadter's *music regimental* is the direct translation of the original phrase.

The examples related to socio-political realia show that situational substitution is based on the various resources of English in order to highlight some original features of Pushkin's text. It is difficult to say whether this technique is part of one or another translation practice: it is rather a combination of domesticating and foreignizing methods.

When discussing situational substitution it is important to underline again that this procedure provides opportunities to preserve Pushkin's original messages which cannot be expressed that explicitly when other translating procedures are in operation. This time it is the preservation of the narrator's philosophical sketches. For example, the room where Tatyana's party takes place is called *the ring* by Hofstadter (Table 3 and Appendix 2: Tables V and VI). The translator uses situational substitution to describe a dance hall as an area where a violent confrontation has begun between Lensky and Onegin. From this perspective it is possible to see how these two young men face each other as opponents, not dance partners to the Larin sisters. Hofstadter's vision of the ball as a battlefield is further advanced. In addition to his replacement of Pushkin's *зала* [zala] with *the ring* the translator inserts *revenge is fun* in brackets a few stanzas later (1999: 82). The phrase signals a fateful turn in the friendship of Lensky and Onegin and leads to their duel in Chapter Six.

Hofstadter is not the only one who uses situational substitution to represent some veiled elements in Pushkin's messages. All the other four translators also apply this procedure. For example, Emmet & Makourenkova and Beck translate *порог* as *the threshold* (Table 3 and Appendix 2: Tables IV and V) when three other translations have *the floor*, its superordinate term. The original term appears in Stanza 15, when Tatyana is having her dream. In this particular episode, a bear took Tatyana who had collapsed when she saw the animal and put her body on the threshold of his forest hut. Then Tatyana awoke and was forced to take part in celebrations there. It is likely that Pushkin attributes a symbolic

And there will be a ball! Indeed,
The colonel himself so decreed!
The girls leap with excited glee... (Emmet & Makourenkova 1999: 286).

meaning to *порог* [porog]: a border line between Tatyana’s past and future. *The threshold* sends a similar message in English.

It has been shown by the examples of translating *зала* [zala] and *порог* [porog] that those translators who have applied situational substitution add something extra to their texts. Their supplements correspond to a number of hidden original messages. These enhanced translations employ a standard version of English but express the original in more detail if they are compared with other works in which different translating techniques are applied. In their situational substitution, the translators utilise the advantages of domesticating and foreignizing methods.

My evaluation of the origin of substitution using the data from *Eugene Onegin* provides evidence that Pedersen’s view who argues that this is entirely SC-oriented procedure in his version of taxonomy (2011) can be challenged. Both types of substitution are capable of contributing to a better understanding of the original text by the reader as they use English expressions to facilitate Pushkin’s hidden messages and agendas expressed in Russian.

The table below provides the case of further classification of Pedersen’s taxonomy related to substitution. There are also added examples from *Eugene Onegin* to illustrate these changes.

Table 30. Substitution

substitution			
cultural		situational	
TC ECR [Yuletide]	Transcultural ECR [scarlet bonnet]	TC-oriented [doom in every shape and size]	SC-oriented [the ring]

8.4.6 Direct Translation

Pedersen groups direct translation with specification and retention under the heading of source-oriented techniques. However, he applies a dotted line in order to mark the unstable relationship between direct translation and its superordinate category. He also classified it into calque and shifted. The tables in this chapter do not maintain this division; a decision has earlier been made to combine two techniques, official equivalent and direct translation, into one practice which relies upon operating with recognised and

established terms which are part of established English usage. Meanwhile, Pedersen insists that direct translation does not include any semantic alteration and “the only thing that gets changed ... is the language” (2011: 76). In my opinion, his plan for the application of direct translation is ambitious. Several examples below are provided to exemplify the practice of using direct translation in the field of literary translation.

In comparison with other translating procedures, direct translation has distinctive features. First of all, it is the most popular translating procedure. In the sample collected from Chapter Five of *Eugene Onegin*, data on direct translation form the biggest group. Its number varies according to the set to which it belongs: from 38% in objects from daily life to 47% in socio-political realia. The figure for Arts is medium and mean for this range; it is 42%. Its other characteristic is the employment of synonyms in translating one particular term; in different languages, a number of corresponding words to one term might be varied. For example, it is known that there are more words to describe the colour red in English than in Russian. Thus, Pushkin’s original word *тулуп* [tulup] is a one-to-one match with *sheepskin coat*; all translators choose the same English phrase as there are no alternatives. However, their opinions are different when they try to describe the colour of *кушак* [kushak] (Table 3 and Appendix 2: Table VI). Here the palette for translating *красный* is varied: bright-red, red, crimson.

The same approach, operating with various synonyms, can be traced in the direct translation of *мудрецы* [mudrets] (Table 10 and Appendix 2: Table VI). Hofstadter, Beck and Mitchell suggest *sage* as its translation. The choice of Emmet & Makourenkova is *soothsayer*. Hoyt employs *savant*. Thus, the Russian term looks in their works as if it is translated differently, there are not any conceptual modifications there but all words suggested are just English alternative terms for *мудрецы* [mudrets].

Another expression *дом Лариной* [dom Larinoi] (Table 3 and Appendix 2: Table VI) has four variants (Hofstadter and Hoyt suggest the same expression) which can be classified as direct translation. There are two reasons for these several deviations: English has two words, house and home, for the Russian term *дом*, and the name of the person who is the owner of the house might be expressed in different ways depending on how the translator deals with the Russian surname. *Лариной* [Larinoi] is translated as if it belongs to one person or a family and also the possessiveness in the name is expressed using various means, ‘the’, apostrophe or both.

There might be small variants in spelling in the results of direct translation. For example, translating into English *полу-журавль, полу-кот* [polu-zhuravl', polu-kot], a strange creature of Tatyana's night dream, has similar results in three translations (Table 10 and Appendix 2: Table VI). Emmet & Makourenkova, Hoyt and Mitchell operate with direct translation and do not make any significant semantic changes in moving the creature from the original to their work. They simply play with halves and dashes: *half a crane, and half a cat; half a crane, half-cat; half-crane, half-cat*. Meanwhile, Beck offers *a cat-like bird* in which his use of generalisation paraphrase is clear. Hofstadter relies upon situational substitution and suggests a kind of a new breed, *a cross between a crane and cat*.

In my opinion, there is another type of direct translation, the one which reflects the grammar of the original. For instance, in the example below a morphological category of Russian has been preserved by employing extra words in English. This is the case of *мосток* [mostok], a diminutive of *мост* [most], bridge (Table 10 and Appendix 2: Tables X and XII). There the suffix '-ок' [-ok] is responsible for making the bridge to be smaller. English grammar does not have the same grammatical tools as Russian. However, the smallness of the bridge in the original can be expressed differently in English, by employing extra words. Thus, Beck suggests *footbridge* and Mitchell employs *little bridge* to encode the meaning of the smallness of the bridge. The work of the three other translators exemplifies a different procedure; it is generalisation (superordinate). They use *bridge* for *мосток* [mostok].

It has been mentioned before that my understanding of direct translation is different from that of Pedersen: there is no place for official equivalence in literary translation. The analysis of my data shows that there is a chance to classify direct translation as a source-oriented procedure when the SL morphological nuances of realia are addressed in translation. Meanwhile, the majority of terms to which direct translation is applied does not correspond to this particular group. In my opinion, they are beyond any division between source- and target-orientation due to the fact of their secure presence in the dictionaries of the target language. They might have had a foreign pedigree initially but it is history now; these words have been accepted and assimilated in their receiving culture. In other words, they have entered its vocabulary.

8.5 Concluding Remarks

In his recent work on *Estrangement and the Somatics of Literature* (2008), Douglas Robinson emphasises an understanding of Schleiermacher's concept of *fremd* that is more complex than Venuti has suggested (1995/2008). First of all, it is related to understanding what is foreign. According to him, there are at least three English words which correspond to the German word. They are 'foreign', 'strange' and 'alien'. Secondly, Robinson identifies three agents who are dealing with 'the foreign'. They are the translator, the target reader and the stereoscopic reader (the one who compares the ST with its TT) or the translation scholar. My research is dealing with just one side of the complexity related to *fremd*. Using Robinson's terminology, it covers only the foreign facet of *fremd* and from the view of the translator and the translation scholar.

The chapter shows that the translator's intention to create his or her *Eugene Onegin* in English is clearly expressed in their paratextual materials and my data have just confirmed it. It has been emphasised that the translators use various combinations of translation procedures in order to maintain their understanding of translation. The applied mixture of translation procedures cannot be qualified purely as domestication or foreignization.

The bi-polarity of these two types of translation has been further questioned by looking at translation procedures using the textual data from the five translations. My analysis highlights that it is impossible to associate any translation procedure entirely with one or another method. Tables 25-30 on individual translation procedures, my updated versions of Pedersen's diagram on strategies (2011: 73), support the statement. They also show that there are no pure SC or TC procedures. Retention is divided: it can be SL, TL and Transcultural. Omission can be partly TL-oriented. Specification and generalisation also correspond to the two cultures, target and source. Substitution might contribute to SC, TC and Transcultural. Nor is the issue of direct translation straightforward.

At this stage of my research, it is possible to suggest that pure domesticating and pure foreignizing methods are just theoretical entities. In practice, translators use the mixtures of the two methods. When the majority of the translation procedures used points in the direction of the source-culture, it is possible to argue that this particular translation is a foreignization. When the number of procedures signals a possibility to move closer to the target-culture, then this particular work is a domestication. Meanwhile, there will be translations in which the translation procedures used do not clearly point in either direction.

CHAPTER 9 CONCLUSION

The thesis has been designed in order to identify several patterns of the translators' self-positioning with respect to their work and to specify what constitutes domesticating and foreignizing methods. The five recent translations of Pushkin's novel in verse *Eugene Onegin* were chosen to provide various data to facilitate this study, which from its beginning was conceived as empirical research. The plan was to create a pool of data and to analyse it, not necessarily with the aim of verifying or supporting one of the existing theories of Translation Studies, but rather to see what new suggestions these data might provide for the current understanding of the methodology of translation. This is one side of the work: abstract, theoretical and academic. But it has also another side: applied, practical and pedagogical.

It appears that the dimensions of these two sides are different. The abstract side relates to the results of my study, in which the data of the work of other translators have been used. The applied side is focused more on its possible future contribution, on new beginnings; that is, another cycle of study might be started, in which my findings will be tested. So my conclusion will first discuss a number of possible outcomes of the thesis; it will then point to its possible limitations and to its application in possible future research developments.

9.1 The Findings

Three research questions have been addressed in my work. A summary of their findings will be presented below in three separate sections.

9.1.1 The Translator's Visibility: the Book Covers

Starting from the physical appearance of the books, which usually contributes to forming one's general impression of a particular translation, it is clear that the translators are happy to be visible in their work. Their presence can be traced through the two multimodal formats of the book covers, i.e. image and text: the translator's written name, a personal photo and biographical notes confirm his or her presence in the work.

However, the degree of the translator's presence varies in the five translations: from a simple acknowledgement that this is a bilingual text consisting of English and Russian versions of Pushkin's *Eugene Onegin* (on the front of Emmet & Makourenkova's book cover) to a photo of the translator himself in his office (on the back of Hofstadter's book cover). Moreover, the physical appearance of the books (except Emmet & Makourenkova's translation) is not only restricted to include the translator's name and photo: the book covers contain detailed information on the translator. The most common place to search for this information is on the back of the book cover.

It seems that this expression of visibility is different from Venuti's views on the subject, which, for a large part, are highly ideological (2008: 1-34). Meanwhile, it is possible to identify some points which link these two approaches, e.g. their agenda is the same, i.e. the promotion of different cultures. However, the paths that the translators of *Eugene Onegin* have used are varied.

The evaluated data show that there is a range of approaches to encoding cultural messages, from Hoyt's naïve or primitive manner⁹ to Hofstadter's and Emmet & Makourenkova's academic style with pronounced literary connotations. These two approaches are largely based on well-known visual representations of Russia in the West: snow and sledges or iconic images of St Petersburg. However, in addition to these traditional reflections a new tendency has emerged: attempts are made to introduce *Eugene Onegin* using unspecified illustrations, avoiding any period- and country-related features. For example, a portrait of a proud young man and a stylish torso are used on the book covers of Beck's and Mitchell's translations. It might be artificial to classify their input under either foreignizing or domesticating translation agendas. Each appears to send global culture messages on a new translation of *Eugene Onegin* and emphasises its world literature status.

The issue of the bi-polar 'packaging' of the book becomes even more complicated when the text of the book covers is analysed. A number of the translators are well-known intellectuals in the English-speaking world. It is possible to suggest that they use their names to promote Pushkin's novel in verse. At this point the interests and messages of the domestic, a famous figure, and the foreign, the text of *Eugene Onegin*, might merge. So the whole range of translation styles, from individualism to exoticism, in which the

⁹ Hoyt's drawing on his book cover is reminiscent of the style of Henri Rousseau (1844-1910), an artist of the French Post-Impressionist movement.

translator's visibility manifests itself, becomes a popular tendency in the translation legacy of Pushkin's novel.

It has been found that the translators' predominant attitude is now foreignizing, although targeting particular audiences. Meanwhile it also has some domesticating features. For example, there is the issue of the translator's own public profile in the TC. However, domestication is losing its momentum; it is now seen as confined to some areas. The readership is large and includes more traditionally-minded groups in English-speaking countries.

Overall my study of the physical appearance of the books highlights the clear presence of the translator and also provides some hints as to how his or her presence will make itself felt in the translations. Meanwhile, investigating these features leads to the analysis of other parts of the publications: in particular to opening the book covers and seeing what lies inside.

9.1.2 The Translator's Visibility: Introductory Chapters and Translators' Notes

The analysis of the paratextual materials in the publications - the translator's introduction or preface, a note on translation, the commentary and additional information - provides interesting facts about the translation and the role of the translator in it. In some cases it also provides insights into translation procedures. Moreover, now the translators' supplementary chapters reveal a more personal relationship with the original.

The translator's personality is important for providing opportunities for the SC to manifest itself. It is not through the particular process of translation that a culture-specific text is produced, in which the Russianness of Pushkin's novel is preserved, but rather by using the cultural preferences of the translator.

Even if it is not possible to take the translator's word at face value, owing to his or her intention to sell the work to the reader, the paratext provides evidence of the translator's vision and agenda in producing a particular translation. This might be his or her idealised vision of the translation which prepares the reader for the translated text itself.

As it follows from the supplementary chapters of the five translations, the translators do not seriously consider the option of being invisible in their work. However, this is not an

issue of self-publicity: some of the translators have already become known for the quality of their previous translations. For the translators this is rather an opportunity to point to the creative side of translation. So it looks appropriate to acknowledge their presence there. Meanwhile, some of them may feel awkward in breaking with the old tradition of translation in which the translator was seen as being a shadow of the author, rather than his or her co-author. Among the translations in my sample Beck and Hoyt seem to be experiencing discomfort in admitting their open presence in their translations. In trying to solve this problem, Beck chooses to play the role of a musician while Hoyt dons a polished Nabokovian mask.

However, the other three translations do not suggest that their creators are happy to continue playing the game of being invisible. They may even be called celebrity translators, as it seems that this status might be applied to them just as Hadley and Akashi apply it to Haruki Murakami, with their comments on the consequences of the rank: “Murakami’s status as a celebrity translator gives him license to reinterpret, and reimagine the world of a story he translates” (2015: 471). For example, Hofstadter’s paratext provides evidence of his strong intention to reproduce the novel in English in such a way that his personal views on the original will be reflected. Emmet & Makourenkova’s introductory chapter suggests a new reading of *Eugene Onegin* in accordance with their vision of the novel. Mitchell’s self-belief inspires him to aim to offer the ‘right’ interpretation of Pushkin’s original work.

How are all these claims related to the kind of translation which the translators are going to produce and the translation methods which they are going to use?

According to Venuti (2008:30), the translator’s visibility is a by-product of a foreignizing translation; and he has been presenting his ideas on the subject in this framework over the last twenty years. From time to time, he adjusts them in order to meet the criticisms of other theoreticians of translation and to move on his agenda. In this way, his concept of visibility has been refocused from ideology to ethics and, recently, to pedagogy.

My research tries to avoid discussing the existing strong links between the translator’s visibility and the various arguments within translation theory. It focuses instead on another aspect of the subject which is related to the question of the choice, preservation and maintenance of a certain culture by the translator. But of what culture in particular?

An analysis of paratexts gives several examples of the different cultures being offered by the translators to their readers: Russian culture (largely by Hofstadter, Hoyt and Mitchell); European culture (primarily by Emmet & Makourenkova); and 19th-century Romanticism (by Beck). In this range of cultures in which the translators are happy to deliver their translations of *Eugene Onegin*, it is unrealistic to suggest that British and American culture might be regarded as uninteresting or that it might even disappear from the agenda. After all, these translations have all been made into English.

The nature of Hofstadter's and Mitchell's work and also the presence of Nabokov's legacy in Hoyt's work make their possible classification straightforward: they are largely foreignizing translations. However, it is not easy to classify the other two translations.

By approaching Pushkin's *Eugene Onegin* from the perspectives of European culture and that of 19th-century Romanticism, the translators are exercising their right to introduce this Russian novel in verse to the English-speaking reader while retaining numerous European and Romantic terms and notions. In this way, the translator's own intelligence and awareness of other cultures and his or her ability to detect these elements in English culture are used for the benefit of their readers.

9.1.3. Translation Methods: the Book Covers, Introductory Chapters and Translators' Notes

It has been emphasized above that the physical appearance of the translations and the presence of a significant paratext cast light on and enrich our understanding of the notion of visibility, in particular by stating it as a dominant tendency in the contemporary translations of *Eugene Onegin*, and one that depends on the translator's personal choices. Moreover, these visual and textual documents illustrate the necessity of the translator's presence in his or her work and underline the translator's awareness of this fact.

Meanwhile, it has been difficult to trace the translators' intention to address questions relating to translation methods in their introductory chapters. It seems as if they are happy to discuss a range of practical issues of their translating practices, but not to analyse them using the metalanguage of translation studies. Thus when we look for evidence about the peculiarities of their use of different translation methods, we have to evaluate the data extracted from the five translations.

9.1.4. Translation Methods: Dealing with Proper Nouns

The data on personal names provide evidence that the translators have strong intentions to introduce their readers to a foreign culture. However, they are not united or consistent in doing this, but in many ways they are trying to make their works aurally and semantically close to the Russian original. In some cases, in order to portray the unfamiliar elements of Russian culture, the creative application of the means of English becomes an important issue. An example of this is the use of ‘impressionistic representation’, a popular technique in which the means of various transliteration systems for Russian are adapted in order to depict a more authentically Russian pronunciation with the help of unusual spellings (beyond the rules of the three commonly used transliteration systems for Russian: the Library of Congress System, the British Standards Institute System and that of the Board of Geographic Names) in English and by adding stresses to personal names.

From time to time, in dealing with grammatically based problems, the translators also light-heartedly introduce strange Russian grammatical concepts to their readers using the resources of English. When these means do not work, they use more generally accepted English terms. The conclusion is that a mixture of foreignizing and domesticating methods is a popular option for introducing Russian names into the translations.

According to my data, in the translations of *Eugene Onegin* there are no cases of using borrowing (complete retention in Pedersen’s terminology) as a translation procedure for dealing with Russian personal names; the translators take into account the fact that their readers are unlikely to be able to read Cyrillic. The conclusion is that foreignization, in its simplest form as exoticism, cannot find a place and is not welcomed here.

Instances of substitution, i.e. replacing Russian names by English names in the translations are rare. So domesticating names is not a popular option here. Hence another extreme, a simple form of domestication, is also not the translator’s choice.

Thus the use of the two extreme translation procedures in dealing with personal names has been simply ruled out by the translators themselves. My data show that they are more interested in employing procedures that are in the middle of the two polarities, domestication and foreignization.

For example, sometimes proper nouns fulfil a different function, not necessarily as naming subjects. They may be symbols of something else, for example, something closely

related to a particular story or a character well-known in Russia. Thus the preservation of cross-cultural or cross-literary connotations can become crucial in order to understand the original better. This requires the translator to be a specialist in this particular field of the culture of the original.

Overall, a mixture of the foreign and familiar helps the translators to depict some particular features of the Russian identity from Pushkin's collection of names and to share what they reveal with the readers. This also signals the existence of a possible synergy when the two translation methods are used together. So the melding of the two different translation methods appears to be a solution there. Additionally the co-existence of various translation procedures in translating personal names might be interpreted as evidence that these methods are not bi-polar.

9.1.5 Translation Methods: Dealing with Realia Data

The data of the five translations also signal difficulties in distinguishing different types of translation. My analysis shows that it is impossible to associate any particular translation procedure entirely with one or other method. My chapter on realia demonstrates that the translators use various combinations of translation procedures. The mixture of translation procedures used cannot be qualified purely in terms of domestication and foreignization.

