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**Translation reception of the reformist novel «Put Yourself in His Place»
by Ch. Reade in Russia (1860–70)**

Based on the comparative analysis of the reformist novel «Put Yourself in His Place» (1869–1870), written by Charles Reade, the famous English writer of the second half of the XIX century, and its Russian translation (*Postav' sebya na ego mesto*, 1869–1870), the present article examines the translated reception of this novel in Russia. The focus is on the genre aspects of reception.

Key words: Charles Reade; Victorian literature; reformist novel; genre fusion; genre peculiarities; translation reception.

The proposed article considers one of the most popular works of the famous English writer Charles Reade, «Put Yourself in His Place» (1869–1870), which received favorable reviews from the literary critics of the last third of the XIX century and continues to attract the attention of Western literary scholars. This novel is mentioned in the literary works of such foreign critics as Mary Poovey, Tom Bragg, Richard Fantina, and others [5, 3, 4]. Tom Bragg, for example, puts this work on a par with the «cult novel» of Ch. Reade, «It is Never Too Late to Mend» (1856), which became his «calling card». According to the researcher, «*It is Never Too Late to Mend set the pattern for Reade's 'new kind' of fiction based on truths, becoming the template in design and mood for Reade's most characteristic novels. Here is the 'realism' that Victorian and Edwardian critics came to praise in Reade, and which created his reputation for being «always a novelist with a mission, bent on exposing current evils. The formula is repeated, with varying degrees of success, in Hard Cash (1863), which looked at private lunatic asylums; in Foul Play (1869), which focused on illegal maritime and salvage practices; and in Put Yourself in His Place (1870), which examined trade union abuses*» [3, p. 296].

In Russian literary criticism, the novel in question is found only in the scientific works of the Soviet philologist L.A. Shipitsyna. Like Western critics, she puts the novel «Put Yourself in His Place» on a par with Reade's most famous works «It is Never Too Late to Mend» and «Hard Cash», identifying these works with social «matter-of-fact-romance» that exposes burning social problems of Victorian society. According to L.A. Shipitsyna, «*the fact introduced into the structure of the social novel led to a certain change in the aesthetic criteria of artistic truth in general. Artistic truth becomes synonymous with accuracy, which, however, borders on naturalism. <...> The depiction of social fact in Reade's novels is connected with the criticism of the English legislative system and the exposure of*

the foundations of the bourgeois family. Reade embodied the theme of the «upper» and «lower» classes in his novel «It is Never Too Late to Mend» [2, p. 9].

For our part, we note that the novel introduces acute social problems into the broad context of historical conflicts of Victorian England. Ch. Reade demonstrates the transition of society into a new historical era, associated with the emergence of new classes – the bourgeoisie and the proletariat – and their confrontation with the British aristocrats. Undoubtedly, these problems were relevant to the Russian society of the second half of the XIX century, which did not escape similar changes and cataclysms, early precursors of the revolutions that occurred in Russia in the early XX century. This speaks for the fact that the translation of the novel was published in Russia almost simultaneously with the original release in the Reade's homeland. The translated version of the novel «Put yourself in His Place: A Novel by Charles Reade» was printed in 1869–1870, published serially in volumes II–VI for 1869 and in volumes I–V for 1870 in the authoritative literary journal «Collection of Foreign Novels, Narratives and Stories in Russian Translations», which was edited by the famous translator and publicist E.N. Akhmatova. She is also the author of the translation under consideration.

The translated version of the novel «Put Yourself in His Place» fully retains the structure of the original (48 chapters) and is its detailed translation, which preserves both the features of the author's work with real, «established» by himself facts, and the Reade's authentic literary style. The title of the novel «Put Yourself in His Place», which defines the leitmotif of the entire work, is translated literally – «Postav' sebya na ego mesto» («Put Yourself in His Place»).

The genre aspect of the original text and its translation reception is of special interest. The considered Reade's novel is conventionally called reformist in foreign and domestic literary studies due to the author's reformist views on social problems, inter-class conflicts in Victorian society, and, in general, on the nature of the historical process, the laws and engines of its development. Recognizing the objectivity and inevitability of historical change, Reade frankly denies revolutionary intervention in the course of history as he perceives a serious danger in viewing history as a sharp change of its stages, the destruction of the old world and the construction of a fundamentally different world on the cleared place. In his opinion, the creation of a society of social justice is associated with the idea of evolutionary approach to this state, but on the other hand, with the problem of interaction between the old and the new both in the mind of an individual and society as a whole.

In this regard, it is quite natural that the author's conception of history, including its modern stage, is demonstrated in the novel by depicting the fates of the characters, representatives of different social strata, bearers of different personalities, as well as their relationships. With that in mind, special attention must be paid to the main character of the novel – Henry Little, an enterprising

and talented inventor, who becomes for Ch. Reade a sort of embodiment of the real (ideal) innovator, carrying a positive programme of the Victorian society reformation in contrast to the violence and revolution, which are imposed on society by a number of other characters. Henry does not retreat in the face of the difficulties and dangers emanating from the hostile «labor unions» and, in contrast to their aggressive methods, proposes to solve problems peacefully by reforming the conditions and arrangement of the work of local workers. Meanwhile, the image of Henry is portrayed with huge subtleness and deep psychology, which was especially characteristic of Reade's sensational novels, the genre features of which are vivid in the work analyzed.

