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**Russian translation reception of B. Disraeli's fiction
in the 1850–1910s**

One of the brightest pages in the history of Russian-English literary relations is the Victorian novelist Benjamin Disraeli's fiction reception in Russia throughout the period of 1850–1910. Being an outstanding representative of silver-fork novels, he won recognition for his literary talent not only in Great Britain, but also abroad. Moreover, most literary scholars consider Benjamin Disraeli as a founder of the English political fiction genre.

Key words: reception; Russian literature; Russian interpretations; silver-fork novels; *Young England* novels.

Due to the high mutual interest of two cultures, the development of Russian-English literary ties has been lasting for over the past two centuries. Despite the complexity of the political situation, the 19th century was one of the most dramatic and intense periods of literary interaction between Russia and England.

Benjamin Disraeli (1804–1881) does not belong to the «brilliant pleiad» of the 19th-century English novelists, but his fiction is worth studying. Disraeli's personality, as well as his paradoxical political career has always been a subject of interest for the international scientific community. Being a Jew by birth, he was a despised minority representative for the British, but managed to reach the top of the British political Olympus, twice held the post of the Prime Minister of Great Britain, received a peerage and later became a «symbol of the Victorian era» [4]. Disraeli's novels were of interest for both literary critics and historians because of the opportunity to «look into the psychology of such a person, with the help of the novelist and orator Benjamin Disraeli to study the statesman Lord Beaconsfield and shed light on his policy» [3].

Benjamin Disraeli's «phenomenon» was researched in the past and has been vigorously investigated by British and foreign scholars nowadays. The urgency of the issues raised in his works such as the study of the causes of religious and national conflicts in the Middle East, the formation of the Jewish people cultural identity has revived the Disraeli's popularity nowadays. However, the reception of Disraeli's novels covering socio-political, cultural, aesthetic problems and giving a new insight into the dynamics of Russian-English cultural relations and ideological development of Russian literature in the 1850–1910s has not been studied in Russian or foreign literary studies thus far.

The chosen chronological framework is determined by the intensity of Russian translators' interest in the Disraeli's novels.

The history of Disraeli's fiction translation in Russia has demonstrated a close relationship with the internal needs of the Russian literary process along with the attention of critics and readers to the extraordinary personality of the Victorian writer. All interpretations appeared in Russia in the period of 1850–1910 reflect the main trends in Russian translation studies and depend on the goal set by a translator [1].

The translation reception of Disraeli's fiction in Russia began in 1859. The choice of the novel «Henrietta Temple: a Love Story» combining the traditions of sentimentalism and silver-fork novels, an interesting love story and conservative family values for translation, as well as the orientation of the journal in which the first Russian translation was published, reflected the reception of Disraeli as a mass literature writer. The attractiveness of the novel to Russian readers was in its consonance with the general trends of Russian literature of the mid-19th century. In the 1850–1860s there was a peak of the family novel genre development, whereas the image of the family occupied an important place in Disraeli's fiction being the focus of his artistic world. The emphasis placed by Disraeli on the problems of the family, modern marriages and the status of women in society provided the popularity of the novel «Henrietta Temple: a Love Story» in Russia, as evidenced by the publishing of the second Russian interpretation of the novel in 1867. The question of women's rights became a crucial issue in Russia in the 1840–1860s. During this period of reforms, the translations of English novels with a female heroine attracted Russian readers. Having become an integral part of cultural self-consciousness after the Crimean War, the ideas of women's emancipation represented in Russia by feminist ideas of Alexander I. Herzen's and Nikolay G. Chernyshevsky's ideas were consistent with the role of a woman in Disraeli's novels [2].

The first Russian translation of the novel «Henrietta Temple: a Love Story» appeared in the supplement to the February issue of the Russian mass-circulation journal «Biblioteka dlya chteniya which considered to be the mass culture forerunner in Russia. Targeting the mass reader the anonymous author of the Russian interpretation significantly compressed and adapted the original text to create a lively narrative. He used domestication strategies of translation which led to neutralizing the author's text originality.