Tables 25-29 on individual translation procedures, my updated versions of Pedersen's diagram on strategies (2011: 73), support this statement. They also show that pure SC or TC procedures do not exist. Retention is divided: it can be SL, TL and Transcultural. Omission can be partially TL-oriented. Specification and generalisation also correspond to the two cultures, target and source. Substitution might contribute to SC, TC and Transcultural. Nor is the issue of direct translation straightforward.

A summary of the statements relating to the six translation procedures will be provided below. It will also be shown how my findings on each translation procedure differ from Pedersen's categorisations.

9.1.5.1 Translation Methods: Retention

My research supports Pedersen's classification of retention as either a source-oriented ECR transfer strategy (Pedersen's term) or foreignizing procedure (my term). However, the evaluation of data shows the necessity of re-grouping and introducing a few extra subcategories in Pedersen's retention classification.

My first suggestion is to apply the concepts of 'marked' and 'unmarked' to the whole category of retention, but not only to a complete retention, as Pedersen proposed. To a large extent this is a technical issue and is connected with the simple technique of either highlighting or not a retained expression: for example, by using different fonts or italics. It seems more logical to propose that all marked and unmarked retention examples should be further divided into complete retention and adjusted retention. Additionally it is also recommended to split the subgroup of adjusted retention examples of both marked and unmarked divisions into two subcategories: TL-adjusted and Transcultural. However, my data do not contain examples to cover all these new subclasses, relating to the three cultures, Source-Language, Target-Language and Transcultural, but they justify, for example, the introduction of a transcultural adjusted unmarked retention category (see Table 25). Meanwhile the addition of a transcultural adjusted marked retention category into the general classification of retention might be supported by the idea of balancing all categories in the table and also providing room for retention examples of this type.

My proposed changes to Pedersen's taxonomy are summarised below using the framework of information architecture¹⁰.

So Pedersen's taxonomy of retention can be presented as follows:

Retention

- Retention complete
 - marked
 - unmarked TL-adjusted

In my elaborated variant this becomes:

¹⁰ Different symbols mark different levels of category. For example, a small dark circle is the symbol of Level 1, an empty circle stands for Level 2, and a small dark square is associated with Level 3.

Retention

- Retention marked
 - complete
 - adjusted
 - TL-adjusted
 - Transcultural adjusted
- Retention unmarked
 - complete
 - adjusted
 - TL-adjusted
 - Transcultural adjusted

9.1.5.2 Translation Methods: Omission

If Pedersen has decided to remove omission from his dichotomy of source- and target-oriented categories, my data provide evidence about its more complex characteristics. On the one hand, omission is close to domesticating procedures; on the other hand, it makes the reader think more about the source culture, since eliminated expressions may have been excluded for a specific reason. This second type of omission may be described as being situational without the addition to it of SC or TC tags, as the reference to a particular culture depends on the reason for resorting to a specific type of omission.

My adjustment of Pedersen's omission may be presented as follows (new categories are in bold):

Omission

- **TC-oriented**
- **Situational**

9.1.5.3 Translation Methods: Specification

According to Pedersen's taxonomy specification is an entirely source-oriented strategy. My analysis confirms the existence of two types of specification, i.e. addition and completion, but it defines these subcategories further: addition is a situational TC-

oriented procedure and completion is a SC-oriented procedure. Thus the new proposed categorisation of specification supports the inclusion of this procedure into both foreignizing and domesticating methods.

Below is my suggested re-categorisation of Pedersen's specification. A number of adjectives have been added to specify further the characteristics of this procedure: they are in bold:

Specification

- **Situational** **TC-oriented**
addition
- **SC-oriented** completion

9.1.5.4. Translation Methods: Generalisation

My research confirms Pedersen's difficulties in classifying generalisation as a strictly target-oriented strategy. His uncertainties regarding specification are expressed graphically by a dashed, not a firm, line in Pedersen's taxonomy. This symbolises the vague relationship between target-oriented procedures and specification. My data point to a further split in this category, in particular to dividing its single type, paraphrase, into two subclasses: TC-oriented and SC-oriented. This arrangement highlights the possibility of generalisation being expressed by both methods. My new subcategories are added to Pedersen's taxonomy in bold type:

Generalisation

- Superordinate term
- Paraphrase
 - **TC-oriented**
 - **SC-oriented**

9.1.5.5. Translation Methods: Substitution

My research also contributes to adjusting Pedersen's taxonomy by way of expanding our understanding of substitution through stressing its SC-oriented potential, besides the orientation of this procedure to encode TC and Transcultural elements already recognised.

It also confirms the preservation of Pedersen's notion of the Transcultural function of cultural substitution. All these features exemplify the existence of non-rigid borders between domestication and foreignization.

So my updated version of Pedersen's taxonomy on substitution has the following form (new categories are in bold):

Substitution

- Cultural
 - TC ECR
 - Transcultural ECR
- Situational
 - **TC-oriented**
 - **SC-oriented**

9.1.5.6 Translation Methods: Direct Translation

It has been mentioned before that my understanding of direct translation differs from Pedersen's view: there is no place for official equivalence in literary translation. The analysis of my data shows that direct translation can be classified as a source-oriented procedure when the SL morphological nuances of realia are addressed in translation. Meanwhile, the majority of terms to which direct translation is applied do not correspond to this particular group. It looks as if they are beyond any division between source- and target-oriented poles due to their presence in the dictionaries of the target language. They might have had a foreign pedigree initially, but that is history: now these words have been accepted and assimilated into their receiving culture.

9.1.5.7 Translation Methods: Overall

My analysis of proper nouns points to a mixture of foreignizing and domesticating procedures applied to translating Russian names. In particular, it is a case of 'impressionistic representation', a translation procedure that can be associated with

“onomastic acculturation” and several attempts to introduce the correct pronunciation of Russian names in English.

In its turn, the evaluation of realia data indicates that it is unrealistic to identify any translation procedure in terms of its being exclusively either a domesticating or a foreignizing method. My table below illustrates the complicated characteristics of the six translation procedures:

Table 31. Translation Methods and Culture

	SC	TC	Transcultural	SC or TC
retention	✓	✓	✓	
omission		✓		✓ (situational)
specification	✓	✓		
generalisation	✓	✓		✓ (superordinate term)
substitution	✓	✓	✓	
direct translation	cannot be divided between TC and SC as terms are in the dictionaries of the target language			

Table 31 also demonstrates that it is impossible to define the six translation procedures using the bi-polar categories of the two translation methods in which the notion of domesticating corresponds to TC and the notion of foreignizing provides links to SC.

So my empirical research shows that pure domesticating and pure foreignizing methods are just theoretical entities. In practice, translators use mixtures of the two methods. When the majority of procedures points in the direction of the source-culture, it is possible to argue that this particular translation is characterized by foreignization. When the majority of procedures indicates a movement closer to the target-culture, then this particular work represents a domestication. Meanwhile, there will be translations in which the translation procedures do not point unambiguously in either direction.

9.2 Limitations and Possible Directions for Future Research

My study of the two translation methods and the notion of the translator's visibility is limited in at least three ways. First, it is restricted to the Russian-English linguistic pair. So it might also be interesting to expand my research and to look at what is going on in other linguistic pairs. Secondly, my research only covers some of the groups of culture-specific terms from Vlahov and Florin's taxonomy on untranslatables (1980). Phraseological units (such as idioms and metaphors), exclamations and onomatopoeic words, deviations from literary norms (such as jargon and dialects), puns and abbreviations have been left unevaluated. The evaluation of these culture-specific expressions might deepen our understanding of translation procedures. Thirdly, it will be appropriate to expand my research by including critical reviews and readers' responses to the published translations. In this way it will be possible to hear different opinions and perspectives on the subject of my study and to understand how various reading audiences welcome foreign cultures or have their reservations in being introduced to them.

There are also pedagogical applications of my work in the teaching and study of translation. For example, my idea of using Vlahov and Florin's taxonomy to identify words and small phrases which are difficult to translate because of their culture-specific features can be introduced to students of translation as a suitable tool in their pre-translation analysis of texts.

There may be other developments of my research which move it out into the bigger world, outside academic. For instance, my methodology and methods of evaluating culture-specific terms can be adjusted in order to detect words and expressions in various messages that include information which presents a threat to our security.

And the last, but obviously not the least, is the possibility that my purely theoretical findings will attract the attention of literary translators and affect their views on translating. For example, when I was writing my thesis, three publications appeared in which a bond between the translation scholar and the literary translator can be found. The first publication, which provides valuable insights on strengthening this link, is *Translators Writing, Writing Translators*, a collection of articles edited by Massardier-Kenney, Baer and Tymoczko (2016). The two other publications are literary non-fiction texts in their translation into English: Murakami's *Absolutely on Music: Conversations*

with Seiji Ozawa (2016) and Ferrante's Frantumaglia (2016). They address a number of translation theory issues in a popular form. These publications provide a hope that it is possible to maintain and deepen a communication between scholars of translation and practical translators. And this is another field in which my research is also able to make a modest contribution.

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APPENDIX 1: TEXT OF CHAPTER FIVE

The first line is the original followed by its translations into English: by Hofstadter (2nd line), Emmet & Makourenkova (3rd line), Beck (4th line), Hoyt (5th line) and Mitchell (6th line).

I.

В тот год осенняя погода
That year, autumnal weather hated
That year Autumn's last days, belated,
That year the warm and autumn weather
In that year autumn weather lingered
Winter that year arrived belated,

Стояла долго на дворе,
To take its leaves from mead and dell;
Lingered long in the courtyard,
appeared to wish that it could stay,
Outdoors for a long period,
The autumn weather not yet gone,

Зимы ждала, ждала природа.
The world e'er, e'er for winter waited.
For winter, Nature waited, waited.
and nature dawdled, altogether
Nature kept on awaiting winter.
Impatient nature waited, waited,

Снег выпал только в январе
'Twas January ere snow fell.
In January snow came hard,
reluctant ever to make way
The first snow fell the second night
Snow only fell in January, on

На третье в ночь. Проснувшись рано,
The third, by night. By dawnlight waking,
Falling on the third, at night.
for winter; suddenly some flurries
Of January. Walking early,
The third at night-time. Early waking,

В окно увидела Татьяна
Tatyana, by her sill, was taking
Tanya woke early, and caught sight
of shining snow arrived and hurried
Tatyana saw out of the window
Beheld at morn the whitened court,

Поутру побелевший двор,
The morn's white farmyard in: the sheds,
Of morning courtyard through the pane,
to cover fences, houses, lanes,
Next morning the white-covered yard,
The roof, the fence and flower plot,

Куртины, кровли и забор,
The fence, the roofs, the flowerbeds,
Parterres, roof, fence – in whiteness, one,
drew patterns on the window panes.
The flowerbeds, roofs and palisade,
The roof, the fence and flower plot,

На стеклах легкие узоры,
The glass's faint fantastic tracery,
Windows with gleaming tracery fraught,
Tatiana wakes and sees the whitened
The windowpanes with wispy patterns,
Delicate patterns on the windows,

Деревья в зимнем серебре,
The trees with wintry silver decked,
And just beyond the glittering glass,
and gleaming countryside; the trees
The trees in winter silver clad,
The trees in winter's silver frond,

Сорок веселых на дворе
The court with merry magpies flecked,
Trees silvered by winter's ice,
in wintry silver, magpies please
The happy magpies in the yard
Gay magpies gathering beyond,

И мягко устланные горы
The mountaintops' light lucid lacery –
And jolly magpies in the court,
her eyes, the hills around now lighten
And mountains softly padded over
And distant hills that were by winter's

Зимы блистательным ковром.
Their dazzling, glistening, wintry shawl.
And hills draped in soft carpets bright,
as swirling snowflakes gently float,
With winter's lustrous carpeting.
Resplendent carpet softly bound.

Все ярко, все бело кругом.
The air was crisp: bright white was all.
And everywhere, all clear and white.
enclosing all in winter's coat.
All's dazzling, all is white around.
The scene is bright and white all round.

II.

Зима!.. Крестьянин, торжествуя,
Winter! A peasant's celebrating.
Winter!.. With triumphant glow
So now it's winter-time! The peasant
Winter! Exultingly the peasant
Winter!... The peasant, celebrating,

На дровнях обновляет путь;
Driving a nag that sniffs the snow;
The peasant opens up the way;
sets off, rejoicing in the day,
Renews his journey on a sledge;
Climbs on his sleigh and clears a spot;

Его лошадка, снег почуя,
A fresh new track they're excavating,
His little nag sniffing fresh snow
his horse, in snow both crisp and pleasant,
Scenting the snow, his little farm-horse
Sniffing the snow and hesitating,

Плетется рысью как-нибудь;
Which makes their trot molasses-slow.
Drags the sledge as best she may,
is snorting as it drags the sleigh,
Jogs along somehow at a trot;
His nag then somehow starts to trot;

Бразды пушистые взрывая,
Nearby, a swift *kibítka* burrows
Ploughing furrows through the down;
while fleet kibitkas glide for hours
Plowing a trail of downy furrows,
A daredevil kibitka hurries,

Летит кибитка удалая;
Deep parallel and fluffy furrows,
A smart kibitka dashes on;

and throw up fluffy, snowy showers;
The hooded sledge is flying boldly;
Ploughing up fluffy snow in furrows;

Ямщик сидит на облучке
Its driver high behind its dash
The coachman, sits on his high seat,
the coachman drives with proud panache
The driver sits upon his box
The driver hurtles with panache

В тулупе, в красном кушаке.
In sheepskin coat and bright-red sash.
With crimson sash on sheepskin coat.
in sheepskin coat and crimson such;
In sheepskin coat with sash of red.
In sheepskin coat and crimson sash.

Вот бегают дворовый мальчик,
A farmyard tyke runs out, lost mitten,
The yard-boy now comes running out,
a country urchin blithely lingers
Look how the household boy is running;
An impish household lad who's chosen

В салазки жучку посадив,
And sets his doggie on his sled;
Once mongrel into sledge he's settled,
amidst the snow and pulls his sled
He's set his doggie on a sled
To seat a small dog on his sled,

Себя в коня преобразив;
He's then their horse (inside his head)...
He'll be a horse, in finest fettle;
on which a mongrel sits, instead
And turned himself into a horse;
And play the part of horse instead,

Шалун уж заморозил пальчик:
This rascal's finger's soon frostbitten,
The rascal's finger's frozen quite:
of him; he laughs at frozen fingers,
The scamp just got his finger frozen:
Already has a finger frozen,

Ему и больно и смешно,
And yet he laughs despite the cold's

It's painful, but it's funny too,
inflamed in all the biting cold,
It hurts and makes him laugh at once,
He finds it fun, the pain he scorns,

А мать грозит ему в окно...
Sharp pangs, while housebound mama scolds.
His mother warns, at the window...
not caring as his mother scolds.
While mother from the window scolds...
His mother from her window warns...

III.

Но, может быть, такого рода
It may well be that you don't revel
Scenes of this kind, perhaps, for you,
Perhaps you don't find this seductive,
But it may be this category
But pictures with this kind of feature

Картины вас не привлекут:
In kitsch depictions of this type,
Will neither interest nor beguile:
such scenes of country life and deed?
Of picture doesn't suit your taste;
Will not appeal to you, I fear,

Всё это низкая природа;
So crass, on such a low-class level,
They come from nature's rank most low;
Well, lowly nature's not attractive,
All this is undistinguished nature;
They're nothing more than lowly nature,

Изящного не много тут.
So graceless, tasteless, such trite tripe.
And lack in fashion and in style.
quite unrefined, one must concede.
Here's not a lot of elegance:
You won't find much refinement here.

Согретый вдохновенья богом,
A rival bard's interpretation,
With words high sentiment has fired,
Another poet's inspiration
Warmed by the god of inspiration,
Warmed by the god of inspiration,

Другой поэт роскошным слогом
Sparked by the god of inspiration,
Another, by the god inspired,
has painted charming evocations
In sumptuous style another poet
One poet, rich in stylization,

Живописал нам первый снег
Brilliantly captures snow's first kiss
Paints in fine tones new fallen snows,
of winter hues and falling snow;
The first snow has portrayed for us
Has painted early snow for us

И все оттенки зимних нег (27);
And every shade of winter's bliss.
And winter langours' tender hues.
I'm sure you'll find him edifying,
And all the shades of winter's joys;
In every nuance sumptuous;

Он вас пленит, я в том уверен,
He'd thrill you, friends – and this I'd swear to –
He'll charm you, I'm convinced of that,
depicting sleighs on secret rides
He'll captivate you, I am certain,
He'll hold you fast, there's no denying,

Рисуя в пламенных стихах
By painting with his flaming pen
As he describes with ardent line
in words sublime and rarefied;
In flaming verses picturing
Depicting in his fiery lay

Прогулки тайные в санях;
Clandestine sleigh-rides o'er the fen.
Sleigh-rides, secret, and clandestine;
but have no fear, for I'm not trying
Clandestine outings in a sleigh;
Secret excursions in a sleigh;

Но я бороться не намерен
But stage a contest? I'd not care to,
But quarrel, meanwhile, I can not
but have no fear, for I'm not trying
But I do not intend to rival

But, in the meantime, I'm not trying

Ни с ним покамест, ни с тобой,
Neither with him, nor bard, with you.
Neither with him, nor you, who laud
to copy him nor, I'm afraid,
At this time either him or thee,
To fight with either him or you,

Певец Финляндки молодой (28)!
Whose ode paid Finland's maid her due.
In song a youthful Finnish maid!
that bard who lauds his Finnish maid.
Singer of the young Finnish maid!
Whose *Finnish Maid* I can't outdo.

IV.

Татьяна (русская душою,
Tatyana, Russian deep in spirit
Tatyana, (Russian in her soul,
Tatiana (in her soul so Russian,
Tatyana (Russian by her nature,
Tatiana, knowing not the reason,

Сама не зная, почему)
(Though as to why, she had no clue),
Without herself quite knowing why)
although she hardly realised why),
Herself not cognizing of why)
But being Russian to the core,

С ее холодной красою
Adored our Russian winters. Here it
In icy charm and bitter chill,
adored the Russian winter: frozen
Adored the Russian winter season
Adored the Russian winter season,

Любила русскую зиму,
Is good and cold, lovely and blue.
Loved Russian winter's cold beauty,
enchantment in an icy sky,
With all its chilly loveliness:
The frosty beauty that it wore,

На солнце иней в день морозный,
She loved the way the frost is sunlit,

The sparkling frost lit by the sun,
the frosty sun on fields and hedges,
On frigid days hoarfrost in sunlight,
Rime in the sun when days were freezing,

И сани, и зарею поздной
The sleighs, the way the morning's unlit,
The sleigh, and in belated dawn,
the rosy dawns, the speeding sledges,
And sleighs, and at belated daybreak
The sleighs, and, at late dawn, the blazing

Сиянье розовых снегов,
The rosy tint of fallen snow.
The radiance of rosy snows,
the evenings at Epiphany.
The shining of the rosy snow,
Resplendence of the rosy snows,

И мглу крещенских вечеров.
And Twelfthtide evenings' gloomy glow.
Epiphany's black, biting haze.
The Larins, as a family,
And duskiness of Twelfth-Night eves.
And Twelfth Night evening dark and close.

По старине торжествовали
They held an old-style celebration
Those evenings still, as in times past,
observed the feast at home according
As in old times they celebrated
And in her household these occasions

В их доме эти вечера:
On all such evenings in their home,
Were used, at home, to celebrate:
to custom; servant girls foretold
These eventides in their abode:
Were celebrated as of old,

Служанки со всего двора
With serf-girls gath'ring in the gloam
Then servant girls from the estate
the fortunes of the ladies, bold
Maidservants from the whole estate
Young ladies heard their fortunes told

Про барышень своих гадали
To reckon fates through divination:
For their young ladies, fortunes cast,
predictions which were most rewarding,
For their young mistresses told fortunes
In servant girls' prognostications,

И им сулили каждый год
Each year, each mistress heard with joy,
Each year the promise came again;
for every year they prophesied
And foretold for them every year
That promised them a husband from

Мужьев военных и поход.
"To you will march an army boy!"
A soldier-husband, a campaign.
that each would be a soldier's bride.
Both army husbands and the march.
The army with a march and drum.

V.

Татьяна верила преданьям
Old legends struck Tatyana's fancy
Tatyana trusted superstitions
Tatiana thought that ancient folklore
Tatyana credited the legends
Tatiana held to the convictions

Простонародной старины,
As more than merely grains of truth:
Of country folk from times bygone,
assuredly was all too true,
Of simple folk from time of yore,
Of ancient lore, believed in dreams,

И снам, и карточным гаданьям,
She read her dreams, did cartomancy,
And dreams, and cards, and intuitions,
so dreams and laying cards were therefore
And dreams and lunar prophesying
In guessing cards and the predictions

И предсказаниям луны.
And tried astrology, forsooth.
Prognostications by the moon.

like portents of the moon, a clue
And fortunes told from playing cards.
Discernible in moonlight beams.