Throughout the narrative, Henry repeatedly utters the phrase that becomes the leitmotif of the novel and is employed in its title: «Put yourself in his place». Offering various approaches to solving production problems including acute clashes between workers and their chiefs, the young innovator constantly puts himself in the shoes of simple «dry-grinders and razor-grinders», trying to feel and understand the essence of what is happening to them from the inside.

The hero's inner world is rendered by the author with the greatest completeness and thoroughness in the development of the novel's love line when describing Henry's relations with Grace Carden, who belongs to the aristocratic class, and her maid Jael Dence. It is this level of narrative that reveals a rather complex genre synthesis in the novel, the interconnection of social, political and historical issues with the features of, firstly, a sensational novel, filled by Reade with exciting adventures and subtle psychology of his characters, and secondly, of melodrama with its classic love triangle. Complex characters and their relationships are reflected by Reade not only through everyday situations, but also, in accordance with the sensational genre canons, in extraordinary and vivid situations that can accidentally involve a life risk, secrets, and even mysticism. For example, in the final chapters of the novel, the characters are faced with a severe flood caused by a dam break. Let us consider an excerpt of the original text and its translation, in which Henry and Grace reveal themselves as individuals when, unexpectedly, they come face to face with the elements in a death-defying situation. It should be noted, first of all, that despite the translation being close enough to the original text, the flood episode in the Russian version was subjected to a certain compression: at the translator's will, some fragments were softened or were not translated at all. Thus, in the excerpt under analysis, the translator ignored the entire phrases that reflect the plight and emotional state of the characters being in the death trap. For example, an extensive fragment «*a sickening horror was added to it by the horrible smell of the water it had a foul and appalling odor, a compound of earthiness and putrescence*» in the Russian version is presented briefly and

concisely – «*the fear was even increased by the terrible smell of the water*». In the spirit of the times, the author of the Russian version considered it unnecessary to preserve the naturalistic details, which in the original text are responsible for «the effect of reality». Yet, this effect is of such importance for Reade that he employs the leitmotiv phrase «Put yourself in his place» as the novel title and, throughout the narrative, gives an opportunity not solely to his characters, but also to the readers to put themselves in the place of another.

Table

Comparative analysis of the reformist novel «Put Yourself in His Place» and its Russian translation

<p>«Put Yourself in His Place»</p>	<p>«Поставьте себя на его место»</p>	<p>Kvashnina and Sumtsova's translation</p>
<p>It was a moment of despair. Death had entered that chamber in a new, unforeseen, and inevitable form. The ceiling was low, the water was rising steadily; the bedstead floated; his chest of drawers floated, though his rifle and pistols lay on it, and the top drawers were full of the tools he always had about him: in a few minutes the rising water must inevitably jam Grace and him against the ceiling, and drown them like rats in a hole. Fearful as the situation was, a sickening horror was added to it by the horrible smell of the water; it had a foul and appalling odor, a compound of earthiness and putrescence; it smelt like a newly-opened grave; it paralyzed like a serpent's breath. Stout as young Little's heart was, it fainted now when he saw his bedstead, and his drawers, and his chairs, all slowly rising toward the ceiling, lifted by that cold, putrescent, liquid death [6, p. 356].</p>	<p>Это была минута отчаяния. Смерть вошла в эту комнату в новом и непредвиденном виде. Потолок был низок, вода быстро возвышалась, кровать поплыла, комод поплыл, хотя на нём лежали ружьё и пистолеты, а верхние ящики были наполнены инструментами, которые Генри имел всегда с собой; через несколько минут поднимающаяся вода неизбежно утопит его и Грейс как крыс в воде. Как ни страшно это положение, ужас ещё увеличивался от страшного запаха воды; этот запах походил на ново вырытую могилу и парализовал как дыхание змеи. Как ни мужественно было сердце Литла, оно теперь замерло, когда он увидел свою кровать, комод, стулья – всё медленно поднимаемых к потолку этой холодной, вонючей, жидкой смертью [1, p. 604].</p>	<p>It was a moment of despair. Death entered that room in a new and unexpected form. The ceiling was low, the water was rising quickly; the bed floated; the chest of drawers floated, although his rifle and pistols lay on it, and the top drawers were filled with tools that Henry always had with him; in a few minutes the rising water would inevitably drown him and Grace like rats in water. No matter how terrible the situation was, the fear was even increased by the terrible smell of the water; that smell was like a recently dug out grave and paralyzed like the breath of a snake. No matter how courageous Little's heart was, it now skipped the beat when he saw his bed, chest of drawers, chairs – all slowly being lifted to the ceiling by that cold, stinking, liquid death.</p>

In conclusion, it is noteworthy that the Ch. Reade's reformist novel «Put Yourself in His Place» is a genre synthesis that combines steady features of the sensational, philosophical-historical novel, and a matter-of-fact romance. A comparative analysis of the original text and its translated version has shown that the translation reception of the novel in Russia is determined primarily by the relevant social-political problematics and its organic connection with deep psychology, the reformist concept of history and the role of man in it. The Russian version of the novel is a worthy literary interpretation of the original text that allows readers to appreciate its complex genre nature and the resulting content and form, its aesthetics and poetics, largely echoing the trends in the development of the Russian novel of the 1860–1870s. The Russian translation of «Put Yourself in His Place» comprises only minor deviations from the original novel: in translation, the author generalized and at times compressed the elaborate descriptions of various crafts, devices, mechanisms, and working conditions, thus facilitating the readers' comprehension of the profession specifics.

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