The second interpretation published in 1867 was a more successful attempt to convey the artistic principles of Disraeli's novel aesthetics. In order to closely acquaint the Russian reader with the work by Disraeli, the translator fully reproduced the content, ideological and moral issues of the author's text. He preserved all the storylines as well as reproduced all the functions of the Disraeli's novel, such as: communicative, cognitive, axiological, educational,

aesthetic (the function of escapism) and the function of self-expression. Moreover, the translator responded to topical issues raised in the original text: the women's issue, the use of sentimentalism traditions in a new context, the rendering of ancient motifs [2].

In general, both interpretations of the novel «Henrietta Temple: a love story» complemented each other and gave a better picture of the original text. They laid the foundation for forming Russian readership opinion on Disraeli's fiction.

Next attempt to familiarize the Russian reader with the work by Disraeli was the anonymous translation of the novel «Lothair» published in 1871 in the supplement to the literary and political journal «Zarya» under the title «Roman Intrigues» a year later after its publication in England. The novel by Disraeli, being at that time an outstanding historical and political figure, was traditionally perceived as a reflection of his thoughts, so the translator faced the task of recreating the original text as accurately as possible. The change in Disraeli's social status caused the changes in his fiction reception in Russia. Disraeli evolved from the author of silver-fork novels to a serious belletrist conveying his position on politics and religion in his works. Following the set goal the translator performed an adequate interpretation rendering different semantic shades of the original text and the author's idea as a whole, as well as ensuring both formal and stylistic compliance with the Disraeli's novel. The translator reproduced the polyphonic narration and the relationships of duality linking the novel's protagonist with different ideological groups, used all possible means to convey the author's irony and expressiveness of the original text, preserved all the minor characters correctly interpreting the ideological and artistic structure of the novel.

It is worth noting popular reviews of that time which often contained the summaries of the Disraeli's novels. They did not reflect the artistic originality of Disraeli's fiction, but served as a source for understanding «the way of thinking, political opinion and inclinations of a statesman in his literary works» [7].

In the spring of 1878, a Russian literary critic and translator Vladimir V. Chuiko published his interpretation of Disraeli's novel «Sibyl, or The Two Nations» (1845) considered to be the pinnacle of Disraeli's skills as a writer in the weekly journal «Pchela». In the preface to the review, Vladimir V. Chuiko expressed sympathy for the personality of the English writer as «Disraeli owed everything both in literature and in social life exclusively to himself being in this regard the only phenomenon in England» [7]. Nevertheless, the Russian critic did not appreciate Disraeli's contribution to the development of English literature. Regarding the didacticism and program ideas of the *Young England* novels, Vladimir V. Chuiko concluded that the raised issues had become obsolete and the topicality had been lost. Such an attitude of the Russian critic to

the socio-political novels by B. Disraeli led to his free interpretation of «Sibyl, or The Two Nations», as a result of which, the novel traditionally identified as an example of the industrial novel genre lost its social importance. The main purpose of «Sibyl, or The Two Nations» including the description of the country's realistic life, miserable situation of the working masses, extreme poverty of the 1840s, absence of basic conditions needed for a normal life was not delivered to the Russian reader.

In 1878 the Russian interpretation of the *Young England* novel «Tancred, or the New Crusade» (1847) was published in the journal «Zhurnal romanov i povestej». The novel attracted widespread interest of the Russian audience after Disraeli's resonant speech at the Berlin Congress in 1878, as a result of which the recomposition plan of territories was radically changed in favor of Turkey, whereas Russia was forced to accept the disadvantaged position [5]. That diplomatic success of Disraeli at the Berlin Congress and England's beligerent policy in the East caused Europe as well as Russia to turn to the novel, which «garnered the greatest attention due to the unexpected implementation of some of the Disraeli's political forecasts contained therein» [6]. Taking into account the fact that after the reforms of the 1860–1870s there was a tendency in Russia to regard the literary world as a real one, the novel by Disraeli began to be treated as a kind of «prophet». That was reflected in the commentaries to the novel's interpretation, in which the Russian translator clearly explained the political program of Lord Beaconsfield, particularly the Eastern Question outlined in «Tancred, or the New Crusade» to the reader. The author of the Russian version characterized the novel as a «prescient» work written in 1846, which described the facts undertaken in 1876. The anonymous translator's notes concerning the acquisition of Cyprus by England, the elevation of the Queen of England to the rank of the Indian Empress, a vassal state of Syria, Palestine and Asia Minor under England justified the chosen translation strategy and contributed to the reception of the Disraeli's novel as a political imperial novel. A comparative analysis of the political novel «Tancred, or the New Crusade» by Disraeli with its interpretation showed that the Russian version emphasized the ideological storyline. Using domestication strategies of translation, the author of the Russian interpretation conveys the genre of the political novel as well as the historical context, reproduces the ideological, predictive and self-expression functions of the original text, but ignores the details concerning the author's style and cultural reality.