Ее тревожили приметы;
All 'round were signs she found upsetting:
Signs and portents could cause fright;
to future happiness, forewarning
She was disquieted by portents,
She was disturbed by every portent,

Таинственно ей все предметы
Some mundane sight would set her fretting,
For her, in private, each one might
mysterious and often daunting;
In secret language every object
All objects held a secret content,

Провозглашали что-нибудь,
Foretelling secretly some fact;
Give hint or clue, to say the least,
small incidents of any kind
Proclaimed some special thing to her,
Proclaiming something to be guessed,

Предчувствия теснили грудь.
Her breast with cryptic hints was packed.
And premonitions filled her breast.
disturbed the quiet of her mind:
Presentiments weighed on her breast.
Presentiments constrained her breast.

Жеманный кот, на печке сидя,
If on the stove some cat sat purring,
A purring cat, upon the stove,
the pompous tomcat, purring, leering,
Upon the stove the mincing tomcat
The mincing tomcat, sitting, purring

Мурлыча, лапкой рыльце мыл:
Using its paw to clean its snout,
Washed his face with mannered paw:
upon the stove might wash its face,
With his paw, purring, washed his chops:
Upon the stove would lift a paw

То несомненный знак ей был,
This presaged, well beyond all doubt,
In that gesture Tanya saw
and this would cause her heart to race,
This was to her a certain sigh
To wash its snout – in this she saw

Что едут гости. Вдруг увидя
That guests were due. At once inferring
Sure sign that guests would soon arrive.
for guests undoubtedly were nearing;
That guests would come. Abruptly seeing
A certain sign that guests were nearing.

Младой двурогий лик луны
Some message from a crescent moon
A young moon, two-horned, in the sky,
or if she suddenly espied
The two-horned face of the new moon
Seeing the young moon's countenance

На небе с левой стороны,
In leftward skies, she'd start to swoon.
Caught on the left, could terrify,
the sickle moon on her left side,
On her left hand up in the sky.
Two-horned, upon her left, at once

VI.

Она дрожала и бледнела.
Her face would blanch, her hands would quiver.
And she would tremble, turn quite white.
she'd pale with dread and start to quiver;
She used to tremble and turn pallid;
She'd turn quite pale, begin to tremble.

Когда ж падучая звезда
Each time a shooting star would arc
And if, perchance, a falling star
or if a meteor should fall
And whensoever a falling star
Or if a falling star should fly

По небу темному летела
And shoot across the dark star river,

Shot through the dark skies, and in flight
and rush across the sky to shiver
Across the darkened sky was flying
Across the sombre sky and crumble,

И рассыпалася, - тогда
To dissipate in faintest spark –
Broke into sparks, strewn wide and far –
as it broke up, she'd soon tell all
And scattered all about – why then
Then Tanya hurried to be nigh,

В смятенъе Таня торопилась,
In panic, Tanya, softly speaking,
With frantic speed she'd try to state
her secret wishes and her yearnings
In agitation Tanya hastened,
To catch the star while still in motion

Пока звезда еще катилась,
While still her star above was streaking,
Her heart's wish, while the sparks were bright.
to such a star while it was burning;
So long as still the star was shooting,
And, all her senses in commotion,

Желанье сердца ей шепнуть.
Would tell in what her heart desired.
And if, as it can sometimes be,
And should she ever chance to sight
To whisper her heart's wish to it;
To whisper to it her desire.

Когда случалось где-нибудь
If anywhere it so transpired
A black-robed monk she'd chance to see,
a black-cowled monk, she'd freeze with fright;
And when it was her lot somewhere
If it should anywhere transpire

Ей встретить черного монаха
That on her way she crossed an abbot
Or in the fields, a hare in flight,
a darting rabbit would engender
To meet up with a black-clad friar,
In her excursions from the manor

Иль быстрый заяц меж полей
Attired in black, she'd fall perplexed
Swiftly dashing to the road,
alarm if it should cross her trail,
Or a swift hare among the fields
For her to meet a monk in black

Перебегал дорогу ей,
From fear, unsure what she'd do next.
To cross her path just where she stood –
anxiety would turn her pale –
Happened to run across her path,
Or see a swift hare cross her track,

Не зная, что начать со страха,
Of if across her path a rabbit
Not knowing how to turn, in fright,
such episodes would always render
Not knowing what to do for terror,
All this so terrified Tatiana,

Предчувствий горестных полна,
Should scamper by, the evil eye
She'd sense some fearful woe portended,
her sorrowful and, with a sense
Full of forlorn foreboding, she
That she with sad presentiment

Ждала несчастья уж она.
Would haunt her, warning woe was nigh.
Mishap that could not be forfended.
of apprehension, nervous, tense.
Expected bad luck instantly.
Expected some adverse event.

VII.

Что ж? Тайну прелесть находила
The strange thing is, this very terror
And yet? She felt the fascination
And yet however great her terror,
And yet – she found a secret rapture
And yet – she found a secret pleasure

И в самом ужасе она:
To Tanya's breast brought secret joy.
Of alarm and frightened mind:

she found a source of bliss and cheer
Even within her very fright:
In very terror; surely we

Так нас природа сотворила,
Thus, drawn to paradox and error
As nature planned at our creation,
(nor is this strange, for man has ever
Inclining us to contradictions,
Are creatures that you cannot measure,

К противуречию склонна.
Our race was fashioned – Nature’s ploy.
To contradiction we’re inclined.
inclined to feel both joy and fear).
Nature has thus created us.
We all are contradictory.

Настали святки. То-то радость!
Such glee, as Yuletide season started
The Twelve Days came. And what a joy!
It’s Christmas-time! There’s great elation,
The Christmas season’s here. Such gladness!
Yuletide is come with jubilation;

Гадают ветренная младость,
And carefree youth its fortune charted,
The flighty young at fortunes play,
the youngsters practise divination,
Light-minded youth keeps looking forward,
Immersed in blissful divination,

Которой ничего не жаль,
In bloom, without regret or gloom,
The young, for whom there is no sorrow,
although they’re far too young to care
To whom naught seems a tragedy,
The young have nothing to regret,

Перед которой жизни даль
Before whom life appeared to loom
Before whom life that’s all tomorrow
about what fate might hold prepared,
Before whom the extent of life
Their life extends before them yet,

Лежит светла, необозрима;

An endless stretch of bright tomorrows,
Lies boundless, broad, and filled with light;
for life still stretches out before them.
Is lying bright and without limit;
A radiant prospect, undiscovered;

Гадает старость сквозь очки
While old age groped for luck or doom
Peering through spectacles, the old
The old folk also look ahead,
Age looks ahead through spectacles,
Through spectacles old age divines

У гробовой своей доски,
Through spectacles, and glimpsed its tomb
Conjecture at the grave's threshold,
though almost blind, and nearly dead,
Standing by its own funeral bier,
While to the gravestone it inclines

Всё потеряв невозвратимо;
Where all would vanish, eve sorrows;
Where all is lost beyond respite;
their future past, their present boredom.
Having lost all irrevocably,
And nothing past can be recovered;

И всё равно: надежда им
Yet old age didn't mourn or mope:
But still: to them, their hope supplies,
But then, who cares? Hope mollifies
It makes no difference. Hope to them
But does it matter? They'll believe

Лжет детским лепетом своим.
Lies spring eternal, babbling hope.
In childish prattle, soothing lies.
both young and old with childish lies.
With its own childish lisp tells lies.
Their hopeful prattle till they leave.

VIII.

Татьяна любопытным взором
With fascination, Tanya ponders
Tatyana fixes curious eye

Expectantly now Tanya's gazing
With curious regard Tatyana
With curious gaze Tatiana ponders

На воск потопленный глядит:
Hot sealing wax poured in a bowl,
On melted wax: that is suggesting
upon the wax within the dish,
Gazes upon the flooded wax,
The wax that, sinking, leaves behind

Он чудно-вылитым узором
Congealing fast as 'round it wanders,
Through its form most wondrously
its wondrous patterns are amazing,
Which with a wondrously cast pattern
A labyrinthine web of wonders,

Ей что-то чудное гласит;
Revealing facts for some poor soul.
The wonders it might be attesting;
proclaiming each and every wish.
Some magic thing declares to her;
Enchanting wondrously her mind.

Из блюда, полного водою,
Now, one by one, each anxious daughter
From the water in the dish
Out of the bowl brimful with water
Out of a platter full of water
Up from a brimming dish of water

Выходят кольца чередою;
Observes her ring pulled from the water,
Are pulled the rings, and each time each
the maids pull rings in any order,
Issues one ring after another;
Rings surface in successive order;

И вынулось колечко ей
And when they fish out Tanya's ring,
In turn; now it's her ring has come,
first one, then more, and when *her* ring
And there emerged a ring for her
And, when her little ring appears,

Под песенку старинных дней:

This song from olden times they sing:
To melodies from olden time:
turns up they all begin to sing
To the tune of an old-time song
A song is sung of bygone years:

"Там мужички-то всё богаты,
"A fortune's there for every peasant;
"There all are rich, the country folk:
a favourite and time-honoured ditty:
"The peasants there are always wealthy,
The peasants there have all the riches,

Гребут лопатой серебро;
They shovel silver, rake in wealth.
All heap up silver with a spade;
'The peasants there are always rich,
Of silver they dig shovelfuls.
They heap up silver with their spades;

Кому поем, тому добро
To thee to whom we sing, good health
To whom we sing will come much good
with spades they dig up silver which
To those to whom we sing, here's luck
We promise those who hear us maids

И слава!" Но сулит утраты
And fame!" Despite the ditty's pleasant
And glory!" But loss is bespoken
will bring them fame and wealth.' Yet pity
And glory!" But the woeful measure
Glory and good! The tune is piteous,

Сей песни жалостный напев;
Refrain, its plaintive tune bodes ill,
By this sad tune; and to be glad
pervades this song; much nicer's that
Of this song promises a loss;
Portending losses and mischance;

Милей кошурка сердцу дев (29).
While "Kitty" makes the maidens thrill.
Girls need a puss-cat song, instead.
about the charming little cat.
Koshurka's dearer to girls' hearts.
Maidens prefer the tomcat chants.

IX.

Морозна ночь; всё небо ясно;
The night is cold; the sky's transparent;
A frosty night; transparent sky;
The sky is clear, the night is frosty;
The night is chill. The whole sky's cloudless;
A frosty night; a sky transparent;

Светил небесных дивный хор
The silent choir of heaven's sphere
The wondrous choir of heaven's stars
sublime, divine, a choir of light
The awesome choir of heavenly lights
A starry choir from heaven flows

Течет так тихо, так согласно...
Flows tightly meshed, no orb aberrant.
Flows in such silent harmony...
meanders peacefully and softly...
Flows so in harmony, so quiet...
In so serene and quiet a current...

Татьяна на широкий двор
Tatyana, loosely clad, appears
Tanya in the broad court appears
Tatiana, in low-cut, slight,
Tatyana into the wide yard
In low-cut frock Tatiana goes

В открытом платье выходит,
And strolls across the farm's expanses;
Dressed very lightly; she aligns
revealing mantle holds a mirror
Goes forth in low-cut evening habit
Into the spacious courtyard, training

На месяц зеркало наводит;
Her mirror tilts till moonlight dances,
Her mirror with the crescent moon;
towards the glowing moon which shimmers
And towards the moon turns up a mirror;
A mirror on the moon, complaining

Но в темном зеркале одна
But trembling in the somber glass

But the dark glass shows moon alone,
alone in its dull glass... But hark!
But in the dark glass all alone
That nothing in her darkened glass

Дрожит печальная луна...
There's moon and moon alone, alas.
Its trembling, sad, and wistful shine...
The snow is creaking... in the dark
Is trembling the unhappy moon...
Shows save the trembling moon, downcast...

Чу... снег хрустит... прохожий; дева
Now hark! The snow cracks – someone's coming...
Sh!.. the snow's crunching... someone came...
a passer-by; the girl then rushes
Hark! The snow crunches... A wayfarer;
But hark!... a crunch of snow... the maiden

К нему на цыпочках летит
She tiptoes up on dainty feet,
The maid flies towards him on tip-toe
along n tip-toe up him,
The girl to him on tiptoes flies,
Flies tiptoe to a passing man,

И голосок ее звучит
Inquiring in a voice so sweet
And with the bliss of sweetest glow
her little voice, refined and trim,
And her sweet little voice rings out,
Her little voice more tender than

Нежней свирельного напева:
It rivals any reed-pipe's humming:
Her fluting voice calls: *What's your name?*
more tender than a flute, then gushes:
More tender than the pan-pipe's music.
The sound of reed pipe gently played on:

Как ваше имя? (30) Смотрит он
“Your name, o stranger chanced upon?”
He looks, before he passes on,
“What is your name?” instead of one
“What is your name?” He looks at her
‘*What is your name?*’ He looks; anon

И отвечает: Агафон.
He stares, then answers “Agafón.”
And answers: *I am Agathon.*
she knows, e answers: “Agafon!”
And gives his answer: “Agathon.”
He answers: it is Agafon.

X.

Татьяна, по совету няни
Tatyana planned for divination
Tatyana, as advised by nyanya,
Tatiana’s nurse had then suggested
On Nurse’s counsel Tanya, having
Instructed by her nurse, Tatiana

Сбираясь ночью ворожить,
That night, as Nanny thought was best.
Prepared that night to learn her fate,
that she should place a meal for two
For fortunetelling planned that night,
Arranged a séance all night through;

Тихонько приказала в бане
A bathhouse-table preparation
Secretly ordered in the banya
within the bath-house and requested
In secret in the bathhouse ordered
And in the bathhouse of the manor

На два прибора стол накрыть;
For two was her polite request.
That a table for two be set;
that Tanya cast some spells she knew.
Two places at a table set;
Ordered a table laid for two.

Но стало страшно вдруг Татьяне...
But then she felt a sudden shiver –
But suddenly this frightened Tanya...
But fear soon clutched at Tatiana,
But suddenly fear gripped Tatyana...
But sudden fear assailed Tatiana...

И я - при мысли о Светлане
And I, too, feel my heart aquiver,

And I – remembering Svetlana,
and I – remembering Svetlana –
And I from thoughts about Svetlana
And I – remembering Svetlana –

Мне стало страшно - так и быть...
Recalling sad Svetlana's fright...
Felt frightened too – so let it go...
would also be afraid. Oh well...
Am gripped by fear – so be in then...
Felt fear as well - but that will do...

С Татьяной нам не ворожить.
Let's skip this fortune-telling night.
No fortunes with Tatyana; no.
We'll not cast spells with her, nor dwell
We'll not with Tanya fortunes tell.
We won't tell fortunes all night through.

Татьяна поясок шелковый
Her silken sash Tatyana looses
So she, her silken belt untied,
on that. Tatiana soon undresses
Tanya her little silken waistband
Her silken girdle she unknotted,

Сняла, разделась и в постель
Then gets undressed and climbs in bed,
Lay down, and settled in her bed.
and goes to bed, as cupids waft
Took off, undressed and in her bed
Undressed and settled into bed,

Легла. Над нею вьется Лель,
While love-god Lel floats overhead.
Now Lyel is hovering overhead,
above her pillow, downy, soft,
Lay down. Above her hovers Lyel,
Lel hovering above her head,

А под подушку пуховой
Beneath her pillow, filled with goose's
And under puffy pillows hid
on which she lays her flowing tresses;
While underneath her down-filled pillow
While underneath her pillow slotted

Девичье зеркало лежит.
Soft plumage, lies her looking-glass.
A mirror lies, buried in deep
beneath it lies the looking glass
There lies a maiden's looking glass.
Lies a young maiden's looking glass.

Утихло все. Татьяна спит.
All's calmed for night; asleep's our lass.
Soft down. All's still, and she's asleep.
she sleeps in peace, the hours pass...
All's become still. Tatyana sleeps.
All's hushed. Sleep overtakes the lass.

XI.

И снится чудный сон Татьяне.
The dream she dreams is tinged with madness.
And then a wondrous dream she had.
Tatiana's now asleep and dreaming:
A wondrous is dreamt by Tanya,
A wondrous dream she has: she's taken

Ей снится, будто бы она
She dreams that o'er some snowy glade
And in that dream it seemed she was
she dreams that it's a snowy night,
And in the dream it's as if she
A path across a snow-filled glade.

Идет по снеговой поляне,
She's trudging, through a mist whose sadness
Walking through a snowy glade,
she's walking on a plain in seeming
Across a snowy lawn is walking,
Gloomy and dismal, sad, forsaken;

Печальной мглой окружена;
And wistfulness her mood pervade.
Ringed in by dark and gloomy haze;
eternal gloom; she catches sight,
Surrounded by a dismal mist;
Snowdrifts rear up before the maid,

В сугробах снежных перед нею
A dark gray stream still effervescent,

Ahead through deeply drifting snow
quite unexpected, of an urgent,
In drifts of snow that lie before her,
And through them runs a seething torrent,

Шумит, клубит волной свою
Despite the winter's chill incessant,
Bubbling, sounding as it blew
tumultuous and freezing torrent,
With its own waves there roars and surges,
A dark, untamed and age-old current,

Кипучий, темный и седой
In waves and eddies roars and churns
Free of winter's grip, a spring,
that winter still has left unchained,
Gray, effervescent and obscure,
With thundering, whirring, churning waves;

Поток, не скованный зимой;
Through snowdrifts, everywhere she turns.
Dark water, marked with white flecking;
which churns and tumbles unrestrained;
A stream through winter uncongealed;
Glued by the ice, two flimsy staves

Две жордочки, склеены льдиной,
Two logs, by ice by chance stuck tightly,
Two poles, all streaked with clinging ice,
sees two thin poles, both stuck together
Two slender poles, frozen together,
Are set above the rushing water –

Дрожащий, гибельный мосток,
Create a bridge that spans the creek,
Unsteady bridge, about to crash,
with ice, a wobbly, trembling bridge
A shaky, perilous small bridge,
A perilous and tiny bridge

Положены через поток:
Albeit creaky, wet, and weak.
Stretched across the watery splash:
across the raging waters, which
Are laid in place across the stream,
That oscillates from edge to edge.

И пред шумящею пучиной,
Poor Tanya's head is spinning lightly;
In confusion by that abyss,
is where she stops and goes no further;
And right before the roaring chasm,
This and the roaring chasm thwart her;

Недоумения полна,
She stops before the roaring brink
Gripped hard by her perplexity,
perplexed at first, she hesitates
Pervaded by bewilderment,
Perplexed, not knowing what to think,

Остановилась она.
So as to catch her breath and think.
And stopped right where she was, stood she.
and in that dreadful din, she waits.
The maiden to a standstill came.
She halts there at the very brink.
XII.

Как на досадную разлуку,
As at an angry separation,
As at a barrier that impedes
As if she fears a doleful parting,
As at a vexing separation
As at a vexing separation,

Татьяна ропщет на ручей;
She shouts in furor at the creek,
Tatyana grumbles at the stream;
Tatiana grumbles at the stream;
Tatyana grumbles at the stream;
Tatiana murmured at the tide,

Не видит никого, кто руку
And seeks, in utter desperation,
From where she stands, but no-one heeds,
she feels abandoned, puzzled, smarting,
She sees nobody who would proffer
Saw neither man nor habitation

С той стороны подал бы ей;
Some helping hand, but all is bleak.
No helping hand will come, it seems;

that she can't cross, so it would seem,
Her from the other side a hand;
To call to on the other side.

Но вдруг сугроб зашевелился,
Then all at once, a snowdrift's shifting –
But suddenly a snow-drift stirs;
for no one's near to give assistance.
But suddenly a snowdrift shifted,
But soon a drift began to quiver

И кто ж из-под него явился?
Who's there? Whose head is slowly lifting?
And who is this who now appears?
But then a snowdrift in the distance
And who from underneath it issued?
And who appeared beside the river?

Большой, взъерошенный медведь;
A woolly, wild, gigantic bear
A looming bear with tangled fur;
begins to move, and who is there?
A bulky and disheveled bear;
A burly bear with ruffled fur;

Татьяна *ax!* а он реветь,
Whose howls, with Tanya's, pierce the air,
Tatyana – *ach!*, and he to roar,
A large and very shaggy bear!
From her a cry, from him a roar;
Tatiana cried, he roared at her,

И лапу с острыми когтями
And then the beast extends a tightened
Extends his paw, his pointed claws;
Tatiana shrieks, the beast starts roaring,
The bear reached out his paw towards her
Stretched out a paw, sharp claws protruding;

Ей протянул; она скрепясь
And sharp-clawed paw to her; she gasps,
And gathering herself, takes hold,
then stretches out a hairy paw;
With its sharp claws; she, gathering strength,
She braced herself, with trembling hand

Дрожащей ручкой оперлась

But with a trembling hand she clasps
With quivering hand, and far from bold,
she nerves herself and holds a claw
Leaned upon it with trembling hand
She leaned on it and scare could stand;

И боязливými шагами

Th paw and sallies forth, less frightened.
Her progress trembling, on she goes
on which she leans with care, exploring
And, balancing with fear-struck footsteps,
They reached the bank, where she, concluding

Перебралась через ручей;

Once o'er the stream, she's up a trail,
Across the stream; and still she feels –
her way across the brook to find
She made her way across the stream;
That she was safe, walked on ahead,

Пошла - и что ж? медведь за ней!

With bear, unshaken, on her tail.
What's this? The bear is at her heels!
the bear is trotting on behind.
Went on – the bear pursuing her!
Then... what was that?... a bear-like tread!

XIII.

Она, взглянуть назад не смея,
Tatyana, scared to look behind her,
Loth to risk a backward glance,
She hurries onwards, ever quicker,
And she, not daring to look backwards,
The shaggy footman is behind her,

Поспешный ускоряет шаг;
Steps up her pace, already swift.
She hastens, quickening her step;
and does not risk a backward glance;
Accelerates her hurried step,
She dares not look, strains every limb

Но от косматого лакея

She sprints, yet cannot help but find her
From furry lackey, through, no chance
her hairy escort's always with her,
But to escape the shaggy flunky

In hope the creature will not find her,

Не может убежать никак;
Pursuer's nearly closed the rift.
She finds in which to make escape;
she hasn't got the slightest chance
For her is quite impossible.
But there is no escaping him.

Кряхтя, валит медведь несносный;
This frightful, loud fur servant lumbers
Wheezing, the naughty creature lunges
of shaking off her grunting vassal.
Grunting, the horrid bear ploughs forward.
The odious bear comes grunting, lumbering;

Пред ними лес; недвижны сосны
Along; ahead, the pinewood slumbers
Forward, through the snow he plunges;
A wood appears. The trees are tranquil
Before them's forest; without motion
A wood's before them; pines are slumbering

В своей нахмуренной красе;
In stately, melancholy grace;
Ahead, the woods; unmoving pines,
in all their frowning elegance;
Pines in their scowling beauty stand;
In frowning beauty, boughs hang low,

Отягчены их ветви все
Its trellis holds, in tight embrace,
In frowning beauty, frozen lines;
the weight of snow is quite immense
All of their boughs are overweighed
Weighed down with heavy flocks of snow;

Клоками снега; сквозь вершины
A heavy snow-rug. Through the tangled
And branches bearing snowy shreds;
upon the branches; through the summits
With tufts of snow; and through the treetops
And, seeping through the topmost summits

Осин, берез и лип нагих
Bare tops of aspen, birch, and lime
Through peaks of aspen, birch and lime,
of barren aspens, birches, limes,
Of aspen, birch and linden bare

Of aspen, birches, lindens bare,

Сияет луч светил ночных;
Falls filtered starlight – faint, sublime.
The light of heaven’s lanterns gleam;
the glow of dazzling night-time shines.
A beam of lights nocturnal shines;
The starry rays invade the air.

Дороги нет; кусты, стремнины
The trail’s run out; the blizzard’s strangled
No road; just chasms and thickets,
There is no pathway; bushes, moonlit
There is no pathway; cliffs and bushes
The shrubs, the path and where it plummets

Метелью все занесены,
The brush and steep ravines below;
By blizzard’s drifting all lies bound,
escarpments all lie deep below
Are by the blizzard all o’erlain
Are covered by the blizzard’s sweep

Глубоко в снег погружены.
All’s buried deep beneath the snow.
In deep-blown snow buried and drowned.
great mounds of shifting, drifting snow...
And deeply sunken in the snow.
And in the snowfall buried deep.

XIV.

Татьяна в лес; медведь за нею;
She’s reached the woods; the bear keeps tagging
Tanya, into the wood; the bear
The bear accompanies our Tanya
She runs into the woods; he follows;
Bear in pursuit, Tatiana dashes

Снег рыхлый по колени ей;
Behind; the snow plays at her knees.
Behind her; loose snow to her knee;
into the forest where the trees
The yielding snow is at her knees;
Into the wood, up to her knee

То длинный сук ее за шею
Now suddenly, stray twigs are snagging

Now at her neck a branch will tear,
and bushes suddenly attack her,
Now a long branch abruptly catches
In powdery snow; a long branch catches

Зацепит вдруг, то из ушей
Her by the neck, and branches seize
And now will brusquely pull away
as snow engulfs her to the knees.
About her neck, now from her ears
Her by the neck, then forcefully

Златые серьги вырвет силой;
By force her golden earrings, snatching
Gold ear-rings; snow tugs a wet boot,
A twig tears out her golden earrings,
Tears forcibly her golden earrings;
Wrenches away her golden earrings;

То в хрупком снеге с ножки милой
Them from her ears. Soft snow's now catching
To suck it from her darling foot;
her small wet shoes are lost in searing,
Now in soft snow her dampened slipper
Tatiana, wholly without bearings,

Увязнет мокрый башмачок;
A sopping boot; it starts to fall
Her handkerchief falls to the ground,
benumbing snow; she then lets fall
From off her darling foot sticks fast;
Leaves in the snow a small, wet boot,

То выронит она платок;
From off her foot. She drops her shawl,
Is lost, and never to be found;
her handkerchief, no time at all
And now she sheds her handkerchief;
Pulled from her charming little foot;

Поднять ей некогда; боится,
And in a flash it's gone forever.
Behind her she can hear the bear,
to pick it up, she's spent and frightened,
No time to pick it up; she's frightened
She drops her handkerchief, foregoing

Медведя слышит за собой,
The bear's so close that she can't stem
And even with a trembling grip
can always hear the lumbering bear
And hears the bear in back of her,
To pick it up, the bear is nigh

И даже трепетной рукой
Her fear. Too shamed to lift her hem,
She shrinks from raising her skirts up;
behind her, and she doesn't dare
And even with a trembling hand
Her hand is trembling, yet she's shy

Одежды край поднять стыдится;
She makes one final brave endeavour
Maintains her flight, driven by fear,
to raise her skirt so she might righten
Feels shamed to lift her dress's border.
To raise the dress around her flowing;

Она бежит, он всё вослед:
To shake the beast – it's life or death –
She runs and he is right behind;
its hem line as she flees; at length
She runs, he's always in pursuit,
She runs, and he pursues her still,

И сил уже бежать ей нет.
But all in vain: she's out of breath,
And she, no further strength can find.
she falls, for gone is all her strength.
And now she has no strength to run.
Then she abandons strength and will.

XV.

Упала в снег; медведь проворно
And tumbles to the snow. There sitting,
She's fall'n in snow; the nimble bear
She's lying in the snow – so, nimbly,
She falls in snow; the bear adroitly
She falls into the snow; and nimbly

Ее хватает и несет;
She's seized and dragged off by the bear.
Grabs her, carries her right off;
the bear scoops up the fainting girl

Snatches her up and carries her.
The bear retrieves and carries her;

Она бесчувственно-покорна,
Unconscious now, to him submitting,
Numb, she does not interfere,
and carries her, scarce breathing, quickly
She is insensibly submissive
She yields insensibly and limply,

Не шевельнется, недохнет;
She neither stirs nor takes in air.
Makes no gesture, breathes no breath;
along a road; her senses whirl,
And does not either stir or breathe.
She does not breathe, she does not stir;

Он мчит ее лесной дорогой;
And with her, through the woods he surges
Between the trees, down woodland track
she hardly stirs; then, unexpected,
By forest road he hurries with her;
Along a forest path he rushes,

Вдруг меж дерев шалаш убогой;
Till all at once a hut emerges,
He runs, to wretched hunter's shack;
a humble hovel, all protected
Among the trees appears a hovel.
And suddenly through trees and bushes

Кругом всё глушь; отсюда он
Decrepit, overrun by brush,
The wilderness is all around,
by dense and murky woods, stands there
Around all's thickets; from all sides
A hut appears; all's wild around

Пустынным снегом занесен,
And lost in snowfall's lonely crush.
Wild snow on trees and on the ground,
and on it snow lies everywhere,
It's drifted o'er with barren snow,
And sad snow covers roof and ground,

И ярко светится окошко,
A candle lights a little dormer;
And a window is shining bright,
while from a window light shines brightly;

And brightly shines a little window,
A window sheds illumination

И в шалаше и крик, и шум;
Loud noise and cries meet Tanya 's ear.
And from the hut ring voices, noise;
within the hovel voices yell;
And in the hut are cries and noise.
And noise and shouting blast the ear;

Медведь промолвил: *здесь мой кум:*
The bear confides: "my kin lives here;
The bear said: *Here's my gossip's house:*
the bear remarks: "You'll soon feel well,
The bear said: "Here's my godfather:
The bear declares: 'My gaffer's here:

Погрейся у него немножко!
Inside you'll be a little warmer."
Come in now, warm yourself a bit!
my friend lives here," he grows politely.
Warm yourself in his house a little!"
It's warm inside his habitation.'

И в сени прямо он идет,
He heads directly for the door,
Through the front hall he walks in,
The brute then marches through the door
He goes into the entrance hall
And, quickly, opening the door,

И на порог ее кладет.
And there he leaves her, on the floor.
And on the threshold, lays her down.
and lays the girl upon the floor.
And on the threshold lays her down.
He lays the maiden on the floor.

XVI.

Опомнилась, глядит Татьяна:
As Tanya wakes, she's stunned, she's blinking:
Recovering, Tatyana gazes:
Tatiana stirs, then looks around her:
Regaining sense, Tatyana's looking.
Tatiana, coming to, looks round her:

Медведя нет; она в сенях;
A hut? No bear? Some strange mistake?

No bear; and she is in the hall;
the bear has gone, she's lying in
The bear is gone. She's in the hall.
The bear has gone: Beyond the hall

За дверью крик и звон стакана,
A shout is heard, some glasses clinking.
Through a door, cries and chinking glasses,
a hallway; wits and senses flounder
Within are cries and clink of glasses
Shouting and tinkling glass astound her

Как на больших похоронах;
As if it were a funeral wake.
As at imposing funeral;
at all the mindless, ceaseless din.
As at a crowded funeral,
As if there's some big funeral;

Не видя тут ни капли толку,
All seems to her so sense-defying...
In all this, not a scrap of sense,
As if it were some wake or party,
And seeing here no grain of reason
Making no sense of this she quietly

Глядит она тихонько в щелку,
A crack she seeks, for secret spying.
Through a crack, she steals a glance;
the guests are drinking, hale and hearty;
She furtively looks through a cranny,
Peers through a chink... the scene's unsightly,

И что же видит?.. за столом
And what's to see, behind the clink?
And sees what?.. Monsters, in a ring,
so peering shyly through a clink,
And what now sees she? All round
No fancy could imagine it:

Сидят чудовища кругом:
A group of monsters drowned in drink:
Around a table, are sitting.
she hears the glasses as they chink
About a table monsters sit:
Around a table monsters sit,

Один в рогах с собачьей мордой,
A horned one with a canine muzzle

One has horns and canine snout,
she sees – sees something quite perturbing:
There's one with horns and canine muzzle,
One with a dog's face, horned, abnormal,

Другой с петушьей головой,
Another with a rooster's head,
Another's got a rooster's head,
a table at which monsters sit,
Another with a rooster's head,
Another with a cockerel's head,

Здесь ведьма с козьей бородой,
A skeleton that acts well-bred,
Here, sorceress with goat-like beard,
a dog-faced beast with horns, a witch
Here are a witch with goat's beard and
A witch with bearded goat cross-bred,

Тут остов чопорный и гордый,
A bearded sorceress – watch her guzzle!
Here, skeleton sits stiff and proud,
with goatee beard and, most disturbing,
A skeleton, proud and pretentious,
A skeleton, august and formal,

Там карла с хвостиком, а вот
A dwarf with tail... Now there, what's that?
There's dwarf – witch with rump tail, and *that*
a skeleton, a dwarf, a cock,
There with a little tail's a dwarf,
A small-tailed dwarf, and what is that,

Полу-журавль и полу-кот.
A cross between a crane and cat!
Is half a crane, and half a cat.
a cat-like bird complete the shock.
And here is half a crane, half-cat.
Apparently half-crane, half-cat?

XVII.

Еще страшней, еще чуднее:
A spider next, with crab upon it...
But, stranger and more frightening:
More frightful still, and more amazing,
Still scarier, still more uncanny:
More wondrous, more intimidating,

Вот рак верхом на пауке,
Yet weirder, odder sights abound:
Cray-fish on spider takes a seat,
a spider on which squats a crab,
Here on a spider rides a crab,
Astride a spider sits a crab,

Вот череп на гусиной шее
Here see a skull in scarlet bonnet
A skull, on goose-neck balancing,
a goose-necked skull on which is waving
Here on a goose's neck a death's-head
Upon a goose's neck, rotating,

Вертится в красном колпаке,
Atop a goose-neck, spinning 'round;
Wears a hood of bright scarlet,
a reddish cap; a windmill jabs
In a red nightcap whirls around,
A skull is perched with scarlet cap,

Вот мельница вприсядку пляшет
Here squats a windmill, wildly dancing;
There windmill the prisyadka dances,
and grinds its swirling arms while dancing.
Here a mill dances like a Cossack
And there a crouching windmill dances,

И крыльями трещит и машет:
Its creaky wings it waves while prancing...
Waves its sails, and hops and prances;
Loud barks and laughter, singing, prancing,
And with its airfoils waves and rattles;
Waving its snapping vanes like lances;

Лай, хохот, пенье, свист и хлоп,
Loud barks and cackles, whistles, bangs,
Bark, laugh, song, whistle and clatter,
applause and whistling, ghastly sounds,
Barks, laughter, whistles, songs and claps,
Barks, laughter, whistles, song, applause,

Людская молвь и конский топ (31)!
Strange singing, stomping – folksy twangs!
Horses' hup! and human chatter!
a stamping horse are what she found,
Both human speech and equine stamp!
Men's talk and horses stamping floors!

Но что подумала Татьяна,
Imagine Tanya's consternation
But how was our Tatyana struck
and yet what must she have been thinking
But what can Tanya have conjectured,
What could Tatiana do but marvel

Когда узнала меж гостей
When she espies a special guest
When, by these motley creatures thronged,
when unexpectedly she saw
When she descried among the guests
To see among this company

Того, кто мил и страшен ей,
The one she fears and yet loves best –
She saw the man for whom she longed –
a guest she loved and held in awe:
The one both dear and dread for her,
The man she loved so fearfully,

Героя нашего романа!
The hero of our verse narration!
The hero of this self-same book!
the hero of our tale is drinking
None but the hero of our novel!
The hero of our present novel!

Онегин за столом сидит
Yes, midst the crowd Onegin sits,
Onegin, at a table sits,
with all these creatures standing by,
Onegin at the table sits.
Onegin steals a quick look for

И в дверь украдкой глядит.
And towards the door his coy gaze flits.
His furtive glance through doorway flits.
while staring round with furtive eye.
And at the door looks stealthily.
Whoever may be at the door.

XVIII.

Он знак подаст: и все хлопчут;
He gives a sign – they all act busy;
He makes a sign: all spring to motion;
He gives a sign – they start to scurry.

He gives a sign – and all are bustling;
He gives a sign – they spring to action,

Он пьет: все пьют и все кричат;
He drinks – they drink and wildly shout;
He drinks: all drink, and give a shout;
He takes a drink – they sip and squawk.
He drinks – all drink and all cry out;
He drinks – they shout and drink a round.

Он засмеется: все хохочут;
He laughs – they laugh until they're dizzy;
He laughs: there's laughter and commotion;
He laughs – they cackle in a hurry.
He starts to laugh – all are guffawing;
He laughs – they roar with satisfaction,

Нахмурит брови: все молчат;
He frowns – they cut their laughing out;
He frowns: and everything is quiet;
He knits his brows – and they don't talk.
He knits his brow – and all are still;
He knits his brow – there's not a sound.

Он там хозяин, это ясно:
About who's boss, no room for error,
He's master here, that much seems plain;
Apparently he is their master!
Here he's the host, that's clear as crystal:
It's obvious that he's the master:

И Тане уж не так ужасно,
And Tanya, feeling for less terror –
Less frightened, Tanya breathes again,
Tatiana's heart now beats no faster,
Already Tanya's not so frightened,
And Tanya no more fears disaster,

И любопытная теперь
Athirst, in fact, to find out more –
And, curious, casts the door a look,
and as she is quite curious
And now with curiosity
And curious to find out more

Немного растворила дверь...
Starts gently opening the door...
Opens it, just the smallest crack...
to see the cause of all the fuss,

She opened up the door a bit...
She opens gingerly the door...

Вдруг ветер дунул, загашая
At once a wind comes rushing, blowing;
Then gusting wind blows torches out;
she fiddles with the door, is startled
A sudden puff of wind extinguished
A sudden gust of wind blows, lashing

Огонь светильников ночных;
The flames go out in all the lights,
Confused, the spirit-throng spins by;
when howling winds blow out the light...
The fire of the nighttime lamps.
The flaming lamps that light the night;

Смутилась шайка домовых;
Hushing the horde of household sprits;
Onegin, with a flashing eye,
the gang of goblins quails with fright,
The gang of goblins got confused;
The goblins cower at the sight;

Онегин, взорами сверкая,
Onegin's eyes glow fierce and glowing;
Gets up from table, standing straight,
Onegin's eyes begin to sparkle
Onegin, lightning in his glances,
Onegin, from his chair, eyes flashing,

Из-за стола гремя встает;
He stands and makes a thund'rous roar;
Scrapes his chair against the floor;
with rage; he pushes back his chair
Rose from the table, thundering;
Rises with clatter; they all rise:

Все встали; он к дверям идет.
All rise; he thunders toward the door.
All stand: then he walks to the door.
and goes to see who's standing there.
All rise; he walks towards the door.
And swiftly to the door he flies.

XIX.

И страшно ей; и торопливо
She's struck by fear, and in a hurry

And she is frightened; with great haste
Then suddenly she's gripped by panic
She's terrified and, in a hurry,
A terrified Tatiana hastens

Татьяна силится бежать:
She tries to flee but sees no way;
Tatyana toils to run away:
and quickly tries to get away.
Tatyana gathers strength to run.
To flee Onegin and his team;

Нельзя никак; нетерпеливо
She turns and tosses, all a-flurry,
She cannot move from where she's placed;
impossible! She's almost manic
She's quite unable; with impatience,
Not possible; and, in impatience,

Метаясь, хочет закричать:
Can't even shout, voice won't obey.
She struggles, tries to give a cry:
with fear, and then she starts to sway;
Flinging about, she tries to scream:
She scurries round and wants to scream,

Не может; дверь толкнул Евгений:
Eugene flings wide the door, revealing
And can't; Eugene the door flings wide:
she wants to scream, but isn't able...
She can't; Eugene the door shoves open,
But Eugene pulls the door wide open

И взорам адских привидений
The maiden to these spooks unfeeling,
And by those hellish specters eyed
Onegin rushes past the table,
And to the hellish specters' gazes
And she's exposed to the misshapen

Явилась дева; ярый смех
These spooks from hell... A harsh guffaw
The maid appears; a laughing howl
he grabs the door and so displays
The maid's revealed; a piercing laugh
And hellish spectres; savage cries

Раздался дико; очи всех,
Breaks out and soon, each eye and claw,

Rings wildly; the glare of all,
the girl to every monster's gaze.
Resounded wildly; eyes and hooves
Of laughter resonate; their eyes,

Копыта, хоботы кривые,
Each crooked trunk and tufted tail,
The hoofs, the twisted trunks, that hang,
Ferocious laughter breaks out widely
And crooked trunks of all the creatures,
Their curved proboscises, moustaches,

Хвосты хохлатые, клыки,
Each whisker, tusk and fang and horn,
The crested tails, the naked fangs,
and then the eyes of one and all
Their tufted tails, their feral fangs,
Their hooves, horns, tusks and tufted tails,

Усы, кровавы языки,
Each bloody tongue, all cut and torn,
Moustachios, and bloody tongues,
examine her; strange creatures bawl:
Their whiskers and their bloody tongues,
Their bony fingers, sharp like nails,

Рога и пальцы костяные,
Each bony finger with its nail,
The horns, the fingers of bare bone, -
moustaches, trotters, tusks and slimy
Their antlers and their bony fingers –
Their bloody tongues – all these mismatches

Всё указывает на нее,
Is turned toward Tanya, as they whine
Are fixed on her, all straight aligned,
proboscises, a finger-bone,
All of these point at her as one,
At once towards the girl incline

И все кричат: мое! мое!
And shriek and shout, "She's mine! She's mine!"
And all are shouting: "Mine! She's mine!"
these phantoms cry: "She's mine alone!"
And all are shouting: "Mine! She's mine!"
And all cry out: 'She's mine! She's mine!

XX.