After the death of Disraeli in 1881, there was a sharp decline in the interest in his fiction largely due to excessive didacticism and narrow national topics of the writer's novels irrelevant to the Russian reader. A year after Disraeli's death, Anti-Semitic May Laws of 1882 introduced by Tsar Alexander

III caused mass emigration of the Jews from the Russian Empire to England and America, and made the issue regarding the Jews a priority up to 1904. In the context of combating anti-Semitism in Russia Disraeli's novels expressing the idea of the Jewish people power got a new interpretation. The reception of Disraeli's historical novel «Alroy» in Russia at the beginning of the 20th century testifies to its perception through the prism of the «Jewish» question. The plot is based on information about heroic deeds of the young Jewish king, the false Messiah David Alroy, who was obsessed with the idea of reconstructing the Jewish state with Jerusalem as its capital. The appeal to the novel was determined by its national problems and the enlightenment tendency which were of interest for the young Jewish generation. Disraeli's ideas that Israel would be reborn and the Jews would regain their dignity and consideration within society provided the author with a new surge in popularity in Russia [1]. In the anonymous interpretation of the novel «Alroy», published twice in 1912 and 1915, the translator carefully approaches to the reproduction of the historical background and cultural realities of the Disraeli's work related to the Jewish race. Taking into account the peculiarities of the Russian target audience, the translator significantly compressed and simplified the ideological and artistic content of the Disraeli's novel. He got rid of the stylistic features of the original text expressed in the author's use of metrical prose, and made the narrative more neutral and easier to read. The translator often acts as a «co-author» of Disraeli placing his own accents which leads to semantic transformations. However pursuing the educational goal, he manages to realize communicative, aesthetic, cognitive, axiological, historical and educational functions of the Disraeli's novel.

To sum up, it can be concluded that the Russian interpretations of Disraeli's novels of the period of 1850–1910 were made using various translation strategies, the choice of which was determined by the goal of translation. Focusing on the potential Russian reader and the implementation of certain functions of the original text, anonymous translators decided on the expediency of full content and images reproduction. It is worth noting that all interpretations of Disraeli's novels were made within the framework of the popular domestication translation strategy which allows for stylistic, lexical and grammatical transformations.

Nevertheless, the simplification of the original novels, the actualization of certain issues and the «co-authorship» of translators did not prevent the reproduction of genre originality, Disraeli's style, images, allusions and reminiscences of original novels contributing to the realization of the communicative effect on the Russian audience.

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Функция аллюзии в рассказах Ю. Трифонова 1960-х годов

В рассказах Ю. Трифонова 1960-х гг. поэтика интертекстуальности на уровне межтекстовых и аллюзивных взаимодействий позволяет обнаружить дополнительные смысловые приращения, интонирующие основные авторские темы. В динамике творческого становления исследуются функции аллюзии в образовании смыслового целого рассказов «Воспоминания о Дженцано» и «Вера и Зойка».

Ключевые слова: интертекстуальность; аллюзия; диалог; вторичный текст; межтекстовые отношения; Ю. Трифонов.

Рассказы Ю. Трифонова 1950–1960-х годов до сих пор системно не изучались. Выбор аспекта интертекстуальности обусловлен присутствием развитой системы интертекстуальных включений разных форм и функций в рассказах 1950–1960-х годов и отсутствием исследований, посвященных интертекстуальным связям в рассказах этого периода.

По мысли Н.А. Фатеевой, аллюзия – это «такое включение элемента «чужого» текста в «свой», которое должно модифицировать семантику последнего за счет ассоциаций, связанных с текстом-источником» [1, с. 132].