Мое! - сказал Евгений грозно,
“She’s mine!” exclaims Eugene with grimness;
Мине! Shouts Eugene with thundery sound,
“Oh no, she’s *mine!*” Onegin bellows
“She’s *mine!*” Eugene threateningly;
‘She’s mine,’ Onegin spoke out grimly,

И шайка вся сокрылась вдруг;
The monsters puff into thin air;
And swift the monstrous gang is gone;
and straight away the company
The whole gang suddenly was gone;
And suddenly the pack was gone;

Осталась во тьме морозной.
Remaining in the freezing dimness
Ringed in by frosty dark surround,
departs; Tatiana in the shadows
In frosty dark with one another
In frosty darkness Tanya dimly

Младая дева с ним сам-друг;
Are he and she, the fateful pair.
The young maid’s left with him all one;
remains alone with him and he
The girl and he were left alone,
Confronted Eugene all alone.

Онегин тихо увлекает (32)
Eugene now gently pulls Tatyana
Onegin silent to a corner
proceeds to pull her gently into
Onegin draws into a corner
Towards a corner seat he takes her,

Татьяну в угол и слагает
Inside, and lays her down upon a
Draws in and poses Tatyana
a corner; Tanya does not argue;
Tatyana quietly and places
Upon a shaky bench he lays her,

Ее на шаткую скамью
Small wobbly bench; but just as he
On shaking bench, and bows his head

he sits her on a shaky chair
Her down upon a shaky couch
And, bending downward, rests his head

И клонит голову свою
Reclines upon her breast, they see
So that on her shoulder it's laid;
and lets his head sink on her hair
And on her shoulder leans his head.
Upon her shoulder; when a tread

К ней на плечо; вдруг Ольга входит,
With Olga, Lensky, without warning;
And suddenly in Olga comes,
and shoulder. Olga enters quickly,
All of a sudden Olga enters,
Discloses Olga, then Vladimir;

За нею Ленской; свет блеснул;
A sudden flash lights up the scene,
Lensky follows; gleamed a light;
behind her Lenski; then a light
Behind her Lensky; a light flashed.
A sudden light, and in alarm

Онегин руку замахнул,
And having waved his arms, Eugene,
Eugene then raised his hand in threat
shines out, as Tanya catches sight
Onegin's lifted up his arm
Onegin stands with upraised arm,

И дико он очами бродит,
With wildly swerving eyes, stars scorning
And savagely his fierce eye roams,
of Eugene starting wildly as he
And with his eyes he wildly wanders
His eyes roam wildly seeing *him* here,

И незваных гостей бранит;
And scolding these, unbidden guests,
To unasked guests his curses, cries;
harangues the guests and flairs about.
And chides the uninvited guests;
He chides the uninvited pair;

Татьяна чуть жива лежит.

While Tanya's mortal terror crest.
Tatyana still scarce breathing, lies.
Poor Tanya falls and passes out.
Tatyana's lying scarce alive.
Tatiana's lying in despair.

XXI.

Спор громче, громче; вдруг Евгений
A fight explodes; the cabin rumbles,
Louder, louder sounds the row;
The uproar grows, becoming coarser,
The row keeps swelling, when abruptly
The argument grows louder quickly,

Хватает длинный нож, и вмиг
And all at once Eugene has grabbed
Swiftly Eugene grasps the long blade,
when suddenly Onegin grabs
Eugene grabs a long knife, and flash!
Onegin snatches up a knife,

Повержен Ленской; страшно тени
A long sharp knife; Vladimir crumbles
And Lensky's instantly laid low;
a knife; he lashes out with force and
Lensky is felled. The shadows thicken
Frightening shadows gather thickly,

Сгустились; нестерпимый крик
And shadows thicken; he's been stabbed!
Fearfully thickened the shade;
directly someone falls; the drab
Alarmingly; a racking shriek
Alarmingly; a racking shriek

Раздался... хижина шатнулась...
A scream is heard; the hut starts shaking;
A cry rang out... the hovel quaked...
and dismal shadows seem to thicken.
Sounds all around... the hut is lurching...
A piercing cry, the hut is shaking,

И Таня в ужасе проснулась...
And Tanya wakes, scared stiff and quaking...
And Tanya, in great fright, awaked...
A dreadful scream... poor Lenski's stricken...
And Tanya in dismay has wakened...

Tatiana, terror-stricken, waking,

Глядит, уж в комнате светло;
Aglow's her room; she's in a daze,
She finds that her room now is bright;
The hovel shudders... Tanya wakes
She looks, now in her room it's light,
Looks round her room, already bright,

В окне сквозь мерзлое стекло
And through the frozen panes, pink rays
Through frosted pane floods the dawn light,
in terror, stupefied, and takes
And on the window's frosty pane
As through a frozen pane the light

Зари багряный луч играет;
Are dancing on the walls' white paper.
The glittering of crimson ray;
a look... The room is light already.
The crimson ray of daybreak's playing.
Of crimson dawn's already playing;

Дверь отворилась. Ольга к ней,
As Tanya looks, the door is drawn
The door swung wide. In rushes Olga,
She sees the scarlet gleam of morn
The door has opened. Olga's come,
The door stirs. Olga flies to her,

Авроры северной алей
And Olga, bright as northern dawn,
More brilliant than northern aurora;
through frosty windows, it is dawn...
More rosy than the northern dawn,
Aurora-like but rosier,

И легче ласточки, влетает;
As carefree as a swallow's caper,
With swallow's swoop she makes her way
Then in flits Olga, rosy, heady,
And flies in, lighter than a swallow.
And lighter than a swallow, saying:

"Ну, - говорит, - скажи ж ты мне,
Addresses her good-naturedly:
To Tanya: "Tell, last night, who came
a flighty swallow, who then cheeps:

“Now then,” says she, “just let me know
‘What did you dream, whom did you see

Кого ты видела во сне?”
“Adrift un dreams, whom did you see?”
“To see you when you had your dream?”
“And what did you see in your sleep?”
Whom you were seeing in your dream.”
Oh, Tanya, tell, who can it be?’

XXII.

Но та, сестры не замечая,
But Tanya held her silence, spurning
To this Tanya pays no attention;
But Tanya, paying no attention,
But, heeding not her sister, Tanya
But she, not noticing her sister,

В постеле с книгою лежит,
Her sister and, well-tucked in bed,
She is lying in her bed,
continues reading in her bed,
Lies on the bedstead with a book,
Lay leafing through a book in bed;

За листом лист перебирая,
She read and read and kept on turning
And turning pages with swift motion;
she seemingly has no intention
Page after page keeps turning over,
Page after page kept turning faster,

И ничего не говорит.
The pages of some book, instead.
Not a word by her is said.
of speaking, not a word is said,
And doesn't say a single thing.
And to her sister nothing said.

Хоть не являла книга эта
Although this book had no pretensions
Although her book has no pretensions
for she's engrossed in an old treatise
Although this book did not exhibit
The book that claimed her rapt attention

Ни сладких вымыслов поэта,
To poetry's profound inventions,

To insights deep, profound reflections,
containing neither lyric riches
Either sweet figments of a poet
Wanted the poet's sweet invention,

Ни мудрых истин, ни картин;
To timeless truths or pictured plot,
To clever truth, or charming scene;
nor learned truths, and plainly not
Or illustrations or sage truths,
No saws or pictures could be seen,

Но ни Вергилий, ни Расин,
Still nobody – not Walter Scott,
Neither Virgil, nor Racine,
the work of Byron, Virgil, Scott...
Still neither Virgil nor Racine
But neither Virgil nor Racine,

Ни Скотт, ни Байрон, ни Сенека,
Nor Seneca, nor Baron Byron,
Nor Scott, nor Byron, nor Seneca
Not even Seneca has ever
Nor Scott nor Seneca nor Byron
Not Seneca, not Scott, not Byron,

Ни даже Дамских Мод Журнал
Nor Virgil, nor the great Racine –
Nor the journal "Ladies' Fashion"
so gripped a girl, nor has Racine,
Not yet *The Ladies' Fashion News*
Not even *Ladies' Fashion* could

Так никого не занимал:
Not even *Chic Modes* magazine! –
Could, my friends, engage such passion
or any fashion magazine
Has anyone so occupied:
Engross so much a woman's mood:

То был, друзья, Мартын Задека (33),
Seduced so deftly as this siren:
As the sage Martin Zadeka,
as much as Martin Zadeck's clever
The author, friends, was Martin Zadeck,
What now enticed her like a siren

Глава халдейских мудрецов,
Mart'yn Zadék, Chaldean sage:

Chaldean soothsayer, it seems,
critique of dreams, whose every page
Master of Chaldean savants,
Was Martin Zadek, Chaldee sage,

Гадатель, толкователь снов.
He'll read your dreams, friends – quite the rage!
And chief interpreter of dreams.
reveals the wisdom of a sage.
Prophet, interpreter of dreams.
Who solved your dreams on every page.

XXIII.

Сие глубокое творенье
There once had come an errant vendor
This work of most profound creation
This weighty work a roving vendor
A migrant peddler transported
This weighty tome a passing trader

Завез кочующий купец
Tramping through their neck of the woods;
With travelling pedlar arrived,
had brought to their secluded home;
This work of great profundity
Had brought to Tanya's solitude,

Однажды к ним в уединенье
One opus of creative splendor
When he to them in their seclusion,
Tatiana also thought she'd spend her
One day to their secluded household
And finally managed to persuade her

И для Татьяны наконец
Caught Tanya's eye, among his goods.
Came, for Tanya, price contrived:
small funds on further dusty tomes:
And finally consigned it with
To buy it, if he could include

Его с разрозненной *Мальвиной*
Malvina (though the set was broken),
Three-fifty seemed appropriate
Malvina, for three roubles fifty,
An incomplete set of *Malvina*
A few add volumes of *Malvina*;

Он уступил за три с полтиной,
Plus this, he traded for a token:
For *Malvina*, a broken set,
with which he also threw in swiftly
To Tanya for 3 rubles, 50
She paid three roubles, one poltina,

В придачу взяв еще за них
A grammar book, two *Petriads*,
Additionally, from them he took
a grammar and some simple tales,
And in the bargain took for them
He also put into the scales

Собрание басен площадных,
Three rubles and a half, plus scads
Two *Petriads*, a grammar book,
book three of Marmontel, some pale
Two *Petriads*, a volume of
A book containing vulgar tales,

Граматику, две Петриады,
Of vulgar fables bound in leather,
Folkloric tales, a compilation,
and feeble verses on Tsar Peter.
Plebeian fables and a grammar,
Two *Petriads*, a Russian grammar

Да Мармонтеля третий том.
As well as Marmontel (Tome III).
And Marmontel, the third volume.
As time went by the Zadeck was
As well as Marmontel's third tome.
And volume three of Marmontel.

Мартин Задека стал потом
Mart'yn Zadek soon came to be
Martin Zadeka then became
her dearest confident because
Thereafter Martin Zadeck was
Once Martin Zadek casts his spell,

Любимец Тани... Он отрады
Tatyana's favorite, and together with him
Tatyana's favourite consolation...
it told what destiny might bring her,
Tatyana's favorite... consolations
Tanya surrenders to his glamour...

Во всех печалях ей дарит
She found life gay, not grim;
Each grief he matches with insight,
if joy or woe. She always kept
He gives to her in all her woes
He brings her solace when she grieves,

И безотлучно с нею спит.
Indeed, each night she slept with him.
And sleeps beside her every night.
in near, awake and when she slept.
And ever present with her sleeps.
He sleeps with her and never leaves.

XXIV.

Ее тревожит сновиденье.
Tatyana's nightmare leaves her lurching.
She feels alarm about the dream.
Tatiana finds her dream disturbing,
The vision of her dream alarms her.
The dream disturbs her. In confusion,

Не зная, как его понять,
Unsure of what its scrambled stream
Not knowing how to understand it,
so she decides to have a look
Not knowing what to make of it,
Not knowing what it presages,

Мечтанья страшного значенье
Of images might mean, she's searching
A secret meaning, secret theme
if there's a prospect of unearthing
Tatyana wishes to discover
She seeks a meaningful solution

Татьяна хочет отыскать.
Zadék, to pierce her horrid dream.
She wishes to extract; to find it.
its deeper meaning in her book.
The dreadful dream's significance.
To all its monstrous images.

Татьяна в оглавленье кратком
Thanks to its index she's explored her
She notes the list of contents has

She searches through the little index
Tatyana finds in a brief index
Arranged in alphabetic order,

Находит азбучным порядком
Fears in alphabetical order:
A strictly alphabetic base:
and finds among the list of contents
In alphabetical arrangements
The index gives the words that awed her:

Слова: бор, буря, ведьма, ель,
Bear, blizzard, bridge, cat, crab, crane, ditch,
Bear, and Bridge, Darkness, and Ditch,
a bear, a fir, a footbridge, gloom,
The words: bear, blackness, blizzard, bridge,
A bear, a blizzard, little bridge,

Еж, мрак, мосток, медведь, метель
Ghost, hedgehog, snowstorm, stabbing, witch –
Pine-wood, Spruce, Tempest, and Witch,
a hedgehog, raven, snowstorm: doom
Fir, hedgehog, pinewood, tempest, witch,
Dark, fir, a forest, hedgehog, witch

И прочая. Ее сомнений
Et cetera. But her confusion,
Et al. Zadeka can't dispel
in every shape and size. Her problem
Et cetera. Yet Martin Zadeck
And so on. Tanya's reservations

Мартын Задека не решит;
Fueled further by Zadek, extends:
Her doubts; the awful dream, instead,
remains unsolved despite her search,
Her questioning does not resolve
A Martin Zadek won't dispel,

Но сон зловещий ей сулит
She's sure her frightful dream portends
Promises adventures sad,
for Zadeck's left her in the lurch!
But the grim nightmare promises
And yet her nightmare does foretell

Печальных много приключений.

Adventures leading to delusion.
And more dreams sinister, as well,
The threatening dream's a sad conundrum,
Her many grievous misadventures.
A multitude of sad occasions.

Дней несколько она потом
For many days on end, she seems
Over the next few days, therefore,
foretelling trouble, she is sure
About it then for some days she
For several days thereafter she

Все беспокоилась о том.
Quite haunted by its gruesome themes.
She finds she worries more and more.
which in the next days she'll endure.
Was ever in anxiety.
Keeps thinking of it anxiously.

XXV.

Но вот багряною рукою (34)
But now Aurora's crimson fingers
Now here's the dawn, with rosy hand
And then the crimson hand of morning
But lo, with hand of crimson purple
But lo, her crimson hand extending,

Заря от утренних долин
In drowsy valleys, with the sun
Leading out from morning's vale
together with the rising sun
Dawn from the valleys of the morn
Daybreak, from valleys large and small,

Выводит с солнцем за собою
Behind her, melt what fog still lingers,
The sun, that follows close behind,
leads forth a glorious dawn adorning
Escorteth with the sun behind her
Leads forth the folk who'll be attending

Веселый праздник именин..
To usher in the nameday's fun.
And brings the name-day festival.
the festive name day, filled with fun.

The jolly name-day festival.
A merry nameday festival.

С утра дом Лариных гостями
From dawn, the Larin household's bustling
From early hours the Larin's house
The Larins' house begins quite early
From morning all the Larin household
From morn the Larin home's abounding

Весь полон; целыми семьями
With guests; whole family packs come hustling
Has filled with guests; whole families:
to pulse with guests, and soon is fairly
Is full of guests; in runnered coaches,
With neighbours from estates surrounding;

Соседи съехались в возках,
In carriages, *kibítkas*, sleighs,
Neighbours arrive in carriages,
jam-packed, whole families converge,
In covered wagons, gigs and sleighs
Whole families have made their way

В кибитках, в бричках и в санях.
And *britzkas* drawn by roans and bays.
Kibitkas, britchkas and sledges.
kibitkas, britzkas, sledges surge
Whole families of neighbors came.
On britzka, coach, kibitka, sleigh.

В передней толкотня, тревога;
The hallway's crammed; the crowds are jostling;
The front hall's full of restless motion;
towards the house, the people jostle
Crowds and confusion in the hallway,
There's jostling as the hall is filing,

В гостиной встреча новых лиц,
The parlor's where new faces meet,
New names and faces in the parlour,
in vestibule and drawing room
New faces in the drawing room,
In the salon new faces, hugs,

Лай мосек, чмоканье девиц,
Dogs bark, girls kiss and chirp and tweet;

Pugs yapping, girls kissing with ardour,
as laughter sounds and voices boom;
Pugs' barks, smacked kisses of young girls,
Girls' smacking kisses, barking pugs,

Шум, хохот, давка у порога,
There's noise and laughter, clinks and wassailing,
Voices, laughing, throng, commotion,
the noise and crush are quite colossal,
Noise, laughter, crowding on the threshold,
Noise, laughter, crush as more folk spill in,

Поклоны, шарканье гостей,
Deep curtseys, bows, and shuffling feet,
Bows, the shuffle of guests' feet,
made even worse by barking pekes
Bowing and scrapping of the guests,
Guests make their bows and shuffle by,

Кормилиц крик и плач детей.
While nurses screech at kids that bleat.
Childrens' cry, and nurses' shout.
and bawling nurses, babies' shrieks.
Wet-nurses' shrieks and children's wails.
Wet-nurses shout and children cry.

XXVI.

С своей супругою дородной
Old portly Pustyakov came gladly,
With his wife of poorly frame
Fat Pustyakov with his stout lady,
Together with his well-fed consort
Together with a spouse well nourished,

Приехал толстый Пустяков;
With his old portly wife in tow;
The portly Pustyakov arrives;
Gvozdin, a landlord much admired,
Stout Fiddlesticks has driven up;
There entered portly Pustyakov;

Гвоздин, хозяин превосходный,
Gvozdín, who never treated badly
Gvozdin, winning the farmers' game,
whose serfs were destitute and mangy,
Nailman, a landlord of distinction,
Gvozdin, a splendid lord who flourished

Владелец нищих мужиков;
His peasants, though their lot be low;
While his poor peasants scarcely thrive;
the Skotinins, grey-haired and tired,
Proprietor of pauper serfs;
On peasant farmers badly off;

Скотинины, чета седая,
Skotínins, he and she, both graying,
The Skotinins, both now quite grey,
with countless children of all ages,
The Cattlemans, a gray-haired couple,
Then the Skotinins, grey-haired, prospering

С детьми всех возрастов, считая
Prodigious progeny displaying,
Their children, in a wide array
from two-year olds to semi-sages;
With children of all ages, counting
From their innumerable offspring

От тридцати до двух годов;
As old as thirty, young as two;
Aged thirty nearly down to two;
and then there's footling Petushkóv
From thirty down to two years old;
From thirty-odd right down to two;

Уездный франтик Петушков,
The dapper Petushkóv passed through,
And Petushkov, a local beau.
who's known to all, the local toff;
The district dandy, Roosterman;
And Petushkov, out fop, came too;

Мой брат двоюродный, Буянов,
As did my cousin, dear Buyánov,
Also, my cousin, Buyanov,
and here's my cousin, old Buyánov
My father's sister's son, McRuffian,
Then my first cousin, one Buyanov,

В пуху, в картузе с козырьком (35)
Clad gaily in a high-peaked hat
Covered with fluffs, in vizored cap
(bedecked with fluff, and known to you);
All-over fluff, in visored cap
In pointed cap and cloaked with fluff

(Как вам, конечно, он знаком),
(You've seen him oft, no doubt, like that),
(I'm sure that's how you see this chap);
now look who's just hove into view,
(As certainly he's known to you);
(But you must know him well enough);

И отставной советник Флянов,
And just-retired advisor Flyánov,
And Councillor (retired) Flyanov,
State Councillor (retired) Flyánov,
Retired council member, Flynov,
And councillor-in-retirement, Flyanov,

Тяжелый сплетник, старый плут,
That gossip-mongering balloon,
A gossip, rogue, with wicked tongue,
a scandalmonger, glutton, wretch,
The heavy gossip, aging cheat,
A scandalmonger, seasoned cheat,

Обжора, взяточник и шут.
That bribable old rogue-buffoon.
A glutton, bribe-taker, buffoon.
who takes a bribe, a shocking lech!
Bribe-taker, glutton and buffoon.
And bribe-taker who loved to eat.

XXVII.

С семьей Панфила Харликова
Mosieur Triquet, sharp-tongued and witty,
With the clan Panphil Kharlikov,
Then Harlikov and all his household
With Panfil Harlikov and kindred
The family of Kharlikov had

Приехал и мосье Трике,
A glasses-wearing, red-wigged man
Monsieur Triquet as well appears,
appeared, and with them came a wit:
Arrived as well Monsieur Triquet,
Monsieur Triquet within its fold;

Остряк, недавно из Тамбова,
Who used to live in Tambov city,

A wit, in times past, from Tambov,
Monsieur Triquet now crossed the threshold,
A wit not long ago from Tambov,
A noted wit, late from Tambov, clad

В очках и в рыжем парике.
Came with Panfil Harlikov's clan.
Eye-glasses, ginger wig he wears.
bespectacled and literate,
In spectacles and reddish wig.
In reddish wig, bespectacled.

Как истинный француз, в кармане
A gallant Gaul, he'd penned upon a
Like a true Frenchman, in his pocket
accounted in a wig, a Frenchman
Like a true Frenchman, in his pocket
Triquet, in truly Gallic manner,

Трике привез куплет Татьяне
Small sheet a verselet for Tatyana,
He's brought for Tatyana a couplet –
who'd brought a verse (not his invention)
Triquet for Tanya brought a lyric,
Had brought a stanza for Tatiana,

На голос, знаемый детьми:
Sung to a children's melody:
All children know the melody:
set to the children's melody
Set to a tune that children know:
Set to a children's melody:

Réveillez-vous, belle endormie.<<9>>
Réveillez-vous, belle endormie.
Réveillez-vous, belle endormie.
“*Reveillez-vous, belle endormie*”
“*Réveillez-vous, belle endormie.*”
Réveillez-vous, belle endormie

Меж ветхих песен альманаха
Some almanac's old dog-eared pages
In an old album thick with dust
for Tanya, which he'd found while searching
Among some worn-out songs this lyric
This stanza saw its publication

Был напечатан сей куплет;
Contained in print this little jewel,
Triquet had found the charming line;
among some ancient almanacs
Was printed in an almanac.
In a decrepit almanac;

Трике, догадливый поэт,
And, well-versed in the poets' school,
With ready wit, projection fine
awash with rhymes by hoary hacks.
Triquet, a perspicacious bard,
Triquet, a poet with a knack,

Его на свет явил из праха,
He'd dusted off the dust of ages,
Revived that piece of mouldering must.
Triquet, then cleverly inserting
Out of the dust to light exposed it,
Redeemed it from disintegration,

И смело вместо *belle Nina*<<10>>
And being tricky, *belle Niná*
But, in *belle Nina*'s special spot,
his own idea, changed "belle Niná"
And in the place of "*belle Nina*"
And in the place of *belle Nina*

Поставил *belle Tatiana*.<<11>>
He struck, and wrote *belle Tatianá*.
Belle Tatiana is what he wrote.
into "la belle Ta-tí-a-ná".
He boldly put "*belle Taiana*".
He boldly put *belle Tatiana*.

XXVIII.

И вот из ближнего посада
The idol of the elder misses
And here, from district town nearby,
The darling of the older ladies
Lo, from the nearby market enter,
And now from an adjacent quarter

Созревших барышень кумир,
Has come from some close army plant;

The jovial Commander appears,
and apple of each mother's eye,
Apple of seasoned misses' eyes,
A company commander came,

Уездных матушек отрада,
A plum for mums and sisses, this is
He's every local mother's joy,
a bigwig from the army bases,
Delight of mothers of the district,
The idol of each ripened daughter

Приехал ротный командир;
The grand Battalion Commandant!
Adored by maids of riper years;
arrives – brings news which gratifies
The company commander's come;
And district mothers, all aflame.

Вошел... Ах, новость, да какая!
In his strides, with news monumental:
With him comes news... Ah, splendid! gay!
the company – the regimental
He's entered... what an innovation!
He entered... ah now, what's he saying?

Музыка будет полковая!
We shall have music regimental!
The regimental band will play!
commander plans an instrumental
The regimental band is coming,
The regimental band is playing,

Полковник сам ее послал.
In fact, this was the colonel's call.
And there will be a ball! Indeed,
performance, it has been decreed:
The colonel sent it on himself.
The colonel has arranged it all,

Какая радость: будет бал!
There's general joy – there'll be a ball!
The colonel himself so decreed!
“The general himself, indeed,
What fun! There's going to be a ball!
What fun! There is to be a ball!

Девчонки прыгают заране (36);
This girls swoon in anticipation,
The girls leap with excited glee,
has ordered it!" he's heard announcing.
The girls jump in anticipation;
The young things skip, anticipating;

Но кушать подали. Четой
But first, of course, they must have eats.
Some would start to dance right then;
What joy! There's going to be a ball!
But dinner now is served. In pairs
But dinner being served brings clam,

Идут за стол рука с рукой.
The couples, hand in hand, take seats,
But must, in pairs, walk in to dine.
Delight suffuses one and all.
They go to table arm-in-arm.
All go to table, arm in arm,

Теснятся барышни к Татьяне;
With maids near Tanya near elation;
Arrayed, with Tanya, packed tightly,
But dinner's served, the young girls flouncing,
The misses with Tatyana cluster;
The grown-up girls near Tanya waiting,

Мужчины против; и, крестясь,
Across from them, their gentlemen.
They face the men; all duly sign
the guests in pairs go in to dine,
The men across; crossing itself,
The men *en face*; a buzz goes round;

Толпа жужжит, за стол садясь.
All cross themselves, and dig in, then.
The cross; and murmuring, sit down.
to gorge themselves on meat and wine.
The crowd, its places taking, hums.
All cross themselves as seats are found.

XXIX.

На миг умолкли разговоры;
The chat's now dropped and just left hanging,

At first, there's little conversation;
Then for a while the guests are silent,
Stilled all at once were conversations;
A sudden ceasing of the chatter;

Уста жуют. Со всех сторон
So mouths can chew, and all around
All jaws are chewing. All around
they're busy chewing at their fare;
Mouths masticate. From every side
Mouths chew; and, meanwhile, all about,

Гремят тарелки и приборы
The plates and silverware start banging,
The noise of eating's agitation,
an every side there is the strident
Are clattering dishes and utensils,
Crockery, plates and covers clatter

Да рюмок раздается звон.
Mingling with tinkling wineglass sound.
China, silver, glasses sound.
commotion made by tableware
And goblets' ringing noise resounds.
And clinking wine-glasses ring out.

Но вскоре гости понемногу
The guests quite soon, though, take a notion
And soon amid the hum and clatter
which rattles, while the clink of glasses
But soon the guests by gradual stages
But soon the guests by small gradations

Подъемлют общую тревогу.
To raise a wholesale loud commotion.
No-one can hear a neighbour's chatter.
reveals that as the dinner passes
Raise up the general agitation.
Revive their deafening conversations.

Никто не слушает, кричат,
No one listens; many cry out,
No-one listens, in that ferment
the guests are slowly coming round
No one is listening, they shout,
They shout, laugh, argue through the meal,

Смеются, спорят и пищат.
And laugh and argue, squeal and shout.

Of squeals, and laughing argument.
and growing restive, festive, loud,
They laugh, they argue and they squeal.
Nobody listens, ladies squeal.

Вдруг двери настежь. Ленской входит,
But now the doors swing wide, and there is
Then suddenly, through wide-swung door
soon talking, laughing, squealing, shouting;
Doors are flung open. Lensky enters,
The doors fly open, Lensky enters,

И с ним Онегин. "Ах, творец! –
Vladimir – then Eugene. "Thank God!"
Strides Lensky, followed by Eugene.
the door flies open suddenly
Onegin with him. "Oh, Good Lord,"
With him Onegin. 'Lord, at Lat!'

Кричит хозяйка: - Наконец!"
The hostess cries, "But how you plod!"
"Oh my Maker! Where have you been?"
and Lenski enters, rapidly
Exclaims the hostess, "Finally!"
Cries out Dame Larina, and fast

Теснятся гости, всяк отводит
The guests squeeze tight; each one with care is
The hostess cries; to seat two more,
Onegin follows: "How astounding!"
Guests make room for them. Quick as can be
The guests make room, as each one ventures

Приборы, стулья поскорей;
Transferring plate and changing chair;
The others shuffling chair or plate,
their hostess cries, "we're truly blest!"
All push aside utensils, chairs;
To move a cover or a chair;

Зовут, сажаят двух друзей.
When done, they call and seat the pair.
Make room, so latecomers can eat.
The two friends join the other guests,
They greet and seat the pair of friends.
They seat the two young friends with care.

XXX.

Сажают прямо против Тани,
It's Tanya's place they wind up facing
Across from Tanya they are placed,
are seated side by side and facing
They seat them right across Tanya.
They sit right opposite Tatiana;

И, утренней луны бледней
As pale as moon in morning skies,
She's paler than a morning moon,
Tatiana, who has turned quite pale,
More pallid than the morning moon,
She, paler than the moon at morn,

И трепетней гонимой лани,
As frightened as a doe that's racing
More tremulous than doe that's chased,
just like the morning moon that's waning,
And than the driven doe more frightened,
More agitated in her manner

Она темнеющих очей
To save its life, she casts her eyes
Her dark eyes, downcast, see no-one:
as nervous as a hunted, frail
She does not let her darkening eyes
Than hunted doe, stays looking down

Не подымает: пышет бурно
Straight down, to hide their blur; she's burning
She's hot, breathes hard; feels faint and queer;
and timid fawn; her eyes grow darker,
Look upward. Passion's fire within her
With darkening eyes; a glow pervades her,

В ней страстный жар; ей душно, дурно;
Inside, from passion's fire; she's churning
The two friends' greetings does not hear,
she glances down, she's breathing faster
Burns stormily. She's stifled, queasy;
A surge of passion suffocates her;

Она приветствий двух друзей
And choking, feeling faint. She hears
Her tears are ready to pour down;

as passion glows tempestuously
The greetings of the pair of friends
She does not hear from out two friends

Не слышит, слезы из очей
No greetings from the friends, as tears,
And she, to fall into a swoon
within her; almost fainting, she'
She does not hear; tears want to drop
The salutation each extends;

Хотят уж капать; уж готова
Full-formed, now try to fall. She's ready,
But, though her tears now form and well,
quite near, it seems, to suffocation!
Now from her eyes. The poor girl's ready
About to cry, poor thing, she's ready

Бедняжка в обморок упасть;
Poor thing, to swoon from fear – and yet,
She summons strength that can contain,
Indeed, she is so close to tears
By now to fall into a faint;
To fall into a swoon or faint;

Но воля и рассудка власть
Sheer will and strength of reason get
And worldly manners that sustain:
that she completely fails to hear
But force of judgment and of will
But will and reason bring restraint;

Превозмогли. Она два слова
Her through this crisis, keep her steady.
Will and reason thus prevail.
the two friends' kindly salutation;
Have now prevailed. Two words she
managed
Clenching her teeth, remaining steady,

Сквозь зубы молвила тишком
She murmurs just a word or two,
And so she found that she was able
but reason and her strength of will
Barely to utter through her teeth
She quietly utters just a word

И усидела за столом.
Then sits back down to eat anew.
To whisper two words, sit at table.
prevail; she answers, and keeps still.
And at the table kept her place.
And from the table has not stirred.

XXXI.

Траги-нервических явлений,
Tragic, nervous, melodramatic
The tragic-nervous event
Hysteria Onegin hated,
Tragico-nervous exhibitions,
With tragic-nervous demonstrations,

Девичьих обмороков, слез
Comings and goings bored Eugene.
Of girlish swoon, of maidens' tear
the girlish sobs and fainting fits
Maidenly swooning, girlish tears
With maidens' fainting fits and tears

Давно терпеть не мог Евгений:
With maidens' fainting fits and tears
Eugene long knew he couldn't stand:
had left him feeling irritated,
Eugene from long since could not stomach:
Eugene had long since lost all patience:

Довольно их он перенес.
Enough he'd had of this stock scene.
It was much more than he could bear.
for he had had his fill of it;
He had endured them quite enough.
He'd had enough of them for years.

Чудак, попав на пир огромный,
Surprised by such a fancy dinner,
As odd-man-out brought to the feast
eccentric, maybe, yet the banquet
The crank, upon a huge feast stumbling,
Finding himself at this huge banquet,

Уж был сердит. Но, девы томной
Our oddball friend was irked. Yet, in her
He felt annoyed, to say the least.
already had annoyed the hermit,

Was riled already, but observing
The oddball was already angry.

Заметя трепетный порыв,
The oddball was already angry.
But nothing the girl's trembling fir,
and now he found himself provoked
The languid maiden's trembling fit,
But noticing the languid maid's

С досады взоры опустив,
And so, although with spleen he shook,
Her lowered eyes and downcast state,
as Tanya all but wept and choked;
Withdrawing with chagrin his glance,
Disquiet, he, with lowered gaze,

Надулся он и, негодуя,
He hid his gaze and sulked, debating
He scowled, and seethed with indignation,
he looked away and started fuming,
He pouted and in indignation
Fell sulking and, with indignation,

Поклялся Ленского взбесить
Just how he'd best get Lensky's goat;
Cursed Lensky inwardly, prepared
he swore that he would soon avenge
Swore to put Lensky in a rage
Swore he would madden Lensky and

И уж порядком отомстить.
Ah, how revenge would let him gloat!
A plan by which he'd be ensured
himself on Lenski; his revenge
And properly avenge himself.
Avenge himself on every hand.

Теперь, заране торжествуя,
And now, this joy anticipating,
Appropriate retaliation.
he saw before him, proudly looming...
Now, gloating in anticipation,
Rejoicing in anticipation,

Он стал чертить в душе своей
Rejoicing in anticipation,
That settled, to himself, with zest,
and sketched a mental parody

He started drawing mentally
He in his soul began to sketch

Карикатуры всех гостей.
Caricatures of all who dined.
He parodied the other guests.
of everyone that could see.
Caricatures of all the guests.
Caricatures of every guest.

XXXII.

Конечно, не один Евгений
Of course, Tatyana's teary blinking
Of course, Eugene was not the sole
Of course some others might have spotted
In seeing Tanya's agitation
Of course, it was not just Onegin

Смятенье Тани видеть мог;
Was well in range of many eyes;
Observer of Tanya's confusion;
Tatiana's woes, had there not been
Eugene could not have been alone;
Who could detect Tatiana's plight,

Но целью взоров и суждений
The focus of folks' looks and thinking,
But at that moment the prime goal
another object, choicely potted,
But at that time the goal of glances
But at that moment all were taking

В то время жирный был пирог
However, was the rich meat pies
Of every gaze and all attention
the finest pie they'd ever seen
And judgments was a rich meat pie
Cognizance of a pie in sight

(К несчастью, пересоленный)
(Which, sad to say, were salted doubly);
Was greasy pie (that had one fault,
(though oversalted rather badly);
(Unfortunately oversalted);
(Alas, too salty for the throttle).

Да вот в бутылке засмоленной,

And now they're bringing Russian bubbly,
Alas, a trifle too much salt);
then came a wine, a Tsimlyanski,
And also there in pitch-sealed bottle
Meanwhile, inside a pitch-sealed bottle

Между жарким и блан-манже,
Before the flan but after flesh,
Already, between meat and sweet,
between the roast and the dessert
Between the roast and the blancmange,
Between the meat and blanc-manger

Цимлянское несут уже;
In flasks that sticky pitch keeps fresh;
Pitch-sealed Tsimlyanskoy wine is brought;
with glasses for it to be served,
Tsimlyansky wine they now bring on,
Tsimlyansky wine goes on display,

За ним строй рюмок узких, длинных,
Tsimlyansky wine goes on display,
And pinched-waist glasses, tall and slender,
those sparkling flutes, both tall and slender,
And an array of thin long glasses,
Followed by long and narrow glasses,

Подобно талии твоей,
Whose shape to me recalls your waist,
Just like you, Zizi, my dear
so like your trim and lissom waist,
Reminders of thy slender waist,
So like your waist, Zizi, so small,

Зизи, кристалл души моей,
Zizí, thou crystal to my taste,
My soul's crystal, brilliant and clear,
and like my verse, Zizí, quite chaste,
O Zizi, crystal of my soul,
The crystal pattern of my soul,

Предмет стихов моих невинных,
To whom trite verse I wrote in masses,
And for my verse, subject most tender,
you crystal jewel of your gender,
The object of my guiltless verses,
The object of my guiltless verses,

Любви приманчивый фиял,
Thou vial of punch in whom I'd sunk,
Love's phial, alluring, delicate
entrancing vial of my desire
Thou tantalizing phial of love,
Thou tantalizing phial of love,

Ты, от кого я пьян бывал!
In whom I drowned of love, punch-drunk.
For whom I was inebriate!
which once I quaffed, obsessed, on fire.
Who once intoxicated me!
How often I got drunk on you!

XXXIII.

Освободясь от пробки влажной,
Pop! goes the cork, just liberated
Released from moist, restraining cork
Relieved of its now soggy stopper,
From humid stopper liberating
The damp cork pops, the bottle's emptied,

Бутылка хлопнула; вино
From flask's tight neck, and now the wine
The bottle pops; now spritzing wine
the bottle popped, the wine fizzed out.
Itself, the bottle popped; the wine
The glasses fizz with ancient wine;

Шипит; и вот с осанкой важной,
Comes fizzing forth. A bit inflated,
Pours out; and now, his precious work,
Triquet stands up and, looking proper,
Is fizzing. Lo, with pompous bearing,
Then, by his stanza long tormented,

Куплетом мучимый давно,
And keen to read that last trick line,
From its restraint, with pompous mien
tormented by poetic doubt,
And by the verse long agonized,
Triquet with ceremonial sign

Трике встает; пред ним собранье
Triquet stands up. The guests adore him,
The good Monsieur Triquet will free
he sees before him watchful people;

Triquet is rising; the assemblage
Stands up; and all the guests before him

Хранит глубокое молчанье.
And as they hush, afford a forum.
For all the gathered company.
Tatiana's feeling nervous, feeble,
Maintains before him a deep silence.
Are still. Unable to ignore him,

Татьяна чуть жива; Трике,
Tatyana's nearly swooned; Triquet
These, in deep silence, sit and wait,
awaiting things with mounting dread;
Tatyana's scarce alive; Triquet,
Tatiana's scarce alive; Triquet,

К ней обратясь с листком в руке,
With sheet in hand, once turned her way,
Tanya scarce breathes; modestly great,
Monsieur Triquet now lifts his head,
Turning to her with sheet in hand,
Holding a paper turns her way

Запел, фальшивя. Плески, клики
Sings out, off key. And yet he's greeted
Triquet turns to her, song in hand,
begins to sing – it's not his forte,
Intoned off-key. Applauding, clapping
And starts his song, off-key. He's fêted

Его приветствуют. Она
By claps and shouts. Her duty's hard,
And sings it through, quite out of tune.
he croaks, severely out of tune –
He's being greeted with. So she
With shouts and calls, the guests clap hard,

Певцу присесть принуждена;
With shouts and calls, the guests clap hard,
Then, met by shouts and splash of wine,
his little song; he's finished soon;
Must drop a curtsey to the bard.
She owes a curtsey to the bard;

Поэт же скромный, хоть великий,
Who plays unproud, despite praise meted.
He bows. And now, Tanya must stand,
applause rings out, Tatiana curtsies,

The poet, modest yet imposing,
The poet, great but underrated,

Ее здоровье первый пьет
He toasted her health before the throng,
And curtsy. He, her health proposes,
the modest poet drinks and, worse,
Becomes the first to drink her health,
Is first to drink her health, and she

И ей куплет передает.
Then nobly proffers her his song.
Into her hands his verse disposes.
presents her with his scrap of verse.
Then passes on the verse to her.
Accepts his stanza gracefully.

XXXIV.

Пошли приветы, поздравленья;
Well-meant congratulations drowned her;
Felicitations, greetings flow;
Congratulations are then offered,
Greetings came forth, congratulations;
Homage, congratulations greet her;

Татьяна всех благодарит.
Tatyana, though, thanked one and all.
To one and all Tanya gives thanks.
Tatiana shows her gratitude;
Tatyana's thanking everyone.
In turn Tatiana thanks each guest.

Когда же дело до Евгенья
However, she began to flounder,
And when it's Eugene's turn to bow,
it's now Onegin' turn to proffer
At length, when the turn of Onegin
Then, as Onegin comes to meet her,

Дошло, то девы томный вид,
With blushing cheeks, fatigue, and pall,
He takes note of her weary looks,
best wishes; Tanya's lassitude,
Came round, the maiden's languid look,
The maiden's air, her lack of zest,

Ее смущение, усталость
When toward Eugene the crowd was turning;

Her tiredness, and her confusion,
embarrassment, her anguished silence
Her agitation, her exhaustion
Her discomposure, tired expression

В его душе родили жалость:
But he was touched to see her churning,
And in his soul a fresh effusion
aroused in him a sense of kindness,
Engendered in his soul compassion;
Engender in his soul compassion:

Он молча поклонился ей,
And wordlessly, he gave a bow;
Of pity glows: his bow he proffers
he gave a deferential bow;
He bowed to her in silence, but
He simply bows, yet in his eyes

Но как-то взор его очей
Yet something in his eyes somehow
In silence; his expression offers
a tender look, he knew not how,
There was a magic tenderness
Tatiana catches with surprise

Был чудно нежен. Оттого ли,
Revealed a strangely tender numen.
Wondrous sympathy. And that
was in his eye. Perhaps he really
Somehow in his eye's look. Regardless
A look miraculously tender.

Что он и вправду тронут был,
Now, whether he was moved in truth,
We can consider truly meant,
was touched or, being but a tease,
Of whether he was truly touched
Whether indeed he feels regret

Иль он, кокетствуя, шалил,
Was teasing like some flirt uncouth,
Or else, that it was his intent
philandering with practised ease;
Or bantering flirtatiously,
Or plays with her like a coquette,

Невольню ль иль из доброй воли,
Or plays with her like a coquette,

To play at being a coquette.
yet whether false or meant sincerely,
By reflex or with good intention,
This wondrous look appears to mend her:

Но взор сей нежность изъявил:
In any case his gaze expressed
Either way, in his look there thrived
his friendly glance performed its part
Yet tenderness this look expressed:
True tenderness in it she sees,

Он сердце Тани оживил.
Some warmth, and she felt less oppressed
True tenderness: Tanya revived.
in cheering Tanya's troubled heart.
It animated Tanya's heart.
In puts Tatiana's heart at ease.

XXXV.

Гремят отдвинутые стулья;
They're shifting chairs; it makes a rumble;
The chairs, pushed backward, scrape the floor;
The chairs, as they are shoved back, clatter,
The din of pushed-out chairs is sounding,
The chairs are pushed back in a clatter,

Толпа в гостиную валит:
They throng the drawing-room in bands;
Into the parlour flows the crowd:
the visitors now swarm into
The crowd into the parlor files:
The drawing-room receives the crowd,

Так пчел из лакомого улья
Just so, a swarm of bees will bumble
Like bees that leave the hive, and pour
the drawing room, their buzzing chatter
Thus flies a noisy bee-swarm, zooming
So bees from honied hives will scatter

На ниву шумный рой летит.
From honeyed hive to meadowlands.
Into the field, swarming and loud.
like bees in search of honeydew
From the sweet hive into the field.
To cornfields in a noisy cloud.

Довольный праздничным обедом
Fulfilled from fatty, festive eating,
After the feast, content, at ease,
who leave their quarters on their labours,
Contented with the festive dinner,
Contented with their festive labours,

Сосед сопит перед соседом;
Each guest his fellow guests is treating
Neighbours exchange stertorial wheeze;
to seek out verdant meadows. Neighbours,
Neighbor before his neighbor wheezes;
The local snuffle to their neighbours;

Подсели дамы к камельку;
To sundry sounds that say, "I'm stuffed."
Ladies settle by the fire;
delighted with the feast, converse,
The ladies settle by the hearth;
Ladies sit by the chimney-place;

Девицы шепчут в уголку;
The ladies ring the hearth; the fluffed
In the corner, girls whisper;
the girls are very soon immersed
In corners girls are whispering;
Girls whisper in a corner space;

Столы зеленые раскрыты:
Young damsels whisper in the corners,
Unfolded now, the tables green:
in whispered gossip, while the matrons
The green baize tables are unfolded:
The men unfold the green baize tables,

Зовут задорных игроков
Whilst green felt tables are revealed,
They call to those who dearly hold
content themselves beside the hearth;
The earger card-players are called
Boston and ancient ombre call

Бостон и ломбер стариков,
The men unfold the green baize tables,
A game of cards; to please the old,
then tables are set up for cards,

By Boston, old men's ombre and
The ardent players to their thrall,

И вист, доньне знаменитый,
For games like whist, whose harshest scorners,
Boston, Ombre, Whist – well-known
the older men play ombre, Boston,
By whist to these days celebrated –
Whist too, still one of players' staples –

Однообразная семья,
Despite their scorn, still know the rules.
Pleasures that are dull indeed,
there's whist for all, a trinity
A family monotonous,
But what a dull consortium,

Все жадной скуки сыновья.
Such boring games; such boring fools!
Sad offspring of boredom and greed.
of games born out of a apathy.
All sons of avid ennui.
All sons of avid tedium!

XXXVI.

Уж восемь робертов сыграли
Eight rubbers now they've finished playing.
Already whist's champions keen
Heroic rivals have completed
The champions of whist already
Whist's gallant heroes have completed

Герои виста; восемь раз
These whiskered old whist slats; eight times
Through rubbers eight have played their game;
eight rubbers, seats have been exchanged
Have played eight rubbers out; eight times
Eight rubbers; and as many times,

Они места переменили;
Rotated seats instead of staying-
And places eight times switched have been;
eight times: the players are next treated
They have changed places with each other;
Having changed places, are reseated;

И чай несут. Люблю я час
And tea's now served. I love the chimes
And tea's been brought. The hour has come.
to tea. (I'm happy to arrange
And tea's brought in. I love to gauge
Now tea is served. We hear no chimes:

Определять обедом, чаем
That link the hours to meals (and tea-time),
In rural life, I love the way
my life by lunch-time, tea, and supper;
By means of dinner, tea and supper
I like to time repasts at leisure

И ужином. Мы время знаем
And yet we country gentry, *we* time
We set the time by dinner, tea,
we country people never suffer
The hour of day. When in the country
With dinner, supper, tea my measure.

В деревне без больших сует:
Our days dispensing with display:
And in the country, easily
from stress – our stomachs are our clocks);
We tell the time without much fuss:
We countryfolk make little fuss

Желудок - верный наш брегет;
Our stomach's better than Bréguet!
Know when it's due. With us, Breguet
and by the way, please don't be shocked
The stomach's our true timekeeper;
Without Bréguet to govern us:

И к стате я замечу в скобках,
(Oh – *à propos*, I'd like to mention
Chimes through the stomach; I should note,
if I admit to you in passing
And by the way, I note in brackets
Our stomach is our faultless timer;

Что речь веду в моих строфах
That every bit as oft to feasts –
In passing, that I oft rehearse
that I hold forth as frequently,

That in m strophes I hold forth
And, by the way, I like to talk

Я столь же часто о пирах,
To forks and corks and pork-filled beasts –
Corks and bottles in my verse,
throughout this lengthy history,
As frequently concerning feasts
As much of dishes, feasts and cork,

О разных кушаньях и пробках,
I in my stanzas draw attention
And praise of feasting, wine, and food,
on food as Homer; I'm not basking
And sundry sorts of corks and victuals,
In my capacity as rhymer,

Как ты, божественный Омир,
As thou, o Homer, bard divine,
Like you, great Homer, idol blessed,
in his renown, which we've revered
As thou, O godlike Homer – thou,
As you did, Homer, bard divine

Ты, тридцати веков кумир!
Though three millennia's glory's thine!)
By thirty centuries professed!
for something like three thousand years.
Idol of thirty centuries!
Whom thirty centuries enshrine.

XXXVII. XXXVIII. XXXIX.

Но чай несут: девицы чинно
The tea was served, as I was saying.
But tea's been brought: the girls genteel
So – tea is served. The girls have hardly
But tea is served: the girls demurely
But tea is brought; the dainty maidens

Едва за блюдечки взялись,
The girls had scarcely sipped at all
Have scarce taken each little plate
got hold of cup and saucer, when
The saucers scarcely have picked up
Have scarce their saucers in their hand,

Вдруг из-за двери в зале длинной
When sounds of winds and brasses playing
When, through the doors of the long hall,
behind the ballroom doors abruptly
When through the doors of the long salon
When from the hall they hear the cadence

Фагот и флейта раздались.
Came drifting from the next-door hall.
Sounds of music resonate.
bassoon and flute resound and then,
Bassoon and flute sound suddenly.
Of flute, bassoon – the army band.

Обрадован музыки громом,
Abandoning his tea with rum-swirls,
Delighted by the charming hum,
delighted as the music carriers,
Made joyful by the sound of music,
Made joyful by the sound of music,

Оставя чашку чаю с ромом,
Made joyful by the sound of music,
Setting aside his tea with rum,
friend Petushkóv, the local Paris,
His rum-laced cup of tea deserting,
His tea-and-rum cup relegated,

Парис окружных городков,
That's Petushkóv, who loves the roar.
The Paris of the neighbourhood,
goes up to Olga; Lenski asks
The Paris of the neighboring towns,
Our Paris of the towns about,

Подходит к Ольге Петушков,
He ushers Olga to the floor;
Petushkov, to Olga has bowed;
Tatiana if she'd like to dance;
Walks up to Olga Roosterman,
Our Petushkov seeks Olga out,

К Татьяне Ленский; Харликову,
Then lensky, Tanya. Harlikóva,
To Tanya, Lensky; Kharlikova,

Miss Harlikov, an ageing vestal,
To Tanya, Lensky. Harlikova,
Then Lensky Tanya; Kharlikova,

Невесту переспелых лет,
A spinster-lass with too much lard,
A maiden who's reached riper years,
is led out by Monsieur Triquet;
A hopeful bride of ripened years,
A seasoned maid, not married off,

Берет тамбовский мой поэт,
Goes spinning with that Tambov bard;
Away our Tambov poet bears,
Bujánov, too, has joined the fray
Is squired by my Tambov bard,
Falls to our poet from Tambov,

Умчал Буянов Пустьякову,
Bujánov borrows Pustyakóva...
While Buyanov whirls Pustyakova;
with Pustyakov's good lady; festal
With Mrs. Fiddlesticks McRuffian
Buyanov whirls off Pustyakova,

И в залу высыпали все,
The dam now down, guests flood the ring;
Dances pour into the hall,
exuberance pervades the hall
Whirls off. All pour into the hall,
And all have spilled into the hall,

И бал блестит во всей красе.
And all have spilled into the hall,
Their charm and glitter fill the ball.
in this most marvellous of balls.
And in all beauty shines the ball.
And in gull glory shines the ball.

XL.

В начале моего романа
As I my tale's first sails was trimming
At my story's first inception
When I began to write my story,
At the beginning of my novel
When I began this composition

(Смотрите первую тетрадь)
(Please check out Notebook Number One),
(My opening chapter, please, recall)
(compare, dear reader, chapter one),
(Kindly refer to Chapter One),
(My Chapter One you will recall),

Хотелось вроде мне Альбана
I felt that, *all'Albáni*, limning
I thought to give you a description,
I wished to picture all the glory
A ball in Petersburg I wanted
I wanted with Albani's vision

Бал петербургский описать;
I wanted with Albani's vision
Like Alban, of Petersburg ball;
of balls in Petersburg, their fun
To portray in Albano's style.
To paint a Petersburgian ball.

Но, развлечен пустым мечтаньем,
But by a daydream too attracted,
Distracted by an empty dream,
and splendour in Albano's fashion,
But I, by empty dreams distracted,
But, by an empty dream's deflection,

Я занялся воспоминаньем
In my weak way I got distracted,
My memory filled with a theme:
but was diverted by my passion
Became engaged in reminiscence
I got engrossed in recollection

О ножках мне знакомых дам.
Recalling charming ladies' feet.
The ladies' feet I used to know.
for ladies' slender feet I've known.
On feet of ladies known to me.
Of once-familiar little feet

По вашим узеньким следам,
I've had my fill, though (through 'twas sweet!),
O feet, your traces slim, narrow,
Enough's enough, for I have grown
Led by your narrow tracks, I've had,

Along whose narrow tracks so neat

О ножки, полно заблуждаться!
Of rambling homages to ankles.
Proved then, for me, snare and delusion!
fed up, oh little feet, of straying
O little feet, enough of straying!
I swear I'll go no more a-roving!

С изменой юности моей
In style and substance I've attacked
From errors of my younger days,
upon your paltry meagre tracks;
With the betrayal of my youth
With youth betrayed, its time for me

Пора мне сделаться умней,
My youth: I'll now clean up my act
I now should turn to wiser ways,
at last it's time I turned my back
It's time to make myself more wise,
To learn to live more sensibly,

В делах и в слоге поправляться,
Before my self-indulgence rankles,
Abjure my folly and confusion,
on all my misspent youth, betraying
Correct myself in deeds and diction,
My deeds and diction need improving,

И эту пятую тетрадь
And from my Notebook Number Five
And from Sin of Digression, I
myself no more, so chapter five
And render free this Chapter Five
And this Fifth Chapter I shall cleanse

От отступлений очищать.
I'll dump all dumb digressive jive.
This Chapter Five should purify.
shall tell the truths for which I strive.
From any wanderings away.
Of its digression, when it ends.

XLI.

Однообразный и безумный,
Relentless, mindless, once beginning,

With steady, giddy monotone,
Monotonous and wholly crazy,
Like the whirlwind of youthful living,
Monotonous and madly whirling,

Как вихорь жизни молодой,
Like youth's whirlwind that ne'er would die,
Young life expressed as whirlwind spin,
like youth's intense, frenetic whirl
Monotonous and lunatic,
Like young life's whirl, when spirits soar,

Кружится вальса вихорь шумный;
Like young life's whirl, when spirits soar,
The noisy waltz whirls spinning on;
the waltz's whirl is hazy, mazy,
The waltz's noisy whirlwind circles;
The waltz revolves, the music swirling,

Чета мелькает за четой.
And couples keep on flashing by.
Face blurring into face. Then gone.
as pair on pair gyrate and twirl.
One after one the pairs flash by.
The couples flick across the floor.

К минуте мщенья приближаясь,
The couples flick across the floor.
The moment for revenge drawn near,
The moment of revenge is nearing:
Nearing the minute of his vengeance,
The moment for revenge arriving,

Онегин, втайне усмехаясь,
The moment for revenge arriving,
Onegin with a private sneer
Onegin, smiling, almost sneering,
Onegin, with a smirk in secret,
Onegin, chuckling and reviving,

Подходит к Ольге. Быстро с ней
Approaches Olga; all at once,
Approaches Olga. Swift and sure
approaches Olga; rapidly
Goes up to Olga. Now with her
Approaches Olga. Rapidly,

Вертится около гостей,
They're doing daunting dancing stunts

Past other guests, onto the floor
he dances with her, people see
He's quickly spinning by the guests,
He twirls her near the company,

Потом на стул ее сажает,
Before the crowd; when done, he seats her,
They glide; when done, upon a chair
him seat her in a chair, while talking
Than on a chair he her ensconces,
Then seats her on a chair, proceeding

Заводит речь о том, о сем;
And chits and chats on this and that,
He seats her, and they chat; and then
of this and that; but soon they start
Converses now of this, now that;
To talk to her of this or that;

Спустя минуты две потом
Thus killing time; then tit for tat
Off to the dance floor once again,
again; they pirouette and dart
One or two minutes having passed,
One or two minutes spent on chat,

Вновь с нею вальс он продолжает;
To yet another waltz he treats her.
They waltz; and to all there
as they traverse the ballroom, waltzing
Anew continues waltzing with her;
And they rejoin the waltz, unheeding;

Все в изумленье. Ленский сам
The guests are ogling in surprise,
This scene strikes as a great surprise.
while everyone looks on amazed:
All are amazed. Lensky himself
The guests are taken by surprise,

Не верит собственным глазам.
And Lensky can't believe his eyes.
Lensky can not believe his eyes.
poor Lensky stares at them, quite dazed.
Doesn't believe his very eyes.
Poor Lensky can't believe his eyes.

XLII.

Мазурка раздалась. Бывало,
A gay mazurka's now resounding.
Mazurka! in the past whenever
Musicians play, mazurkas thunder.
They struck up a mazurka. Time was,
Now the mazurka has resounded.

Когда гремел мазурки гром,
Mazurkas once were played so loud
Those thundering tones resounded
Time was, when music's deafening crash
When thunder of mazurkas crashed,
Once, when you heard its thunder peal,

В огромной зале всё дрожало,
They left gigantic halls' wall pounding;
Though large halls, the room would quiver,
could almost burst the floors asunder,
All would vibrate in the huge ballroom,
A giant ballroom shook and pounded,

Паркет трещал под каблуком,
The floors would tremble 'neath the crowd;
Parquets crack as hard heels pounded,
in ballrooms make the windows clash
The inlaid floor cracked under heels
The parquet cracking under heel.

Тряслися, дребезжали рамы;
The window frames would shake like thunder;
And shake and shiver, every frame;
and jar. Yet now all this has altered:
And window frames would shake and rattle.
The very window-frames vibrated;

Теперь не то: и мы, как дамы,
Of late, though, this old style's gone under,
Not so today: like stylish dames,
we're like the ladies, never falter,
It's not so now, for we, like ladies,
Today, like ladies, understated,

Скользим по лаковым доскам.
And sadly, men, like ladies, glide
We glide and slide on shiny wood.
and glide across the lacquered floor.
Slither along the lacquered boards;

We glide across the lacquered boards;

Но в городах, по деревням
O'er well-waxed floors. Unturned's the tide
In towns, villages, though, one could
But in the country they are more
But in the town and country sticks
But in small towns and country wards

Еще мазурка сохранила
In countryside, however, where the
Find the mazurka still maintained
extreme, for there mazurka's kept its
Mazurka still maintains in vigor
There the mazurka thrives, retaining

Первоначальные красы:
Mazurka's kept its primal charms:
In all its beauty, primal, strong:
unblemished charms: mustachios,
Its prehistoric ornaments,
Its pristine charms: the leap and dash,

Припрыжки, каблуки, усы
Hops, heels, mustaches. Yes, on farms
With leaps, and heels, moustachios long,
cavorting pairs on heels and toes
The jumps, the whiskers and the heels!
The play of heel, and the moustache;

Всё те же: их не изменила
It's stayed untouched, not had to bear the
All as they were, all still retained;
remain the same, are unaffected
Always the same; they haven't yet been
These have not changed at all, remaining

Лихая мода, наш тиран,
Tyrannic rule of fads' tight noose,
Unchanged by fashion's tyrannies,
by dictatorial, modish fads
Betrayed by wicked fashion, our
Immune to wanton fashion's sway,

Недуг новейших россиян.
That illness of the *nouveaux Russes*.
Our modern Russians' new disease.
which drive the modern Russian mad.
Oppressor, latest Russians' bane.

The Russian sickness of today.

XLIII. XLIV.

Буянов, братец мой задорный,
Бууáнов, kindly cousin-brother,
Cousin Buyanov, ardent chap,
Бууáнов, my intrepid cousin,
McRuffian, my vivacious cousin,
My irrepressible Buyanov

К герою нашему подвел
Led Tanya to our favorite son;
To our hero has escorted
has taken both the sisters to
Led Olga and Tatyana, both,
Took Olga and Tatiana then

Татьяну с Ольгою; проворно
Eugene, though, deftly picked the other,
Tatyana, Olga; led them up
our hero; skilfully Onegin
To our protagonist. Onegin
To meet Eugene, who promptly ran off

Онегин с Ольгою пошел;
To meet Eugene, who promptly ran off
To him; at once Onegin started
has navigated Olga through
With Olga nimbly has gone off;
With Olga to the ball again.

Ведет ее, скользя небрежно,
He led her, nonchalantly gliding,
To dance with Olga, nimble, free,
the dances, gliding nonchalantly
He leads her, nonchalantly sliding,
He guides her, nonchalantly gliding,

И наклонясь ей шепчет нежно
Leaned over, tenderly confiding
Sliding, whispering tenderly
and, bending over, elegantly
And, leaning, softly whispers to her
And in a whisper, bends, confiding

Какой-то пошлый мадригал,
Some trite and vulgar phrase of praise,
Some worthless, foolish madrigal,

he breathes into her ear a verse,
Some kind of trivial madrigal,
A madrigal, the merest slush,

И руку жмет - и запыхнул
A madrigal, the merest slush,
And squeezed her hand – then flared up full
some compliment, which promptly stirs
Squeezing her hand – and there flamed forth
Squeezes her hand – her rosy flush

В ее лице самолюбивом
Her cheeks, as pink as fresh carnation,
The colour of her haughty face.
delight in Olga's haughty features,
Upon her self-approving features
Takes on a brighter coloration,

Румянец ярче. Ленской мой
Expressed her smugness; Lensky saw
Lensky, watching, saw it all:
as Eugene gives her hand a squeeze
A blush more brightly. Lensky mine
Infusing her complacent face.

Всё видел: вспыхнул, сам не свой;
It all; it stuck fast in his craw;
And, blazing hot, could not control
she blushes and is clearly pleased;
Saw all; he flared, beside himself;
My Lensky, watching this take place,

В негодовании ревнивом
And so, in jealous indignation,
Himself; angry and quite jealous,
my Lenski's seen it, almost speechless,
The bard in jealous indignation
Flares up with jealous indignation

Поэт конца мазурки ждет
He waited till the band was still,
Waits till the mazurka's done,
enraged, perplexed, he thereupon
Waits the mazurka's end and then
And by the long mazurka vexed,

И в котильон ее зовет.
Then asked to have the last quadrille.
And asks her for the cotillion.

asks Olga for the *cotillon*.
To the cotillion summons her.
Solicits the cotillion next.

XLV.

Но ей нельзя. Нельзя? Но что же?
But Olga's taken. Taken? Taken –
She can't accept. Can't? Pray, tell; why?
But no, she cannot! What's the matter?
But she cannot. Cannot? But why not?
It isn't possible, she tells him,

Да Ольга слово уж дала
Already promised to that beast,
Olga's word's already given
She's promised Eugene the next dance!
Why, to Onegin Olga's word's
Eugene already has her word.

Онегину. О боже, боже!
Onegin. Surely she's mistaken?
To Onegin. My God, my...
Impossible! Good God! He's shattered!
Already pledged. Oh, goodness, goodness!
Not Possible? Ah, she repeals him,

Что слышит он? Она могла...
Oh God, my God – she could at least...
But what is this?.. Can it be even
Aghast, he's almost in a trance...
What does he hear? She surely could...
She could... good God, what has he heard?

Возможно ль? Чуть лишь из пеленок,
What nonsense, this? Just out of swaddling,
Possible?.. One so lately quit
has heard... She could...how could that happen?
Can it be? Hardly out of diapers,
Scarce out of swaddling, always mild,

Кокетка, ветреный ребенок!
A flighty flirt, though barely toddling?
The cradle, a childish coquette!
She's scarcely out of swaddling linene!
She's a coquette, the fickle baby!
Now a coquette, a giddy child!

Уж хитрость ведает она,

With cunning now her strongest suit,
For intrigue, she seems quite well versed,
A child, a giddy child, and yet
Already exercises guile,
Already versed in artful play,

Уж изменять научена!
She plays betrayal's trump, to boot!?
Deception too, no doubt's rehearsed!
well versed in cunning, a coquette
Has learned already to betray!
She's learned already to betray!

Не в силах Ленской снести удара;
Thus muses Lensky, shocked and stricken.
Lensky cannot accept this blow;
already expert in deception.
Lensky lacks strength to bear the impact.
The blow's too much for Lensky; cursing

Проказы женские кляня,
These female tricks he starts to curse,
Cursing women's whims with force,
Poor Lenski does not have the strength,
Vituperating female tricks,
The sex's tricks, he leaves the hall,

Выходит, требует коня
Stomps out, shouts "Horse!" in tones so terse
He leaves, and calling for his horse
he curses women at some length,
He exits and demands a horse,
Calls for a horse, and, full of gall,

И скачет. Пистолетов пара,
It's scary – and he's flown. Plots thicken.
Gallops off. Two pistols now,
then leaves the glittering reception:
Then gallops off. A pair of pistols,
Gallops away, in thought rehearsing:

Две пули - больше ничего –
Two guns, two bullets – nothing more –
Two bullets – and then nothing more –
Two pistols, and we'll fix a date
Two leaden bullets – nothing more –
A brace of pistols, bullets two –

Вдруг разрешат судьбу его.

Will fix two fates: One final score.
Will give his fate an answer sure.
to settle quickly both our fates.
Will suddenly decide his fate.
Enough for fate to take its due.

APPENDIX 2: TRANSLATION PROCEDURES TABLES

- **Daily Life Realia Tables (Tables I-VI)**

Table I: Daily Life Retention (13 items)

	complete	TL-adjusted
баня		the banya {E&M}
брегет		Bréguet {Hf} Breguet {E&M} Bréguet {M}
кибитка		NB <i>kibítkas</i> {Hf} kibitkas {E&M}, {B} kibitka {M}
бричка		NB <i>britskas</i> * {Hf} britchkas {E&M} britskas {B} NB <i>britska</i> * {M}
блан-манже		blanc-manger {M}

Table II: Daily Life Omission (11 items)

	omission
двор	{B} – 3 times {M} – 2 times
хижина	{B}
картуз с козырьком	{B}
дровни	{Hf}, {E&M}, {B}
возки	{B}

Table III: Daily Life Specification (16 items)

	addition	completion
двор		fences, houses, lanes {B}
сени		the door {Hf}, {B}, {M}
открытое платье	low-cut evening habit {Ht}	
башмачок		a boot {Hf}, {E&M} sleeper {Ht} a small boot {M}
колпак красный	a red nightcap {Ht}	
цимлянское		Tsimlyanskoy wine {E&M} a wine, Tsimlyanski {B} Tsimlyansky wine {Ht}, {M}
жирный пирог	the rich meat pies {Hf} a rich meat pie {Ht}	

Table IV: Daily Life Generalisation (37 items)

	superordinate term	paraphrase
двор	the farm {Hf} the estate {E&M} the whole estate {Ht} [the] court {E&M}, {M}	
сени	the hall {E&M}, {Ht}, {M}	a hut {Hf}
порог	the floor {Hf}, {B}, {M}	
передняя	the hall {M}	
открытое платье		dressed very lightly {E&M} low-cut, slight, revealing mantle {B}
башмачок	shoes {B}	
картуз с козырьком	a high-peaked hat {Hf}	
брегет		our clocks {B} our true timekeeper {Ht}
жирный пирог	a pie {M}	
жаркое	[the] meat {E&M}, {M}	
блан-манже	sweet {E&M} the dessert {B}	
ямщик	driver {Hf}, {Ht}, {M}	
дровни	a/his sledge {Ht}, {M}	
кибитка		the hooded sledge {Ht}
облучок		high behind its dash {Hf} sits on his own high seat {E&M} sits upon his box {Ht}
скамья		chair {B}
возки	carriages {Hf} carriage {E&M} coach {M}	

Table V: Daily Life Substitution (25 items)

	cultural (transcultural ECR or TC ECR)	situational
куртины	parterres {E&M} (TC ECR)	houses {B}
двор		mead & dell {Hf} the gloom {Hf}
порог		the threshold {E&M}, {Ht}
передняя	vestibule {B} (TC ECR)	
гостиная	the parlor {Hf}, {E&M} (TC ECR) the salon {M} (TC ECR)	
зала		the ring {Hf}
открытое платье	loosely clad {Hf} (TC ECR) low-cut frock {M} (TC ECR)	

колпак [красный]	scarlet bonnet {Hf} (transcultural ECR) a hood of bright scarlet {E&M} (TC ECR)	
цимлянское	Russian bubbly {Hf} (TC ECR)	
жаркое	the roast {B}, {Ht} (TC ECR)	flesh {Hf}
блан-манже		the flan {Hf}
облучок		drives with proud panache {B} hurtles with panache {M}
скамья	couch {Ht} (TC ECR)	
возки	covered wagons {Ht} (TC ECR)	
бричка	gigs {Ht} (TC ECR)	

Table VI: Daily Life Direct Translation (63 items)

	direct translation
куртины	the flowerbeds {Hf}, {Ht} flower plot {M}
двор	[the] courtyard {E&M}, {M}, {E&M} outdoors {Ht} farmyard {Hf} [the] yard {Ht}, {Ht}
баня	a/the bathhouse {Hf}, {Ht}, {M} the bath-house {B}
сени	the front hall {E&M} a hallway {B} the entrance hall {Ht}
хижина	the hut {Hf}, {Ht}, {M} the hovel {E&M}
дом Лариной	the Larin household {Hf}, {Ht} the Larin's house {E&M} the Larins' house {B} the Larin home {M}
передняя	the hallway {Hf}, {Ht} the front hall {E&M}
гостиная	[the] drawing room {Ht}, {B}
зала	the hall {E&M}, {B}, {Ht}, {M}
тулуп	sheepskin coat {Hf}, {E&M}, {B}, {Ht}, {M}
кушак	bright-red sash {Hf} crimson sash {E&M}, {B}, {M} sash of red {Ht}
колпак красный	a reddish cap {B} scarlet cap {M}
картуз с козырьком	vizored cap {E&M} visored cap {Ht}

	pointed cap {M}
жирный пирог	greasy pie {E&M} the finest pie {B}
блан-манже	blancmange {Ht}
ямщик	coachman {E&M}, {B}
салазки	[a] sled {Ht}, {Hf}, {B}, {M} sledge {E&M}
скамья	bench* {Hf} bench {E&M}, {M}

- **Artistic Realia Tables (Tables VII-XII)**

Table VII: Artistic Retention (6 items)

	complete	TL- adjusted
котильон		cotillion {E&M}, {Ht}, {M} <i>cotillion</i> {B}
вприсядку пляшет		the prisyadka* dances {E&M}
три с полтиной		3 rubles, 50 {Ht} - [just one retention element]

Table VIII: Artistic Omission (18 items)

	omission
гадатель	{B}, {M}, {Hf}, {E&M}
бор	{Hf}, {B}
ель	{Hf}
ёж	{E&M}
мрак	{Hf}
замечу в скобках	{M}
поклоны	{B}
крестясь	{B}
её здоровье первый пьёт	{B}
ужин	NB {Hf}, {E&M}
метель	{E&M}
буря	{B}, {M}

Table IX: Artistic Specification (17 items)

	addition	completion
куплет	his last trick line {Hf}	his/the/a stanza {M}, {M}, {M}
крестясь	duly sign the cross {E&M}	
предсказания Луны		portents of the moon {B}
чёрный монах	a black-robed monk {E&M} a black-cowled monk {B}	
ведьма с козьей бородой	a witch with bearded goat cross-bred {M}	

карла с хвостиком	a dwarf-witch with rump tail {E&M}	
толкователь снов	chief interpreter of dreams {E&M}	
мосток		footbridge {B}
бор		Pine-wood {E&M} pine-wood {Ht}
три с полтиной		three rubles and a half {Hf} three rubles fifty {B} 3 roubles, 50 {Ht}

Table X: Artistic Generalisation (28 items)

	superordinate term	paraphrase
куплет	a/the verse {B}, {Ht}, {Ht} a lyric {Ht} his song {Hf} his verse {E&M}	his precious work {E&M} huis scrap of verse {B}
мадригал		phrase of praise {Hf} a verse, some compliment {B}
вприсядку пляшет	dancing {B}	wildly dancing {Hf} a crouching windmill dances {M}
присесть принуждена	curtsies {B}	must stand, and curtsy {E&M} must drop a curtsy {Ht}
её здоровье первый пьёт		toasts her health {Hf} health proposes {E&M}
обед		NB meals {Hf}
ведьма с козьей бородой	a bearded sorceress {Hf}	sorceress with goat-like beard {E&M}
карла с хвостиком	a dwarf {B}	
полу-журавль, полу-кот		a cat-like bird {B}
праздник именин		the festive name-day {B}
бор	forest {M}	
мосток	Bridge {E&M} bridge {Hf}, {Ht}	

Table XI: Artistic Substitution (51 items)

	cultural (transcultural ECR or TC ECR)	situational
куплет	a verselet {Hf} [TC ECR]	poetic doubt {B}
котильон	quadrille {Hf} [TC ECR]	
оглавление	the/index {M}, {Hf}[TC ECR] a brief index {Ht}	

замечу в скобках	(Oh – <i>á propos</i> , I'd like to mention) {Hf} [transcultural ECR] I should note in passing {E&M} [TC ECR] I admit in passing {B} [TC ECR]	
первая тетрадь	my opening chapter {E&M} chapter one/Chapter One {B}, {Ht} my Chapter One {M}	
пятая тетрадь	this Chapter Five {E&M} chapter five/Chapter Five {B}, {Ht} Fifth Chapter {M}	
крещенские вечера	Twelfthtide evenings {Hf} [TC ECR] Twelfth-Night eves {Ht} [TC ECR] Twelfth Night evenings {M} [TC ECR]	Epiphany {E&M} the evenings of Epiphany {B}
предсказания Луны	moonlight beams {M} [TC ECR]	astrology, forsooth {Hf}
чёрный монах	an abbot {Hf} a black-clad friar {Ht}	a monk in black {M}
святки	Yuletide season {Hf} [TC ECR] Yuletide {M} [TC ECR]	The Twelve Days {E&M} Christmas time {B} The Christmas season {Ht}
полу-журавль, полу-кот		a cross between a crane and a cat {Hf}
толкователь снов		he'll read your dream {Hf} critique of dreams {B} who solved your dreams on every page {M}
праздник именин	the nameday's fun {Ht} [TC ECR]	
буря	Tempest {E&M} [TC ECR]	blizzard {Hf}
ведьма		raven {B}
ведьма с козьей бородой	a witch with a goatee beard {B} [TC ECR]	
мрак	gloom {B} [TC ECR]	
и прочая	et cetera {Hf}, {Ht} [transcultural ECR] <i>Et al</i> {E&M} [transcultural ECR]	doom in every shape and size {B}
гадатель		prophet {Ht}

чай	tea-time {Hf} [TC ECR]	
присесть принуждена	Her duty's hard, but Tanya curtseys {Hf}	
вприсядку пляшет	NB dances like a Cossack {Ht} [SC ECR]	
обед	lunch-time {B} [TC ECR]	

Table XII: Artistic Direct Translation Table (85 items)

	direct translation
предсказания Луны	prognostications by the moon {E&M} lunar prophesying {Ht}
ведьма с козлиной бородой	a witch with goat's beard {Ht}
карла с хвостиком	a dwarf with tail {Hf} a small-tailed dwarf {M} with a little tail's a dwarf {Ht}
полу-журавль, полу-кот	half a crane, and half a cat {E&M} half a crane, half-cat {Ht} half-crane, half-cat {M}
мудрец	sage {Hf}, {M}, {B} soothsayer {E&M} savant {Ht}
толкователь снов	interpreter of dreams {Ht}
праздник именин	the name-day festival {E&M}, {Ht}; a nameday festival {M}
буря	tempest {M}
ведьма	witch {Hf}, {Ht}, {M}; Witch {E&M}
ель	fir {B}, {Ht}, {M} Spruce {E&M}
ёж	hedgehog {Hf}), {B}, {Ht}, {M}
мрак	Darkness {E&M}, blackness {Ht}, dark {M}
мосток	little bridge {M}
медведь	bear {Hf}, {B}, {Ht}, {M}; Bear {E&M}
метель	snowstorm {Hf}, {B} blizzard {Ht}, {M}
и прочая	and so on {M}
куплет	a couplet {E&M}
вальс	waltz {Hf}, {E&M}, {B}, {Ht}, {M}
мазурка	a/mazurka {Ht}; {Hf}, {E&M}, {M} mazurkas {B}
мадригал	madrigal {E&M}, {Ht}, {M}
оглавление	the list of contents {E&M}, {B}
замечу в скобках	I note in brackets {Ht}
первая тетрадь	Notebook Number One {Hf}
пятая тетрадь	Notebook Number Five {Hf}
поклоны	bows {Hf}, {E&M}, {M} bowing {Ht}
крестясь	cross themselves {Hf}, {M} crossing itself {Ht}
присесть присуждена	owes a curtsey {M}

её здоровье первый пьёт	the first to drink her health {Ht} is first to drink her health {M}
обед	dinner {E&M}, {Ht}, {M}
ужин	supper {B}, {Ht}, {M}
чай	tea {E&M}, {B}, {Ht}, {M}
три с полтиной	three-fifty {E&M}

- **Political Realia Tables (Tables XIII-XVIII)**

Table XIII: Political Retention (6 items)

	complete	TL-adjusted
няня		nyanya {E&M}
мосье		monsieur {Hf}, {E&M}, {B}, {M} Monsieur {Ht}

Table XIV: Political Omission (5 items)

хозяин превосходный	{Hf}
плут	{M}
младая дева	{B}
уезд	{Hf}, {B}

Table XV: Political Specification (14 items)

	addition	completion
хозяйка		Dame Larina {M}
барышня	the young girls {B}	
чудак	our oddball friend {Hf}	
младая дева		Tanya {M}
служанки	serf-girls {Hf}	
лакей	lackey {E&M} flunky {Ht}	
купец	a vendor {Hf}, {B} pedlar {E&M}, {Ht}	
военный	an army boy {Hf}	
ротный командир	the jovial Commander {E&M}	
деревня	countryfolk {M}	

Table XVI: Political Generalisation (29 items)

	superordinate term	paraphrase
дева	the girl {B}	she {M}
кормилица	nurses {Hf}, {E&M}, {B}	
матушка		mums and sisses {Hf}

созревшие барышни		elder misses {Hf} maids of riper years {E&M} the older ladies {B} seasoned misses {Ht}
барышни		maids {Hf}
взяточник		that bribable {Hf} who takes bribe {B}
шут		wretch {B}
старый плут		old rogue {Hf} rogue, with wicked tongue {E&M}
тяжелый сплетник	a gossip {E&M}	
уезд		local {E&M}
посад		district town {E&M}
отставной советник		just-retired advisor {Hf} retired council member {Ht}
военный	from the army {M}	
ротный командир		The regimental commander {B}
кумир		adored {E&M}
лакей		the creature {M} Pursuer {Hf}
младая дева	the girl {Ht}	she {Hf}
обжора		who loved to eat {M}

Table XVII: Political Substitution (32 items)

	cultural (TC ECR or transcultural ECR)	situational
мой кум	my kin {Hf} [TC ECR] my gaffer {M} [TC ECR]	my gossip's house {E&M}
хозяин превосходный		winning the farmer's game {E&M}
созревшие барышни		each ripened daughter {M}
барышни		young things {M}
уездный франтик	the dapper {Hf} [TC ECR] a local beau {E&M} [TC ECR] our fop {M} [TC ECR] footling {B} [TC ECR]	
кумир	the darling {B} [TC ECR] apple of [one's] eyes {Ht}	
чудак	the crank {Ht} odd-man-out {E&M} [TC ECR]	
девицы	young damsels {Hf} [TC ECR]	ladies {M}
матушки		mums and sisses {Hf}
обжора	balloon {Hf}	
посад	the nearby market center {Ht} [TC ECR]	close army plant {Hf} the army bases {B}
дворовый мальчик	a farmyard tyke {Hf} [TC ECR] a country urchin {B} [TC ECR]	

	an impish household lad {M} [TC ECR]	
военный		a soldier-husband {E&M} a soldier's bride {B} army husbands {Ht}
музыка полковая		an instrumental performance {B}
старый плут	shocking lech {B}	
полковник		the general {B}
лакей		escort {B}
ротный командир		the grand Battalion Commandant {Hf}

Table XVIII: Politica Direct Translation Tables (79 items)

кормилица	wet-nurses {Ht}, {M}
хозяин превосходный	a landlord much admired {B} a landlord of distinction {Ht} a splendid lord {M}
матушка	mother {E&M}, {B} mothers {Ht}, {M}
хозяйка	the hostess {Hf}, {E&M}, {Ht} their hostess {B}
барышни	girls {E&M}; the girls {Ht}
уездный франтик	the distinct dandy {Ht}
кумир	the idol {Hf}, {M}
чудак	eccentric {B} the oddball {M}
девицы	girls {E&M}, {Ht} the girls {B}
взяточник	bribe-taker {E&M}, {Ht}, {M}
тяжелый сплетник	a scandalmonger {B}, {M} the heavy gossip {Ht}
обжора	glutton {E&M}, {B}, {Ht}
старый плут	ageing cheat {Ht} seasoned cheat {M}
шут	buffoon {Hf}, {E&M}, {Ht}
няня	Nanny {Hf} nurse {B} Nurse {Ht} her nurse {M}
уезд	(the) district {Ht}, {M}
деревня	(the) country {Ht}, {E&M}, {Hf}, {B}
посад	an adjacent quarter {M}
дворовый мальчик	the yard-boy {E&M} the household boy {Ht}
крестьянин	a/the peasant {Hf}, {E&M}, {B}, {Ht}, {M}
служанки	servant girls {E&M}, {B}, {M} maidservants {Ht}
купец	a trader {M}

отставной советник	Councillor (retired) {E&M}, {B} councillor-in-retirement {M}
ротный командир	a/the company commander {M}, {Ht}
музыка полковая	music regimental {Hf} the regimental band {E&M}, {Ht}, {B}
полковник	the colonel {Hf}, {E&M}, {Ht}, {M}
мой кум	my godfather {Ht} my friend {Ht}
дева	the maiden {Hf} the maid {Ht}, {E&M}
младая дева	the young maid {E&M}

APPENDIX 3: LIST OF TRANSLATION PROBLEMS

In addition to proper nouns (Russian names) and realia the following words and expressions have been extracted from Chapter Five of Pushkin's *Eugene Onegin*; they have not been analysed in my thesis:

Foreign Names (other): Мартын Задек /22/, Мармонтель /23/, Трике /27/, belle Nina /27/, belle Tatiana /27/, Зизи /32/, Омир /36/, Альбан /40/

Names (other): жучка /2/, Финляндка молодая /3/, песня о кошурке /8/, северная Аврора /21/, *Дамских Мод Журнал* /22/, Мальвина /23/, *Петриады* /23/, басни /23/, грамматика /23/

Idioms: ветреная младость /7/, ничего не жаль /7/, жизни даль /7/, гробовая доска /7/, грести лопатой серебро /8/, печальная мгла /11/, шумящая пучина /11/, нахмуренная краса /13/, людская молва /17/, герой нашего романа /17/, шайка домовых /18/, адские приведения /19/, незванные гости /20/, сон зловещий /24/, владелец нищих мужиков /26/, с детьми всех возрастов /26/, гонимая лань /30/, кристалл души моей /32/, блестит во всей красе /37-39/, жизнь молодая /41/, о том, о сем /41/, не верить собственным глазам /41/, сам не свой /43-44/, ветренный ребенок /45/, проказы женские /45/, разрешить судьбу /45/

Metaphors: пламенный стих /3/, роскошный слог /3/, холодная краса /4/, певец /3/, пустынный снег /15/, большие похороны /16/, жадной скуки сыновья /35/, Парис окружных городков /37-39/, невеста переспелых лет /37-39/

Remarks/Sounds: покамест /3/, ах! /12/, что ж? /12/, ну /21/, ах /28/, Ах, творец! /29/, наконец /29/, и к стати /36/, Нельзя? Но что ж? /45/.